

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

**Festival Features Films by Patrice Chéreau, Thomas Edison, Abel Gance,  
Teinosuke Kinugasa, Barbara Loden, Manoel de Oliveira, Volker Schlöndorff,  
Mrinal Sen, Luchino Visconti, and Andy Warhol**

**Guest presenters include Sofia Coppola, Volker Schlöndorff, Pierre  
Schoendoerffer, and artists Lynda Benglis, Rachel Harrison, and Glenn Ligon**

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

October 15 – November 14, 2010

The Roy and Niuta Titus Theaters

**NEW YORK, September 21, 2010**—The Museum of Modern Art presents ***To Save and Project: The Eighth MoMA International Festival of Film Preservation***, its annual festival of preserved and restored films from film archives, studios, and distributors around the world, from October 15 through November 14, 2010. This year's festival comprises over 35 films from 13 countries, virtually all of them having their New York premieres, and some shown in versions never before seen in the United States. *To Save and Project* is organized by Joshua Siegel, Associate Curator; Anne Morra, Associate Curator; and Katie Trainor, Film Collections Manager; all of the Department of Film, The Museum of Modern Art.

Opening this year's festival is *Il Gattopardo (The Leopard)* (1963), Luchino Visconti's masterpiece starring Burt Lancaster, Alain Delon, and Claudia Cardinale, which has been restored in association with Cineteca di Bologna, L'Immagine Ritrovata, The Film Foundation, Pathé, Fondation Jérôme Seydoux-Pathé, Twentieth Century Fox and Centro Sperimentale di Cinematografia-Cineteca Nazionale, with funding provided by Gucci and The Film Foundation. The 2010 festival also includes other masterworks such as *Acto da Primavera (Rite of Spring)* (1963), written and directed by Manoel de Oliveira; Alberto Cavalcanti's postwar noir *They Made Me a Fugitive* (1947), starring Trevor Howard; the digital Director's Cut of Volker Schlöndorff's Academy Award-winning *The Tin Drum* (1979/2010); and Pierre Schoendoerffer's *La 317ème Section (The 317th Section)* (1965), a harrowing account of the defeat of French colonial forces in Indochina. Both Schlöndorff and Schoendoerffer will present screenings of their films.

The festival's centerpiece is the world premiere performance of Gene Coleman and Akikazu Nakamura's original score for Teinosuke Kinugasa's silent masterpiece *Kurutta ippeiji (A Page of Madness)* (1926), which will be performed live on Saturday, October 23, by the Ensemble N\_JP (Japan/United States), led by award-winning composer and bass clarinetist Gene Coleman and featuring the master shakuhachi player and composer Akikazu Nakamura. Also featured in this year's festival is Abel Gance's *J'Accuse* (1919), with an original piano score written and

performed live by Robert Israel, one of the world's leading composers of music for silent films. Another highlight is the New York premiere of two films by Andy Warhol not seen in more than forty years: *Face* (1965), starring Edie Sedgwick, and *The Velvet Underground in Boston* (1967)—presented in honor of the late Callie Angell, the foremost scholar of Andy Warhol films.

In conjunction with the Museum's current exhibition "Contemporary Art from the Collection," three artists whose works are featured in that exhibition were invited to select films to present during the festival. Lynda Benglis will introduce *Suddenly, Last Summer* (1959), Joseph L. Mankiewicz's adaptation of the Tennessee Williams play starring Elizabeth Taylor, Montgomery Clift, and Katharine Hepburn. Glenn Ligon will explore depictions of race and ethnicity in early American cinema with "Playing in the Dark," a program he curated of films from 1896-1914 by Thomas Edison and other pioneering filmmakers, including Edison's *Uncle Tom's Cabin* (1901) and an excerpt from his own related video installation *The Death of Tom* (2008). Rachel Harrison will present two films by the underappreciated Spanish director Carlos Velo: *Almadrabas* (1934), about tuna fishermen, and his Academy Award-nominated *Torero* (1956), considered one of the most authentic and gripping films about bullfighting ever made.

This year, MoMA celebrates the preservation work of UCLA Film & Television Archive with a special presentation of five programs. Introducing the screenings are Jan-Christopher Horak, Director, UCLA Film & Television Archive; and Ross Lipman, Senior Film Preservationist, UCLA Film & Television Archive, who is the featured guest for this year's Conservator's Choice sidebar. The UCLA film preservation include *Wanda* (1970), written, directed, and starring Barbara Loden, which also be introduced by the filmmaker and actress Sofia Coppola, and Margaret Bodde, executive director of The Film Foundation; the 1950s noir *Cry Danger* (1951), directed by Robert Parrish and starring Dick Powell; Emile de Antonio's *Point of Order!* (1963), presented by the film's co-producer Dan Talbot; Dan Drasin's *Sunday* (1961); and *Tom Chomont: In Celebration*, a program of experimental films introduced by Lipman and filmmaker Jim Hubbard.

The festival also features several rediscoveries preserved by The Museum of Modern Art: Stephen Roberts's *The Story of Temple Drake* (1933), a steamy Paramount pre-Code melodrama based on William Faulkner's controversial 1931 novel *Sanctuary* and starring Miriam Hopkins; David Butler's *Sunnyside Up* (1929), one of Hollywood's first movie musicals, starring Janet Gaynor and Charles Farrell; and *Mangue-Bangué* (1971), a long-censored Brazilian avant-garde film by Neville d'Almeida. Other rediscoveries include Mrinal Sen's *Kandahar* (1983), a late-period classic by one of India's most important directors; Alexandre Volkoff's *Der weisse Teufel* (*The White Devil*) (1930), based on Leo Tolstoy's autobiographical *Hadschi Murat* and starring celebrated Russian émigré movie star Ivan Mosjoukine; *Slow Summer* (1976), directed by John Cook, one of the most important Austrian filmmakers of the past fifty years; Patrice Chéreau's debut feature *La Chair de l'orchidée* (*The Flesh of the Orchid*) (1975), loosely based on James Hadley Chase's 1948 brutal psychological thriller and starring Charlotte Rampling; and, just in time for Halloween, Steve Sekely's science fiction cult classic *The Day of the Triffids* (1962, co-

directed by Freddie Francis), which hasn't been screened theatrically in nearly fifty years and will be introduced by its conservator, Michael Hyatt.

*To Save and Project* will also include experimental films by the artist/filmmaker Paul Sharits, preserved by Anthology Film Archives and presented on its fortieth anniversary; and a program of animated films presented by Serge Bromberg, director of the Annecy Animation Film Festival, including *Walt Disney's Laugh-O-Grams* from 1921-23 and five cartoons by the legendary animator Ub Iwerks. A special program is dedicated to the Orphans Film Symposium at New York University, introduced by Orphans founder Dan Streible and featuring Henri Cartier-Bresson's newly rediscovered first film, *With the Abraham Lincoln Brigade in Spain* (1938). And 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, featuring Lourdes Portillo's Academy Award-nominated documentary *Las Madres: The Mothers of Plaza de Mayo* (1985).

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. Please see the full list of archives at [moma.org/press](http://moma.org/press). DVD screeners for specific films are available upon request.

The festival is supported in part by the Cultural Services of the French Embassy, New York. Electronic subtitling provided by Sub-Ti Ltd.

**ABOUT TO SAVE AND PROJECT:**

Since 2002, MoMA's international preservation festival has showcased more than 400 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 (FIAPF) 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, 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.

**PRESS CONTACT:** D'Arcy Drollinger, (212) 708-9747, [darcy\\_drollinger@moma.org](mailto:darcy_drollinger@moma.org)

Margaret Doyle, (212) 408-6400, [margaret\\_doyle@moma.org](mailto:margaret_doyle@moma.org)

For downloadable images, please visit [www.moma.org/press](http://www.moma.org/press).

- Public Information:** The Museum of Modern Art, 11 West 53rd Street, New York, NY 10019
- Hours:** Films are screened Wednesday-Monday. For screening schedules, please visit [www.moma.org](http://www.moma.org).
- Film Admission:** \$10 adults; \$8 seniors, 65 years and over with I.D. \$6 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.

### SCREENING SCHEDULE

#### ***To Save and Project: The Eighth MoMA International Festival of Film Preservation***

October 15–November 14, 2010

#### **Friday, October 15**

**6:30 Il Gattopardo (The Leopard).** 1963. Italy. Directed by Luchino Visconti. Screenplay by Visconti, Suso Cecchi d'Amico, Pasquale Festa Campanile, Massimo Franciosa, Enrico Medioli. With Burt Lancaster, Alain Delon, Claudia Cardinale, Serge Reggiani. Martin Scorsese, the founder and chair of The Film Foundation, has said that "*Il Gattopardo* is one of the greatest visual experiences in cinema, and over the years restorations have proven to be extremely difficult. One of our greatest treasures has now been returned to us, in its full glory." With operatic grandeur and an exquisitely Proustian attention to nineteenth-century period detail and atmosphere, Visconti adapts Giuseppe di Lampedusa's novel about a Sicilian prince at the end of the Risorgimento (the Italian unification), who through political cunning ensures the survival of the old aristocratic order in the face of revolutionary ferment and moral decay. Justly celebrated for its breathtaking ballroom sequence, the film features brilliant performances by Lancaster, never better as the august Prince Fabrizio of Salina (and bearing no small resemblance to Visconti himself); Delon as his calculating nephew Tancredi, who goes off to join Garibaldi's forces; and Cardinale, as the ravishing daughter of a rich bourgeois. Visconti's masterpiece has been restored in association with Cineteca di Bologna, L'Immagine Ritrovata, The Film Foundation, Pathé, Fondation Jérôme Seydoux-Pathé, Twentieth Century Fox and Centro Sperimentale di Cinematografia-Cineteca Nazionale, with funding provided by Gucci and The Film Foundation. In Italian; English subtitles. 201 min.

#### **Saturday, October 16**

**1:30 Sunnyside Up.** 1929. USA. Directed by David Butler. With Janet Gaynor, Charles Farrell. One of Hollywood's first movie musicals, this immensely popular film was the first full-length talkie for Gaynor and Farrell, "America's favorite lovebirds." And though Gaynor may not have had the voice of a nightingale, her irrepressible charm and waif-like innocence lifted the spirits of Depression-era audiences. *Sunnyside Up* features wonderful songs by the sterling Broadway team of Buddy DeSylva, Lew Brown, and Ray Henderson—including "If I Had a Talking Picture of You" and "(I'm a Dreamer) Aren't We All"—and the show-stopping production number "Turn on the Heat," in which nubile chorus girls transform an Arctic tundra into a tropical jungle (even the bananas get turned on!). Restored by The Museum of Modern Art, with funding from The Film Foundation. 120 min.

**4:00** **Il Gattopardo (The Leopard)** (See Friday, October 15)

**8:00** **Rachel Harrison presents Carlos Velo's *Almadrabas* (1934) and *Torero* (1956)**  
In conjunction with the Museum's current exhibition "Contemporary Art from the Collection", the artist Rachel Harrison introduces two beautiful films by the underappreciated Spanish director Carlos Velo: *Almadrabas* (co-directed by Fernando G. Mantilla, 1934, 21 min.), his proto-neorealist short about tuna fisherman; and his Academy Award-nominated feature *Torero* (1956, 75 min.), widely considered the most authentic and gripping film ever made about bullfighting, which features the legendary matador Luis Procuna in a somewhat fictionalized account of his comeback from injury, and newsreel footage of the great Manolete's death by goring. In Spanish; English subtitles. Restored by the Filmoteca Española, Madrid.

### **Sunday, October 17**

**1:15** **The Story of Temple Drake.** 1933. USA. Directed by Stephen Roberts. Screenplay by Oliver H.P. Garrett. With Miriam Hopkins, Jack LaRue, William Gargan.  
Based on William Faulkner's controversial 1931 novel *Sanctuary*, this steamy Paramount melodrama triggered church boycotts and stricter enforcement of the Hays Production Code with its risqué tale of a society girl who is brutalized by an "unsatisfied" gangster. Pulled from theaters almost instantly after its release, the film has been largely unseen for many decades. Miriam Hopkins gives one of the great "lost" performances in Hollywood history, and Karl Struss's cinematography looks ravishing in this restoration by The Museum of Modern Art, which was created using original camera nitrate material with partial funding from Turner Classic Movies. 70 min.

**3:00** **Acto da Primavera (Rite of Spring).** 1963. Portugal. Written and directed by Manoel de Oliveira. With Nicolau Nunes da Silva, Ermelinda Pires, Maria Madalena.  
Oliveira's first masterwork, painstakingly and gorgeously restored by Cinemateca Portuguesa-Museu do Cinema, is a modern-day staging of a sixteenth-century Passion Play, performed by the peasants of Curalha in northeast Portugal. Oliveira combines poetic allegory, political urgency, eroticism, folkloric ritual, and Brechtian acting and filmmaking techniques to capture the essence of the biblical text and the meaning of Christ's agony and resurrection. In Portuguese; English subtitles. 99 min.

**5:15** **La Chair de l'orchidée (The Flesh of the Orchid).** 1975. France/Germany/Italy. Directed by Patrice Chéreau. Screenplay by Chéreau, Jean-Claude Carrière. With Charlotte Rampling, Simone Signoret, Alida Valli, Edwige Feuillère, Bruno Cremer.  
Chéreau's debut film, loosely based on James Hadley Chase's 1948 brutal psychological thriller, is a nasty piece of work, worthy of rediscovery for its deliciously fiendish performances (François Ozon would reunite the two leads, Rampling and Cremer, in his 2000 film *Under the Sand*). The film, about an heiress imprisoned by her scheming aunt, is also remarkable for its coruscating expressionist cinematography by the great Pierre Lhomme (*Army of Shadows*, *Four Nights of a Dreamer*, *The Mother and the Whore*), who supervised this new restoration by the Archives françaises du film-CNC. In French; English subtitles. 110 min.

### **Monday, October 18**

**7:00** **Cavalcade.** 1933. USA. Directed by Frank Lloyd. Screenplay by Reginald Berkeley, based on the play by Noël Coward. With Diana Wynyard, Clive Brook, Una O'Connor, Billy Bevan.  
"Let's drink to the hope that one day this country of ours, which we love so much, will find dignity and greatness and peace again." Thus goes the rousing final speech of *Cavalcade*, a panoramic play that follows the lives of the upper class Marryots and their servants, the Bridges, in the years between 1899 and 1929, from the decline of the British Empire to the last days of the Jazz Age. Audiences on both sides of the Atlantic, living in bleak Depression days, were moved to tears by the play's patriotic, restorative tone, which

became Coward's first major movie success, winning three Academy Awards for Best Picture, Director, and Art Direction, and taking in \$3.5 million at the box office. The "Britain-Can-Take-It" spirit of *Cavalcade* would resurface in Coward's wartime films, *This Happy Breed* and *In Which We Serve*. Preserved by the Academy Film Archive, *Cavalcade* will be introduced on October 18 by Barry Day, a Trustee of the Noël Coward Foundation and the author of the international best seller *The Letters of Noël Coward* and Alfred Knopf's newly published *The Noël Coward Reader*. 110 min. **Introduced by Barry Day.**

### **Wednesday, October 20**

**4:00** **Cavalcade** (See Monday, October 18)

**6:30** **Der weisse Teufel (The White Devil).** 1930. Germany. Directed by Alexandre Volkoff. Screenplay by Volkoff, Michel Linsky, based on *Hadschi Murat* by Leo Tolstoy. With Ivan Mosjoukine, Lil Dagover, Fritz Alberti, Betty Amann, Peter Lorre. *The White Devil* is one of the most rousing and action-packed late-era silent films you've likely never seen, reuniting the internationally celebrated Russian émigré movie star Ivan Mosjoukine with émigré director Alexandre Volkoff in an UFA adaptation of *Hadji Murat*, Leo Tolstoy's posthumously published account of his own experiences as a soldier during the 1851-52 Russian-Caucasian War. (The 2003 edition of *To Save and Project* featured Volkoff and Mosjoukine's exhilarating serial *La Maison du mystère*.) Caught in a violent struggle between Europeanized Russia and Muslim Chechnya, a valiant and chivalrous Avar warlord rebels against his ruthless leader, Imam Shamil, and then leads a populist revolt against the despotic Czar Nicolai I. Preserved by the Deutsche Kinemathek, Volkoff's film features stunning cinematography by Curt Courant (who would later collaborate with Hitchcock, Renoir, Pabst, Ophuls, and Carné), Reimar Kuntze (who shot *Berlin: Symphony of a Great City*), and Nikolai Toporkoff (who shot Abel Gance's *Napoleon*), as well as an ingenious soundtrack of music and effects. Courtesy Friedrich-Wilhelm-Murnau-Stiftung. In German; English subtitles. 105 min.

### **Thursday, October 21**

**4:00** **Almadrabas & Torero** (See Saturday, October 16)

**6:00** **Kandahar (The Ruins).** 1983. India. Written and directed by Mrinal Sen. Screenplay by Sen, Premendra Mitra. With Naseeruddin Shah, Shabana Azmi, Gita Sen. Winner of the National Film Award in India for Best Director and Best Actress, *Kandahar* is a late-period classic by one of India's most important directors, Mrinal Sen, whose politically charged films helped give rise to the "New Indian Cinema" movement in the late 1960s. Recently preserved by the National Film Archive of India, and starring three of India's finest actors, Shah, Azmi and Sen, *Kandahar* relates the tale of a group of friends from Calcutta who visit the ruins of a feudal estate. There they have a strange and haunting encounter with a bedridden, blind widow who is waiting in vain for the cousin who will free her daughter from poverty by marrying her. One of the friends, a photographer, poses as her would-be suitor, setting in motion a story of tenderness and cruelty worthy of Chekhov. Courtesy Shree Bharat Lakshmi Pictures. In Hindi; English subtitles. 106 min.

**8:00** **Acto da Primavera (Rite of Spring)** (See Sunday, October 17)

### **Friday, October 22**

**4:15** **Kandahar (The Ruins)** (See Thursday, October 21)

**7:00** **J'Accuse.** 1919. France. Directed by Abel Gance. With Romuald Joubé, Marise Dauvray, Séverin-Mars. Stunningly restored to its full 1919 length with its original color tinting by the EYE Film Institute Netherlands in collaboration with Lobster Films, and accompanied live on piano

by Robert Israel, one of the world's finest silent-film composers, *J'Accuse* is a milestone of silent cinema. It also endures as one of the most damning antiwar films ever made, said to have influenced Virginia Woolf's novel *Mrs. Dalloway*, and later championed by Susan Sontag and the film historian Kevin Brownlow. Made in the last, brutal year of the Great War, Gance's technically groundbreaking film chronicles the decimation of a Provençal village as the sons of France go off to fight, either dying on the front or returning as shell-shocked, hollow men. Gance (*La Roué, Napoleon*) and his brilliant cameraman Léonce-Henry Burel filmed several sequences alongside the United States Army during the battle of Saint-Mihiel in September 1918. Gance would later recall the unforgettable "return of the dead" sequence that ends the film: "The conditions in which we filmed were profoundly moving....These men had come straight from the Front—from Verdun—and they were due back eight days later. They played the dead knowing that in all probability they'd be dead themselves before long. Within a few weeks of their return, eighty per cent had been killed." Silent; piano accompaniment by Robert Israel. Approx. 161 min.

### **Saturday, October 23**

#### **1:30 The Orphan Film Project x 7**

The biannual Orphan Film Symposium is an international gathering of preservationists, historians, curators, and artists who work with neglected cinema artifacts. A forum for advocates of underappreciated but significant films, the symposium now coordinates new preservation through its year-round Orphan Film Project at New York University. For this MoMA program, Dan Streible, the founder and director of Orphans, has chosen seven short films to represent each of the seven Orphan Film Symposia that have taken place thus far. The selection, which he will introduce, features two rediscoveries, both from NYU's Tamiment Library: Henri Cartier-Bresson's first film, *With the Abraham Lincoln Brigade in Spain* (1938), narrated by curator-historian Juan Salas; and *The Passaic Textile Strike* (1926). Other found treasures include *A Trip Down Market Street* (1906), from the famed Prelinger Archives; two 1928 outtakes from the Fox Movietone News collection at the University of South Carolina, in which Will Hays, Tom Mix, John Ford, and Frank Borzage meet "Leon Trotsky"; and Helen Hill's animated short *Scratch and Crow* (1995), which was recently named to the National Film Registry by the Library of Congress. Program approx. 100 min. **Introduced by Dan Streible.**

**4:00 Paul Sharits: Restored Films.** An artist-filmmaker who created an extensive body of work in numerous mediums, Sharits (1943-1993) was primarily engaged with color and the use of celluloid film as a material object. In addition to making numerous short films intended for theatrical viewing, Sharits was one of the earliest filmmakers to produce works for gallery installation, a form he referred to as "locationals." Anthology Film Archives has been engaged in a long-term effort to conserve and restore Sharits' innovative, explosive works for single-screen and multi-projector exhibition. This dynamic program, presented on Anthology's Fortieth Anniversary and drawn from its collection, will focus on recently preserved films as well as some lesser-known titles from Sharits' extensive oeuvre, including his earliest surviving work, *Wintercourse* (1962). The films will be introduced by Andrew Lampert, Archivist, Anthology Film Archives, and Jay Sanders, a curator, writer, and gallery director of Greene Naftali. Approx. 100 min. **Introduced by Andrew Lampert and Jay Sanders.**

**7:30 Teinosuke Kinugasa's A Page of Madness (1926): A World Premiere Concert**  
Long believed lost, Kinugasa's *Kurutta Ippeiji (A Page of Madness)* is a masterpiece of Japanese silent cinema and truly unlike any other film ever made, using a breathtaking array of avant-garde, expressionist, and surrealist filmmaking techniques to evoke the madness of patients in a mental hospital—their nightmares and hallucinations, but also an inner life of serenity and beauty. The centerpiece of this year's festival is the world premiere of an original score performed live by the Ensemble N\_JP (Japan/United States), under the direction of the award-winning composer and bass clarinetist Gene Coleman and featuring the master shakuhachi player and composer Akikazu Nakamura; the koto player

Toshiko Kuto; the cellist Alex Waterman; the contra bassist Evan Lipson; and the conductor Rei Hotoda, an assistant conductor of the Dallas Symphony. Commissioned by the International House Philadelphia, where it will be presented the night before the MoMA performance, and supported by the Japan Foundation, the score also features *benshi*-style narration (spoken text in Japanese and English). The film's scenario was co-written by Yasunari Kawabata, the Nobel Prize-winning author of *The Izu Dancer* and *Snow Country*. Approx. 60 min.

### **Sunday, October 24**

**1:15** **J'Accuse** (See Friday, October 22)

**5:00** **Andy Warhol's Face (1965) and The Velvet Underground in Boston (1967): Two Premieres in Memory of Callie Angell**

Callie Angell was adjunct curator of The Andy Warhol Film Project at The Whitney Museum of American Art, and the author of *Andy Warhol Screen Tests: The Films of Andy Warhol Catalogue Raisonné*. Remembering and honoring her as the world's leading scholar of Andy Warhol films, and an early and dedicated champion of their preservation, MoMA presents the New York premiere of two newly restored films that haven't been shown in more than forty years. Featuring two fixed-frame shots of Warhol's socialite superstar Edie Sedgwick, *Face* (1965, USA, 66 min.) captures what the singer and poet Patty Smith described as Sedgwick's ability to radiate "intelligence, speed, and being connected with the moment." *The Velvet Underground in Boston* (1967, USA, 33 min.), which Warhol shot during a concert at the Boston Tea Party, features a variety of filmmaking techniques—sudden in-and-out zooms, sweeping panning shots, in-camera edits that create single frame images and bursts of light like paparazzi flash bulbs going off—that mirror the kinesthetic experience of the Exploding Plastic Inevitable, with its strobe lights, whip dancers, colorful slide shows, multi-screen projections, liberal use of amphetamines, and overpowering sound of The Velvet Underground. Preserved through the Avant-Garde Masters program funded by The Film Foundation and administered by the National Film Preservation Foundation. Program 99 min. **Introduced by Claire Henry, Curatorial Assistant, The Whitney Museum of American Art.**

### **Monday, October 25**

**4:30** **Andy Warhol's Face (1965) and The Velvet Underground in Boston (1967): Two Premieres in Memory of Callie Angell**  
(See Sunday, October 24)

**6:30** **La 317ème Section (The 317<sup>th</sup> Section)**. 1965. France/Spain. Written and directed by Pierre Schoendoerffer. With Jacques Perrin, Bruno Cremer.  
"Beyond a doubt France's most beautiful war film" (Serge Toubiana, director of La Cinémathèque Française). Shortly before the decisive defeat of French colonial forces in Indochina in the 1954 Battle of Dien Biên Phủ, a platoon of French soldiers is forced to cross enemy lines and join up with another battalion to survive. Schoendoerffer, then a war correspondent, and Raoul Coutard, then a photographer working with the military, give a harrowing sense of documentary authenticity to their fictionalized account of their experiences in the jungle, filming on location in Cambodia with handheld cameras. Schoendoerffer, who will recount his experiences in a rare appearance at MoMA, recalls that "I was there with the troops on their long marches. I was there when it was sunny, when it was raining, and when we were being shot. I was injured, taken prisoner, and hit the rock bottom of human misery: three-quarters of my comrades didn't come back. They died on the road, in the camps. In those three years, lived through more than most people see in a lifetime. I felt a need to bear witness to that." Restored by Schoendoerffer and Coutard, La Cinémathèque Française, and StudioCanal, with the support of The Franco-American Cultural Fund. In Vietnamese, French; English subtitles. 100 min. **Introduced by Pierre Schoendoerffer and Serge Toubiana, director of La Cinémathèque Française.**



### Wednesday, October 27

- 4:00 La 317ème Section (The 317<sup>th</sup> Section) (introduced by Pierre Schoendoerffer, Serge Toubiana)**  
(See Monday, October 25)
- 7:00 Wanda.** 1970. USA. Written and directed by Barbara Loden. With Loden, Michael Higgins. The Film Foundation supporter Sofia Coppola will present *Wanda*, restored by the UCLA Film & Television Archive with funding provided by Gucci and The Film Foundation. A new 35mm blow-up from newly discovered 16mm camera rolls offers a sharper and truer rendition of the original color reversal film stock, deepening our appreciation of the film's subtle textures. Loden, who appeared in *Splendor in the Grass* and *Wild River* (and later married director Elia Kazan), wrote, directed, and starred in this, her only feature, before succumbing to cancer in 1980 at the age of 48. Critic Jonathan Rosenbaum cites *Wanda* as one of the 100 greatest American films ever made. Loden's portrait of a woman from Pennsylvania coal mining country who abandons her husband and child and takes up with a mean-spirited drifter—an increasingly desperate flight across an American landscape of desolate highways and seedy motels—has an intense immediacy and a textured realism that owes much to Nicholas Proferes' handheld camerawork and his almost jazz-like editing, as well as Loden's own unflinchingly stoic, heartbreaking performance. Coppola will be joined by Jan-Christopher Horak, director of the UCLA Film & Television Archive; and Margaret Bodde, executive director of The Film Foundation; the screening is followed by a Q+A with Ross Lipman, UCLA senior film preservationist; and Nicholas Proferes, the film's cinematographer and editor.  
102 min. **Introduced by Sofia Coppola, Jan-Christopher Horak, Ross Lipman, Margaret Bodde, Nicholas Proferes.**

### Thursday, October 28

- 4:00 Der weisse Teufel (The White Devil).** 1930. Germany. Directed by Alexandre Volkoff. Screenplay by Volkoff, Michel Linsky, based on *Hadschi Murat* by Leo Tolstoy. With Ivan Mosjoukine, Lil Dagover, Fritz Alberti, Betty Amann, Peter Lorre.  
*The White Devil* is one of the most rousing and action-packed late-era silent films you've likely never seen, reuniting the internationally celebrated Russian émigré movie star Ivan Mosjoukine with émigré director Alexandre Volkoff in an UFA adaptation of *Hadji Murat*, Leo Tolstoy's posthumously published account of his own experiences as a soldier during the 1851-52 Russian-Caucasian War. (The 2003 edition of *To Save and Project* featured Volkoff and Mosjoukine's exhilarating serial *La Maison du mystère*.) Caught in a violent struggle between Europeanized Russia and Muslim Chechnya, a valiant and chivalrous Avar warlord rebels against his ruthless leader, Imam Shamil, and then leads a populist revolt against the despotic Czar Nicolai I. Preserved by the Deutsche Kinemathek, Volkoff's film features stunning cinematography by Curt Courant (who would later collaborate with Hitchcock, Renoir, Pabst, Ophuls, and Carné), Reimar Kuntze (who shot *Berlin: Symphony of a Great City*), and Nikolai Toporkoff (who shot Abel Gance's *Napoleon*), as well as an ingenious soundtrack of music and effects. Courtesy Friedrich-Wilhelm-Murnau-Stiftung. In German; English subtitles. 105 min.
- 7:00 Cry Danger.** 1951. USA. Directed by Robert Parrish. Screenplay by William Bowers. With Dick Powell, Rhonda Fleming, Richard Erdman.  
A dark, gleaming gem of 1950s noir, preserved by UCLA Film & Television Archive. Sent to prison for five years for a robbery and murder he never committed, the bitterly wisecracking ex-con Rocky Molloy pursues the gangsters who double-crossed him, while (naturally) getting mixed up with a femme fatale along the way. The immensely talented Powell was an uncredited director of the film, which features Joseph Biroc's moody location photography of Los Angeles's Union Station and the seedy enclaves of Bunker Hill. 79 min. **Introduced by Jan-Christopher Horak, director, UCLA Film & Television Archive.**

## **Friday, October 29**

**4:00 Cry Danger** (See Thursday, October 28)

**7:00 Point of Order!** 1963. USA. Directed by Emile de Antonio.  
Co-produced by Daniel Talbot—who will take part in a Q and A after the October 29 screening—this landmark of political cinema was constructed entirely out of CBS kinescopes of the notorious 1954 Army-McCarthy hearings. The radical De Antonio, believing narration to be “inherently fascist and condescending,” disdained the use of voice-over or expert commentary; instead, he, Talbot, and their editor Robert Duncan shaped forty days of television broadcasts—which De Antonio described as “188 formless hours ending in a whimper”—into a deeply personal and often chilling indictment of McCarthyism (building to the legendary moment when Army counsel Joseph Welch excoriates Senator McCarthy, “At the end of the day, sir, have you no decency?”). *Point of Order!* remains an urgent reflection on the dangers of media manipulation and cult of personality to our democratic society. Preserved by UCLA Film & Television Archive with funding provided by The Film Foundation. 97 min.

**Sunday.** 1961. USA. Directed by Dan Drasin.  
“A stunning document of the police crackdown on a peaceful demonstration of folk singers in Washington Square Park in 1961. Made with outdated short-ends of 16mm film stock that seventeen-year-old filmmaker Drasin chopped out of D.A. Pennebaker’s freezer with an ice-pick, *Sunday* is a transitional moment frozen in time: an early glimpse of the social protest movement that would explode throughout the world just a few years later” (Ross Lipman, Senior Film Preservationist, UCLA). 17 min. Preserved by UCLA Film & Television Archive, with funds from The Film Foundation. **Introduced by Ross Lipman and co-producer Dan Talbot.**

## **Saturday, October 30**

**2:00 Tom Chomont: In Celebration.** The filmmaker Jim Hubbard, together with Ross Lipman, Senior Film Preservationist, UCLA Film & Television Archive, will present this special tribute to the late Tom Chomont. Hubbard writes: “Between 1962 and 1989, Tom Chomont made over 40 films. The subtitle of his film *Phases of the Moon* best characterizes all of his work: *The Parapsychology of Everyday Life*. Chomont’s films offer a lyric depiction of the ordinary world, but at the same time reveal an unabashedly spiritual and sexualized parallel universe. His incomparable technique of offsetting color positive and high contrast black-and-white negative creates a subtly beautiful, otherworldly aura. This program features the gorgeously restored *Love Objects* (1971), which seems shockingly up-to-date in its exploration of fluid gender and sexuality; *Jabbok* (1967), a gently erotic re-imagining of Jacob wrestling with the angel; and *Oblivion* (1969), a shimmering, complex portrait of a young man. Starting in 1990, despite increasingly severe Parkinson’s disease, Tom made more than a dozen videos. They are hard-edged and raw. While many center on explicit S&M imagery, they go beyond the performative aspects of sadomasochistic practice and become an entrée to a transcendent and philosophical spirit world. Tom Chomont died on June 28, 2010.” Preserved by the UCLA Film & Television Archive for The Outfest Legacy Project for LGBT Film Preservation and through the Avant-Garde Master Program funded by The Film Foundation and administered by the National Film Preservation Foundation. Program approx. 80 min. **Introduced by filmmaker Jim Hubbard and Ross Lipman.**

**5:00 Manguê-Banguê.** 1971. Brazil. Written and directed by Neville d’Almeida. With Sergio Bandeira.  
D’Almeida is an independent Brazilian filmmaker who worked in close association with the transgressive avant-garde artist Hélio Oiticica. Oiticica introduced d’Almeida to Manguê, a red light district in Rio de Janeiro from which the film draws its title. Striving for a record of direct life experience, d’Almeida infused *Manguê-Banguê*, the quasi-fictional story of a

transgendered Brazilian living in poverty, with pop culture, local music, improvisational theater techniques, explicit drug use, and political urgency. The Museum of Modern Art's 16mm print is thought to be the only surviving copy of the film—*Mangue-Bangue* was almost immediately censored and banned from theaters in Brazil—and in 2010 MoMA created a new 35mm preservation negatives and prints. The November 1 screening will be introduced by Luis Pérez-Oramas, The Estrellita Brodsky Curator of Latin American Art, The Museum of Modern Art. 62 min. **Introduced by curator Luis Pérez-Oramas.**

- 7:30 The Day of the Triffids.** 1963. Directed by Steve Sekely, Freddie Francis (uncredited). Screenplay by Bernard Gordon, based on the novel by John Wyndham. With Howard Keel, Mervyn Johns, Kieron Moore, Janette Scott. A science fiction cult classic that hasn't been seen on the big screen in nearly fifty years (just in time for Halloween...), *Triffids* has inspired countless tales of post-apocalyptic survival, including George Romero's *The Night of the Living Dead*, John Carpenter's *The Fog*, and Danny Boyle's *28 Days Later*. Filmed in CinemaScope and gorgeous color, *Triffids* is based on a novel by John Wyndham (who also wrote *Village of the Damned*), in which a dazzling meteor shower blinds most of the world's population, leaving the few who remain sighted to battle man-eating "Triffid" plants that are terrorizing the earth. Michael Hyatt has spent more than five years painstakingly restoring this film, even going so far as to remove innumerable specks of imbedded dirt by hand with a jeweler's loupe and a series of needles. Hyatt, who also worked on the restorations of *Spartacus*, *My Fair Lady*, and *Sweet Smell of Success*, will discuss his particularly complex labor of love. 96 min. **Introduced by conservator Michael Hyatt.**

### **Sunday, October 31**

- 2:30 Serge Bromberg presents Walt Disney's Laugh-O-Grams and Ub Iwerks cartoons.** Serge Bromberg, director of the internationally celebrated Annecy Animation Film Festival in France, presents a wonderful selection of Walt Disney's Laugh-O-Grams from 1921-23, which have been recently preserved by The Museum of Modern Art, as well as five cartoons by the legendary animator Ub Iwerks, preserved by UCLA Film & Television Archive and the Academy Film Archive. In 1915, Disney founded the Laugh-O-Gram Studio in Kansas City, Missouri, inviting some of animation's future greats, including Iwerks, Hugh Harman, Friz Freleng, and Rudolph Ising, to create fairy tale cartoons. This program features six of these tales: *Little Red Riding Hood* (aka *Grandma Steps Out*), *Jack the Giant Killer* (aka *The KO Kid*), *Puss in Boots* (aka *The Cat's Whiskers*), *Goldilocks and the Three Bears* (aka *The Peroxide Kid*), *The Four Musicians of Bremen*, and *Newman Laugh-O-Grams*. Iwerks, a Kansas City native, followed Disney to Hollywood, where he was instrumental in the creation of the Alice Comedies and the transformation of Oswald the Lucky Rabbit into Mickey Mouse. Iwerks eventually left Walt Disney Studios, had an independent studio of his own for several years in the 1930s, worked for a time on Looney Tunes shorts, and then returned to Disney in 1940 to develop special visual effects, for which he won two Academy Awards. Bromberg presents five cartoons from the independent Iwerks Studio: *Techno-Cracked* (1933), *The Brave Tin Soldier* (1934), *Jack Frost* (1934), *Don Quixote* (1934), and his undisputed masterpiece, *Balloon Land* (1935). The Disney Laugh-O-Grams are silent, with piano accompaniment by Serge Bromberg on October 31; and by Ben Model on November 4. Program approx. 90 min. **Introduced by Serge Bromberg, director of the Annecy Animation Film Festival.**

- 5:00 The Day of the Triffids (introduced by Michael Hyatt)** (See Saturday, October 30)

### **Monday, November 1**

- 6:30 Mangue-Bangue (introduced by Luis Pérez-Oramas)** (See Saturday, October 30)

### Wednesday, November 3

**4:30 Point of Order! & Sunday** (See Friday, October 29)

**8:00 Langsammer Sommer (Slow Summer).** 1976. Austria. Directed by John Cook, in collaboration with Susanne Schett. Screenplay by Cook, Michael Pilz. With Cook, Pilz, Helmut Bozelmann, Eva Grimm.

A successful Canadian-born fashion photographer who became “Viennese by choice,” Cook is often cited as one of the most important Austrian filmmakers of the past fifty years—a true auteur who created a deeply personal and vital vision of his adopted city. This screening of *Slow Summer*, with its sardonic and at times disturbing blurring of fantasy and autobiography, serves as a prelude to a retrospective that will begin this December at Anthology Film Archives of new prints restored by the Austrian Film Museum. Cook takes the uncanny Viennese landscape and his demimonde of artist friends and collaborators as the subject of this fascinating experimental film, which he shot on Super-8 color stock and then printed on black-and-white 35mm. “[*Slow Summer*] is a strange film,” the critic Olaf Möller observes, “a bit unsettling in its relentlessness, even if one doesn’t know the people in it. The characters bear the same names as the actors, and the line between truth and dare is so thin it’s often just not there; one can never be certain whether the self-loathing and disgust expressed by these people is real, or part of the fiction.” Preserved in 2006 by the Austrian Film Museum, Vienna, and the film’s producer, Michael Pilz. In German; English subtitles. 83 min.

### Thursday, November 4

**4:30 Walt Disney’s Laugh-O-Grams & Ub Iwerks cartoons** (See Sunday, October 31)

**7:00 Playing in the Dark: Glenn Ligon Presents Thomas Edison Films**

In conjunction with the Museum’s current exhibition “Contemporary Art from the Collection,” the artist Glenn Ligon has curated this special selection of films by Thomas Edison and other pioneering filmmakers, exploring the various ways that race and ethnicity are represented in early American cinema. “In works such as *Watermelon Eating Contest* (1896), *Uncle Tom’s Cabin* (1901) and *A Change of Complexion* (1914),” he notes, “one can observe how the language of this new technology is mobilized in the service of reinforcing prevailing notions of race and ethnicity, and see how in subtle and obvious ways the actors in the productions ‘break the frame.’” Ligon will also present an excerpt from his video installation *The Death of Tom* (2008), now on view in the Museum’s second floor galleries, which he based on the last scenes of Edison’s *Uncle Tom’s Cabin* and created in collaboration with the pianist Jason Moran. Silent; with piano accompaniment by Donald Sosin. Program approx. 75 min. **Introduced by artist Glenn Ligon.**

### Friday, November 5

**4:30 Langsammer Sommer (Slow Summer)** (See Wednesday, November 3)

**7:00 The Tin Drum [Digital Director’s Cut].** 1979/2010. West Germany/France. Directed by Volker Schlöndorff. Screenplay by Jean-Claude Carrière, Franz Seitz, Schlöndorff, Günter Grass, based on Grass’s novel. With David Bennent, Angela Winkler, Daniel Olbrychski, Charles Aznavour.

Schlöndorff presents the digital Director’s Cut of his Academy Award- and Cannes Palme d’Or-winning film, which features thirty previously unseen minutes that flesh out several characters and sequences (most notably that of Mazerath, the Nazi sympathizer who has a sudden reversal of conscience; a critical scene with Fajngold, the Treblinka survivor; and an imaginary orgy at the court of St. Petersburg). *The Tin Drum* is a dance of death, a grotesque vision of lost childhood and the rise of Nazism. The screenwriter Carrière observes, “It is, first of all, a realistic film, deeply rooted in the Danzig lower middle-class,

with its pettiness, its fears and, at times, with a certain grandeur. It is also a fantastic, barbarous film, in which shafts of black light suddenly pierce the suburban streets, the small shops, the monotony, and the daily round. This second, ever present dimension, explosive, haunting, rises as prosaic reality from the ground. And it is the story of Oskar, the incredible drummer who beats out his anger, who shouts his existence and who has decided to remain small among 'the giants.'" Courtesy Argos Films. In German; English subtitles. 164 min. **Introduced by Volker Schlöndorff.**

### **Saturday, November 6**

**2:00** **Playing in the Dark: Glenn Ligon Presents Thomas Edison Films** (See Thursday, November 4)

**4:00** **Bad Girl.** 1931. USA. Directed by Frank Borzage. Screenplay by Edwin Burke. With James Dunn, Sally Eilers.  
Borzage's breezy romantic melodrama, for which he won his second Academy Award for Best Director, centers on an average American couple who are expecting their first baby and struggling to make ends meet during the Great Depression. *Bad Girl* marked Borzage's successful transition to the sound era after *Seventh Heaven* (1927) and *Street Angel* (1928), his masterful collaborations with Hollywood stars Janet Gaynor and Charles Farrell (Gaynor and Farrell appear in David Butler's *Sunnyside Up* on October 16 and November 13). MoMA presents the New York premiere of its recently struck 35mm safety print, created from the Museum's nitrate print and from Twentieth Century Fox's newly re-recorded soundtrack, which resolves synchronization problems from past material. 90 min.

**6:00** **They Made Me a Fugitive.** 1947. Great Britain. Directed by Alberto Cavalcanti. Screenplay by Noel Langley. With Trevor Howard, Griffith Jones, Sally Gray, Charles Farrell.  
A claustrophobic noir that anticipates Jules Dassin's *Night and the City*, John Berry's *He Ran All the Way*, and Joseph Losey's *The Criminal* in its cynical vision of cruelty, corruption, and capitalist greed. Cavalcanti and his Austrian cinematographer Otto Heller drain the urban settings (the cellar, the pub, the prison) of all hope or light, creating what the critic Raymond Durgnat describes as a "sleazy brew of meanness and sadism [that] is Cavalcanti's most poetic, gloomy mood piece since his avant-garde years." Griffith Jones's Narcy is one of cinema's great working-class wretches, a "spiv" (black marketeer) in the tradition of Richard Attenborough, Dirk Bogarde, and Orson Welles; and Trevor Howard, morally ambivalent as the former RAF officer who gets mixed up in this racket, is especially brilliant, anticipating his defining performance in *The Third Man* two years later. Restored by the BFI National Archive with funding provided by The Film Foundation. 100 min.

**8:15** **Lynda Benglis presents Suddenly, Last Summer.** 1959. USA. Directed by Joseph L. Mankiewicz. Screenplay by Gore Vidal, based on the play by Tennessee Williams. With Elizabeth Taylor, Montgomery Clift, Katharine Hepburn. The artist Lynda Benglis presents Sony Pictures Repertory's new restoration of *Suddenly, Last Summer* in conjunction with the Museum's current exhibition "Contemporary Art from the Collection." This lugubrious melodrama, adapted by Gore Vidal from Tennessee Williams' rampantly symbolic—but immensely entertaining—one-act play, scandalized audiences in confronting themes of incest, homosexual prostitution, madness, and cannibalism. Taylor, Clift and Hepburn were almost unanimously praised for their performances, and the film today is recognized for having ushered in a frank approach to once-taboo subjects. 114 min.  
**Introduced by artist Lynda Benglis.**

## Sunday, November 7

### **1:00 Women's Film Preservation Fund, Program 1: "Pretty Women"**

MoMA celebrates its ongoing relationship with New York Women in Film and Television (NYWIFT) by presenting two programs preserved through its Women's Film Preservation Fund (WFPF). 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.

**Lipstick 74.** 1974. USA. Directed by Jane Morrison.

A Super 8mm film (blown up to 16mm) by the late documentarian that reveals the private world of women and their toilet. Preserved by Northeast Historic Films. 8 min.

**Anything You Want to Be.** 1971. USA. Directed by Liane Brandon.

In a series of vignettes, a teenage girl discovers that despite her parents' assurance that she can "be anything she wants to be," reality sometimes throws a curveball. Preserved by The George Eastman House. 8 min.

**Betty Tells Her Story.** 1972. USA. Directed by Liane Brandon.

Brandon's film observes a woman in two takes, from dual perspectives, as she describes the purchase of a dress. Preserved by The George Eastman House. 20 min.

**All Women Are Equal.** 1972. USA. Directed by Marguerite Paris.

A pioneering documentary short that explores the life of Paula, a male to female transsexual. Made before many other films on the subject, Paris's film is a non-exploitative depiction of an ordinary, well-adjusted transgendered person. Preserved by MIX: New York Lesbian and Gay Experimental Film Festival. 15 min.

**Desire Pie.** 1976. USA. Directed by Lisa Crafts.

Set to a funky jazz score, this deceptively erotic animation short celebrating the joyfulness of lovemaking. Preserved by Appalshop. 5 min. Program 56 min. **Introduced by Drake Stutesman, Co-Chair, The Women's Film Preservation Fund.**

### **2:00 Der weisse Teufel (The White Devil) (See Wednesday, October 28)**

### **3:00 Women's Film Preservation Fund, Program 2: "By Hand and Heart"**

**Quilting Women.** 1976. USA. Directed by Elizabeth Barret. A joyful celebration of women quilters, who combine folk tradition, sorority and individual creativity to transform an ordinary household item into a thing of unique beauty. Preserved by Appalshop. 28 min.

**Las Madres: The Mothers of Plaza de Mayo.** 1985. Argentina. Directed by Lourdes Portillo, Susana Muñoz. This Academy Award-nominated film tells the story of a group of mothers whose children "disappeared" during Argentina's Dirty War of the 1970s. The women gather each week in Buenos Aires' Plaza de Mayo to silently protest the fate of their children. 64 min. **Introduced by Drake Stutesman, Co-Chair, The Women's Film Preservation Fund.**

### **5:00 The Tin Drum [Digital Director's Cut] (introduced by Volker Schlöndorff) (See Friday, November 5)**

## Monday, November 8

### **4:00 Suddenly, Last Summer (See Saturday, November 6)**

## Thursday, November 11

### **4:30 Bad Girl (Saturday, November 6)**

**Saturday, November 13**

**1:00 Sunnyside Up** (See Saturday, October 16)

**8:00 They Made Me a Fugitive** (See Saturday, November 6)

**Sunday, November 14**

**1:00 The Story of Temple Drake** (See Sunday, October 17)