

**To Save and Project: The 13th MoMA International Festival of Film Preservation**

**Screening Schedule**

**November 4–25, 2015**

**The Roy and Niuta Titus Theaters**

**Variété (Jealousy).** 1925. Germany. Directed by Ewald André Dupont. Screenplay by Dupont, Leo Birinski, based on a novel by Felix Hollaender. With Emil Jannings, Lya de Putti, Warwick Ward. Often cited but seldom seen, this Weimar classic has been digitally restored by the Friedrich Wilhelm Murnau Stiftung Foundation and the Filmarchiv Austria using material from around the world (including The Library of Congress and MoMA). Emil Jannings (*The Blue Angel*) stars in one of his most spectacularly masochistic roles as a small-time trapeze artist who hits the big time in Berlin thanks to a new partner—his sultry mistress, Lya de Putti. Unknown to Jannings, she's having an affair with the third member of the act (Warwick Ward), and grips have been known to slip—a possibility made vivid by Karl Freund's vertiginous camera work. Courtesy of the Friedrich Wilhelm Murnau Stiftung Foundation. English intertitles. 95 min.

**Maids and Muslin.** 1920. USA. Directed by Noel M. Smith. Screenplay by Anthony Coldeway. With Jimmy Aubrey, Oliver Hardy. A pre-Stan Laurel Oliver Hardy appears behind a heavy moustache and opposite the comic Jimmy Aubrey in this comedy about partners in a retail business who are also rivals for the hand of a pretty clerk. Long thought lost, what survives of the original two-reel film has been scanned in 4K, restored digitally, and printed on 35mm in its original Desmetcolor tinting by the L'Immagine Ritrovata laboratory in Bologna. Restoration undertaken by the CSC-Cineteca Nazionale. (See also the Stan Laurel short, *Monsieur Don't Care*, screening with *Pan* on November 24 and 25.) 17 min.

Both films silent; with piano accompaniment by Donald Sosin (November 4) and Ben Model (November 15).

Wednesday, November 4, 4:00; Sunday, November 15, 6:00. T2

**Tote Taube in der Beethovenstrasse (Dead Pigeon on Beethoven Street) [director's cut].**

1974. West Germany. Written and directed by Samuel Fuller. Music by Can. With Christa Lang, Glenn Corbett, Anton Diffring, Stéphane Audran. Returning to Germany for the first time since his service in World War II, Samuel Fuller created a very special, highly subversive episode of the popular West German television series *Tatort*. Glenn Corbett stars as a hapless American private detective on the trail of an international blackmail syndicate; his only lead is the lovely Christa (Christa Lang, the director's wife), whom the blackmailers have been using as bait. Previously shown in the United States only in a severely edited version, the film has been funded and restored to its never-before-seen director's cut by UCLA Film & Television Archive, their first completely digital restoration. In German and English. 123 min.

Wednesday, November 4, 6:30 (introduced by Jan-Christopher Horak, Director, UCLA Film & Television Archive, T1); Saturday, November 7, 1:30 (T2)

**Carnival of Souls [original theatrical release version].** 1962. USA. Directed by Herk Harvey. Screenplay by John Clifford. With Candace Hilligoss, Frances Feist, Sidney Berger, Art Ellison. All-American surrealism, shot largely in Lawrence, Kansas, by industrial filmmaker Herk Harvey—who here uses his commercial skills in the service of a dark, poetic fantasy centered on a young woman (Hilligoss) whose career as a church organist is severely impeded by growing suspicions that she may, in fact, be dead. Harvey, who also appears in the film as a cadaverous figure known only as The Man, inventively stages many sequences with a handheld camera. Restored from the original camera negative by the Academy Film Archive. Courtesy of Matthew Irvine. 78 min.

Thursday, November 5, 4:00; Thursday, November 12, 8:00. T1

**Profondo rosso (Deep Red) [original Italian release version].** 1975. Italy. Directed by Dario Argento. Screenplay by Argento, Bernardino Zapponi. With David Hemmings, Daria Nicolodi, Gabriele Lavia. Dario Argento is a master of Italian *giallo*, the hyper-aestheticized and eroticized genre of horror, mystery, and suspense that was first articulated by his mentor, Mario Bava, in

the 1960s. Argento has overseen the Cineteca Nazionale's new digital restoration of the original Italian release version of one of his greatest works, *Deep Red*, the film that bridges his early trilogy of psychological thrillers (*The Bird with the Crystal Plumage*, *The Cat o' Nine Tails*, *Four Flies on Gray Velvet*), the supernaturalism of his mid-career *Suspiria* and *Tenebre*, and the Grand Guignol shock tactics of his late-period splatter movies. Argento's bravura use of disorienting camera angles, hallucinatory sounds, mirror images, and razor-sharp edits is put to the service of a particularly nasty and inventively choreographed series of pathological murders that David Hemmings, still carrying the swinging London stylishness of Antonioni's *Blow Up*, must solve. Restored digitally by the CSC-Cineteca Nazionale with the collaboration of RTI-Mediaset; courtesy of RTI-Mediaset. In Italian; English subtitles. 127 min.

Thursday, November 5, 6:30; Sunday, November 8, 5:00. T2

**Cover Girl.** 1944. USA. Directed by Charles Vidor. Screenplay by Virginia Van Upp. With Rita Hayworth, Gene Kelly, Phil Silvers, Otto Kruger, Eve Arden. Thrifty Columbia Pictures popped for Technicolor to highlight the charms of the studio's new star, Rita Hayworth, in this bright, swinging musical with songs by Jerome Kern and Ira Gershwin. Borrowed from MGM, Gene Kelly was given his first chance to choreograph his own material (working with his longtime partner Stanley Donen); highlights include the famous "alter ego" sequence, in which Kelly dances with his conscience. This restoration, from Sony Pictures Entertainment, shows what fine results can be obtained with a tasteful, educated use of 4K digital technology. 107 min.

Friday, November 6, 6:00 (introduced by Grover Crisp, Executive Vice President of Asset Management, Film Restoration and Digital Mastering, Sony Pictures Entertainment); Monday, November 9, 4:00. T2

**Shampoo.** 1975. USA. Directed by Hal Ashby. Screenplay by Robert Towne, Warren Beatty. With Beatty, Julie Christie, Goldie Hawn, Lee Grant, Jack Warden. Presented in a brand-new 40th anniversary restoration, *Shampoo* has lost none of its bite. A wry and quintessentially American satire of swinging sexuality and social climbing from Hal Ashby, the director of *The Landlord*, *Harold and Maude*, and *Being There*, the film features a corrosive screenplay written by Robert Towne (*Chinatown* and Ashby's *The Last Detail*) and the film's star and producer, Warren Beatty. Against the carnivalesque backdrop of the 1968 presidential election—from a decidedly post-Watergate perspective—this modern-day Restoration comedy stars Beatty as the restless Beverly Hills hairdresser who gets romantically entangled with a series of lovers past and present, married and unmarried. Goldie Hawn, Julie Christie, and Oscar-winning Lee Grant are perfect comic foils to the film's displays of brazen, compulsive (and ultimately spent) virility. Invoking Renoir, Bergman, and Ophüls, an ecstatic Pauline Kael called *Shampoo* "the most virtuoso example of sophisticated kaleidoscopic farce that American moviemakers have ever come up with." Digitally restored in 4K by Sony Pictures Entertainment. 109 min.

Friday, November 6, 8:30 (introduced by Grover Crisp, Executive Vice President of Asset Management, Film Restoration and Digital Mastering, Sony Pictures Entertainment); Monday, November 9, 7:15. T1

**The Guilty.** 1947. USA. Directed by John Reinhardt. Screenplay by Robert Presnell, Sr., based on the story "He Looked like Murder" by Cornell Woolrich. With Bonita Granville, Don Castle, Regis Toomey, John Litel. A typically oneiric Cornell Woolrich story offers former Warners child star Bonita Granville a chance to explore film noir's classic good twin/bad twin theme. Produced by Granville's husband, Jack Wrather (*Lassie*), on a frayed shoestring budget for Monogram, the film is a triumph of resourcefulness for the peripatetic Viennese John Reinhardt (*Chicago Calling*). Restored from a 35mm nitrate composite fine-grain master by UCLA Film & Television Archive with funding provided by the Film Noir Foundation. 71 min.

Saturday, November 7, 4:30 (introduced by Eddie Muller, founder and president, Film Noir Foundation, T2); Tuesday, November 10, 2:00 (T3)

**Woman on the Run.** 1950. USA. Directed by Norman Foster. Screenplay by Foster, Alan Campbell, based on a story by Sylvia Tate. With Ann Sheridan, Dennis O'Keefe, Robert Keith, John Qualen. Known to cinephiles primarily for his association with Orson Welles (see *Journey into Fear*, screening on November 21), Norman Foster, in fact, enjoyed a long career as a director of low-

budget thrillers with something extra. Long available only in substandard public-domain prints, this inventive noir combines vertiginous San Francisco location shooting with an emotionally complex story about an unhappily married woman (Ann Sheridan) whose feckless husband goes on the run after witnessing a mob killing. Restored from 35mm nitrate and acetate materials by UCLA Film & Television Archive with funding provided by The Hollywood Foreign Press Association's Charitable Trust (The HFPA Trust) and the Film Noir Foundation. 86 min. Saturday, November 7, 6:45 (introduced by Eddie Muller, founder and president, Film Noir Foundation); Tuesday, November 10, 4:00. T2

**Don't Bet on Women.** 1931. USA. Directed by William K. Howard. Screenplay by Leon Gordon, William Anthony McGuire, Lynn Starling. With Edmund Lowe, Jeanette MacDonald, Roland Young, J. M. Kerrigan, Una Merkel. Shot with customary stylishness and speed by William K. Howard, this urbane trifle features Edmund Lowe, as a disillusioned bachelor, and Roland Young, as a naïve, newly married man, who make a \$10,000 bet that Lowe can't seduce the next woman who walks into the room. Naturally, the lucky lady turns out to be Young's wife, played by a frisky Jeanette MacDonald. Restored on 35mm by The Museum of Modern Art; courtesy Twentieth Century Fox. 70 min.

**Tramp Strategy.** 1911. USA. Directed by Alice Guy. A mischievous vagabond infiltrates a bourgeois household in this newly discovered one-reel comedy by the pioneering female director Alice Guy. Preserved by UCLA Film & Television Archive in association with EYE Filmmuseum, Netherlands, and Be Natural Productions. Funding provided by New York Women in Film & Television's Women's Film Preservation Fund and The Film Foundation. Silent, with Dutch intertitles. 12 min.

Sunday, Nov 8, 1:00; Friday, November 20, 4:00. T2

**The Trial of Vivienne Ware.** 1932. USA. Directed by William K. Howard. Screenplay by Barry Connors, Kenneth M. Ellis, Philip Klein. With Joan Bennett, Donald Cook, Richard "Skeets" Gallagher, Zasu Pitts, Lilian Bond. Machine-gun dialogue, an innovative, insistent use of whip pans, and an intricate flashback structure contribute to the high-speed, headlong rush of William K. Howard's highly experimental treatment of a popular radio play about a socialite (Joan Bennett, in her early blonde period) on trial for the murder of her faithless fiancé. Flying knives, chorus girls, and courtroom histrionics (from Donald Cook, Bennett's defense attorney and jilted lover) keep this one roaring along. Restored on 35mm by The Museum of Modern Art; courtesy Twentieth Century Fox. 56 min.

Sunday, November 8, 3:15 (T2); Monday, November 9, 1:30 (T3)

### **Modern Mondays: An Evening with Chris Langdon**

"Chris Langdon is the first punk filmmaker and the most important unknown filmmaker in the history of the Los Angeles avant-garde" (Thom Andersen). A star pupil of John Baldessari and Pat O'Neill at CalArts in the 1970s, and a classmate of David Salle, Jack Goldstein, James Welling, Barbara Bloom, Matt Mullican, and Paul ("Pee-wee Herman") Reubens, Chris Langdon (American, b. 1952) made roughly 40 films, as well as paintings, assemblages, lithographs, and photographs, that are celebrated for their irreverence, intelligence, and originality. After a decades-long absence from the screen, many of her 16mm films have been recently restored by the Academy Film Archive and will have their New York premiere in this joint presentation of Modern Mondays and To Save and Project. Langdon introduces the program together with Academy Film Archive preservationist Mark Toscano, and takes part in an onstage conversation with the artist David Salle after the screening.

Made between 1972 and 1976, Langdon's short films are absurdist confluences, and interrogations, of high and low culture. In *Bondage Boy* and *Bondage Girl* (both 1973) she uses a sadomasochistic fetish to critique the pomposities of Structuralism; in *Thin Premises* (1974) she is awed by the superficial allurements of a Hollywood musical starring Jane Russell. This program also features her ludicrous "post mortem" documentary on Pablo Picasso, created immediately upon the announcement of the artist's death on April 8, 1973 ("The film took four hours to finish from camera to print and cost a little under \$5"), and *The Last Interview with P. Passolini* (1976); her two collaborations with Fred Worden, *Now, You Can Do Anything* (on Malibu "surfurbia") and *Venusville* (both 1973); and other irresistibly titled, tender, and titillating work like *This Is the*

*Brain of Otis Crawfield* (1973), *Two Faces Have I* (1973), *The Gypsy Cried* (1973), and *Love Hospital Trailer* (c. 1975). Program approx. 100 min.

Monday, November 9, 7:00 (presented by Chris Langdon, Mark Toscano, David Salle). T2

**Crime Wave.** 1985. Canada. Written and directed by John Paizs. With Paizs, Eva Kovacs, Darrell Baran. John Paizs's audacious comedies of the early 1980s set a new style in Canadian deadpan humor, with their references to antique styles (for Paizs, a pastiche of industrial films of the 1950s) and jokes without punchlines, laying the groundwork for Winnipeg filmmakers to come, including Guy Maddin. With its vivid color given new life by the Toronto International Film Festival's recent 2K digital restoration, *Crime Wave* is Paizs's first feature, an ominous study of a silent young man (played by Paizs) who dreams of writing lurid thrillers. The point of view is provided by his only admirer, his landlord's young daughter. 80 min.

**Springtime in Greenland.** 1981. Canada. Written and directed by John Paizs. With Paizs, Greg Klymkiw, Margaret Anne MacLeod. The 1981 short that crystallized Paizs's deeply ironic style, *Springtime in Greenland* stars the director himself as a dark presence in sunny suburbia. Digital restoration by the Winnipeg Film Group and the Coalition of Canadian Independent Media Arts Distributors. 24 min.

Tuesday, November 10, 6:30. T2

**Limite.** 1931. Brazil. Written and directed by Mário Peixoto. With Olga Breno, Tatiana Rey, Raul Schnoor. The long-unseen 1931 masterpiece by then-23-year-old Brazilian Mário Peixoto, *Limite* was admired by Orson Welles for its formal experimentation and shunned by Cinema Novo leader Glauber Rocha for its purported bourgeois decadence and hermetic intellectualism. Peixoto's cinematic tone poem, set to musical themes by Igor Stravinsky, Erik Satie, and other European composers, was inspired by the Soviet montage theorists, the visual "impressionism" of the French avant-garde, the plastic arts of Brazilian modernism—and most specifically by an André Kertész photograph from the French journal *Vu*, of a woman embraced by a man in handcuffs, that would become the leitmotif of this dreamlike film. For nearly a half century *Limite* was only known through badly worn prints, but a painstaking restoration by The Film Foundation's World Cinema Project at Cineteca di Bologna/L'Immagine Ritrovata Laboratory in collaboration with Cinemateca Brasileira, Arquivo Mário Peixoto, and the contemporary Brazilian filmmaker Walter Salles has returned Peixoto's lone film to its proper glory. 114 min.

Wednesday, November 11, 4:00 (introduced by Cecilia Cenciarelli, Archivist and Head of The Chaplin Project, Cineteca di Bologna, T2); Thursday, November 12, 6:45 (T3)

**Alyam Alyam (Oh the Days!).** 1978. Morocco. Written and directed by Ahmed El Maanouni. With the inhabitants of Toulalàa (Oulad Ziane) in the region of Casablanca. Academy Award-nominated filmmaker Abderrahmane Sissako (*Timbuktu*, *Bamako*, *Waiting for Happiness*) introduces *Alyam Alyam* on November 11. Much honored but long impossible to see, this classic of Arab cinema has been restored under the supervision of its director, Ahmed El Maanouni, who observes, "I did not look for spectacular beauty, but made an effort to let the imagery of the rural world speak through abstraction and silence.... Almost 40 years later, when I watch *Alyam Alyam* again, I am still comfortable with my aesthetic choices and my intuitions, but I cannot avoid noticing how, from beginning to end—from the opening shots with the blood shed by the camels to the crowd of peasants appearing from behind the hills—it all seemed to presage the current tragedy experienced by the thousands whose broken dreams lie at the bottom of the Mediterranean...." We dedicate this screening of *Alyam Alyam* to our late colleague Jytte Jensen, who from 2010 to 2012 co-organized MoMA's revelatory survey of Arab experimental cinema and ardently championed the restoration of this film. Restored in 2015 by The Film Foundation's World Cinema Project in collaboration with Ahmed El Maanouni. Restoration carried out at Cineteca di Bologna/L'Immagine Ritrovata laboratory. In Arabic, French; English subtitles. 90 min.

Wednesday, November 11, 7:00 (introduced by Abderrahmane Sissako and Cecilia Cenciarelli, Archivist and Head of The Chaplin Project, Cineteca di Bologna, T2); Thursday, November 12, 4:30 (T3)

**I Mostri (The Monsters) [original Italian release version].** 1963. Italy. Directed by Dino Risi. Screenplay by Risi, Agenore Incrocci, Furio Scarpelli, Elio Petri, Ettore Scola, Ruggero

Maccari. With Ugo Tognazzi, Vittorio Gassman. The ultimate Italian omnibus film, with no fewer than 20 episodes depicting, as director Dino Risi put it, "a distrust in humanity" resulting from the Italian economic boom of the late 1950s. Ugo Tognazzi and Vittorio Gassman interpret a variety of human monsters, from princes to prizefighters, in brief, satirical sketches that spare no one, including the viewer. Released in the United States in a radically shortened version, *I Mostri* is back—at some 31 minutes longer—in the full fury of its original Italian release. Restored digitally by Cineteca di Bologna and Museo Nazionale del Cinema di Torino, in association with RTI-Mediaset, Lyon Film, and Surf Film; courtesy of Surf Film and RTI-Mediaset. In Italian; English subtitles. 118 min.

Friday, November 13, 4:30 (introduced by Gian Luca Farinelli, Director, Cineteca di Bologna, T1);  
Wednesday, November 18, 7:00 (T2)

**Amarcord [with outtakes].** 1973. Italy. Directed by Federico Fellini. Screenplay by Fellini, Tonino Guerra. With Pupella Maggio, Armando Brancia, Magali Noël. Screened with an additional 10 minutes of silent outtakes edited by Giuseppe Tornatore (*Cinema Paradiso*), this Italian theatrical version of *Amarcord*—unlike the English-dubbed U.S. release—highlights Fellini's use of multiple narrators and points of view. Filmed in Fellini's seaside hometown of Rimini, where he made *I Vitelloni* in 1953, this affectionately grotesque fantasia about provincial life during the Fascist 1930s is filled with his usual gallery of broadly sketched eccentrics—the village idiot, the overripe mamma, the buffoonish collaborator—seen through a filter of personal reminiscence (the title means "I remember") that makes this one of his most deeply felt films. And while its vaudevillian pleasures remain undimmed across the 42 years since it won an Academy Award for Best Foreign Film, *Amarcord* is also a trenchant meditation on Italy's national character, reflecting Fellini's observation that "fascism and adolescence continue to be . . . permanent historical seasons of our lives." Restored digitally by Cineteca di Bologna at L'Immagine Ritrovata laboratory, with funding provided by yoox.com. In association with the City of Rimini, Cristaldi Film, and Warner Bros. In Italian; English subtitles. 123 min.

Friday, November 13, 7:30 (introduced by Gian Luca Farinelli, Director, Cineteca di Bologna, T3);  
Wednesday, November 18, 4:00 (T2)

**Les Ordres.** 1974. Canada. Written and directed by Michel Brault. With Hélène Loiselle, Jean Lapointe, Guy Provost. Restored 40 years after its explosive debut at Cannes, *Les Ordres* is a gripping reenactment of the roundup and imprisonment of ordinary Québécois citizens during the October Crisis of 1970, when Canadian Prime Minister Pierre Trudeau invoked the War Measures Act and regional authorities imposed virtual martial law in the panicked aftermath of kidnappings by the secessionist Front de libération du Québec (FLQ). Events unfold with startling immediacy in this early example of pseudo-documentary filmmaking—reminiscent of the work of Peter Watkins—as director Michel Brault borrows the handheld camerawork and wild sound of the cinema vérité school to film actors speaking the words of actual participants in the events, culled from extensive interviews. Restored digitally by Éléphant, mémoire du cinéma québécois. In English, French; English subtitles. 109 min.

Saturday, November 14, 1:15 (T1); Monday, November 23, 4:00 (T2)

**Deutschland bleiche Mutter (Germany, Pale Mother) [director's cut].** 1980. West Germany. Written and directed by Helma Sanders-Brahms. With Eva Mattes, Ernst Jacobi, Elisabeth Stepanek, Anna Sanders. One of the New German Cinema's fiercest political voices, Helma Sanders-Brahms deserves the recognition that has been accorded her male counterparts Fassbinder, Herzog, Schlöndorff, and Wenders. The director's cut of her magnum opus, *Germany, Pale Mother*, restores 30 minutes that were excised following an incendiary premiere at the 1980 Berlin Film Festival, where Sanders-Brahms's unflinchingly feminist confrontation with the nation's past (and present) proved too much for German critics to bear. After taking on exploited workers and disillusioned artists as the subjects of her previous films, often by mixing documentary realism, melodrama, and Brechtian alienation effects, Sanders-Brahms turned her attention in *Germany, Pale Mother* to dramatic conflict of a more familial and autobiographical sort. Narrated by the director herself and presented, in mesmerizingly kaleidoscopic fashion, across different time periods and perspectives—with jarring juxtapositions of newsreel footage and macabre fantasy—the film is a self-described "homage to a mother from her daughter, and from a mother

to her daughter," a portrait of three generations of women within a family born of wartime horror and postwar guilt. Restored digitally by Deutsche Kinemathek in cooperation with Bundesarchiv. In German; English subtitles. 151 min.

Saturday, November 14, 3:45 (T1); Monday, November 16, 1:00 (T3)

**Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles.** 1975. Belgium/France. Written and directed by Chantal Akerman. With Delphine Seyrig, Jan Decorte, Henri Storck, Jacques Doniol-Valcroze, Yves Bical. One of the most influential films of the 1970s, Chantal Akerman's *Jeanne Dielman* describes, with meticulous detail, three days in the life of the title character, a middle-aged single mother and part-time prostitute (the magnificent Delphine Seyrig) who manages her clients with the same impersonal efficiency with which she washes potatoes. The film's careful color scheme, lost in most circulating prints, has been restored digitally from the original 35mm color negative by Belgium's Cinémathèque Royale. In French; English subtitles. 202 min.

Saturday, November 14, 7:00. T1

**Get Your Man.** 1927. USA. Directed by Dorothy Arzner. Screenplay by Agnes Brand Leahy, Hope Loring, George Marion, Jr., based on a play by Louis Verneuil. With Clara Bow, Charles "Buddy" Rogers, Josef Swickard, Josephine Dunn. After spending an accidental night together in a Paris wax museum, Clara Bow and Charles Rogers find themselves in love, to the secret relief of Rogers's aristocratic fiancée, Josephine Dunn. The irresistible Bow was at the height of her popularity when she made this comedy with Hollywood's leading female director, Dorothy Arzner. Missing scenes have been filled out by stills and newly discovered footage in this 35mm restoration from The Library of Congress. Introduced by David Stenn, author of the biography *Clara Bow: Runnin' Wild*. Approx. 60 min.

**Movie Star Nights in Paris.** 1948. USA. Hearst newsreel. 4 min. Hollywood goddesses Ingrid Bergman, Rita Hayworth, and Hedy Lamarr awe French fans at a U.N. benefit for children.

**MGM Convention Reel.** 1937. USA. 16 min. Suppressed for decades and never before screened in New York, this now-notorious in-house footage led to a landmark rape case (and coverup). Silent, with piano accompaniment by Donald Sosin (November 15) and Ben Model (November 19). Program approx. 80 min.

Sunday, November 15, 1:00 (introduced by David Stenn, author of the biography *Clara Bow: Runnin' Wild*); Thursday, November 19, 4:00. T2

**Je tu il elle (I, You, He, She).** 1976. Belgium/France. Directed by Chantal Akerman. Screenplay by Akerman, Eric De Kuyper, Paul Paquay. With Akerman, Niels Arestrup, Claire Wauthion. A film about hunger—sexual and otherwise—and the anguish of loss, Akerman's breakthrough feature is a brilliant subversion of the feminine mystique, and of the narrative conventions of porn and road movies. A chamber piece starring Claire Wauthion, a young Niels Arestrup (*A Prophet, The Beat that My Heart Skipped*), and Akerman herself, *Je tu il elle* is divided into three acts that chart a solitary young woman's compulsive habits and chance encounters with a truck driver and an ex-girlfriend. Restored digitally by the Cinémathèque Royale de Belgique. In French; English subtitles. 90 min.

**Saute ma ville.** 1968. Belgium. Written and directed by Chantal Akerman. With Akerman. An 18-year-old film-school dropout, Akerman scraped together money from menial office jobs to make this seriocomic portrait of a young woman who performs her housewifely duties with increasingly maniacal abandon. Akerman's sophisticated and unsettling early short not only anticipates *Jeanne Dielman* (screening on November 14) but also the comic antics of such later Akerman films as *Demain on déménage*. Restored digitally by the Cinémathèque Royale de Belgique. No dialogue. 13 min.

Sunday, November 15, 3:00; Monday, November 16, 4:15. T2

**The Unknown Orson Welles: *The Merchant of Venice* (1969) and *King Lear* (1985).**

Shakespeare was a source of endless fascination and material for Orson Welles, who experimented with and popularized the plays in books, record albums, radio dramas, stage productions, films, and television broadcasts. In this illustrated lecture, Munich Filmmuseum director Stefan Droessler presents rare documents, photographs, and film fragments from Welles's lesser-known Shakespeare adaptations, including—for the first time in the United States—the

newly reconstructed film version of his unfinished *The Merchant of Venice*, shot in 1969 in Venice, Asolo, Rome, and Trogir, as well as his last major Shakespeare project, *King Lear*. Rounding out this unique and exciting program are film clips documenting Welles's theatrical adaptations of Shakespeare. Courtesy of Oja Kodar. Program approx. 120 min.  
Thursday, November 19, 6:30 (lecture by Stefan Droessler, Director, Munich Filmmuseum). T2

**The Unknown Orson Welles: Scenes from *The Other Side of the Wind* (1970–76) and *The Dreamers* (1982).**

Oja Kodar was one of Orson Welles's closest collaborators toward the end of his career, having cowritten several screenplays and starred in his movies. On November 20, she makes a rare New York appearance to discuss their fascinating partnership and introduce the Munich Filmmuseum's reconstruction of two legendary—and legendarily unseen—Welles projects: *The Other Side of the Wind*, for which he ended up editing only a few sequences, and a compilation of test scenes he shot for *The Dreamers*, a planned adaptation of an Isak Dinesen short story. The program opens with two extended trailers that Welles edited in 1975 in the hope of a Hollywood comeback, but never showed: his trailer for *The Deep*, newly restored by the Munich Filmmuseum, and his trailer for *F for Fake*, newly reconstructed with additional outtakes. Reconstruction by the Munich Filmmuseum; courtesy of Oja Kodar. Program approx. 100 min.  
Friday, November 20, 6:30 (introduced by Oja Kodar and Stefan Droessler, Director, Munich Filmmuseum). T2

**Homunculus.** 1916. Germany. Directed by Otto Rippert. Screenplay by Robert Reinert. With Olaf Fønss, Ernst Ludwig, Adolf Paul, Alfred Paul, Theodor Loos. Long believed lost except for a single chapter, this astounding science-fiction serial is the German *Fantômas* and then some—the story of a laboratory-created superman (played in brooding, romantic fashion by Olaf Fønss) who is at once a master criminal and a Christ figure. Painstakingly reconstructed from fragments discovered in seven film archives by Stefan Droessler of the Munich Filmmuseum, the six-part film is filled with the neuroses that would explode into Expressionism and charged with the political contradictions that would lead to National Socialism. Reconstruction by the Munich Filmmuseum. Silent, with new piano score by Richard Siedhoff. Approx. 200 min.; plus 20-min. introduction and 10-min. intermission.  
Saturday, November 21, 1:30 (introduced by Stefan Droessler, Director, Munich Filmmuseum). T2

**The Unknown Orson Welles: *Journey into Fear*.** 1943. USA. Directed by Norman Foster. Screenplay by Orson Welles, Joseph Cotten, based on a novel by Eric Ambler. With Cotten, Welles, Dolores del Rio, Ruth Warwick, Agnes Moorehead. Orson Welles's third and final Mercury Production for RKO was meant to be a piece of light entertainment—a shipboard thriller, directed by the accomplished Norman Foster (see *Woman on the Run*, screening on November 7 and 10) with Joseph Cotten as an innocent American abroad pursued by Nazi agents. But it, too, was subjected to cutting by the front office, and was reduced to 69 minutes for U.S. distribution. An alternative version, released in Europe, contained eight minutes of completely different scenes, apparently cut from the U.S. version for political and censorship reasons. This new version of *Journey* was assembled by Stefan Droessler of the Munich Filmmuseum and is not only more coherent than the U.S. version but considerably funnier, with Welles's Colonel Haki revealed as a deft storyteller and the possible seducer of Cotten's wife (Ruth Warrick). Reconstruction by the Munich Filmmuseum. 81 min.  
Saturday, November 21, 6:15 (introduced by Stefan Droessler, Director, Munich Filmmuseum). T2

**Khesht va Ayeneh (The Brick and the Mirror).** 1965. Iran. Written and directed by Ebrahim Golestan. With Taji Ahmadi, Zackaria Hashemi, Goli Bozorgmehr. The influence of the “first” Iranian New Wave of the 1960s on contemporary filmmakers like Abbas Kiarostami, Jafar Panahi, and Ana Lily Amirpour is profound, yet these pioneering works have been largely inaccessible in the West. Newly restored, Ebrahim Golestan's 1965 classic *The Brick and the Mirror* offers an ideal entry point into this exciting period of film history, when an independent Iranian cinema movement emerged from a fusion of storytelling, poetic images, and documentary. Pre-revolutionary Tehran pulsates with life in Soleyman Minassian's expressionistic black-and-white widescreen photography, as a taxi driver discovers an abandoned baby in the back seat of his car

and spends a long, desperate night trying to get rid of it. (The infant's mysteriously veiled mother is played by Feroz Farrokhzad, the astonishingly talented poet whose sole film, *The House Is Black*, was a highlight of To Save and Project in 2011.) With shades of Antonioni—and a climax as harrowing as it is unforgettable—*The Brick and the Mirror* becomes an allegorical critique of Tehran's intellectual class: hedonistic, sick-souled, and blind to the looming threat of political repression. Restored digitally from a 35mm release print by the Film Studies Center, University of Chicago. In Farsi; English subtitles. 125 min.  
Saturday, November 21, 8:30; Tuesday, November 24, 1:00. T2

### **When the Earth Trembled: Scenes from Jean Desmet's Dream Factory**

A Dutch impresario who parlayed his success from carnival fairgrounds to cinemas, Jean Desmet (1875–1956) was a key figure in the movie industry of the Netherlands in the first half of the 20th century. His extensive collection of films, posters, and other artifacts, deposited at the EYE Filmmuseum in Amsterdam, includes many rare and unique titles, and has been inscribed on UNESCO's Memory of the World Register. This program, assembled by the EYE Filmmuseum's Elif Rongen-Kaynakçi, is a close re-creation of an evening's entertainment that Desmet himself presented to wide-eyed moviegoing audiences in 1915. True to his sense of showmanship, it features an eclectic array of styles and genres, from breezy domestic comedies (*Pumps*, starring Florence Turner, "The Vitagraph Girl") and melodramas (*The High Born Child and the Beggar*) to science-and-nature films (*Bee Culture*), as well as long-lost newsreel footage of the SS *Eastland* after it capsized on the Chicago docks in 1915, leaving 800 dead. The program's centerpiece is the early American disaster movie *When the Earth Trembled* (1913), a dramatic re-creation of the San Francisco earthquake of 1906 that repurposes actuality footage of quake's aftermath. Produced by the Lubin Manufacturing Company and directed, ambitiously and somewhat recklessly, by Barry O'Neil—a plummeting chandelier almost killed the film's star, Ethel Clayton—this dramatic three-reeler has been reconstructed by EYE Filmmuseum from incomplete prints at EYE, the BFI, and The Museum of Modern Art.

**Newsreel.** 1915. Approx. 5 min.

**Constantine.** 1913. France. Produced by Eclair. 4 min.

**The High Born Child and the Beggar.** 1913. USA. Produced by Kalem. 10 min.

**L'Apiculture (Bee Culture).** 1913. France. Produced by Eclair Scientia. 4 min.

**When the Earth Trembled.** 1913. USA. Directed by Barry O'Neil. Produced by the Lubin Manufacturing Co. 42 min.

**Pumps.** 1913. USA. Directed by Laurence Trimble. Produced by Vitagraph. 8 min.

**Le Désespoir de Pétronille (Petronille's Despair).** 1914. France. Directed by Georges Rémond. Produced by Eclair. 7 min.

Silent, with piano accompaniment by Donald Sosin. Program approx. 100 min.

Sunday, November 22, 1:00 (lecture by Elif Rongen-Kaynakçi, Curator, EYE Filmmuseum). T2

**Fantasia of Color in Early Cinema.** Prepare to be dazzled by this breathtaking display of the beauties of hand-colored cinema, from the time before Technicolor was born. These shimmering, iridescent examples of hand painting, dyeing, and stencil coloring are drawn from the collection of the EYE Filmmuseum in Amsterdam: early trick films and travelogues that include images of Dutch windmills silhouetted against a crimson-burnished sunset, promenading Parisians, the sprightly fountains of Versailles, and Algeria's dance of the Ouled Naïl. This program celebrates the publication of a new book, *Fantasia of Color in Early Cinema* (Amsterdam University Press, 2015), that provides fresh reconsideration of the pioneering uses of color in film, with a forward by Martin Scorsese; scholarly essays by Tom Gunning (University of Chicago), Joshua Yumibe (Michigan State University), Giovanna Fossati (EYE Film Institute Netherlands and University of Amsterdam), and illustrator Jonathon Rosen; and an annotated filmography by Elif Rongen-Kaynakçi. Join Fossati, Gunning, and others for this cinematic garden of earthly delights. All films restored by EYE Filmmuseum.

**Fantasia of Color book teaser.** 2015. USA. Directed by Jonathon Rosen. 3 min.

**L'Album merveilleux (Wonderful Album).** 1905. France. Directed by Gaston Velle. 2 min.

**De Molens die juichen en weenen.** 1912. Netherlands. Directed by Alfred Machin. 7 min.

**Les Tulipes (The Tulips).** 1907. France. Segundo de Chomón, 4 min.

**Visions d'art: 3. La Fée aux étoiles (The Fairy of the Stars).** 1902. France. Director unknown. 2 min.

**Les Parisiennes.** 1897. USA. Director unknown. 1 min.

**Bloemenvelden Haarlem.** 1909. Netherlands. Directed by Albert and Willy Mullen. 2 min.

**Coiffes Hollandaises (Dutch Types).** 1915. France. Director unknown. 4 min.

**Les Grandes eaux de Versailles (The Fountains of Versailles).** 1904. France. Director unknown. 2 min.

**Le Roi des dollars (King of Dollars).** 1905. France. Directed by Segundo de Chomón. 2 min.

**Le Charmeur (The Charmer).** 1906. France. Directed by Segundo de Chomón. 5 min.

**Les Glaces merveilleuses (Wonderful Mirrors).** 1908. France. Segundo de Chomón 7 min.

**Gekleurde kijkjes uit de geheele wereld.** 1913–23. France. Director unknown. 8 min.

**Danses Algériennes I: Danse des Ouled-Naïl.** 1902. France. Director unknown. 2 min.

**Les Six soeurs Dainef (Acrobatic Sisters Dainef).** 1902. France. Director unknown. 3 min.

**Buona sera fiori.** 1909. Italy. Directed by Giovanni Vitrotti. 1 min.

Silent, with piano accompaniment by Donald Sosin. Program approx. 100 min.  
 Sunday, November 22, 3:30 (introduced by Giovanna Fossati and Tom Gunning). T2

**The Unknown Orson Welles: The Deep [work print].** 1967. Directed by Orson Welles. Screenplay by Welles, based on the novel by Charles Williams. With Welles, Jeanne Moreau, Laurence Harvey, Michael Bryant, Oja Kodar. One of the holy grails in the Orson Welles canon, *The Deep* was based on Charles Williams's thriller *Dead Reckoning* and filmed on Yugoslavia's Dalmatian coast. Despite a stellar cast—Jeanne Moreau, Laurence Harvey, Oja Kodar, Michael Bryant, and Welles himself—the film was never finished, owing to a series of financial and technical calamities. The film's original negatives have been lost, and only different versions of a rough-cut work print survive: a mixture of black-and-white and color material that repeats certain sequences and lacks post-production color grading, dubbing, and a sound mix. The Munich Filmmuseum has recently assembled all the scenes in chronological order, which Filmmuseum director Stefan Droessler will present with voiceover commentary. Together with the other Unknown Orson Welles programs in this year's festival, this singular event is one that no Welles aficionado will want to miss. Reconstruction by the Munich Filmmuseum; courtesy of Oja Kodar. 115 min.  
 Sunday, November 22, 6:00 (introduced by Stefan Droessler, Director, Munich Filmmuseum). T2

### **Revolutionary Cuban Newsreels, 1960–67**

The Cuban Institute on Cinematographic Arts and Industry (ICAIC) was the first cultural institution created in the fervent early months of the 1959 Cuban Revolution. Almost immediately, ICAIC began producing a weekly newsreel, *Noticiero latinoamericano*, which served to inform, entertain, and influence Cuban and Latin American audiences about regional and world events. Under the tremendous pressures of time and scrutiny, and with very little training or available resources, leftist intellectual filmmakers like Santiago Álvarez and Alfredo Guevara created propaganda newsreels that are nonetheless remarkable for their formal daring. Nearly 1,500 newsreels were shot all over the world, from Chile to Vietnam, until the hardships of the Special Period caused a crisis in the film industry and ended the initiative in 1990. These films constitute a unique and invaluable chronicle of Cuban revolutionary history, offering a populist Latin American perspective on a variety of political and social themes, and in 2009 they were inscribed on the UNESCO Memory of the World Register. MoMA's To Save and Project, in association with the French Embassy in the USA, presents a program of excerpts from *Noticiero latinoamericano*—on a whirlwind of subjects ranging from Castro to Hemingway, carnival in Havana to "improvements" in the sugar industry—that have been digitally preserved by INA, Paris, in a special arrangement with ICAIC. Thanks to Mathieu Fournet and Amélie Garin-Davet, French Embassy. In Spanish; English subtitles. 45 min.  
 Monday, November 23, 6:00. T3

**Pan.** 1922. Norway. Directed by Harald Schwenzen. Screenplay by Schwenzen, based on the novel by Knut Hamsun. With Hjalmar Fries, Hans Bille, Gerd Egede-Nissen. A major rediscovery from the small Norwegian silent film industry, *Pan* is a startlingly modern work with a post-psychological sense of character that seems to anticipate Antonioni (both of the main characters

are given to arbitrary, self-destructive actions) and an audacious structure that involves both a rare, first-person narration (by a dead man, no less) and a dual storyline that feels like something out of Faulkner. Based on a novel by Knut Hamsun, the film is one of those masterful one-offs, like Charles Laughton's *The Night of the Hunter*, that leave you wondering why the director—in this case, the German-born actor Harald Schwenzen—never made another film. Restored digitally by the National Library of Norway; courtesy of John Michael Hudtwalcker. 105 min.

**Monsieur Don't Care.** 1924. USA. Directed by Scott Pembroke, Joe Rock. Screenplay by Monte Brice, Lew Lipton. With Stan Laurel, Melba Brownrigg. Before teaming with Oliver Hardy, Stan Laurel starred as "Rhubarb Vaselino" in this parody of the Valentino hit *Monsieur Beaucaire*. A fragment of the original two-reel comedy, discovered in the archive of the CSC-Cineteca Nazionale, has been scanned in 4K, restored digitally, and printed on 35mm in its original Desmetcolor tinting by the L'Immagine Ritrovata laboratory in Bologna. (See also the Oliver Hardy short, *Maids and Muslin*, screening with *Variété* on November 4 and 15.) Silent. 7 min. Tuesday, November 24, 4:00 (introduced by Guy Maddin, co-director of *The Forbidden Room*); Wednesday, November 25, 4:00. T2

### **Orphans at MoMA: Animation and Activism**

"Orphans at MoMA," the annual To Save and Project collaboration between MoMA and the NYU Orphan Film Symposium, features an eclectic variety of rediscovered films. Highlights include work by experimental animator Richard Protovin, presented by Academy Award-winning filmmaker John Canemaker. The Smithsonian National Museum of African American History and Culture premieres two 16mm restorations: *Count Us In* (1948), a presidential campaign short for the Progressive Party, produced by the leftist collective Union Films, and 1965 footage from the Bedford-Stuyvesant Youth in Action community workshop. Documentaries on the program include the U.S. premiere of Cinemateca Boliviana's restoration of the never-released *El Bolillo Fatal* [The Black Ball] (1927), about the execution of a man wrongly convicted of killing Bolivia's former president, as well as Sgt. Harry Randall's rare film of the legendary Abraham Lincoln Battalion during the Spanish Civil War.

**Edison Kinetoscopic Record of a Sneeze.** 1894. US. Directed by W. K. L. Dickson. With Fred Ott. 1 min. Restored by The Library of Congress.

**El Bolillo Fatal, o El Emblema de la Muerte (The Black Ball, or The Emblem of Death).** 1927. Bolivia. Directed by Luis del Castillo. With Alfredo Jáuregui. 15 min. Restored by Cinemateca Boliviana.

**[Photographic Unit of the 15th International Brigade].** 1937–38. Spain. Filmed by Harry W. Randall. With Ernest Hemingway. 10 min. Restored by NYU Libraries.

**Count Us In.** 1948. USA. Produced by Union Films. Written by Bob Claiborne and Adrienne Claiborne. With Bob Claiborne, Henry Wallace, Pete Seeger, Paul Robeson. 10 min. Restored by the Smithsonian National Museum of African American History and Culture.

**[Footage of Bedford-Stuyvesant Youth in Action].** ca. 1965. USA. Director(s) unknown. 7 min. Restored by the Smithsonian National Museum of African American History and Culture.

**Straw Pib.** 1979. USA. Directed by Richard Protovin. 8 min. Restored by the New York Public Library.

**Film Fan.** 1985. USA. Directed by Richard Protovin. 12 min. Restored by The Museum of Modern Art.

Program approx. 90 min.

Tuesday, November 24, 7:00 (introduced by John Canemaker, Dan Streible, Katie Trainor, and others). T2

**Banshun (Late Spring).** 1949. Japan. Directed by Yasujirô Ozu. Screenplay by Ozu, Kôgo Noda, based on the novel by Kazuo Hirotsu. With Setsuko Hara, Chishû Ryû, Haruko Sugimura, Yumeji Tsukioka. Often cited as the film that initiated the great run of creativity that was Yasujirô Ozu's late period, this 1949 feature was also his first (of six) with the actress Setsuko Hara, who appears here in the role she was most associated with: the dutiful daughter who remains unmarried in order to care for her aging father (Chishû Ryû). When her aunt (Haruko Sugimura) tries to arrange a match for her with a handsome student, she resists, until her father tells her he

hopes to remarry himself. From this simple plotting grows a profound, deeply moving drama about the conflict of family and self, tradition and change, past and future. This will be the first American screening of a major new digital restoration of the film, which was carried out by Cineric in New York City under the sponsorship of the Shôchiku Company. In Japanese; English subtitles. 108 min.

Wednesday, November 25, 6:45. T2