

***To Save and Project: The 14th MoMA International Festival of Film Preservation*  
Screening Schedule  
November 2–23, 2016  
The Roy and Niuta Titus Theaters**

**Cock of the Air.** 1932. USA. Directed by Tom Buckingham. Screenplay by Charles Lederer, Robert E. Sherwood. With Chester Morris, Billie Dove, Matt Moore. Co-presented with the Academy of Motion Picture Arts & Sciences, this New York premiere kicks off *To Save and Project*. Producer Howard Hughes combined two of his principal interests—one of them was airplanes—for this amazingly raunchy comedy set in Europe during World War I, with Chester Morris as an American pilot with an international reputation as a womanizer and Billie Dove as a French actress determined to teach him a lesson. Hughes tried but failed to sneak the film past the Hays censorship office and was forced to cut nearly two reels of footage; this restoration from the Academy Film Archive includes much of the censored imagery and uses newly recorded dialogue to fill in lines removed from the surviving soundtrack. The unheralded director Tom Buckingham demonstrates a surprisingly assured hand with extreme long takes, a technique he may have learned as a writer on Tay Garnett's *Her Man*. DCP. 80 min.

**Wednesday, November 2, 4:30 (introduced by Michael Pogorzelski, Director, and Heather Linville, Film Preservationist, Academy Film Archive)**  
**Sunday, November 6, 4:00 p.m.**

**The Front Page.** 1931. USA. Directed by Lewis Milestone. Screenplay by Ben Hecht, Charles MacArthur, based on their play. With Pat O'Brien, Adolphe Menjou, Mary Brian. Co-presented with the Academy of Motion Picture Arts & Sciences, this New York premiere kicks off *To Save and Project*. The first film version of Hecht and MacArthur's 1928 Broadway hit—perhaps the greatest American stage comedy—has long been available only in poorly duplicated copies of the foreign release version, which used second-best takes and dropped many specifically American cultural references. This new edition, restored from a print of the domestic version discovered in the personal collection of producer Howard Hughes, reveals a substantially better film, with sharper gags, crackerjack timing, and an innovative use of extended takes by director Lewis Milestone. Pat O'Brien is the Chicago police reporter desperate to escape the clutches of his conniving, cynical editor (Adolphe Menjou) and live a normal life with his farm-fresh fiancée (Mary Brian). *Restored in 2016 by the Academy Film Archive and The Film Foundation. Restoration funding provided by the George Lucas Family Foundation. Elements for this restoration provided by The Howard Hughes Corporation and by the University of Nevada, Las Vegas, College of Fine Arts' Department of Film and its Howard Hughes Collection at the Academy Film Archive.* 35mm. 98 min.

**Wednesday, November 2, 7:00 p.m. (introduced by Michael Pogorzelski, Director, and Heather Linville, Film Preservationist, Academy Film Archive)**  
**Sunday, November 6, 6:15 p.m.**

**Mir Kumen On (Children Must Laugh).** 1936. Poland. Directed by Alexander Ford. A rare record of Jewish life in Poland before World War II, this 1936 film was produced in several language versions as an international fundraiser for the Medem Sanatorium near Warsaw, a clinic sponsored by the General Union of Jewish Workers that provided care and an escape from urban poverty for some 10,000 children between 1926 and 1939. Directed in a Soviet-influenced style by Alexander Ford, a committed Communist who later became the head of Poland's National Film School, the film follows three children as they gradually overcome their emotional withdrawal and distrust and enter the communal life of the institution. *Restored by Lobster Films, Paris, in collaboration with the Deutsche Kinemathek, Filmoteka Narodowa, and The Museum of Modern Art; courtesy Kino Lorber.* DCP. In Polish, Yiddish; English subtitles. 61 min.

**Lights Out in Europe.** 1940. USA. Directed by Herbert Kline. Commentary by James Hilton. Narrated by Fredric March. Restored by MoMA from the only surviving print of the full-length version, this pulse-pounding documentary from the leftist filmmaker Herbert Kline (*The Forgotten Village*) traces the rise of Hitler up to the very brink of WWII. The commentary, written by James

Hilton and read by Fredric March, urges American viewers to abandon neutrality and enter a conflict about to explode. *Lights Out in Europe* was filmed with a passionate immediacy and filled with astonishing images, including unique footage of the German invasion of Poland photographed, in his first professional assignment, by a young Douglas Slocombe (*Raiders of the Lost Ark*). Digitally restored by The Museum of Modern Art with support from the Celeste Bartos Fund for Film Preservation. DCP. 63 min.

**Thursday, November 3, 4:00 p.m.**

**Sunday, November 20, 1:00 p.m.**

**Die Russen kommen (The Russians Are Coming).** 1968/87. East Germany. Directed by Heiner Carow. Screenplay by Carow, Claus Küchenmeister. With Gert Krause-Melzer, Norbert Christian, Dorothea Meissner. Banned in East Germany for its "psychologizing of fascism," Heiner Carow's *The Russians Are Coming* was thought for decades to have been destroyed until his wife, the editor Evelyn Carow, found and reconstructed a work print of the original cut in 1987. MoMA premieres a meticulous new restoration by the DEFA Film Library at UMass Amherst. As an anguished meditation on wartime lies, guilt, and madness, *The Russians Are Coming* is every bit the equal of Konrad Wolf's *I Am Nineteen* and Andrei Tarkovsky's *Ivan's Childhood*. The film takes place in March 1945, when there was seemingly no end in sight to the war. Sixteen-year-old Günter Walscher, a proud Hitler Youth, is awarded the Iron Cross for hunting down a runaway immigrant laborer. Raw with the news of his own father's death on the Russian front, the boy volunteers to fight. Instead, his capture by the advancing Soviet army forces him to confront his complicity in a murder. DCP. In German; English subtitles. 90 min.

**Thursday, November 3, 7:00 p.m.**

**Monday, November 7, 1:30 p.m.**

**Adieu Bonaparte.** 1985. France/Egypt. Directed by Youssef Chahine. Screenplay by Chahine, Yousry Nasrallah. With Michel Piccoli, Mohsen Mohieddin, Patrice Chéreau. Egypt's greatest director, Youssef Chahine, touched off a political firestorm when this, his first European coproduction, was shown at the 1985 Cannes Film Festival. A portrait of the Napoleonic general Cafarelli (Michel Piccoli), who struggled to bring his Enlightenment ideals to the French intervention in the Middle East, the film was partly financed by the culture minister Jack Lang, who was accused of using state funds to finance anti-French propaganda. Seen today the film is an ambivalent, nuanced study of civilizations in conflict, one steeped in ancient tradition and not yet ready for change, the other a newly minted republic fired up with radical humanism. Restored by the Cinémathèque française, Mif International Films, and TF1 Droits Audiovisuels with the support of CNC, French American Fund (DGA-MPA-SACEM-WGAW), Archives audiovisuelles de Monaco, and Association Youssef Chahine. DCP. In French, Arabic; English subtitles. 115 min.

**Friday, November 4, 4:00 p.m.**

**Saturday, November 12, 1:30 p.m.**

**Shan zhong zhuan qi (Legend of the Mountain).** 1979. Taiwan. Directed by King Hu. With Chun Shih, Feng Hsu, Sylvia Chang. Presented in a new digital restoration, the three-hour director's cut of King Hu's *Legend of the Mountain* has its North American premiere in To Save and Project, following on its successful debut at the Venice Film Festival. Hu, a master of the *wuxia* swordplay subgenre of martial arts cinema, is perhaps best known for *Come Drink with Me*, *Dragon Gate Inn*, and *A Touch of Zen*. For his late-period *Legend of the Mountain*, Hu turned instead to a supernatural fable set during the 11th-century Sung Dynasty, drawing upon Pu Songling's classic 18th-century collection *Stories from a Chinese Studio* and filming independently on location in the South Korean countryside. A scholar-errant, tasked with translating and safeguarding a Buddhist *sutra* involving the afterlife, loses his grasp of space and time as he wanders through a strange, haunting mountain landscape. Along the way, he encounters temptress ghosts and Taoist priests, ancient abandoned fortresses and inns, and a delirium of color, sound, and silence. 4K digital restoration by the Taiwan Film Institute. DCP. In Mandarin; English subtitles. 184 min.

**Friday, November 4, 7:00 p.m.**

**Wednesday, November 9, 7:00 p.m.**

**Dragées au poivre (Pepper Candy/Sweet and Sour).** 1963. France. Directed by Jacques Baratier. Screenplay by Baratier, Guy Davout, Guy Bedos. With Bedos, Jean-Paul Belmondo, Anna Karina, Monica Vitti. With a star-studded French and Italian cast led by Belmondo, Karina, and Vitti, this comical sendup of New Wave and vérité cinema—and of the cultural and political life of 1960s Paris—has a cult following in Europe yet remains little known in the United States. Jacques Baratier's *Goha* (1958) was a highlight of To Save and Project when Anouk Aimée introduced it at MoMA in 2014; the festival now spotlights Baratier's burlesque fantasy *Dragées au poivre*, which premiered at Cannes this year in a new 2K restoration by the CNC, Paris, and Association Jacques Baratier. DCP. In French; English subtitles. 94 min.

**Jane Aaron: Two Films.** Jane Aaron's work in stop-motion and collage animation will be immediately recognizable to an entire generation who learned the alphabet through *Sesame Street* and *Between the Lines*. Her independent films, involving people and things moving weightlessly and joyously through domestic still lifes and landscapes, have been equally celebrated in museums and festivals around the world. MoMA's To Save and Project festival presents two new restorations of these, *Interior Designs* (1980, 5 min.) and *Set in Motion* (1986, 4 min.), made possible by The Women's Film Preservation Fund of New York Women in Film & Television in partnership with Cineric and the filmmaker, Jane Aaron.

**Saturday, November 5, 2:30 p.m.**

**Tuesday, November 8, 4:00 p.m.**

**Emperor of the North.** 1973. USA. Directed by Robert Aldrich. Screenplay by Christopher Knopf. With Lee Marvin, Ernest Borgnine, Keith Carradine. This stark, existential action film by the noir giant Robert Aldrich (*Kiss Me Deadly*) passed almost unperceived by the mainstream press in 1973, but now seems a classic in the uncompromising purity of its elemental vision. Lee Marvin is A No. 1, the King of the Hobos in the darkest days of the Depression; Keith Carradine, in his first major film role, is the new kid, looking to challenge Marvin's reputation for being able to ride the most tightly patrolled trains in the Pacific Northwest. Both come up against Shack (Ernest Borgnine, in a towering performance), the implacable conductor on the No. 19 line. *Restored by Twentieth Century Fox*. DCP. 118 min.

**Saturday, November 5, 5:15 p.m. (introduced by critic Giulia D'Agnolo Vallan)**

**Wednesday, November 9, 4:00 p.m.**

**The Brat.** 1931. USA. Directed by John Ford. Screenplay by S. N. Behrman and Sonya Levien, from a play by Maude Fulton. With Sally O'Neil, Alan Dinehart, Frank Albertson. A Park Avenue novelist (Alan Dinehart) fishes a street urchin (Sally O'Neil) out of a Lower East Side night court to serve as a model for a character in his new book. The resurrection of this small but engaging social comedy, restored by The Museum of Modern Art from the sole surviving original element—a badly damaged nitrate print—means that all of Ford's extant sound films have been returned to circulation. Among the film's memorable moments is an evidently authentic pitched battle between the tiny O'Neil and the patrician Virginia Cherrill (the blind flower girl of Chaplin's *City Lights*) that could be the kinkiest passage in Ford's oeuvre. *Restored by The Museum of Modern Art and The Film Foundation, with funding provided by the George Lucas Family Foundation and the Franco-American Cultural Fund, a unique partnership between the Directors Guild of America (DGA), the Motion Picture Association of America (MPAA), Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM), and the Writers Guild of America, West (WGAW); courtesy Twentieth Century Fox*. DCP. 60 min.

**Bachelor's Affairs.** 1932. USA. Directed by Alfred L. Werker. Screenplay by Barry Connors, Philip Klein, Leon Gordon, based on the play *Precious* by James Forbes. With Adolphe Menjou, Minna Gombell, Arthur Pierson. Middle-aged roué Adolphe Menjou is lured into marrying a much younger woman (Joan Marsh), who quickly exhausts his capacity for all-night partying. Realizing his marriage is a mistake, Menjou introduces his young bride to a handsome architect, hoping they will run away together. This elegantly risqué pre-Code comedy was directed by the highly adaptable Alfred Werker, whose long career ranged from entertaining baubles like this to the audacious civil rights film *Lost Boundaries*. *Restored by the UCLA Film & Television Archive; courtesy Twentieth Century Fox*. 35mm. 64 min.

**Sunday, November 6, 1:00 p.m.**

**Thursday, November 17, 4:00 p.m.**

**Déjà s'envole la fleur maigre (From the Branches Drops the Withered Blossom).** 1960. Belgium. Directed by Paul Meyer. With Brighella, Giuseppe Cerqua, Luigi Favotto. Paul Meyer's controversial *From the Branches Drops the Withered Blossom*, unquestionably one of the most poetic and political films ever made about immigration and labor, earned the admiration of the Italian Neorealists, including Rossellini, Antonioni, and De Sica, during its 1960 premiere at the Porretta Terme international film festival. Its title drawn from a verse by the great Sicilian poet Salvatore Quasimodo, the film is an intimate portrait of a community of poor Southern Italian migrant workers and their families in the gray, grim Belgian mining region of Borinage. Mixing realism and the carnivalesque, Meyer exposes the 1946 Italo-Belgian treaty—an exchange of cheap Italian labor for Belgian coal—as a cynical exploitation of society's most vulnerable and isolated. Yet even within this infernal landscape, Meyer finds beauty in the resilient faces and voices of his nonprofessional actors, not only those of Sicilians but also Greek and Yugoslav refugees of the war. Restoring this film—and Paul Meyer's reputation—has been a labor of love for Nicola Mazzanti, the director of the Cinémathèque Royale in Brussels, who describes Meyer as “a filmmaker who could and should have become the best of his generation, had the system allowed him to keep producing films.” In French, Italian; English subtitles. DCP. 85 min.

**Monday, November 7, 4:00 p.m.**

**Tuesday, November 22, 6:30 p.m.**

**La Familia Dressel (The Dressel Family).** 1935. Mexico. Directed by Fernando de Fuentes. With Consuelo Frank, Jorge Vélez, Rosita Arriaga. Fernando de Fuentes was among the most famous and versatile writer-directors of Mexican cinema's Golden Age, etching his style on genres as varied as the Western and the musical. In his immigrant melodrama *La Familia Dressel*, de Fuentes addresses the “problem” of the *ferreteros*: successful bourgeois German families who established their own self-sufficient community within Mexico City, but in doing so—it was widely felt—preserved their haughty colonialist attitudes toward the native population. The head of the Dressel household is a proud and stubborn German matriarch who, disdainful of her son's mixed marriage, sets out to destroy the reputation of his young wife, a Mexican radio singer (played by the beautiful and talented Consuelo Frank). *Restored by the Cineteca Nacional de México.* DCP. In Spanish; English subtitles. 90 min.

**Tuesday, November 8, 6:30 p.m.**

**Thursday, November 10, 4:00 p.m.**

**Los Venerables Todos (The Venerable Ones).** 1962. Argentina. Written and directed by Manuel Antín. With Lautaro Murúa, Fernanda Mistral, Leonardo Favio, Maurice Juvet. Manuel Antín's self-described “police story without police, like all truly awful stories,” centers on a group of young Buenos Aires intellectuals who prey on the weakest of their lot. The film's themes of passionless cruelty and willful obedience speak to the darkening tenor of early 1960s Argentina, and they are conveyed in an enigmatic, subjective style that would become emblematic of experimental Argentine cinema and literature of the time. Until now, the film has been more legendarily remembered than actually screened, for until 2014 the original camera negative was believed lost. This beautiful new 35mm restoration, overseen by the great cinematographer Ricardo Aronovich, is a coruscating vision of a nightmarish Buenos Aires that anticipates his work on Hugo Santiago's *Invasion* in 1969. Restored by Fernando Martín Peña for the Filmoteca Buenos Aires. 35mm. In Spanish; English subtitles. 85 min.

**Friday, November 11, 4:00 p.m. (introduced by filmmaker Matías Piñeiro)**

**Saturday, November 12, 4:30 p.m.**

**Geschichte der Nacht (Story of the Night).** 1979. Switzerland. Directed by Clemens Klopfenstein. The subject of a MoMA retrospective in 1980, Swiss filmmaker and photographer Clemens Klopfenstein returns to present one of his most haunting works. Shot on highly sensitive black-and-white film stock, *Story of the Night* is Klopfenstein's nocturnal excursion across the European continent, boundlessly interweaving images of some 50 cities, from Dublin to Istanbul, in a kind of dream logic, and bathing them in a granular, crepuscular light. *A restoration of the Cinémathèque suisse in collaboration with Basel University, with the support of Memoriam at Cinégrell laboratory.* DCP. No dialogue. 64 min.

**Friday, November 11, 6:30 p.m. (introduced by Clemens Klopfenstein)**

**Tuesday, November 22, 4:30 p.m.**

**Der Gang in die Nacht (The Dark Road).** 1921. Germany. Directed by F. W. Murnau. Screenplay by Carl Mayer, adapted from the Danish screenplay *The Victor* by Harriet Bloch. With Olaf Fønss, Erna Morena, Conrad Veidt. The earliest surviving film by F. W. Murnau is also, paradoxically, the only Murnau film for which the original camera negative exists. Working from that extraordinary material, the Munich Film Museum has produced an extraordinary restoration—a film that for the first time gives an accurate representation of Murnau's innovative, highly expressive lighting techniques. The plot—an eminent physician (Olaf Fønss) comes under the spell of an unscrupulous dancer (Erna Morena)—finds echoes throughout the Weimar period, including Sternberg's *The Blue Angel*. Conrad Veidt appears in a supporting role as a sinister painter, whose entrance eerily presages Murnau's *Nosferatu*. DCP. Silent, with a new piano score by Richard Siedhoff. 80 min.

**Sunday, November 13, 1:00 p.m.**

**Monday, November 14, 4:00 p.m.**

**Romy – Portrait eines Gesichts (Romy: Anatomy of a Face).** 1967. West Germany. Written and directed by Hans-Jürgen Syberberg. With Romy Schneider, Hans-Jürgen Syberberg, Jean Chapot, Michel Piccoli. Made for German television, this early work by Syberberg (*Hitler: A Film from Germany*) is a cinéma-vérité portrait of Romy Schneider, a teen star turned international sex symbol whose composed exterior concealed deep scars. Though Syberberg had not yet found his mature, epic style, he had already begun his investigation of German culture through its popular mythology, and the unhappy Schneider is a potent symbol of emotional contradiction, at once distant and childishly sentimental. *Restored by the Munich Film Museum*. In German; English subtitles. 60 min.

**Sunday, November 13, 3:15 p.m.**

**Monday, November 14, 2:00 p.m.**

**Jago Hua Savera (Day Shall Dawn).** 1958. Pakistan/Bangladesh. Directed by Aaejay Kardar. With Khan Ataur Rahman, Tripti Mitra, Kazi Khaliq. The great Indian filmmaker Satyajit Ray excelled in Chekhovian portraiture, imaginatively bringing to life the foibles, hopes, and vices of ordinary people. Until the reemergence of *Day Shall Dawn* at this year's Cannes Film Festival, few Westerners were familiar with the similarly humanist work of Aaejay Kardar or, for that matter, with 1950s Pakistani cinema more generally. At the time of its premiere at Cannes in 1958, *Day Shall Dawn* seemed to herald a new kind of filmmaking in Pakistan, a strangely intoxicating mix of melodrama and Neorealism. But Kardar and his screenwriter, the poet Faiz Ahmad Faiz, were branded as communist enemies of the country's new military dictatorship. And though their film—the deceptively simple story of a fisherman who dreams of owning his own boat on the Meghna River in Bangladesh (formerly East Pakistan)—was filled with melancholy and comical touches, their depiction of a poor fishing community being shaken down by greedy loan sharks proved too incendiary. *A presentation of the Nauman Taseer Foundation*. DCP. In Urdu, Bengali; English subtitles. 91 min.

**Sunday, November 13, 5:00 p.m.**

**Wednesday, November 16, 4:00 p.m.**

### **Modern Mondays: An Evening with Suzan Pitt.**

Suzan Pitt's wildly imaginative and comically sinister animation has dazzled MoMA audiences for nearly 45 years. An award-winning artist and filmmaker who variously calls Los Angeles, Mexico, and a remote cabin in Michigan's Upper Peninsula her home, Pitt returns to MoMA on November 14 to introduce the New York premiere of 5 classic shorts, newly restored by the Academy Film Archive, as well as her most recent work. This career-encompassing Modern Mondays is presented in partnership with the Academy of Motion Picture Arts & Sciences as a featured event in MoMA's To Save and Project festival. Highlights include Pitt's earliest 16mm films, *Bowl, Theatre, Garden, Marble* (1970) and *Crocus* (1971), as well as her magisterially oneiric *Asparagus* (1979), which for nearly two years was the wet-and-wild *amuse bouche* for David Lynch's *Eraserhead* on the midnight-movie circuit. Also screened are excerpts from Pitt's unfinished *ESO-S* (c. 1980/86), a

hybrid of live action and animation; and *Joy Street* (1995), her exuberant expression of desire, defiance, and suffering. A master practitioner of hand-drawn animation and early cinema techniques, including painted cutout, stop motion, claymation, matted cel, and multi-plane camerawork, Pitt draws upon countless sources—from Max Fleischer cartoons to the surrealism of Leonora Carrington and Dorothea Tanning, the magic realism of the rainforest to the polymorphous perversity of 1960s and 70s underground comix. Her unbridled inventiveness has extended to painting and the graphic arts, fashion, opera, and multimedia installation, as demonstrated in her two most recent films: *Visitation* (2011), an alchemical experiment in photogenic drawing inspired, the artist observes, “by hearing wolves crying and simultaneously reading H.P. Lovecraft,” and *Pinball* (2013), a deliriously colorful and kinetic piece of abstract visual music set to composer George Antheil’s radical 1953 reworking of his *Ballet Mécanique*. Program approx. 75 min.

**Monday, November 14, 7:00 p.m. (introduced by Suzan Pitt)**

**L'albero degli zoccoli (The Tree of Wooden Clogs).** 1978. Italy. Written, directed and photographed by Ermanno Olmi. With Luigi Ornaghi, Francesca Moriggi, Omar Brignoli. Winner of the Palme d'Or of the 1978 Cannes Film Festival, Olmi’s masterpiece follows the intertwined lives of four peasant families, working for a most unenlightened landowner in the province of Bergamo at the end of the 19th century. Employing non-actors who lived on location – an abandoned farm – for the length of the production, Olmi sought to push beyond Neorealism with a meticulous recreation of the brutal conditions of a still-feudal society, presented with a minimum of dramatic flourishes. *Digitally restored by Cineteca di Bologna at L'Immagine Ritrovata laboratory with funding provided by The Film Foundation; courtesy Janus Films.* DCP. In Italian; English subtitles. 186 min.

**Wednesday, November 16, 6:30 p.m.**

**Thursday, November 17, 3:45 p.m.**

**He Walked by Night.** 1948. USA. Directed by Alfred L. Werker, Anthony Mann (uncredited). Screenplay by John C. Higgins, Crane Wilbur. With Richard Basehart, Scott Brady, Roy Roberts. One of the key films in the emergence of the psychotic killer as a recurring figure in postwar thrillers, this trim, independently produced police procedural follows the hunt for a hold-up man (Richard Basehart) who seemingly kills for pleasure. The dry interplay between police investigators Scott Brady and James Cardwell reportedly inspired Jack Webb (who appears in a supporting role) to create *Dragnet*. The spectacular climax, a chase through the Los Angeles sewer system, has long been believed to be the work of noir master Anthony Mann, collaborating once again with his favorite cinematographer, John Alton. *Restored by the UCLA Film & Television Archive and The Film Foundation, with funding provided by the George Lucas Family Foundation.* 35mm. 80 min.

**The Fatal Hand.** 1907. Great Britain. Directed (possibly) by J. H. Martin. 35mm. Silent. 6 min.

**Thursday, November 17, 7:00 p.m.**

**Monday, November 21, 4:30 p.m.**

**Kameradschaft (Comradeship).** 1931. Germany/France. Directed by G. W. Pabst. With Ernst Busch, Alexander Granach, Fritz Kampers. On November 18, Martin Koerber, head of the Deutsche Kinemathek film archive, presents new restorations of G.W. Pabst’s revolutionary *Westfront 1918* and *Kameradschaft*. Pabst’s *Kameradschaft*, a cry for peace that arrived in theaters only 14 months before Hitler seized power, marked the beginning of the end of Weimar cinema. It endures, however, as a harrowingly realistic adventure film and a courageous appeal to the friendship of nations. German miners, mounting a desperate rescue mission to save their French comrades from an underground fire, breach a partition that had been established between the two countries in the Treaty of Versailles. Pabst’s newsreel techniques had a profound influence on the British documentarians Humphrey Jennings and Basil Wright in the 1930s. *Courtesy Janus Films.* DCP. In German, French; English subtitles. 92 min.

**A Collier’s Life.** 1904. Great Britain. Directed (possibly) by J. H. Martin. 35mm. Silent. 4 min.

**Friday, November 18, 4:00 (introduced by Martin Koerber, Deutsche Kinemathek)**

**Wednesday, November 23, 6:45 p.m.**

**Westfront 1918: Vier von der Infanterie.** 1930. Germany. Directed by G. W. Pabst. Screenplay by Ladislaus Vajda. With Fritz Kampers, Gustav Diessl, Hans Joachim Moebius. On November 18, Martin Koerber, head of the Deutsche Kinemathek film archive, presents new restorations of G.W. Pabst's revolutionary *Westfront 1918* and *Kameradschaft*. Thanks to state-of-the-art digital restoration techniques, it is now possible to fully appreciate Pabst's fluid, mobile camerawork, and his experimental use of sound, which was radical for German cinema in the early 1930s. Pabst makes palpable the anxiety and suffering of trench warfare in *Westfront 1918*, as explosions rain down on the battlefield, leaving the mangled bodies of young men in their wake. Contemporary audiences, no longer able to deny the tragic horrors of the Great War, were also forced to confront the very real potential for history to repeat itself. Pabst's depictions of antiheroic sacrifice and senseless death were indeed an affront to the Nazis, who banned the film upon seizing power in 1933. *Restored by Deutsche Kinemathek in collaboration with BFI; courtesy Praesens Film and Janus Films.* DCP. In German, French; English subtitles. 96 min.

**Friday, November 18, 6:45 p.m. (introduced by Martin Koerber, Deutsche Kinemathek)**  
**Wednesday, November 23, 4:00 p.m.**

**"So Amazingly Perfect They Are Really Weird": Bringing Sound Back to the Edison Kinetophone.**

On February 17, 1913, after many years of R+D, Thomas Alva Edison introduced the Edison Kinetophone to an enthusiastic New York audience. The Kinetophone was a fairly complex mechanical means of creating talking pictures. Unlike previous systems, in which actors would be required to lip sync to preexisting recordings on camera, the Kinetophone was one of the earliest film technologies to record sound at the same time as the image. More than 200 of these Kinetophones were produced between 1913 and 1914, but only a handful of the films and their accompanying sound cylinders survive. The Library of Congress, in cooperation with the Thomas Edison National Historical Park, has reconstructed eight of these Kinetophones, some of which have not been seen—or heard—since their debut 103 years ago. Library of Congress preservationist George Willeman presents six of them, including *Nursery Favorites*; *The Deaf Mute, Part 1*; and *The Musical Blacksmiths* (all from 1913), in an illustrated lecture. Program approx. 60 min.

**Saturday, November 19, 2:30 p.m. (illustrated lecture by George Willeman, The Library of Congress)**

**Orphans at MoMA: The Inner Whirled of Orphan Films.**

Combining highlights from NYU's 10th Orphan Film Symposium and its theme of sound with even newer rediscoveries, this eclectic program of short films is inspired by the artful and creative flair found among works not made for theaters. Sound and vision serendipitously connect the work of two couples—partners creative and marital: the acclaimed designers Ray and Charles Eames and the prolific but little known Naomi and Edward Feil. Added to the National Film Registry this year, *The Inner World of Aphasia* (1968) is the Feils' empathic medical education film, directed with poetic dimensions and a powerful lead performance. When Ed Feil shot home movies at the World's Fair of 1964–65, he captured a rare look at the multiscreen installation *Think*, which the Eameses created for the IBM pavilion—and which The Library of Congress now unveils as a single-screen reconstruction. Also newly restored, and in time for the filmmaker's centennial, is *EPH 4/27/16*, Ephraim Horowitz's sophisticated, wry Super 8 memoir, named one of the Ten Best amateur films of 1979. Rounding out the program with panache are a seldom-seen projection test and the Cinémathèque Française's superb restoration of an early synchronous-sound film of pianist Victor Gille performing Chopin. Program approx. 105 min.

**Saturday, November 19, 4:15 p.m. (introduced by Dan Streible, Katie Trainor, John Klacsmann, Ken Feil, and others)**

**Drunk (aka Drink).** 1965. USA. Directed by Andy Warhol. With Emile de Antonio. Unseen for more than 50 years, and making its New York debut in a new digital restoration made possible through a partnership initiated by The Andy Warhol Museum with The Museum of Modern Art (MoMA) and MPC, a Technicolor Company, *Drunk* is every bit as fascinating as legendary accounts have suggested. In January 1965, over drinks at the Russian Tea Room, the documentary filmmaker Emile de Antonio (*Point of Order, In the Year of the Pig*) warily agreed to collaborate

with Warhol on a movie. Believing their politics and art to be absurdly different, De Antonio instead gamely proposed to drink an entire quart of J&B scotch in 20 minutes under the unflinching, voyeuristic gaze of Warhol's camera. Their Factory session, recorded in this film, instead lasted 66 minutes, its grand finale a reckless and grandiose De Antonio writhing on the floor, clawing the walls, and speaking in tongues. Warhol would later recall in *Popism* that "Rotten Rita, who was hanging around, said, 'Marine Corps sergeants keel over dead from that. Your liver can't take it.' But De didn't die, and I called the movie *Drink* so it could be a trilogy with my *Eat* and *Sleep*." 66 min.

**Saturday, November 19, 7:00 p.m. (introduced by Geralyn Huxley and Greg Pierce, The Andy Warhol Museum)**

**Die Letzte Chance (The Last Chance).** 1945. Switzerland. Directed by Leopold Lindtberg. Screenplay by Richard Schweizer, Elizabeth Montagu, Alberto Barberis. With Ewart G. Morrison, John Hoy, Ray Reagan. Escaping from a German prison camp in the last months of World War II, three Allied soldiers (played by actual escapees Ewart G. Morrison, John Hoy, and Ray Reagan) find themselves burdened with a group of desperate refugees, braving the Alps in search of sanctuary in neutral Switzerland. An international hit in its day but unjustly forgotten since, *The Last Chance* captures the agony of the moment with the Neorealist vivacity of Rossellini's *Rome, Open City*, and its plea for the displaced is no less moving today. A restoration of the Cinémathèque suisse and the Schweizer Radio und Fernsehen (SRF), with the support of Memoriav at Hiventy laboratory and Praesens Film. DCP. In English, Italian, German, French; English subtitles. 113 min.

**Sunday, November 20, 4:00 p.m.**

**Tuesday, November 22, 1:30 p.m.**

**Behind the Door.** 1919. USA. Directed by Irvin V. Willat. With Hobart Bosworth, Wallace Beery, Jane Novak. MoMA presents the New York premiere of the newly restored *Behind the Door*—"the most outspoken of all the World War I vengeance films" (Kevin Brownlow)—which can finally be seen in a tinted reconstruction of its 1919 theatrical release thanks to the San Francisco Silent Film Festival, The Library of Congress, and Gosfilmofund of Russia. Though it may have missed its calling as wartime propaganda—the film reached theaters after Armistice was declared—*Behind the Door* was nevertheless a hit for Paramount, a brutal tabloid drama of rape and retribution that pits Hobart Bosworth, a German-American sailor, against Wallace Beery, a sadistic German U-boat commander. The film's director, Irvin Willat, who was instrumental in the making of Thomas Ince's 1916 pacifist allegory *Civilization*, proves himself a gifted orchestrator of Old Testament violence. DCP. Silent, with live piano accompaniment by Stephen Horne. 70 min.

**Sunday, November 20, 7:00 p.m.**

**Monday, November 21, 2:30 p.m.**

**Deluge.** 1933. USA. Directed by Felix E. Feist. With Peggy Shannon, Lois Wilson, Sidney Blackmer. For more than 75 years, Felix E. Feist's *Deluge* has been a holy grail of American disaster movies—long feared lost, and long purported to rival other such 1930s RKO classics as *King Kong* and *San Francisco* in its breathtaking special effects. But now the wait is over. *Deluge* returns with a vengeance in a new 2K restoration by Lobster Films in Paris, based on the discovery of a 35mm nitrate negative with the original English soundtrack. MoMA thanks Kino Lorber for this special North American premiere, presented in anticipation of their forthcoming US theatrical release and special edition Blu-ray/DVD. The film's apocalyptic plot, once the stuff of science fiction, now seems eerily prescient: earthquakes along the West Coast cause a massive tidal wave that circles the globe and wipes out New York City. DCP. 70 min.

**Monday, November 21, 6:45 p.m.**

*Special thanks to Cindi Rowell for her assistance on this exhibition.*

*Electronic subtitling provided by Sub-Ti Ltd.*