

**MoMA's NINTH ANNUAL INTERNATIONAL FESTIVAL OF FILM PRESERVATION  
SHOWCASES NEWLY RESTORED MASTERWORKS AND REDISCOVERIES**

**Festival Features Films by Roger Corman, Forugh Farrokhzad, George Kuchar,  
Alberto Lattuada, Louis Malle, Agnes Martin, Georges Méliès, Michael Powell  
and Emeric Pressburger, Jean Rouch, and Seijun Suzuki**

**Guest presenters include Joe Dante, Walter Hill, Alejandro Jodorowsky, Elaine  
May, Mario Montez, Thelma Schoonmaker, and Martin Scorsese**

***To Save and Project: The Ninth MoMA International Festival of Film Preservation***  
October 14–November 19, 2011  
The Roy and Niuta Titus Theaters

**NEW YORK, September 20, 2011**—The Museum of Modern Art presents ***To Save and Project: The Ninth MoMA International Festival of Film Preservation***, the annual festival of preserved and restored films from archives, studios, and distributors around the world, from October 14 through November 19, 2011. This year's festival comprises over 35 films from 14 countries, virtually all of them having their New York premieres, and some shown in versions never before seen in the United States. Complementing the annual festival is a retrospective devoted to filmmaker Jack Smith, featuring 11 newly struck prints acquired for MoMA's collection and introduced on November 13 by Mario Montez, star of Smith's *Flaming Creatures* (1962–63) and *Normal Love* (1963–65). *To Save and Project* is organized by Joshua Siegel, Associate Curator, Department of Film, The Museum of Modern Art.

Opening this year's festival is Joe Dante's digital preservation of *The Movie Orgy* (1968). Dante, who created some of the best genre-bending movies of the past 40 years, including *Piranha*, *The Howling*, *Gremlins*, and *Matinee*, will introduce a rare screening of *The Movie Orgy* on October 14. In the late 1960s and early 1970s, he and Jon Davidson traveled to college campuses across America to screen this 4½ hour, politically edged extravaganza composed of Saturday matinee B-movie trailers, commercials, army training films, sex hygiene films, newscasts, music clips, and Christian kiddie programs. On October 15, Dante will also introduce his episode "It's a Good Life" from *Twilight Zone: The Movie* (1983), and Roger Corman's *The Intruder* (1962), starring William Shatner as a white supremacist who foments racial violence in the deep South.

On November 7, Martin Scorsese and Thelma Schoonmaker will introduce Michael Powell and Emeric Pressburger's *The Life and Death of Colonel Blimp* (1942), newly restored by the Academy Film Archive in association with the BFI, ITV Studios Global Entertainment Ltd., and The Film Foundation. On November 11, the hand-painted color version of Georges Méliès' *Le Voyage dans la lune (A Trip to the Moon)* (1902), unseen for 109 years until its glorious new restoration by Lobster Films, Groupama Gan Foundation for Cinema and Technicolor Foundation for Cinema

Heritage, is presented together with the world premiere of Serge Bromberg and Eric Lange's documentary *The Extraordinary Voyage* (2011). A special evening dedicated to Saul Bass, presented by MoMA and the Academy of Motion Picture Arts and Sciences on November 14, will feature some of the designer's iconic title sequences and commercials, as well as the New York premiere of his Academy Award-winning short *Why Man Creates* (1968), newly preserved by the Academy Film Archive. Guest presenters include award-winning designers Chip Kidd and Kyle Cooper.

Festival highlights includes such masterworks as Soviet filmmaker Mikhail Kalatozov's rediscovered *A Nail in the Boot* (1931), shown with *Salt for Svanetia* (1930); Marcel Carné's fatalist romance *Le Quai des brumes* (*Port of Shadows*) (1938), written by Jacques Prévert and starring Jean Gabin; Raúl Ruiz's first feature film, *Tres tristes tigres* (1968), made in his native Chile; Ken Loach's *Kes* (1969), a moving portrait of a boy and his kestrel; Claude Lanzmann's hauntingly prescient documentary *Pourquoi Israël* (*Israel, Why*) (1973), which premiered three days after the Yom Kippur War and forms a loose trilogy with *Shoah* (1985) and *Tsahal* (1994); Seijun Suzuki's deliriously hyper-stylized *Zigeunerweisen* (1980); and a tribute to underground legend George Kuchar, featuring new prints of *I, An Actress* (1977), *Wild Night in El Reno* (1977), and other short films. Four classics of Italian cinema are also presented: two by Alberto Lattuada, *Il Cappotto* (1952)—an adaptation of Gogol's *The Overcoat*—and *La Spiaggia* (1954), the film that helped usher in the commedia all'italiana of the 1950s; and two starring Marcello Mastroianni, Elio Petri's existential crime thriller *L'Assassino* (*The Assassin*) (1961) and Ettore Scola's melodramatic satire *Dramma della gelosia* (*The Pizza Triangle/Drama of Jealousy*) (1970).

Several rediscoveries preserved by MoMA will be shown, including Frank Lloyd's *Hoop-la* (1933), a risqué pre-Code Fox comedy featuring Clara Bow in her last screen performance; Leonard Kastle's cult melodrama *The Honeymoon Killers* (1969); Elaine May's neglected masterpiece *Mikey and Nicky* (1976), starring Peter Falk and John Cassavetes, which she will introduce on November 9; and *Gabriel* (1976), a beautiful experimental film by the painter Agnes Martin, which MoMA has preserved through a unique collaboration with The Pace Gallery, New York. *Gabriel* will be presented by Arne Glimcher, founder of The Pace Gallery; Douglas Crimp, art critic and curator; and the artist Zoe Leonard. Also premiered are the films of Stuart Sherman, newly preserved by The Museum of Modern Art with funding from The National Film Preservation Foundation that relate to the performance artist's tabletop "Spectacles" of the 1970s, and to his collaborations with Charles Ludlam in the early days of the Ridiculous Theatrical Company and with Richard Foreman's Ontological-Hysteric Theater.

This year, MoMA celebrates the preservation work of Twentieth Century Fox by showcasing five CinemaScope and widescreen films in a variety of genres. Presented by Shawn Belston, Senior Vice President, Library and Technical Services, Fox Filmed Entertainment, the selection includes Don Weis' Orientalist fantasy *The Adventures of Hajji Baba* (1954); Richard Fleischer's melodrama of the Stanford White murder, *The Girl in the Red Velvet Swing* (1955);

Edward Dmytryk's underappreciated western *Warlock* (1959), starring Richard Widmark and Henry Fonda; and Bob Fosse's musical *All That Jazz* (1979). On November 5, the writer-director Walter Hill makes a special appearance to introduce his action thriller *The Driver* (1978), whose car chase sequences continue to influence filmmakers and thrill audiences.

The festival also honors the preservation work of the Archives du film de CNC, Bois d'Arcy, France's national repository of cinema. Featured works include Forugh Farrokhzad's landmark Iranian film *The House Is Black* (1963), as well as Louis Malle's *Calcutta* (1969), Boris Kaufman's *Les Halles centrales* (1927), André Surville's *Etudes sur Paris* (1928), and Victor Trivas's *Niemandslaan (Hell on Earth)* (1931), presented by Eric Le Roy, chef de service at the CNC and president of FIAF, the International Federation of Film Archives. Le Roy will also introduce two programs of rarely-screened early work by Jean Rouch, the groundbreaking ethnographic documentarian, one devoted to his films in the West African countries of Niger and Mali and the other to his studies of architecture.

A series of special events are presented throughout the festival. On October 27, Katie Trainor, MoMA's Film Collections Manager, commemorates UNESCO's World Day for Audiovisual Heritage with an evening of sounds and images that have been drawn from the rich archival community of New York City, from breathtaking 1930s footage of Tibet to the recorded voices of working-class immigrants who lived in a Lower East Side tenement. On October 29, Stefan Drössler, director of the Munich Filmmuseum, presents an illustrated history of 3-D, tracing the development of a cinema technology that has thrived throughout the world from the 19th century to today, and then introduces *Robinson Kruso* (1947) by Soviet director Aleksandr Andriyevsky, widely regarded as the first feature-length 3-D film and praised by Sergei Eisenstein.

On October 30, *Cruel and Unusual Comedy from the Desmet Collection of the EYE Film Institute, The Netherlands: A Special Concert*, comprises two revelatory and often shocking programs of early European film comedy, with original music performed live by award-winning composer Donald Sosin and his NYC Eclectic Electric Band. Centering on representative themes of sex, violence, madness, music, and science fiction, this selection from the invaluable collection of Dutch film distributor Jean Desmet anticipates the fuller retrospective that will take place at MoMA in 2012, organized by Ron Magliozzi, Associate Curator, Department of Film, The Museum of Modern Art; accompanist-historian Ben Model; and historian Steve Massa; in collaboration with archivist Elif Rongen-Kaynakci, EYE Film Institute, The Netherlands. On October 31, Alejandro Jodorowsky (Chilean, b. 1929) introduces his visionary 1973 cult film *The Holy Mountain*, followed by an onstage Modern Mondays conversation with Klaus Biesenbach, Director of MoMA PS1 and Chief Curator at Large of The Museum of Modern Art; and Joshua Siegel.

An annual festival sidebar is dedicated to the Women's Film Preservation Fund, co-founded in 1995 by The Museum of Modern Art and New York Women in Film and Television, on November 2. This year's program, selected by Anne Morra, MoMA's Associate Film Curator, and Drake Stutesman, Co-Chair of the WFPF, revisits the films of choreographer/dancer Elaine Summers,

whose innovative performances at New York's Judson Memorial Church in the early 1960s remain influential. Among the festival's small gems is Lidia García Millán's *Color* (1958), an abstract animation that is considered the first of its kind from Uruguay.

All of the films in *To Save and Project* have been recently preserved and restored by archives around the world, including MoMA's Department of Film, as well as by Hollywood and European studios and distributors. Electronic subtitling provided by Sub-Ti Ltd.

**ABOUT TO SAVE AND PROJECT:**

Since 2002, MoMA's international preservation festival has showcased more than 450 fiction and documentary features, animated and experimental works, commercials, and home movies spanning more than a century of cinema history. The films have been preserved by more than 35 archives, commercial studios, and distributors in nearly as many countries, from the United States, Greece, and Japan to Sweden, Vietnam, and the Vatican. Virtually all of the preserved prints in *To Save and Project* have their New York premieres, and some are shown in versions never before seen in the United States.

MoMA's *To Save and Project* is a celebration of the collaborative effort to rescue the world's film heritage. Every year, the member institutions of the International Federation of Film Archives (FIAF) preserve hundreds of motion pictures, working together to find the best-surviving materials for each film—often in collaboration with commercial studios, distributors, and funding institutions like The Film Foundation, The World Cinema Foundation, the Women's Film Preservation Fund, Gucci, Turner Classic Movies, and private individuals. Their work is a race against time: of all the feature films made before 1952, 50% have disappeared entirely. For those produced before 1930, the figure is even more disheartening: 25% survive. The preserved films in the festival span the entire history of the moving image and are vivid reflections of the diverse cultures that produced them, making *To Save and Project* a tribute to the passion and commitment of film conservators and archivists around the world.

Many programs in *To Save and Project* feature pristine prints, newly struck from restored negatives, while others include prints that are a poignant reminder of film's fragile nature. In every case, however, the version being screened is the best available copy in the world. In celebrating film preservation, this annual festival celebrates the history of cinema itself.

**No. 59**

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**For downloadable high-resolution images, register at the [MoMA Press Image Center](#).**

**Hours:** Films are screened Wednesday-Monday. For screening schedules, please visit our [Film Exhibitions](#).

**Film Admission as of September 1:**

\$12 adults; \$10 seniors, 65 years and over with I.D. \$8 full-time students with current I.D. (for admittance to film programs only.) The price of a film ticket may be applied toward the price of a Museum admission ticket when a film ticket stub is presented at the Lobby Information Desk within 30 days of the date on the stub (does not apply during Target Free Friday Nights, 4:00–8:00 p.m.). Admission is free for Museum members and for Museum ticketholders.

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**Public Information:**

**The Museum of Modern Art**, 11 West 53 Street, New York, NY 10019, (212) 708-9400

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**Hours:** Wednesday through Monday: 10:30 a.m.–5:30 p.m. Friday: 10:30 a.m.–8:00 p.m. Closed Tuesdays.

**Screening Schedule**

**To Save and Project:**

***The Ninth MoMA International Festival of Film Preservation***

October 14–November 19, 2011

**Friday, October 14**

- 6:30      **The Movie Orgy.** 1968. USA. Produced by Jon Davison. Edited and directed by Joe Dante. Who better to kick off MoMA's annual preservation festival than Dante, creator of some of the best genre-bending movies of the past 40 years, including *Piranha*, *The Howling*, *Gremlins*, *Explorers*, *Innerspace*, *Matinee*, *Masters of Horror* ("The Screwfly Solution" and "Homecoming"), and "It's a Good Life" from *Twilight Zone: The Movie* (presented on October 15). In the late 1960s and early 1970s, Dante and Jon Davison traveled across America screening *The Movie Orgy* at boozy colleges and grindhouse theaters. Today, the film can be regarded as one of the great artifacts of pop culture, a jaw-dropping extravaganza of Saturday matinee B-movie trailers, commercials, Army training films, sex hygiene films, newscasts, music clips, and Christian kiddie programs that have been stitched together into a demented but sharply political narrative. This rare screening will surely be a revelation to those only familiar with the montage films of Bruce Conner and Christian Marclay's more recent sensation, *The Clock*. Dante presents a digital preservation of his unique celluloid print, which, ravaged by countless splices and projections, now resembles something out of *The Giant Gila Monster*. 270 min. **Introduced by Joe Dante.**

**Saturday, October 15**

- 2:00      **Le Quai des brumes (Port of Shadows).** 1938. France. Directed by Marcel Carné. Screenplay by Jacques Prévert. With Jean Gabin, Michèle Morgan, Michel Simon, Pierre Brasseur, Robert Le Vigan. It would be hard to exaggerate the influence of *Port of Shadows* on France's self-image—nostalgic, romantic, fatalist—or on American film noir. Carné and Prévert's legendary collaboration (followed by *Le Jour se lève* and *Les Enfants du paradis*) has been quoted by everyone from Jean-Luc Godard (*Breathless*) and Ingmar Bergman (*Port of Call*) to Howard Hawks (*To Have and Have Not*) and Aki Kaurismäki (*Le Havre*, soon to be released by Janus Films), each in an attempt to recapture *Port of Shadows'* archetypal, dreamlike style. Prévert's prose poetry, Eugen Schüfftan's expressionist camerawork, and Alexandre Trauner's ingeniously claustrophobic, abstract sets all coalesce to make the shabby dockside bar an existential prison for doomed antihero Gabin. Luc Sante writes, "The hazy lights, the wet cobblestones, the prehensile poplars lining the road out of town, the philosophical gravity of peripheral characters, the idea that nothing in life is more important than passion—such things defined a national cinema that might have been dwarfed by Hollywood in terms of reach and profit but stood every inch as tall as regards grace and beauty and power." Restored by StudioCanal and La Cinémathèque française, in collaboration with the Franco-American Cultural Fund - DGA MPAA SACEM WGAW. In French; English subtitles. 91 min.
- 5:00      **The Honeymoon Killers.** 1969. USA. Written and directed by Leonard Kastle. With Shirley Stoler, Tony Lo Bianco, Doris Roberts, Mary Jane Highby. François Truffaut and Michelangelo Antonioni sang its praises, Marguerite Duras called it the greatest love story she had ever seen on film, and then it became a cult classic. *The Honeymoon Killers* ushered in a phenomenal decade for American black comedies, from *Pink Flamingos*, *Death Race 2000*, *God Told Me To*, and *Harold and Maude* to *Sweet Sweetback's Badasssss Song* and *Where's Poppa?*, to

name just a few. *To Save and Project* remembers composer-turned-one-time filmmaker Kastle, who died earlier this year, with MoMA's recently struck print of his lurid, grotesquely demented portrait of Martha Beck and Ray Fernandez, the real-life tabloid "Lonely Heart Killers" who in the late 1940s posed as sister and brother in order to swindle, and occasionally murder, the widows and spinsters they seduced through the personal ads. Stoler is unforgettable as nurse Beck, 200 pounds of fleshy need and jealous spite, and Lo Bianco was never better than as the balding, smarmy gigolo Fernandez. Oliver Wood's black-and-white cinematography recalls Conrad Hall's camerawork for *In Cold Blood* and George A. Romero's for *The Night of the Living Dead*. Purchased with support from The Jerome Foundation. 106 min.

8:00

**"It's a Good Life" from Twilight Zone: The Movie.** 1983. USA. Directed by Joe Dante. Screenplay by Rockne S. O'Bannon. With Kathleen Quinlan, Jeremy Licht. Dante does right by Rod Serling in this cleverly sinister homage/parody, which owes as much to animated cartoons, Surrealism, and German Expressionism as it does to the original television show. (It's no accident that Dante would later make *Looney Tunes: Back in Action*.) A schoolteacher is drawn into the lunacy of a 10-year-old boy's suburban home life, where his family is almost literally glued to the TV set night and day. "[The film] has an insane atmosphere," Pauline Kael observed, "it's eccentric and unsettling." 25 min.

**The Intruder.** 1962. USA. Directed by Roger Corman. Screenplay by Charles Beaumont, based on his novel. With William Shatner, Frank Maxwell, Robert Emhardt, Beverly Lunsford, Charles Barnes. Joe Dante, who effortlessly segued from *The Movie Orgy* to cutting trailers for Corman, introduces one of Corman's most personal and underappreciated films, featuring a young William Shatner as a white supremacist who fans the flames of racial violence and resistance to court-ordered school integration in the (not-so) fictitious Southern town of Caxton, Missouri, during the 1960s. "Corman and his crew decided to film the entire project on location," Wheeler Winston Dixon notes, "and were met with death threats, kicked out of numerous towns during filming, and finally got the footage they needed when they told the locals that the ultra racist protagonist was the hero of the film, a notion the local townspeople applauded." 84 min. Archival prints courtesy of the Joe Dante and Jon Davidson Collection at the Academy Film Archive. **Introduced by Joe Dante.**

### Sunday, October 16

1:00

**Hoop-La.** 1933. USA. Directed by Frank Lloyd. Screenplay by Bradley King, Joseph Moncure March, based on the play by Kenyon Nicholson. With Clara Bow, Preston Foster, Richard Cromwell. Hollywood's "It Girl" made her sassy swan song at age 28 in this irreverent pre-Code romance, newly restored by The Museum of Modern Art from Fox nitrate materials in its archives, with support from Turner Classic Movies. Bow stars as a hula dancer who seduces the carny boss's son on a wager and inevitably falls head over heels for him. The studio spared no expense in luring Bow back to the screen, offering her a handsome \$125,000 salary, leading director Lloyd (*Cavalcade*, *Mutiny on the Bounty*), and a racy adaptation by gifted screenwriter King and poet J.M. March (*The Wild Party*, *The Set-Up*) of a popular 1920s play, *The Barker* (first filmed by Paramount in 1928). Bow's role called for the scant cladding and come-hither looks that audiences had come to know and love—"A sex symbol is a heavy load to lift when you're tired, hurt, and bewildered," she would later remark of her frustrated transition to the talkies—but she invested the film with irresistible comic flair and emotional subtlety, making *Hoop-La* a real rediscovery. 75 min.

- 3:00 **Dramma della Gelosia (The Pizza Triangle/Drama of Jealousy)**. 1970. Italy. Directed by Ettore Scola. Screenplay by Agenore Incrocci, Furio Scarpelli, Scola. With Marcello Mastroianni, Monica Vitti, Giancarlo Giannini. In his tragicomic satire of overwrought Italian melodramas and fatuous politics, scripted by the ingenious team of Age and Scarpelli, Scola proved himself a worthy heir to the *commedia all'italiana* of Fellini, Monicelli, Risi, De Sica, and Germi. Mastroianni gives one of his "least-known great performances" (Pauline Kael) as a buffoonish Communist bricklayer who falls hard for the beautiful Vitti, an emotionally delicate flower seller. When she betrays him with his best friend, a pizza maker (Giannini), he goes mad with jealousy and righteous working-class indignation. Preserved print courtesy Cinecittà Luce. In Italian; English subtitles. 105 min.
- 5:45 **L'Assassino (The Assassin)**. 1961. Italy. Directed by Elio Petri. Screenplay by Tonino Guerra, Petri, Pasquale Festa Campanile. With Marcello Mastroianni, Micheline Presle, Christina Gaioni. Seductive, amoral ladykiller Mastroianni is held for questioning in the murder of a socialite. Tracing his innocence—or guilt—through a series of flashbacks, he begins to lose his grip on reality. Petri (*Investigation of a Citizen above Suspicion*) suffered greatly at the hands of the censors, and was forced to make 90 cuts to the film: "In my early work neurosis was normality, later it was schizophrenia. In Italy, like in the rest of the world, I believe these are the methods of the police: that is, they build an allegation with whatever means, in an abstract way. The moment you stand before an authority you are guilty....The relationship with the censors was similar to the relationship between Mastroianni and the cop." Carlo Di Palma's gorgeous black-and-white cinematography is beautifully evoked in this restoration by the Cineteca di Bologna in collaboration with the Museo Nazionale del Cinema di Torino and Titanus. In Italian; English subtitles. 98 min.

### Monday, October 17

- 4:30 **The Honeymoon Killers**. (See Saturday, October 15, 5:00).

### Wednesday, October 19

- 4:30 **Color**. 1958. Uruguay. Directed and animated by Lidia García Millán. A beautiful abstract animation, believed to be the first of its kind from Uruguay, with music by the house band of the Hot Club de Montevideo. Preserved by the NYU Orphan Film Project and BB Optics, for the Fundación de Arte Contemporáneo (Montevideo) and the filmmaker. 3 min.
- Tres tristes tigres**. 1968. Chile. Written and directed by Raúl Ruiz. With Shenda Román, Nelson Villagra, Luis Alarcón. *To Save and Project* remembers the uniquely gifted and prolific Chilean filmmaker Ruiz (1944-2011), who in more than 100 films over 48 years—many of them in exile after the Pinochet coup of 1973—subverted nearly every convention and genre of cinema. Ruiz's sensuous, metaphysical fantasies and ironical literary deconstructions confound all manner of spatial and temporal logic, and have been likened to those of Borges and Nabokov. Presented in a rare archival print courtesy of the Cineteca Nacional de Chile and Arcadia Films, *Tres tristes tigres* is his first feature film, which proclaimed a short-lived but influential "new wave" of Chilean cinema to international audiences after winning the top prize of the Locarno Film Festival. Adapted from a play by Alejandro Sieveking about shady doings among Santiago's marginalized underclass—including a brother who prostitutes his sister—the film has a playful, self-referential style that incorporates Brechtian elements of alienation and class consciousness, dissolving the barrier between the actors and the camera. It was, as Ruiz observed, "an attempt to tackle the embarrassment of

Mexican melodrama by a kind of inversion, as if the camera were in the opposite position, showing the secondary characters, extras waiting for the big scene to take place." *Tres tristes tigres* betrays Ruiz's formative years as a playwright, and also has echoes of John Cassavetes' *Shadows* (1959), an avowed influence, and Jacques Rivette's *Paris nous appartient* (*Paris Belongs to Us*) (1961). In Spanish; English subtitles. 105 min.

7:30 **Hoop-La** (See Sunday, October 16, 1:00).

#### **Thursday, October 20**

4:30 **Dramma della Gelosia (The Pizza Triangle/Drama of Jealousy)** (See Sunday, October 16, 3:00).

7:15 **L'Assassino (The Assassin)** (See Sunday, October 16, 5:45).

#### **Friday, October 21**

4:30 **Niemandsland (No Man's Land)**. 1931. Germany. Directed by Victor Trivas. With Vladimir Sokoloff, Georges Péclet, Louis Douglas. In an increasingly militaristic Germany still roiling with controversy over the success of G.W. Pabst's *Westfront 1918* and Lewis Milestone's *All Quiet on the Western Front* the previous year, Trivas put forth his own defiantly pacifist film about the Great War. Nazi propaganda minister Josef Goebbels, disgusted with Trivas's depiction of suffering on both sides of the battlefield, racial mixing, and plea for international brotherhood, ordered all copies of the film destroyed. Fortunately he did not get his wish. Trivas, a Russian Jew, was forced to flee to the U.S., where he found a measure of success writing screenplays in Hollywood—his script for Orson Welles's *The Stranger* earned an Oscar nomination—before being blacklisted. Meticulously restored by the Archives françaises du film du CNC, Bois d'Arcy, *Niemansland* is a poignant follow-up to Abel Gance's *J'Accuse!* (1919), presented in last year's preservation festival. In various languages; English subtitles. 81 min. **Introduced by Eric Le Roy, chef de service at the CNC and president of FIAF, the International Federation of Film Archives.**

7:00 **The House Is Black**. 1962. Iran. Directed by Forugh Farrokhzad. One of the great Iranian poets of the 20th century—her candor about sexual desire and the rights of women made her a pariah among Iranian authorities—Farrokhzad was 27 when she made her only film, a haunting and tender portrait of a leper colony outside Tabriz, the capital of Azerbaijan. She died in a car accident five years later. Farrokhzad's interweaving of actuality and fiction, direct sound and lyrical narration, would have a profound impact on the development of the Iranian New Wave, especially on Abbas Kiarostami, who used one of her poems in his 1999 film *The Wind Will Carry Us*, and Moshen Makhmalbaf. In Farsi; English subtitles. 22 min. **Introduced by Eric Le Roy, chef de service at the CNC and president of FIAF, the International Federation of Film Archives.**

**Calcutta**. 1969. France/India. Directed by Louis Malle. The "mysteries" of India have invited countless cultural projections among Western filmmakers, from Roberto Rossellini to Jean Renoir to Wes Anderson. Malle, however, was uncommonly humble and unsentimental in his approach: "[Our filming in India] was completely improvised. We were sort of witnesses, but we never pretended we were part of it or even understood it." His 40 hours of impressionistic footage would become this feature-length film, *Calcutta*, as well as the magisterial television documentary *Phantom India*. Malle turned out to be at his most personal when he was at his most



disoriented, bringing a class consciousness to his depictions of the wretched poverty, squalor, and disease of Calcutta, as well as the city's "million mutinies" that were taking place in 1968, particularly among student activists and striking workers. In French; English subtitles. 99 min. Both films preserved by Archives françaises du film du CNC, Bois d'Arcy. **Introduced by Eric Le Roy, chef de service at the CNC and president of FIAF, the International Federation of Film Archives.**

## **Saturday, October 22**

- 1:30      **Jean Rouch: Early Films from West Africa, 1946-1951.**  
A program of rarely screened ethnographic films that Rouch recorded in the West African countries of Mali and Niger, preserved by the Archives françaises du film du CNC, Bois d'Arcy.  
**Au pays des mages noirs (In the Land of the Black Magi).** 1946-47. France. 12 min.  
**Initiation à la danse des possédés (Initiation into Possession Dance).** 1948. France. 22 min.  
**Les magiciens de Wanzerbé (The Magicians of Wanzerbé).** 1948. France. 33 min.  
**Cimetières dans la falaise (Cemetery in the Cliff).** 1950. France. 18 min.  
**Les Hommes qui font la pluie (The Men Who Make the Rain).** 1951. France. 28 min. Program 113 min.
- 4:30      **Jean Rouch: On Architecture.**  
Preserved by the Archives françaises du film du CNC, Bois d'Arcy.  
**Architectes Ayorou.** 1971. France. 30 min.  
**Homage à Marcel Mauss: Germaine Dieterlen.** 1977. France. 20 min.  
**Ispahan: letter persane (La Mosquée du Chah à Ispahan) (Ispahan: A Persian Letter [The Chah Mosque at Ispahan]).** 1977. France. 35 min. Program 85 min.
- 7:30      **Les Halles centrales.** 1927. France. Directed by Boris Kaufman. A beautiful twilight portrait of Les Halles, the old central market in Paris. Dziga Vertov's younger brother Boris would later become the cinematographer for Jean Vigo, Elia Kazan, and Sidney Lumet. Preserved by Archives françaises du film du CNC and Lichtspiel/Kinematek Bern. Approx. 22 min.  
**Études sur Paris.** 1928. France. Directed by André Sauvage. This visually magnificent and poetic city symphony of Paris in the late 1920s earned Sauvage the admiration of Jean Renoir and Jean Vigo. Sauvage maps the metropolis through its street life, monuments, ports, and automobile traffic. Though sadly forgotten, Sauvage had a remarkably eclectic career, associating with the surrealists Robert Desnos and Max Jacob, and making film portraits of a mountain climber and a French cultural and scientific expedition across Southeast Asia, a Michelin tire commercial, and several fiction films, including *Pivoine* (1929), in which Michel Simon cultivated the role of the tramp that he would reprise three years later in Renoir's *Bodou Saved from Drowning*. Approx. 83 min. Both films silent; with piano accompaniment by Donald Sosin.  
**Program introduced by Eric Le Roy, chef de service at the CNC and president of FIAF, the International Federation of Film Archives.**

### Sunday, October 23

- 1:15           **Color.** 3 min. **Tres Tristes Tigres.** 105 min. (See Wednesday, October 19, 4:30).
- 4:00           **Afraid to Talk.** 1933. USA. Directed by Edward L. Cahn. Screenplay by Tom Reed, based on the play by George Sklar, Albert Maltz. With Eric Linden, Sidney Fox, Tully Marshall, Louis Calhern, Edward Arnold. In rediscovering this gem of pre-Code noir, it is hard not to think of the panorama of political and civic corruption in *The Wire* or David Mamet's masculine prose. Shortly after the stock market crash, Jig Skelli (Arnold) puts a hit on a rival gangster and then sets up a bellboy witness (Linden) for the murder. The city is a cesspool of graft, blackmail, and brutal lawlessness as the DA (Marshall), his assistant (Calhern), and the mayor (Churchill), knowing that Skelli has the goods on them, go along with his crooked scheme. Karl Freund, the great Weimar cinematographer, and art directors Charles Hall and Edgar G. Ulmer (yes, that Ulmer) gave the film its requisite sleaze; Cahn, a director deserving reconsideration, proved that Universal Studios could do more than horrify audiences during the 1930s; and co-playwright Maltz would go on to write *This Gun for Hire* and *The Naked City* before becoming victim to another form of dirty dealing: the Hollywood blacklist. New print courtesy Universal Pictures. 69 min.
- 7:45           **Zigeunerweisen (Tsigoineruwaizen).** 1980. Japan. Directed by Seijun Suzuki. Screenplay by Yôzô Tanaka, based on the novel by Hyakken Uchida. With Akaji Maro, Michiyo Ohkusu, Toshiya Fujita, Yoshio Harada. A deliriously hyper-stylized masterpiece of Japanese art cinema, *Zigeunerweisen* inaugurated Suzuki's *Taisho Trilogy* and achieved instant cult status, earning the awestruck admiration of Wong Kar-wai, Jim Jarmusch, and Quentin Tarantino, and hailed by many critics as the best Japanese film of the 1980s. "Set in a 1920s Japan saturated with decadence and nihilism, *Zigeunerweisen* is the tale of a disparate quartet drawn together by unseen strings of fate—and nearly driven mad by their own fears and desires. Aochi, a Japanese professor of German, vacations in a seaside town and discovers Nakasago, a former classmate, full-time vagabond—and suspected serial killer. During their reunion, they both fall hard for the beautiful local geisha Koine. But when Nakasago marries—and abandons—eerie Koine-lookalike Sono, the men's mutual obsession for Koine escalates into paranoia and treachery spiked with undercurrents of witchcraft and the sinister presence of supernatural denizens" (Ian Stimler, KIMSTIM). Preserved print courtesy Kawakita Memorial Film Institute and Littlemore. In Japanese; English subtitles. 148 min.

### Monday, October 24

- 4:00           **Jean Rouch: On Architecture** (See Saturday, October 22, 4:30).
- 6:45           **Niemandslân (No Man's Land)** (See Monday, October 24, 6:45).

### Wednesday, October 26

- 4:00           **Jean Rouch: Early Films from West Africa, 1946-1951** (See Saturday, October 22, 1:30).
- 7:00           **Les Halles centrales.** Approx. 22 min. **Études sur Paris.** Approx. 83 min. Both films silent, with piano accompaniment by Ben Model (See Saturday, October 22, 7:30).

#### Thursday, October 27

4:00            **The House Is Black.** 22 min. **Calcutta.** 99 min (See Friday, October 21, 7:00).

7:00            **World Day for Audiovisual Heritage.** MoMA Film Collections Manager Katie Trainor writes: "Acknowledging the sociocultural value of moving images and recorded sound, and the need to raise awareness regarding their preservation, UNESCO in 2005 declared October 27 as the World Day for Audiovisual Heritage. To commemorate this occasion, we present an evening of sounds and images that have been drawn from the rich archival community of New York City, and that bear witness to the faces and voices of the unseen, unheard, and forgotten. From gorgeous 1930s footage of Tibet and its exiled people to the audio recordings of working-class immigrants who lived in an Orchard Street tenement on Manhattan's Lower East Side, this program celebrates the power of moving images and sound to transcend language and cultural boundaries while also embracing and celebrating diversity." Program approx. 100 min.

#### Friday, October 28

4:00            **La Spiaggia (The Riviera).** 1954. Italy. Directed by Alberto Lattuada. Screenplay by Rodolfo Sonego, Lattuada, Luigia Malerba, Charles Spaak. With Martine Carol, Raf Vallone, Clelia Matania. Together with Federico Fellini's *I vitteloni*, made the previous year, *La Spiaggia* ushered in the great *commedia all'italiana* of the 1950s and 1960s. Lattuada skewers petty bourgeois pretensions and hypocrisies in response to the postwar *Miracolo Economico* and Italy's newfound fetish for the easy life. Carol plays an immensely sexy and sympathetic ex-prostitute who relocates with her young daughter to the Italian Riviera in hopes of starting anew. She is warmly embraced as a respectable widow until an old client recognizes her and tarnishes her reputation, driving her into the arms of a lecherous billionaire. Preserved print courtesy Cinecittà Luce. In Italian; English subtitles. 100 min.

7:00            **Gabriel.** 1976. USA. Directed by Agnes Martin. The Museum of Modern Art, in cooperation with The Pace Gallery, has undertaken a preservation of Agnes Martin's only completed film, *Gabriel*, a historically unique work that both illuminates and complicates our understanding of the artist and her paintings. "My movie is about happiness, innocence, and beauty," Martin observed, "It's about this little boy who climbs a mountain and all the beautiful things he sees." To those familiar with the luminous, tactile, exacting geometries of her paintings, *Gabriel's* elusive style and structure may come as a surprise: the lack of logical continuity; the point of view that shifts between that of the boy and an unseen observer; the handheld camera that is rarely at rest, but instead feels its way across the landscape, meandering and contemplating. Whatever tension exists in *Gabriel* comes from transition, variation, and difference: between shore and land, snow and desert, silence and Bach, solidity and movement, abstraction and nature. 78 min.

**Presented by Arne Glimcher, founder of The Pace Gallery; Douglas Crimp, art critic and curator; and the artist Zoe Leonard.**

#### Saturday, October 29

2:00            **Angae (Mist).** 1967. South Korea. Directed by Kim Soo-yong. Screenplay by Seung-ok Kim, based on his novel *A Journey to Mujin*. With Seong-il Shin, Jeong-hee Yoon, Chung-chul Kim. *Mist* is a landmark film in the development of modern Korean cinema. Seong-il Shin plays a former draft dodger and tuberculosis patient

who rises to become the executive director of a pharmaceutical company by marrying the widowed daughter of the company's CEO. During a visit to his hometown of Mujin, he meets and falls in love with a music teacher, and the ensuing conflict between desire and ambition, his dark past and his promising future, torments him. Kim Soo-yong creates a sense of alienation and repression through his use of long shots, flashbacks, and a discordant aural landscape, and achieves a psychological complexity that remains poignant even today. Restored by the Korean Film Archive. In Korean; English subtitles. 77 min.

**Introduced by Sungji Oh, Curator, Korean Film Archive.**

5:00

**3-D Is Coming to This Theater! An Illustrated History of Stereoscopic Cinema.**

Stefan Drössler, director of the Munich Filmmuseum, is one of the world's leading authorities on the history of 3-D. In this richly illustrated lecture, he traces the technology back to stereophotography, the magic lantern, and the origins of cinema, with fascinating examples from Lumière, Skladanowsky, and Méliès, and brings it up to the digital cinema of today. Different approaches in various countries such as Germany, France, the U.S., the U.S.S.R., Hungary, Great Britain, and Hong Kong are shown in 3-D clips, along with excerpts from little-known paper print films from 1900, the first 3-D sound films from the 1930s, the first 3-D feature film from 1947 (shown in its entirety later in the evening), the Festival of Britain in 1951, the first Hollywood 3-D craze in the 1950s, the Russian wave in the 1960s and 1970s, and Asian experiments in the 1980s. Drössler also describes the technological challenges that have led to the development of modern digital 3-D cinema, and reflects on the artistic possibilities of stereoscopic film. 130 min.

**Illustrated lecture by Stefan Drössler.**

8:30

**Robinzon Kruzo (Robinson Crusoe) [in 3-D].** USSR. 1947. Directed by Aleksandr Andriyevsky. With Pavel Kadochnikov, Yuri Lyubimov. *Robinson Crusoe* is widely considered the first feature-length 3-D film. It ran exclusively in a Moscow cinema from 1947 to 1949 and was an enormous success. Sergei Eisenstein, who thrilled to the possibilities of 3-D cinema, wrote in 1947 that "it is as naïve to doubt that the stereoscopic film is the tomorrow of cinema as it is to doubt that tomorrow will come.... All we have seen on the screen so far is merely lonely Robinsonades. Is it not symbolic that the best among these is precisely the screen version of the story of Robinson Crusoe?" A duplicated positive print of the film has been transferred to a digital 3-D format, preserving the nearly square aspect ratio and the original Russian soundtrack. Although there is some Russian dialogue, the story is so well known as not to require subtitles, which would mar the 3-D experience. 74 min.

**Introduction by Stefan Drössler.**

**Sunday, October 30**

2:30

**Cruel and Unusual Comedy from the Desmet Collection of the Eye Film Institute, The Netherlands: A Special Concert.**

Two outrageous, groundbreaking programs of early European film comedy, featuring original music performed live by maestro Donald Sosin and his NYC Eclectic Electric Band. Before the stardom of Chaplin, Keaton, and Lloyd and the worldwide success of American comedy after the World War I, there was the European cinema of *Zigoto*, *Bébé*, *Onésime*, *Little Moritz*, *Robinet*, and *Max*, a phenomenal outpouring of Euro-clown comedies populated by distinctively named screen characters who were featured in over 70 different series from France alone between 1908 and 1914. Produced by prestigious companies like Ambrosio in Italy, Messters in Germany, and Gaumont and Pathé in France, this body of work was, on the whole, more psychologically inclined, self-consciously surreal, and in some ways edgier than

American slapstick. Long deserving better recognition, particularly in the U.S., these films can now be rediscovered after 90 years thanks to painstaking preservation efforts. Centering on representative themes of sex, violence, madness, music, and science fiction, this selection from the legendary collection of Dutch film distributor Jean Desmet anticipates the fuller retrospective that will take place at MoMA in 2012. Organized by Ron Magliozzi, Associate Curator, Department of Film, The Museum of Modern Art; accompanist-historian Ben Model; and historian Steve Massa; in collaboration with archivist Elif Rongen-Kaynakci, EYE Film Institute, The Netherlands. Approx. 110 min., plus a 15-minute intermission.

5:00      **Le Quai des brumes (Port of Shadows)** (See Saturday, October 15, 2:00).

### **Monday, October 31**

6:00      **Il Cappotto (The Overcoat)**. 1952. Italy. Directed by Alberto Lattuada. Screenplay by Cesare Zavattini, Lattuada, Giorgio Prosperi, and others, based on Nikolai Gogol's *The Overcoat*. With Renato Rascel, Yvonne Sanson, Giulio Stival. Writing for *Cahiers du cinéma* in 1952, André Bazin called Alberto Lattuada's adaptation of Gogol's *The Overcoat* "exemplary in its intelligence. He has succeeded, in free treatment, in maintaining the spirit of the original while transferring it to a half-imaginary, almost Kafkaesque Italy. The film's performance will equally be due to the sensational performance of Rascel, whose character clearly owes much to Chaplin, but without that influence ever seeming like plagiarism." Postwar Milanese writer-director Lattuada is best known today for his masterful *Mafioso* (1962), starring Alberto Sordi, but he remains underappreciated, and his work defies easy categorization because he brought his Neorealist working-class sympathies to a variety of genres, including black comedy, melodrama, literary adaptation, political satire, and even science fiction. Preserved print courtesy Museo Nazionale del Cinema di Torino and RaroVideo USA. In Italian; English subtitles. 99 min. **Introduced by Stefano Curti, President, RaroVideo USA.**

7:00      **Modern Mondays: Alejandro Jodorowsky presents *The Holy Mountain***. As a coda to the exhibition of his work that took place at MoMA PS1 earlier this year, Alejandro Jodorowsky (Chilean, b. 1929) introduces his visionary 1973 film *The Holy Mountain*. Following the screening, which is presented in conjunction with *Modern Mondays*, Jodorowsky will take part in an onstage conversation with Klaus Biesenbach, Director, MoMA PS1 and Chief Curator at Large, The Museum of Modern Art; and Joshua Siegel, Associate Curator, Department of Film, The Museum of Modern Art. *The Holy Mountain* is an absurdist and picaresque satire depicting the journey of a Christ-like figure, the Thief, to a symbolic mountain. Jodorowsky immersed his actors in months of preparatory spiritual and occult exercises, and was also responsible for the costumes, set designs, and cowriting the musical score. A quintessential cult film, *The Holy Mountain* famously played for 16 straight months at New York's Waverly Theater. Special thanks to ABKCO Music & Records, Inc. Program 150 min.

8:30      **La Spiaggia (The Riviera)** (See Friday, October 28, 4:00).

### Wednesday, November 2

- 4:30      **Women's Film Preservation Fund, Program One**  
**Elaine Summers: Film and Dance Performances, 1964-1977.**  
MoMA celebrates its ongoing relationship with New York Women in Film and Television (NYWIFT) by presenting two programs of films preserved through its Women's Film Preservation Fund (WFPF). The only fund of its kind, the WFPF was founded in 1995 by The Museum of Modern Art and NYWIFT in order to preserve the cultural legacy of women in the film industry. Both programs are organized by Anne Morra, Associate Curator, Department of Film, The Museum of Modern Art, in collaboration with Drake Stutesman, co-chair, The Women's Film Preservation Fund. Program One revisits the films of choreographer/dancer Elaine Summers, whose innovative performances at New York's Judson Memorial Church in the early 1960s remain influential. Program includes *Judson Fragments* (1964, USA), with cinematography by Stan Vanderbeek, Ka Kwong, and Summers; *Another Pilgrim* (1968, USA), with Jon Hendricks, Rev. Al Carmines, Remy Charlip, and Sandra Neals; and *Windows in the Kitchen* (1977, USA), featuring a performance in The Kitchen's 1970s Broome Street space with Matt Turney and music by Jay Clayton. Preservation coordinated by Orphan Film Symposium director Dan Streible, New York University Moving Image Archiving Preservation Program, Bill Brand, The New York Public Library with support from the National Film Preservation Foundation. Program approx. 60 min.
- 7:00      **Women's Film Preservation Fund, Program 2**  
**"Recording Something Essential": Hazel Greenwald, Esther McCoy, Marguerite Paris**  
**Dodge House 1916.** 1965. USA. Directed by Esther McCoy. In the shadow of the wrecking ball, architectural historian McCoy races to document and save the Walter Luther Dodge house in West Hollywood, California. The house was destroyed five years later. Preserved by The Archives of American Art, Smithsonian Institution. 18 min.  
**Henrietta Szold.** 1946. USA. Directed by Hazel Greenwald. Screenplay by Mildred Barish Vermont. The Jewish women's organization Hadassah was founded by Baltimore native Henrietta Szold in 1912. Thirty years later, national board member Hazel Greenwald created a film department in order to document various Hadassah philanthropic projects throughout the United States and Israel. This 1946 film portrait of Szold features a rare 1930s sound recording and the only known moving-image footage of her. Preserved by Hadassah Archives at The Center for Jewish Research. 32 min.  
**All Women Are Equal.** 1972. USA. Directed by Marguerite Paris. A documentary about Paula, a male to female transsexual. Paris made this radically progressive film portrait at a time when tolerance for transgendered persons was far from common. Preserved by MIX, New York Lesbian & Gay Experimental Film Festival. 15 min. Program 65 min.

### Thursday, November 3

- 4:00      **II Cappotto (The Overcoat)** (See Monday, October 31, 6:00).
- 6:15      **Master Georgian Filmmaker Mikhail Kalatozov: Two Early Films**  
**Lursmani Cheqmashi (The Nail in the Boot).** 1931. USSR. Directed by Mikhail Kalatozov. Screenplay by Leonid Perelman. With Aleksandre, Jaliashvili, Siko Palavandishvili, Akaki Khorava. *To Save and Project* presents two early, controversial films by Georgian master Kalatozov, both censored and virtually erased from the history of Soviet cinema until he achieved international fame with *The Cranes Are Flying* (1957) and *I Am Cuba* (1964). *The Nail in the Boot* is a

major rediscovery, a work of agitprop produced for the “Samkehedrofilmi” (Military Film) studio that was banned by the Council of Soviet People’s Commissars for its oblique narrative, visual abstraction, and sympathetic portrayal of a soldier who inadvertently commits sabotage through his ineptitude on the battlefield. Violations of Socialist Realist dogma were a serious matter, and Kalatozov prevented from making another film for eight years. Restored by Gosfilmofund. 50 min.

**Jim Shvante (marili svanets) (Salt for Svanetia).** 1930. USSR. Directed by Mikhail Kalatozov. The visually stunning documentary *Salt for Svanetia* is “an ethnographic treasure that documents the harsh conditions of life in the isolated mountain village of Ushkul. Often compared to Buñuel’s *Land Without Bread*, *Salt* begins as a starkly rendered homage to the resourcefulness and determination of the Svan. But as the focus shifts to the tribe’s barbaric religious customs (more haunting and otherworldly than any surrealist could have envisioned), Kalatozov’s film transforms itself into a work of remarkably powerful Communist propaganda, holding up these grotesque, near-pagan ceremonies (which many Svanetians later denied the authenticity of) as an example of religion’s corruptive influence” (Kino International). Preserved print courtesy David Shepard Collection, Niles Essanay Silent Film Museum. 55 min. Both in Russian with simultaneous English translation.

8:30                    **Zigeunerweisen (Tsigoineruwaizen)** (See Sunday, October 23, 6:45).

#### **Friday, November 4**

4:30                    **Survival City.** 1956. USA. Directed by Anthony Muto. A breathtaking and harrowing look at the effects of atomic testing on a mock-up town in the Nevada desert, shot in CinemaScope and awarded an Academy Award for Best Short Subject. Preserved by Twentieth Century-Fox. 10 min.

**Warlock.** 1959. USA. Directed by Edward Dmytryk. Screenplay by Robert Alan Aurthur, based on the novel by Oakley Hall. With Richard Widmark, Henry Fonda, Anthony Quinn, Dorothy Malone, DeForrest Kelly. “Thinking of weddings can lead to a funeral,” Anthony Quinn observes in this supremely underrated CinemaScope western of the late 1950s, which is filled with deliciously unsubtle Freudian complexities and homoerotic tensions to rival those of *Brokeback Mountain*. The cast is uniformly excellent, with Fonda a standout as the vigilante hired by the cowardly citizens of Warlock to protect them from a murderous gang; the neurotic, club-footed Quinn as his special “friend”; Malone as a vengeful widow; and Widmark as a guilt-ridden killer who seeks redemption. A portrait of cowardice, betrayal, and mob rule, the film powerfully alludes to Dmytryk’s tortured experiences as a member of the blacklisted Hollywood Ten who was imprisoned and who then named names. Preserved by Twentieth Century-Fox. 122 min.

7:30                    **All That Jazz.** 1979. USA. Directed and choreographed by Bob Fosse. Screenplay by Robert Alan Aurthur, Fosse. With Roy Scheider, Jessica Lange, Leland Palmer, Ann Reinking, Ben Vereen. In spite of its excesses, or perhaps because of them, *All That Jazz* is the last of the grand Hollywood musicals: dazzling, decadent, and unapologetically self-indulgent. Chronicling the grandiose rise and fall of an egomaniacal, womanizing, pill-popping musical director/choreographer who is not a little bit like Fosse himself, *All That Jazz* boasts a stellar cast of actors, dancers, and performers from the 1970s New York stage. Vincent Canby in *The New York Times* wrote that “the film is an uproarious display of brilliance, nerve, dance, maudlin confessions, inside jokes and, especially, ego...[with] big, beautiful, steamy, typically Fosse production numbers....Not even Fellini, Ingmar Bergman, or Woody Allen—all of whom are similarly guilt-ridden—has ever celebrated

himself quite so cruelly." Preserved by Twentieth Century-Fox. 123 min.  
**Introduced by Schawn Belston, Senior Vice President, Library and Technical Services, Fox Filmed Entertainment.**

**Saturday, November 5**

- 1:30      **The Adventures of Hajji Baba.** 1954. USA. Directed by Don Weis. Screenplay by Richard Collins. With John Derek, Elaine Stewart, Thomas Gomez. A long-lost gem of glorious 1950s CinemaScope, this racy Orientalist fantasy in the tradition of *The Thief of Bagdad* features Nat King Cole's "Persian Lament," the theme song written by Dmitiri Tiomkin, which sets an appropriate tone of erotic, exotic longing. Based on an 1828 adventure story that delighted Henry James as a young boy, *Hajji Baba* was praised with reckless abandon as one of the 50 greatest films in the history of cinema by the MacMahonist cinephiles who frequented the *auteurist* Parisian theater near Étoile in the 1950s and 1960s. In this tale of mistaken identities and reversals of fortune, a barber's son escorts a Princess across the desert to meet her betrothed, and romances her along the way as they elude torture, temptation, and former harem girls-turned-sword-brandishing bandits. Preserved by Twentieth Century-Fox. 94 min.  
**Introduced by Schawn Belston, Senior Vice President, Library and Technical Services, Fox Filmed Entertainment.**
- 4:00      **The Girl in the Red Velvet Swing.** 1955. USA. Directed by Richard Fleischer. Screenplay by Walter Reisch, Charles Brackett. With Ray Milland, Joan Collins, Farley Granger, Luther Adler.  
"The very womb in which Harry grew was a torture chamber—a torture chamber of mother love," laments the mother of Harry Thaw, offering a delectable bit of 1950s Freudian pop psychology and Momist self-blame to rationalize his sensational 1906 murder of the architect Stanford White during a jealous rage over the actress Evelyn Nesbit (a tale also told in E.L. Doctorow's *Ragtime* and Claude Chabrol's *A Girl Cut in Two*). Farley Granger is appropriately unhinged as Thaw, Ray Milland plays White with a sense of lecherous entitlement, and Joan Collins is both knowingly seductive and sympathetic as the girl on the red velvet swing (Marilyn Monroe, the studio's initial choice, was suspended when she refused to play the role). According to reports, Nesbit, at 65, influenced the script to paint herself in a most flattering light. Fleischer, who was particularly gifted at widescreen compositions in films like *20,000 Leagues Under the Sea*, *Violent Saturday*, and *The Boston Strangler*, enlisted cameraman Milton R. Krasner and production designers Maurice Ransford and Lyle R. Wheeler to create the film's resplendently rococo décor and symbolic color palette. Preserved by Twentieth Century-Fox. 109 min.
- 7:30      **The Driver.** 1978. USA. Written and directed by Walter Hill. With Ryan O'Neal, Bruce Dern, Isabelle Adjani. On November 5, screenwriter and director Walter Hill presents *The Driver*, an exquisite study of stripped-down existentialism whose thrilling car chases are unsurpassed in their stylized abstraction. As if through a dizzying hall of mirrors, *The Driver* was the direct inspiration for Nicolas Winding Refn's *Drive*, but in turn took its own inspiration from French crime films of the 1950s and 1960s—most notably, Robert Bresson's *Pickpocket* and Jean-Pierre Melville's *Le Samourai*—that themselves paid homage both to American film noir of the 1940s, and the taut, tense classicism of Howard Hawks and Raoul Walsh. (The philosopher Slavoj Žižek has called this "a paradox of America looking at itself through French eyes.") One of the finest practitioners and manipulators of genre in such films as *Hard Times*, *Southern Comfort*, *The Warriors*, *Streets of Fire*, *48 Hours*, *The Getaway* and *Aliens* (for which he wrote the screenplays), and, more recently, *Last Man Standing* and *Wild Bill*, Hill has observed that "We're all



standing on each other's shoulders. We only tell stories that are in a sense twice-told tales, but we try to find new ways to tell them." Preserved by Twentieth Century Fox. 91 min.  
**Introduced by Walter Hill.**

### **Sunday, November 6**

- 1:00           **The Girl in the Red Velvet Swing** (See Saturday, November 5, 4:00).  
3:45           **Warlock** (See Friday, November 4, 4:30).  
6:30           **The Driver** (See Sunday, November 6, 7:30).

### **Monday, November 7**

- 4:00           **Kes.** 1970. Great Britain. Directed by Ken Loach. Screenplay by Barry Hines, Loach, Tony Garnett, based on *A Kestrel for a Knave* by Hines. With David Bradley, Freddie Fletcher, Colin Welland. One of the most exquisitely heartbreaking and disturbing portraits of childhood ever filmed, about a lonely, rebellious boy in the Midlands—the birthplace of author Hines—who escapes the cold brutality and indifference of school and home by developing a deep affection for a kestrel he finds and trains. This is Loach at his best, bringing a sober realism to depicting the desperate, imprisoning isolation of a Yorkshire coal-mining village. Penelope Gilliat observed, "The telling is a rarity: shy, pithy. It must stem from improvisation." Preserved by Criterion, supervised by Ken Loach and cinematographer Chris Menges. Courtesy MGM Studios. 111 min.
- 7:00           **The Life and Death of Colonel Blimp.** 1943. Great Britain. Written and directed by Michael Powell, Emeric Pressburger. With Roger Livesey, Deborah Kerr, Anton Walbrook. MoMA presents the world premiere of the ravishingly restored full-length version of *The Life and Death of Colonel Blimp*, introduced by Martin Scorsese and Thelma Schoonmaker Powell, who served as supervising consultants. In anticipation of the two-week theatrical run that opens at Film Forum on November 18, American audiences can at long last experience "very possibly the finest film ever made in Britain" (Dave Kehr) as it was meant to be seen. *Colonel Blimp's* full 163 minutes, butchered on U.S. release, captures the epic sweep of Britain from the Blitz to the Boer War, as Powell and Pressburger's intricate flashback structure looks back wistfully upon the nation's fading glory and its seemingly old-fashioned virtues of honor, chivalry, and romantic idealism. The film's exquisitely subtle Technicolor palette by Georges Périnal, aided by Jack Cardiff and Geoffrey Unsworth, has been rendered with the same delicate care as the celebrated 2009 restoration of *The Red Shoes*. This newly restored full-length version also deepens Roger Livesey's career-defining portrayal of World War II Home Front Commander Clive Wynne-Candy, an incorrigibly likable, poignant, yet ultimately ambivalent homage to cartoonist David Low's beloved caricature of reactionary bluster. It amplifies Candy's rivalry-turned-lifelong friendship with a Prussian lieutenant of the old guard (played by a gallant Anton Walbrook)—for which an outraged Churchill tried to have the film banned—and the elusive loves of his life (all played with radiant intelligence by a young Deborah Kerr). Be the first to see the premiere, and then tell all your friends about the Film Forum run! Restored by the Academy Film Archive in association with the BFI, ITV Studios Global Entertainment Ltd., and The Film Foundation. Restoration funding provided by The Material World Charitable Foundation, the Louis B. Mayer Foundation, Cinema per Roma Foundation, and The Film Foundation. 163 min.

**Introduced by Martin Scorsese and Thelma Schoonmaker.**

**Wednesday, November 9**

- 4:00           **Adventures of Hajji Baba** (See Saturday, November 5, 1:30).
- 6:45           **Mikey and Nicky.** 1976. USA. Written and directed by Elaine May. With Peter Falk, John Cassavetes, Ned Beatty. MoMA presents its recently struck 35mm print of *Mikey and Nicky*, the third of Elaine May's brilliant contributions to 1970s American cinema after *A New Leaf* and *The Heartbreak Kid* (*Ishtar*, from 1987, also has its fierce partisans). In this noir chamber piece, set over a long, tense night in some of the seedier redoubts of Philadelphia, a jittery Cassavetes becomes convinced that a local mobster has put a price on his head. As he looks to childhood friend and small-time crook Falk for salvation, old wounds and new treacheries arise. Courtesy Julian Schlossberg, Westchester Films, and Elaine May. 106 min. **Introduced by Elaine May.**

**Thursday, November 10**

- 4:30           **Afraid to Talk** (See Sunday, October 23, 4:00).
- 6:30           **The Films of Stuart Sherman, 1977–89.** In excited anticipation of a more comprehensive, ambitious premiere of Stuart Sherman's films in next year's preservation festival, this program features a smaller selection of short pieces that relate to the influential performance artist's table-top "Spectacles" of the 1970s. In addition to his moving-image work, Sherman (1945–2001) worked in a variety of other mediums, including poetry, sculpture, and collage, and he collaborated with Charles Ludlam in the early days of the Ridiculous Theatrical Company and with Richard Foreman's Ontological-Hysteric Theater. This program includes *Scotty and Stuart* (1977), *Skating* (1978), *Camera/Cage* (1978), *Piano Music* (1979), *Theater Piece* (1980), *Typewriting (Pertaining to Stefan Brecht)* (1982), *Brecht Film* (1985), *Mr. Ashley Proposes (Portrait of George)* (1985), *Berlin Tour* (1988), and *Black-Eyed Susan (Portrait of an Actress)* (1989). Newly preserved by The Museum of Modern Art with funding from The National Film Preservation Foundation.
- The Velvet Underground Tarot Cards.** 1966. USA. Directed by Andy Warhol. With John Cale, Nico, Susan Bottomly, Mary Woronov, Ingrid Superstar, Eric Emerson, John Wilcock, Lou Reed, Angelina "Pepper" Davis, Maureen Tucker, Sterling Morrison, and Danny Williams. Originally shot as background footage for the Velvet Underground and Nico during their Exploding Plastic Inevitable performances, this Warhol premiere kinetically documents each member of the band having their cards read at a big apartment party. The tarot reader is continually interrupted in her readings by the chaos created by the characters around her. Preserved by The Andy Warhol Museum through the Avant-Garde Master program funded by The Film Foundation and administered by the National Film Preservation Fund. 67 min.

**Friday, November 11**

- 4:00           **Angae (Mist).** (See Saturday, October 29).
- 7:00           **Le Voyage dans la lune (A Trip to the Moon).** 1902. France. Directed by Georges Méliès. With Méliès, Henri Delannoy, Bleuette Bernon, François Lallement. A landmark event: the hand-painted color version of Méliès's legendary *Trip to the*

*Moon*, unseen for 109 years until its glorious new restoration by Lobster Films, Groupama Gan Fondation for Cinema, and Technicolor Foundation for Cinema Heritage. In the first outer-space adventure in the history of cinema, six members of the Astronomers' Club set off on an expedition to the moon, encounter the Selenites and flee their King, and return home to a triumphant parade. *A Trip to the Moon* will be screened twice after the documentary: first with a new soundtrack by the French band Air, and then again with piano accompaniment by Serge Bromberg. 16 min.

**Le Voyage extraordinaire (The Extraordinary Voyage).** 2011. France. Directed by Serge Bromberg, Eric Lange. With Costa Gavras, Michel Gondry, Martin Scorsese, Jean-Pierre Jeunet, Michel Hazanavicius. Cinema's most unforgettable image is perhaps that of the Man in the Moon being poked in the eye by a rocket ship. The magical Georges Méliès, one of the celebrated heroes of Martin Scorsese's new movie *Hugo*, was the creator of that image, and his *Trip to the Moon* thrilled audiences in 1902. Now, thanks to one of the most technically sophisticated and expensive restorations in film history, *A Trip to the Moon* can thrill audiences once again in color. This fascinating documentary charts the film's voyage across the century and into the next millennium, from the fantastical Méliès's production in 1902 to the astonishing rediscovery of a nitrate print *in color* in 1993 to the premiere of the new restoration on the opening night of the Cannes Film Festival in 2011. Interviews with some of contemporary cinema's most imaginative filmmakers attest to Méliès' enduring significance. 60 min.

**Introduced by Séverine Wemaere (Technicolor Foundation), Gilles Duval (Groupama Gan Fondation), Serge Bromberg (Lobster Films).**

#### Saturday, November 12

- 1:30      **Lursmani Cheqmashi (The Nail in the Boot).** 50 min. **Jim Shvante (marili svanets) (Salt for Svanetia).** 55 min (See Thursday, November 3, 6:15). Both films silent; piano accompaniment by Jon Spurney.
- 4:30      **Kes** (See Monday, November 7, 4:00).
- 7:30      **Pourquoi Israël (Israel, Why).** 1973. France/Israel. Directed by Claude Lanzmann. What is the s/State of Israel? On the eve of the Yom Kippur War, 25 years after the nation's founding, Israel finds itself existentially threatened by Arab forces led by Egypt and Syria. *Israel, Why* is the first in Lanzmann's landmark trilogy—to be followed by *Shoah* (1985) and *Tsahal* (1994)—that explores and questions the meaning of Jewishness and of Israel as a nation, an idea, and an ideal. The filmmaker conducts extended interviews—in the army, the prison, the kibbutz, the market, the boutique, the university, and the port; with citizens of Israel, visitors from the American Jewry, Holocaust survivors and their children, and newly arrived immigrants from Russia and Morocco—that are remarkable for their turmoil, contradiction, defiance, and yearning. Lanzmann exposes internal divisions of religion, class, politics, origins, and ethnicity as he investigates the roots and pervasiveness of anti-Semitism; the conflict between religion and a pluralist, secular democracy; spiritual devotion, the socialist ethos, and newfound material success; memory and memorialization; and the dream of home and homeland for Jews and Arabs alike. Throughout it all, the storms of war are gathering: as Ygal Yadin, the Chief of Staff of the Israel Defense Forces from 1949 to 1952 and a pioneering archeologist, observes, "It's better to have Kafkas and Modiglianis, of course, but in this period we need pilots." Courtesy Claude Lanzmann and Why Not Productions. In French, Hebrew, English; English subtitles. 185 min.

### Sunday, November 13

12:30            **Mikey and Nicky** (See Wednesday, November 9, 6:45).

### Monday, November 14

7:00            **The Academy of Motion Picture Arts and Sciences and MoMA Present *Saul Bass: A Life in Film & Design***. Saul Bass (1920-1996) is internationally celebrated as one of the greatest designers of the twentieth century. Bass created some of the most compelling images of postwar visual culture, often in collaboration with his wife Elaine, and permanently transformed the worlds of corporate identity and graphic design. He is also legendary for his design work in film, particularly his iconic title sequences, and for his enduring collaborations with Alfred Hitchcock, Otto Preminger, and Martin Scorsese. This special event features the New York premiere of Saul and Elaine Bass's Academy Award-winning short *Why Man Creates* (1968), newly preserved by the Academy Film Archive, as well as a rich selection of title sequences, commercials, and corporate campaigns. The event marks the publication of a definitive new book, *Saul Bass: A Life in Film & Design* (Laurence King, 2011), designed by Jennifer Bass, Saul's daughter, with an introduction by Martin Scorsese. Among the evening's guest presenters are the book's author, Pat Kirkham, a distinguished design historian who knew Bass personally; Chip Kidd, the award-winning contemporary graphic designer and writer noted for his brilliant book covers; and Kyle Cooper, a legendary graphic designer in his own right, with such unforgettable film title sequences as *Se7en*, *X-Men: First Class*, the Spider Man trilogy, and countless others. Program 100 min.  
**Introduced by Kyle Cooper, Chip Kidd, Pat Kirkham.**

### Wednesday, November 16

4:30            **Pourquoi Israël (Israel, Why)** (See Saturday, November 12, 7:30).

### Thursday, November 17

6:30            **A Celebration of George Kuchar: Rambunctious Rarities, Moody Masterpieces**. This year's edition of *To Save and Project* ends on a bittersweet note—but a hilarious and tender one nonetheless: We remember the American filmmaking legend George Kuchar (1942-2011) with a special presentation of 5 recently preserved films, and 1 video work, that span his half-century career, many of them made with his students at the San Francisco Art Institute. The artist Trisha Donnelly and the writer Bruce Hainley, who knew George well, will discuss his life and work. The program concludes by honoring George's brilliantly talented twin brother and lifelong collaborator Mike Kuchar with a screening of his own outrageous, sexy 1996 video work *Statue in the Park*.  
**Mosholu Holiday**. 1966. USA. "A special guest appearance by Canadian TV star Bill Ronald along with the massive presence of 'Mrs. Bronx' herself, Frances Leibowitz, and her girlfriend Iris, make this film a must-see for travel enthusiasts and horror fans" (Kuchar). Courtesy the Austrian Film Museum. 8 min.  
**Asphalt Ribbon**. 1977. USA. "Adapted from a pamphlet of 'sentimental essays.' This film uses original text from the book, cuts it with sex, violence, rock n' roll, an actor driving a fake truck, and footage of actual trucks. The story is an ode to American truck drivers. This film has original music by the students" (Kuchar). Courtesy Harvard Film Archive. 19 min.

**I, An Actress.** 1977. USA. "This film was shot in 10 minutes with 4 or 5 students of mine at the San Francisco Art Institute. It was to be a screen-test for a girl in the class. She wanted something to show producers of theatrical productions, as the girl was interested in an acting career. By the time all the heavy equipment was set up the class was just about over; all we had was 10 minutes. Since 400 feet of film takes 10 minutes to run through the camera ... that was the answer: Just start it and don't stop till it runs out. I had to get into the act to speed things up so, in a way, this film gives an insight into my directing techniques while under pressure" (Kuchar). Courtesy Pacific Film Archive. 9 min.

**Wild Night in El Reno.** 1977. USA. "This film documents a thunderstorm as it rages in full fury above a motel in May on the southern plains. There's sun, wind, clouds, rain and electrical pyrotechnics...with perhaps a glimpse of a fleeting human figure. But only a glimpse" (Kuchar). Courtesy Harvard Film Archive. 6 min.

**Motel Capri.** 1986. "Mother Superior commits murder to save a soul from eternal damnation. *Motel Capri* was original material improvised as we went along. Scenes were concocted to suit the individual members of the class and my Catholic upbringing, plus immersion in horror movies, helped mold the plot. The class also was populated by students interested in splatter and macho cycle gear. Joyce Wieland, the Canadian artist and filmmaker is featured here as the mother superior. She was reading her lines in the Marlon Brando technique (they were pasted onto the face of her student co-star)" (Kuchar). Courtesy Harvard Film Archive. 18 min.

**Temple of Torment.** 2006. USA. "There is so much to absorb: the wetness from the sky. The hooded figure in the box. A big plate of pasta, and that chair on wheels. Messages of moral guidance clash with actions that are on a collision course with dilapidation. And through it all the water runs, the fridge is full and hearts yearn for that which mellows the melody of God's glockenspiel. For the winds of change rattle the bones of the grim reaper as he swings his scythe in rhythm to a cacophony of corruption intrinsic to this orchestra pit of purgatorial preludes and egg laying swan song" (Kuchar). Courtesy Video Data Bank. 18 min.

**Statue in the Park.** 1996. USA. Written and directed by Mike Kuchar. "Two strippers decide a walk in the park might lift their spirits, which do get a big boost when they contemplate a park monument dedicated to sailors in this audacious, 'beefy' romp" (Mike Kuchar). Courtesy Video Data Bank. 18 min. Program 120 min.

**Presented by the artist Trisha Donnelly and the writer Bruce Hainley.**

### Saturday, November 19

1:15

**A Celebration of George Kuchar: Rambunctious Rarities, Moody Masterpieces** (See Thursday, November 17, 6:30).