

FOR IMMEDIATE RELEASE

The Museum of Modern Art

THE MUSEUM OF MODERN ART PRESENTS SERIES FOCUSING ON EARLY COLOR
CINEMATOGRAPHY

For Immediate Release

July 2000

Artificially Real: Color in Film

July 1 through August 18, 2000

The Roy and Niuta Titus Theaters 1 and 2

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In the mid-1930s, following the transition of silent to sound motion picture production, a new three-strip Technicolor process was promoted to bring "natural" color to the screen. From July 1 through August 18, 2000, The Museum of Modern Art's Department of Film and Video presents a series of films drawn from the archive that features color cinematography in studio filmmaking at mid-century. On view as part of *Making Choices*, the second cycle of **MoMA2000**, the exhibition is organized by Mary Lea Bandy, Chief Curator, and Natalie Hirniak, Assistant to the Chief Curator, Department of Film and Video.

"The transition from silent to sound motion pictures in the late 1920s has been considered the major period of change in studio production. No less challenging was the transition from the mid-1930s forward, from black and white to color cinematography, which posed equally complex problems and resulted in many astonishingly inventive and beautiful films," notes Ms. Bandy. "The Museum's film collection includes outstanding examples of Technicolor production, making it possible to assess color development throughout the 1930s through the 1950s."

Some filmmakers grasped color composition with ease and brilliance, recognizing the inherent artificiality of saturated colors, which they used to underscore mood, atmosphere, and character. In the 1940s and 1950s, John Ford, Alfred Hitchcock, Vincente Minnelli, Michael Powell, Otto Preminger, and Jean Renoir, in particular, embraced Technicolor. Their collaborators were cameramen, whether trained in Europe, such as Georges Perinal and Jack Cardiff, or Hollywood, such as George Lang, who were equally adept at black-and-white and color cinematography, and were prized for their abilities as masters of light. In his exquisitely rendered comic thriller, *North by Northwest* (1959), Hitchcock uses colors to contrast the elegant world of first-class travel and dinner dress with

the landscape of the Midwest. Minnelli's

An American in Paris

(1951) combines Hollywood opulence and technical wizardry to portray the romantic escapades of its central character in vivid Technicolor palettes.

The artificial world of the stage, of musical comedies, plays, ballet, and opera, welcomed Technicolor productions. For instance, Minnelli's *The Band Wagon* (1953) highlights musical numbers in the story with seamless and dazzling color compositions, while color in Mitchell Leisen's *Lady in the Dark* (1944) gives greater insight into the pathology of a character. Other films include Laurence Olivier's *Henry V* (1945), Renoir's *Le Carrosse d'or* (1953), Powell and Pressburger's *The Red Shoes* (1948), and Arthur Lubin's *The Phantom of the Opera* (1943).

Artificially Real: Color in Film

Schedule

Saturday, July 1, 5:00 p.m.; Thursday, July 6, 3:00 p.m.

The Garden of Allah

. 1936. USA. Directed by Richard Boleslawski. Cinematography by W. Howard Greene and Harold Rosson. Art direction by Edward G. Boyle. Technicolor. With Marlene Dietrich, Charles Boyer, Tilly Losch. Dietrich and Boyer enjoy a tragic romance on the set of the Algerian desert in this early example of three-strip Technicolor, produced by David O. Selznick for his new company, Selznick International, which took the lead in popularizing Hollywood films in color. 80 min.

Sunday, July 2, 2:00 p.m.; Tuesday, July 4, 5:00 p.m.

A Matter of Life and Death

(*Stairway to Heaven*). 1946. Great Britain. Written and directed by Michael Powell and Emeric Pressburger. Cinematography by Jack Cardiff. Art direction by Alfred Junge. Technicolor. With David Niven, Kim Hunter, Raymond Massey. Few grasped color possibilities as readily and with the sophistication of Powell and Pressburger, who placed the earthly paradise in color and heaven in black and white. When angel Goring descends to earth in search of Niven, amid a rose garden, he expresses his joy: "One is starved for Technicolor, up there!" 104 min.

Sunday, July 2, 5:00 p.m.; Monday, July 3, 3:00 p.m.

Le Déjeuner sur l'herbe

(*Picnic on the Grass*). 1959. France. Directed by Jean Renoir. Cinematography by Georges Leclerc. Art direction by Marcel-Lois Dieulot. EastmanColor. With Paul Meurisse, Catherine Rouvel, Jacqueline Morane. Renoir contrasted a sensual nature with an industrial society in this delightful film of a biology professor's affair with a girl from the grape country. Sunshine and a beautiful nude bather promote the idea that

"happiness is nothing more than submission to the laws of nature." In French with English subtitles. 91 min.

Monday, July 3, 6:00 p.m.; Tuesday, July 4, 2:00 p.m.

Lust for Life

. 1956. USA. Directed by Vincente Minnelli. Cinematography by F.A. Young and Russell Harlan. Art direction by Cedric Gibbons, Hans Peterson and Preston Ames. Metrocolor. With Kirk Douglas, Anthony Quinn, James Donald. In interpreting the tragic life of Vincent Van Gogh, Minnelli understood how crucial were his choices of color. Shot on location in Holland, Belgium, and France, the lush colors and widescreen cinematography evoke the beauty and original use of color in the paintings as they underscore the complexities and confusion of the suffering artist. 122 min.

Monday, July 10, 2:30 p.m.; Tuesday, July 11, 6:00 p.m.

Drums Along the Mohawk

. 1939. USA. Directed by John Ford. Cinematography by Bert Glennon and Ray Rennahan. Art Direction by Richard Day and Mark-Lee Kirk. Technicolor. With Claudette Colbert, Henry Fonda, Edna May Oliver. Three-strip Technicolor became valued in the late 1930s for bringing "natural" color to the screen. Ford tried the process not with Stagecoach, but with this American Revolution tale, released prior to *Gone With the Wind*. The uniforms' blues and reds, and the bright landscapes reveal his immediate grasp of color composition. 103 min.

Monday, July 10, 6:00 p.m.; Friday, July 14, 2:30 p.m.

Nothing Sacred

. 1937. USA. Directed by William Wellman. Cinematography by W. Howard Greene. Art direction by Lyle Wheeler. Technicolor. With Carole Lombard, Fredric March, Charles Winninger. Selznick replied to his partner, Jock Whitney, about making a Technicolor comedy, "You wanted comedy-boy you're going to get it." Lombard and March brilliantly satirize the morals and manners of big city life in Wellman's classic screwball comedy, highlighted with strong color tonalities. 75 min.

Tuesday, July 11, 2:30 p.m.; Saturday, July 15, 5:00 p.m.

The Phantom of the Opera

. 1943. USA. Directed by Arthur Lubin. Cinematography by Hal Mohr and W. Howard Greene. Art direction by John B. Goodman and Alexander Golitzen. Technicolor. With Claude Rains, Susanna Foster, Nelson Eddy. In the first sound adaptation of the popular novel by Gaston LeRoux, the saturated blues and blacks achieved by Technicolor enhance the operatic atmosphere. As the disfigured composer hiding behind a mask, Rains movingly interprets a man obsessed with the love he cannot have. 92 min.

Thursday, July 13, 2:30 p.m.; Friday, July 14, 8:00 p.m.

Le Carrosse d'or

(The Golden Coach). 1953. Italy/France. Directed by Jean Renoir. Cinematography by Claude Renoir. Art direction by Mario Chiari. Technicolor. With Anna Magnani, Odorado Spadaro, Nada Fiorelli. In sumptuous Technicolor, an eighteenth-century commedia dell'arte troupe in South America carry on Renoir's preoccupation with what is life and what is art or theater. In a society under the Spanish viceroy obsessed with riches, the bright golds and colors of theater sets within sets create a confection of love and laughter, jealousy and humanity. 100 min.

Thursday, July 13, 6:00 p.m.; Saturday, July 15, 2:00 p.m.

The Thief of Baghdad

. 1940. Great Britain. Directed by Ludwig Berger, Tim Whelan, Michael Powell. Cinematography by Georges Perinal. Art direction by Vincent Korda. Technicolor. With Conrad Veidt, Sabu, June Duprez, Rex Ingram. This Arabian Nights fable, which earned Perinal an Oscar, delighted children and adults with its fantasy and effects, its dazzling color compositions, and the fine performances of Veidt, Sabu, and the evil genie, Ingram. 106 min.

Friday, July 14, 6:00 p.m.; Sunday, July 16, 2:00 p.m.

Johnny Guitar

. 1954. USA. Directed by Nicholas Ray. Cinematography by Harry Stradling. Art direction by James W. Sullivan. Trucolor. With Joan Crawford, Sterling Hayden, and Mercedes McCambridge. François Truffaut characterized Johnny Guitar as the Western's Beauty and the Beast. Who is the Beauty and who the Beast is not so apparent in this political parable and sexual allegory where Joan Crawford is dangerous while Sterling Hayden is soft. The film was shot in the short-lived Trucolor process. 110 min.

Sunday, July 16, 5:00 p.m.; Tuesday, July 18, 2:30 p.m.

The Searchers

. 1956. USA. Directed by John Ford. Cinematography by Winton C. Hoch. Art direction by Frank Hotaling and James Basevi. Technicolor. With John Wayne, Jeffrey Hunter, and Vera Miles. Ford shot Westerns in Monument Valley variously in Technicolor or in black and white in the late 1940s and 1950s, never with more passionate rendering of intense light and color than in *The Searchers*. In the desert sun, the red rocks are as searing as are the murderous rages of the protagonists, and as unforgiving. 119 min.

Monday, July 17, 2:30 p.m.; Tuesday, July 18, 6:00 p.m.

The River

. 1951. India. Directed by Jean Renoir. Cinematography by Claude Renoir. Art direction by Eugene Lourie. Technicolor. With Patricia Walters, Nora Swinburne, and Arthur Shields. Jean Renoir and his brother Claude, as cinematographer, captured in color a lyrical portrait of a country that was a cradle of civilization, through the adaptation of the gentle novel by Rumer Godden about young English girls in Bengal. 99 min.

Monday, July 17, 6:00 p.m.; Tuesday, July 25, 2:30 p.m.

North by Northwest

. 1959. USA. Directed by Alfred Hitchcock. Cinematography by Robert Burks. Art direction by William A. Horning and Merrill Pye. Technicolor. With Cary Grant, Eva Marie Saint, and James Mason. Hitchcock's delight in slyly feeding cues to audiences is exquisitely rendered in this comic thriller, as he uses colors to contrast the elegant world of first-class travel and dinner dress with the dusty plains and rocky monuments of the dangerous Midwest. Clothes, in his films, make the man, and reveal much about the woman. 136 min.

Monday, July 24, 2:30 p.m.; Tuesday, July 25, 6:00 p.m.

The African Queen

. 1951. USA. Directed by John Huston. Cinematography by Jack Cardiff. Art direction by Wilfred Schingleton. Technicolor. With Katharine Hepburn, Humphrey Bogart, and Robert Morley. James Agee and Huston adapted C.S. Forster's novel of adventure in Africa during World War I, and the film was shot on location in the Belgian Congo by Jack Cardiff, the brilliant British cinematographer who had lensed Powell and Pressburger's Technicolor triumphs in the 1940s. 105 min.

Monday, July 24, 6:00 p.m.; Thursday July, 27 2:30 p.m.

Carmen Jones

. 1954. USA. Directed by Otto Preminger. Cinematography by Sam Leavitt. Art direction by Edward L. Ilou. DeLuxe. With Dorothy Dandridge, Harry Belafonte, and Pearl Bailey. A succulent peach, a seductive red rose, a provocative orange skirt reveal how Preminger understood the power of color. The sexual energy between Carmen, played by Dorothy Dandridge, and Joe, played by Harry Belafonte practically ignites the screen in this adaptation of Oscar Hammerstein's Broadway version of the opera, set in Chicago during World War II. 105 min.

Thursday, July 27, 6:00 p.m.; Friday, July 28, 3:00 p.m.

An American in Paris

. 1951. USA. Directed by Vincente Minnelli. Cinematography by Alfred Gilks. Art Direction by Cedric Gibbons and Preston Ames. Technicolor. With Gene Kelly, Leslie Caron, and Oscar Levant. The romantic escapades of Jerry Mulligan (Gene Kelly) dazzle in vivid Technicolor palettes in this musical, which brilliantly combines Hollywood opulence and technical wizardry. Equally engaging are the ways in which Minnelli plays into the American's romanticized notions of Parisian life. 113 min.

Saturday, July 29, 5:00 p.m.; Monday, July 31, 3:00 p.m.

Henry V

. 1945. Great Britain. Directed by Laurence Olivier. Cinematography by Jack Hildyard, Robert Krasker. Art direction by Carmen Dillon and Paul

Sheriff. Technicolor. With Laurence Olivier, Robert Newton, and Leslie Banks. Olivier's film version of the play earned him a special Academy Award for his outstanding achievement as actor, producer and director. His masterful use of color and ingenious presentation seamlessly wed the art of Shakespeare with that of cinema, with the delicate touch of manuscript illumination. 135 min.

Sunday, July 30, 2:00 p.m.; Thursday, August 3, 6:00 p.m.

Desert Fury

. 1947. USA. Directed by Lewis Allen. Cinematography by Charles Lang, Edward Cronjager. Art direction by Perry Ferguson. Technicolor. With John Hodiak, Elizabeth Scott, Burt Lancaster, and Mary Astor. A contemporary drama with the flavor of a period Western, *Desert Fury* is remarkable for its dazzling Technicolor cinematography by a master, Charles Lang, who earned eighteen Oscar nominations in his distinguished career, and for Mary Astor's performance as the toughest of mothers. 95 min.

Sunday, July 30, 5:00 p.m.; Tuesday, August 1, 3:00 p.m.

Crimson Pirate

. 1952. USA. Directed by Robert Siodmak. Cinematography by Otto Heller. Art direction by Paul Sheriff. Technicolor. With Burt Lancaster, Nick Cravat, and Eva Bartok. Seafaring buccaneer Burt Lancaster and his deaf-mute partner, played by Nick Cravat, swashbuckle their way through this classic parody of a sea fable with costumes, seascapes, and action magnificently shot in Technicolor. 104 min.

Monday, July 31, 6:00 p.m.; Thursday, August 3, 3:00 p.m.

The Band Wagon

. 1953. USA. Directed by Vincente Minnelli. Cinematography by Harry Jackson, George Folsey. Art direction by Cedric Gibbons, Preston Ames. Technicolor. With Fred Astaire, Cyd Charisse, Oscar Levant, and Jack Buchanan. George Folsey, Minnelli's cameraman for *Meet Me in St. Louis* a decade earlier, was replaced by Harry Jackson in mid-production. Nonetheless, the color compositions are seamless and dazzling throughout the musical numbers in this story of a movie star's attempt to do a Broadway show, performed by the screen's most sophisticated song-and-dance team. 112 min.

Tuesday, August 1, 6:00 p.m.; Friday, August 4, 3:00 p.m.

Lady in the Dark

. 1944. USA. Directed by Mitchell Leisen. Cinematography by Ray Rennahan. Art directed by Hans Dreier. Technicolor. With Ginger Rogers, Ray Milland, and Jon Hall. The colors of this film give us greater insight into the pathology of a character. Ginger Rogers wonderfully plays a career woman who undergoes psychoanalysis to find what lies at the root of her problems, in this adaptation for the screen from the groundbreaking Moss Hart Broadway production. 100 min.

Saturday, August 5, 5:00 p.m.; Tuesday, August 8, 3:00 p.m.

Meet Me in St. Louis

. 1944. USA. Directed by Vincente Minnelli. Cinematography by George Folsey. Art direction by Cedric Gibbons. Technicolor. With Judy Garland, Margaret O'Brien, and Mary Astor. Minnelli worked with veteran MGM cameraman George Folsey to create his first color feature-length film, quickly mastering the new process as he used color effectively to evoke mood, to give gaiety to musical numbers, and to deepen the emotions and fears of an all-American family terrorized by the threat of change. 113 min.

Sunday, August 6, 2:00 p.m.; Monday, August 7, 6:00 p.m.

Singin' in the Rain

. 1952. USA. Directed by Gene Kelly and Stanley Donen. Cinematography by Harold Rosson. Art direction by Cedric Gibbons, and Randall Duell. Technicolor. With Gene Kelly, Donald O'Connor, and Debby Reynolds. This musical about the transition to talking pictures takes Technicolor in stride, as the process by then was thoroughly established in mainstream Hollywood productions and enabled color compositions to be as fluid as the raindrops. 103 min.

Sunday, August 6, 5:00 p.m.; Monday, August 7, 3:00 p.m.

The Magic Box

. 1951. Great Britain. Directed by John Boulting. Cinematography by Jack Cardiff. Art direction by T. Hopewell Ash. Technicolor. With Robert Donat, Olivier, Michael Redgrave, et al. This biography of cinema pioneer William Friese-Greene, played by Robert Donat, is packed with cameos by virtually every British player in the early 1950s, and was photographed by Jack Cardiff, then the leading cameraman of color films in Britain, just prior to his work on *The African Queen*. Olivier as a London bobby is not to be missed. 118 min.

Tuesday, August 8, 6:00 p.m.; Thursday, August 10, 3:00 p.m.

Bonjour Tristesse

. 1958. USA. Directed by Otto Preminger. Cinematography by Georges Perinal. Art direction by Raymond Simm. Technicolor. With Deborah Kerr, David Niven, and Jean Seberg. Preminger approached widescreen and color composition with equal confidence, adapting Françoise Sagan's novel as a gorgeous yet disturbing portrait of manners of the rich and the spoilt. Present-day Paris, shot in black and white, sharpens the contrast of Seberg's memory of her recent past on the Riviera, in glorious Technicolor, lensed by Perinal who had begun his career in France in the teens. 94 min.

Thursday, August 10, 6:00 p.m.; Friday, August 11, 3:00 p.m.

Artists and Models

. 1955. USA. Directed by Frank Tashlin. Cinematography by Daniel L. Fapp. Technicolor. With Dean Martin, Jerry Lewis, and Shirley MacLaine. Tashlin plays with garish Technicolor effects in the fourteenth of the Martin and

Lewis comedies, the year before the team broke up. Inventive and frenetic, Tashlin's comedies grew out of his earlier years as a Warner Brothers animator, as well as a scriptwriter for Red Skelton and others. 108 min.

Saturday, August 12, 5:00 p.m.; Monday, August 14, 3:00 p.m.

Le Rouge et le noir

(The Red and the Black). 1954. France. Directed by Claude Autant-Lara. Cinematography by Michel Kelber. Art direction by Max Douy. Eastman Color. With Danielle Darrieux, Gerard Philipe, and Antonella Lualdi. The Stendhal novel of the 1840s was adapted by scriptwriters Jean Aurenche and Pierre Bost and the director to treat the anticlerical themes and love affairs of Philipe and Darrieux as chapters of an epic, in rich, dense color tones, enhancing the period flavor. 185 min. French with English subtitles.

Sunday, August 13, 2:00 p.m.; Monday, August 14, 6:00 p.m.

The Horse's Mouth

. 1959. Great Britain. Ronald Neame. Cinematography by Arthur Ibbetson. Art direction by Bill Andrews. Technicolor. With Alec Guinness, Kay Walsh, and Renee Houston. Guinness's versatility reaches new heights in his portrayal of Gulley Jimson, a great yet thoroughly unappreciated painter. Adapted from Joyce Cary's novel, this clever and funny British film leaves audiences pondering Cary's commentary on the world we live in and the artist's struggle for existence therein. 95 min.

Sunday, August 13, 5:00 p.m.; Tuesday, August 15, 3:00 p.m.

Duel in the Sun

. 1946. USA. Directed by King Vidor. Cinematography by Lee Garmes and Harold Rosson. Art direction by James Basevi, John Ewing. Technicolor. With Jennifer Jones, Joseph Cotton, and Gregory Peck. In seeking to reprise the success and grandeur of *Gone With the Wind*, Selznick produced a Western in Technicolor to brilliant and intense effect, and Vidor achieved the maximum melodrama out of the Niven Busch story. The film endures, admired as masterful or campy, but always entertaining. 138 min.

Tuesday, August 15, 6:00 p.m.; Friday, August 18, 2:30 p.m.

The Life and Death of Colonel Blimp

. 1943. Great Britain. Written and directed by Michael Powell and Emeric Pressburger. Cinematography by Georges Perinal. Art direction by Alfred Junge. Technicolor. With Anton Walbrook, Roger Livesey, and Deborah Kerr. A look back into the life of Colonel Blimp (Livesey), from the Boer War to World War II, and three ladies, all played by Deborah Kerr, this early Powell and Pressburger collaboration was photographed by the great French cameraman Perinal, who had worked with Jean Grémillon and René Clair prior to coming to Alex Korda's British studio. 163 min.

Thursday, August 17, 2:30 p.m.; Friday, August 18, 6:00 p.m.

The Red Shoes

. 1948. Great Britain. Directed by Michael Powell and Emeric Pressburger. Cinematography by Jack Cardiff. Art direction by Arthur Lawson. Technicolor. With Moira Shearer, Marius Goring, and Anton Walbrook. Powell and Pressburger broke new ground in *The Red Shoes*, translating the three-dimensional art of ballet onto the two-dimensional screen. Production designer and painter Hein Heckroth created an atmosphere rich in Technicolor romanticism, blending key threads of dream and reality. 134 min.

Thursday, August 17, 6:00 p.m.; Saturday, August 19, 5:00 p.m.

Black Narcissus

. 1947. Great Britain. Directed by Michael Powell and Emeric Pressburger. Cinematography by Jack Cardiff. Art direction by Alfred Junge. Technicolor. With Deborah Kerr, Sabu, and David Farrar. The most erotic of Powell and Pressburger collaborations, the film's sensuality and mysticism, attributed to its exotic mountainous setting of India, were created at London's Pinewood Studios, allowing Powell complete control in constructing tone and mood. Cardiff's cinematography enhances the characters' religious doubt and sexual tension. 100 min.

Friday, August 18, 8:15 p.m.; Saturday, August 19, 2:00 p.m.

Leave Her To Heaven

. 1946. USA. Directed by John Stahl. Cinematography by Leon Shamroy. Art direction by Lyle Wheeler. Technicolor. With Gene Tierney, Cornel Wilde, and Jeanne Crain. Renowned for his color work in the 1940s, cameraman Leon

Shamroy collaborated with John Stahl to create a film noir in Technicolor, adhering to a naturalistic look, and using contrasting colors of costumes to delineate the characters of Tierney and Crain. 110 min.

Note: All programs are subject to change without notice. The public may call

212/708-9480 to confirm schedule.

No. 69

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The Searchers

. 1956. USA. Directed by John Ford. Cinematography by Winton C. Hoch. Art direction by Frank Hotaling and James Basevi. Technicolor. With John Wayne, Jeffrey Hunter, and Vera Miles. Ford shot Westerns in Monument Valley variously in Technicolor or in black and white in the late 1940s and 1950s, never with more passionate rendering of intense light and color than in *The Searchers*. In the desert sun, the red rocks are as searing as are the murderous rages of the protagonists, and as unforgiving. 119 min.

Monday, July 17, 2:30 p.m.; Tuesday, July 18, 6:00 p.m.

The River

. 1951. India. Directed by Jean Renoir. Cinematography by Claude Renoir. Art direction by Eugene Lourie. Technicolor. With Patricia Walters, Nora Swinburne, and Arthur Shields. Jean Renoir and his brother Claude, as cinematographer, captured in color a lyrical portrait of a country that was a cradle of civilization, through the adaptation of the gentle novel by Rumer Godden about young English girls in Bengal. 99 min.

Monday, July 17, 6:00 p.m.; Tuesday, July 25, 2:30 p.m.

North by Northwest

. 1959. USA. Directed by Alfred Hitchcock. Cinematography by Robert Burks. Art direction by William A. Horning and Merrill Pye. Technicolor. With Cary Grant, Eva Marie Saint, and James Mason. Hitchcock's delight in slyly feeding cues to audiences is exquisitely rendered in this comic thriller, as he uses colors to contrast the elegant world of first-class travel and dinner dress with the dusty plains and rocky monuments of the dangerous Midwest. Clothes, in his films, make the man, and reveal much about the woman. 136 min.

Monday, July 24, 2:30 p.m.; Tuesday, July 25, 6:00 p.m.

The African Queen

. 1951. USA. Directed by John Huston. Cinematography by Jack Cardiff. Art direction by Wilfred Schingleton. Technicolor. With Katharine Hepburn, Humphrey Bogart, and Robert Morley. James Agee and Huston adapted C.S. Forster's novel of adventure in Africa during World War I, and the film was shot on location in the Belgian Congo by Jack Cardiff, the brilliant British cinematographer who had lensed Powell and Pressburger's Technicolor triumphs in the 1940s. 105 min.

Monday, July 24, 6:00 p.m.; Thursday July, 27 2:30 p.m.

Carmen Jones

. 1954. USA. Directed by Otto Preminger. Cinematography by Sam Leavitt. Art direction by Edward L. Ilou. DeLuxe. With Dorothy Dandridge, Harry Belafonte, and Pearl Bailey. A succulent peach, a seductive red rose, a provocative orange skirt reveal how Preminger understood the power of color. The sexual energy between Carmen, played by Dorothy Dandridge, and Joe, played by Harry Belafonte practically ignites the screen in this adaptation of Oscar Hammerstein's Broadway version of the opera, set in Chicago during World War II. 105 min.

Thursday, July 27, 6:00 p.m.; Friday, July 28, 3:00 p.m.

An American in Paris

. 1951. USA. Directed by Vincente Minnelli. Cinematography by Alfred Gilks. Art Direction by Cedric Gibbons and Preston Ames. Technicolor. With Gene Kelly, Leslie Caron, and Oscar Levant. The romantic escapades of Jerry Mulligan (Gene Kelly) dazzle in vivid Technicolor palettes in this musical, which brilliantly combines Hollywood opulence and technical wizardry. Equally engaging are the ways in which Minnelli plays into the American's romanticized notions of Parisian life. 113 min.

Saturday, July 29, 5:00 p.m.; Monday, July 31, 3:00 p.m.

Henry V

. 1945. Great Britain. Directed by Laurence Olivier. Cinematography by Jack Hildyard, Robert Krasker. Art direction by Carmen Dillon and Paul Sheriff. Technicolor. With Laurence Olivier, Robert Newton, and Leslie Banks. Olivier's film version of the play earned him a special Academy Award for his outstanding achievement as actor, producer and director. His masterful use of color and ingenious presentation seamlessly wed the art of Shakespeare with that of cinema, with the delicate touch of manuscript illumination. 135 min.

Sunday, July 30, 2:00 p.m.; Thursday, August 3, 6:00 p.m.

Desert Fury

. 1947. USA. Directed by Lewis Allen. Cinematography by Charles Lang, Edward Cronjager. Art direction by Perry Ferguson. Technicolor. With John Hodiak, Lizabeth Scott, Burt Lancaster, and Mary Astor. A contemporary drama with the flavor of a period Western, *Desert Fury* is remarkable for its dazzling Technicolor cinematography by a master, Charles Lang, who earned eighteen Oscar nominations in his distinguished career, and for Mary Astor's performance as the toughest of mothers. 95 min.

Sunday, July 30, 5:00 p.m.; Tuesday, August 1, 3:00 p.m.

Crimson Pirate

. 1952. USA. Directed by Robert Siodmak. Cinematography by Otto Heller. Art direction by Paul Sheriff. Technicolor. With Burt Lancaster, Nick Cravat, and Eva Bartok. Seafaring buccaneer Burt Lancaster and his deaf-mute partner, played by Nick Cravat, swashbuckle their way through this classic parody of a sea fable with costumes, seascapes, and action magnificently shot in Technicolor. 104 min.

Monday, July 31, 6:00 p.m.; Thursday, August 3, 3:00 p.m.

The Band Wagon

. 1953. USA. Directed by Vincente Minnelli. Cinematography by Harry Jackson, George Folsey. Art direction by Cedric Gibbons, Preston Ames. Technicolor. With Fred Astaire, Cyd Charisse, Oscar Levant, and Jack Buchanan. George Folsey, Minnelli's cameraman for *Meet Me in St. Louis* a decade earlier, was replaced by Harry Jackson in mid-production. Nonetheless, the color compositions are seamless and dazzling throughout the musical numbers in this story of a movie star's attempt to do a Broadway show, performed by the screen's most sophisticated song-and-dance team. 112 min.

Tuesday, August 1, 6:00 p.m.; Friday, August 4, 3:00 p.m.

Lady in the Dark

. 1944. USA. Directed by Mitchell Leisen. Cinematography by Ray Rennahan. Art directed by Hans Dreier. Technicolor. With Ginger Rogers, Ray Milland, and Jon Hall. The colors of this film give us greater insight into the pathology of a character. Ginger Rogers wonderfully plays a career woman who undergoes psychoanalysis to find what lies at the root of her problems, in this adaptation for the screen from the groundbreaking Moss Hart Broadway production. 100 min.

Saturday, August 5, 5:00 p.m.; Tuesday, August 8, 3:00 p.m.

Meet Me in St. Louis

. 1944. USA. Directed by Vincente Minnelli. Cinematography by George Folsey. Art direction by Cedric Gibbons. Technicolor. With Judy Garland, Margaret O'Brien, and Mary Astor. Minnelli worked with veteran MGM cameraman George Folsey to create his first color feature-length film, quickly mastering the new process as he used color effectively to evoke mood, to give gaiety to musical numbers, and to deepen the emotions and fears of an all-American family terrorized by the threat of

change. 113 min.

Sunday, August 6, 2:00 p.m.; Monday, August 7, 6:00 p.m.

Singin' in the Rain

. 1952. USA. Directed by Gene Kelly and Stanley Donen. Cinematography by Harold Rosson. Art direction by Cedric Gibbons, and Randall Duell. Technicolor. With Gene Kelly, Donald O'Connor, and Debby Reynolds. This musical about the transition to talking pictures takes Technicolor in stride, as the process by then was thoroughly established in mainstream Hollywood productions and enabled color compositions to be as fluid as the raindrops. 103 min.

Sunday, August 6, 5:00 p.m.; Monday, August 7, 3:00 p.m.

The Magic Box

. 1951. Great Britain. Directed by John Boulting. Cinematography by Jack Cardiff. Art direction by T. Hopewell Ash. Technicolor. With Robert Donat, Olivier, Michael Redgrave, et al. This biography of cinema pioneer William Friese-Greene, played by Robert Donat, is packed with cameos by virtually every British player in the early 1950s, and was photographed by Jack Cardiff, then the leading cameraman of color films in Britain, just prior to his work on *The African Queen*. Olivier as a London bobby is not to be missed. 118 min.

Tuesday, August 8, 6:00 p.m.; Thursday, August 10, 3:00 p.m.

Bonjour Tristesse

. 1958. USA. Directed by Otto Preminger. Cinematography by Georges Perinal. Art direction by Raymond Simm. Technicolor. With Deborah Kerr, David Niven, and Jean Seberg. Preminger approached widescreen and color composition with equal confidence, adapting Françoise Sagan's novel as a gorgeous yet disturbing portrait of manners of the rich and the spoilt. Present-day Paris, shot in black and white, sharpens the contrast of Seberg's memory of her recent past on the Riviera, in glorious Technicolor, lensed by Perinal who had begun his career in France in the teens. 94 min.

Thursday, August 10, 6:00 p.m.; Friday, August 11, 3:00 p.m.

Artists and Models

. 1955. USA. Directed by Frank Tashlin. Cinematography by Daniel L. Fapp. Technicolor. With Dean Martin, Jerry Lewis, and Shirley MacLaine. Tashlin plays with garish Technicolor effects in the fourteenth of the Martin and Lewis comedies, the year before the team broke up. Inventive and frenetic, Tashlin's comedies grew out of his earlier years as a Warner Brothers animator, as well as a scriptwriter for Red Skelton and others. 108 min.

Saturday, August 12, 5:00 p.m.; Monday, August 14, 3:00 p.m.

Le Rouge et le noir

(*The Red and the Black*). 1954. France. Directed by Claude Autant-Lara. Cinematography by Michel Kelber. Art direction by Max Douy. Eastman Color. With Danielle Darrieux, Gerard Philipe, and

Antonella Lualdi. The Stendhal novel of the 1840s was adapted by scriptwriters Jean Aurenche and Pierre Bost and the director to treat the anticlerical themes and love affairs of Philippe and Darrieux as chapters of an epic, in rich, dense color tones, enhancing the period flavor. 185 min. French with English subtitles.

Sunday, August 13, 2:00 p.m.; Monday, August 14, 6:00 p.m.

The Horse's Mouth

. 1959. Great Britain. Ronald Neame. Cinematography by Arthur Ibbetson. Art direction by Bill Andrews. Technicolor. With Alec Guinness, Kay Walsh, and Renee Houston. Guinness's versatility reaches new heights in his portrayal of Gulley Jimson, a great yet thoroughly unappreciated painter. Adapted from Joyce Cary's novel, this clever and funny British film leaves audiences pondering Cary's commentary on the world we live in and the artist's struggle for existence therein. 95 min.

Sunday, August 13, 5:00 p.m.; Tuesday, August 15, 3:00 p.m.

Duel in the Sun

. 1946. USA. Directed by King Vidor. Cinematography by Lee Garmes and Harold Rosson. Art direction by James Basevi, John Ewing. Technicolor. With Jennifer Jones, Joseph Cotton, and Gregory Peck. In seeking to reprise the success and grandeur of *Gone With the Wind*, Selznick produced a Western in Technicolor to brilliant and intense effect, and Vidor achieved the maximum melodrama out of the Niven Busch story. The film endures, admired as masterful or campy, but always entertaining. 138 min.

Tuesday, August 15, 6:00 p.m.; Friday, August 18, 2:30 p.m.

The Life and Death of Colonel Blimp

. 1943. Great Britain. Written and directed by Michael Powell and Emeric Pressburger. Cinematography by Georges Perinal. Art direction by Alfred Junge. Technicolor. With Anton Walbrook, Roger Livesey, and Deborah Kerr. A look back into the life of Colonel Blimp (Livesey), from the Boer War to World War II, and three ladies, all played by Deborah Kerr, this early Powell and Pressburger collaboration was photographed by the great French cameraman Perinal, who had worked with Jean Grémillon and René Clair prior to coming to Alex Korda's British studio. 163 min.

Thursday, August 17, 2:30 p.m.; Friday, August 18, 6:00 p.m.

The Red Shoes

. 1948. Great Britain. Directed by Michael Powell and Emeric Pressburger. Cinematography by Jack Cardiff. Art direction by Arthur Lawson. Technicolor. With Moira Shearer, Marius Goring, and Anton Walbrook. Powell and Pressburger broke new ground in *The Red Shoes*, translating the three-dimensional art of ballet onto the two-dimensional screen. Production designer and painter Hein Heckroth created an atmosphere rich in Technicolor romanticism, blending key threads of dream and reality. 134 min.

Thursday, August 17, 6:00 p.m.; Saturday, August 19, 5:00 p.m.

Black Narcissus

. 1947. Great Britain. Directed by Michael Powell and Emeric Pressburger. Cinematography by Jack Cardiff. Art direction by Alfred Junge. Technicolor. With Deborah Kerr, Sabu, and David Farrar. The most erotic of Powell and Pressburger collaborations, the film's sensuality and mysticism, attributed to its exotic mountainous setting of India, were created at London's Pinewood Studios, allowing Powell complete control in constructing tone and mood. Cardiff's cinematography enhances the characters' religious doubt and sexual tension. 100 min.

Friday, August 18, 8:15 p.m.; Saturday, August 19, 2:00 p.m.

Leave Her To Heaven

. 1946. USA. Directed by John Stahl. Cinematography by Leon Shamroy. Art direction by Lyle Wheeler. Technicolor. With Gene Tierney, Cornel Wilde, and Jeanne Crain. Renowned for his color work in the 1940s, cameraman Leon

Shamroy collaborated with John Stahl to create a film noir in Technicolor, adhering to a naturalistic look, and using contrasting colors of costumes to delineate the characters of Tierney and Crain. 110 min.

Note: All programs are subject to change without notice. The public may call 212/708-9480 to confirm schedule.

No. 69

For Immediate Release

July 2000

Artificially Real: Color in Film

July 1 through August 18, 2000

The Roy and Niuta Titus Theaters 1 and 2

THE MUSEUM OF MODERN ART PRESENTS SERIES FOCUSING ON
EARLY COLOR CINEMATOGRAPHY

In the mid-1930s, following the transition of silent to sound motion picture production, a new three-strip Technicolor process was promoted to bring "natural" color to the screen. From July 1 through August 18, 2000, The Museum of Modern Art's Department of Film and Video presents a series of films drawn from the archive that features color cinematography in studio filmmaking at mid-century. On view as part of *Making Choices*, the second cycle of **MoMA2000**, the exhibition is organized by Mary Lea Bandy, Chief Curator, and Natalie Hirniak, Assistant to the Chief Curator, Department of Film and Video.

"The transition from silent to sound motion pictures in the late 1920s has been considered the major period of change in studio production. No less challenging was the transition from the mid-1930s forward, from black and white to color cinematography, which posed equally complex problems and resulted in many astonishingly inventive and beautiful films," notes Ms. Bandy. "The Museum's film collection includes outstanding examples of Technicolor production, making it possible to assess color development throughout the 1930s through the 1950s."

Some filmmakers grasped color composition with ease and brilliance, recognizing the inherent artificiality of saturated colors, which they used to underscore mood, atmosphere, and character. In the 1940s and 1950s, John Ford, Alfred Hitchcock, Vincente Minnelli, Michael Powell, Otto Preminger, and Jean Renoir, in particular, embraced Technicolor. Their collaborators were cameramen, whether trained in Europe, such as Georges Perinal and Jack Cardiff, or Hollywood, such as George Lang, who were equally adept at black-and-white and color cinematography, and were prized for their abilities as masters of light. In his exquisitely rendered comic thriller, *North by Northwest* (1959), Hitchcock uses colors to contrast the elegant world of first-class travel and dinner dress with the landscape of the Midwest. Minnelli's

An American in Paris

(1951) combines Hollywood opulence and technical wizardry to portray the romantic escapades of its central character in vivid Technicolor palettes.

The artificial world of the stage, of musical comedies, plays, ballet, and opera, welcomed Technicolor productions. For instance, Minnelli's *The Band Wagon* (1953) highlights musical numbers in the story with seamless and dazzling color compositions, while color in Mitchell Leisen's *Lady in the Dark* (1944) gives greater insight into the pathology of a character. Other films include Laurence Olivier's *Henry V* (1945), Renoir's *Le Carrosse d'or* (1953), Powell and Pressburger's *The Red Shoes* (1948), and Arthur Lubin's *The Phantom of the Opera* (1943).

Artificially Real: Color in Film

Schedule

Saturday, July 1, 5:00 p.m.; Thursday, July 6, 3:00 p.m.

The Garden of Allah

. 1936. USA. Directed by Richard Boleslawski. Cinematography by W. Howard Greene and Harold Rosson. Art direction by Edward G. Boyle. Technicolor. With Marlene Dietrich, Charles Boyer, Tilly Losch. Dietrich and Boyer enjoy a tragic romance on the set of the Algerian desert in this early example of three-strip Technicolor, produced by David O. Selznick for his new company, Selznick International, which took the lead in popularizing Hollywood films in color. 80 min.

Sunday, July 2, 2:00 p.m.; Tuesday, July 4, 5:00 p.m.

A Matter of Life and Death

(*Stairway to Heaven*). 1946. Great Britain. Written and directed by Michael Powell and Emeric Pressburger. Cinematography by Jack Cardiff. Art direction by Alfred Junge. Technicolor. With David Niven, Kim Hunter, Raymond Massey. Few grasped color possibilities as readily and with the sophistication of Powell and Pressburger, who placed the earthly paradise in color and heaven in black and white. When angel Goring descends to earth in search of Niven, amid a rose garden, he expresses his joy: "One is starved for Technicolor, up there!" 104 min.

Sunday, July 2, 5:00 p.m.; Monday, July 3, 3:00 p.m.

Le Déjeuner sur l'herbe

(*Picnic on the Grass*). 1959. France. Directed by Jean Renoir. Cinematography by Georges Leclerc. Art direction by Marcel-Lois Dieulot. EastmanColor. With Paul Meurisse, Catherine Rouvel, Jacqueline Morane. Renoir contrasted a sensual nature with an industrial society in this delightful film of a biology professor's affair with a girl from the grape country. Sunshine and a beautiful nude bather promote the idea that "happiness is nothing more than submission to the laws of nature." In French with English subtitles. 91 min.

Monday, July 3, 6:00 p.m.; Tuesday, July 4, 2:00 p.m.

Lust for Life

. 1956. USA. Directed by Vincente Minnelli. Cinematography by F.A. Young and Russell Harlan. Art direction by Cedric Gibbons, Hans Peterson and Preston Ames. Metrocolor. With Kirk Douglas, Anthony Quinn, James Donald. In interpreting the tragic life of Vincent Van Gogh, Minnelli understood how crucial were his choices of color. Shot on location in Holland, Belgium, and France, the lush colors and widescreen cinematography evoke the beauty and original use of color in the paintings as they underscore the complexities and confusion of the suffering artist. 122 min.

Monday, July 10, 2:30 p.m.; Tuesday, July 11, 6:00 p.m.

Drums Along the Mohawk

. 1939. USA. Directed by John Ford. Cinematography by Bert Glennon and Ray Rennahan. Art

Direction by Richard Day and Mark-Lee Kirk. Technicolor. With Claudette Colbert, Henry Fonda, Edna May Oliver. Three-strip Technicolor became valued in the late 1930s for bringing "natural" color to the screen. Ford tried the process not with Stagecoach, but with this American Revolution tale, released prior to *Gone With the Wind*. The uniforms' blues and reds, and the bright landscapes reveal his immediate grasp of color composition. 103 min.

Monday, July 10, 6:00 p.m.; Friday, July 14, 2:30 p.m.

Nothing Sacred

. 1937. USA. Directed by William Wellman. Cinematography by W. Howard Greene. Art direction by Lyle Wheeler. Technicolor. With Carole Lombard, Fredric March, Charles Winninger. Selznick replied to his partner, Jock Whitney, about making a Technicolor comedy, "You wanted comedy—boy you're going to get it." Lombard and March brilliantly satirize the morals and manners of big city life in Wellman's classic screwball comedy, highlighted with strong color tonalities. 75 min.

Tuesday, July 11, 2:30 p.m.; Saturday, July 15, 5:00 p.m.

The Phantom of the Opera

. 1943. USA. Directed by Arthur Lubin. Cinematography by Hal Mohr and W. Howard Greene. Art direction by John B. Goodman and Alexander Golitzen. Technicolor. With Claude Rains, Susanna Foster, Nelson Eddy. In the first sound adaptation of the popular novel by Gaston LeRoux, the saturated blues and blacks achieved by Technicolor enhance the operatic atmosphere. As the disfigured composer hiding behind a mask, Rains movingly interprets a man obsessed with the love he cannot have. 92 min.

Thursday, July 13, 2:30 p.m.; Friday, July 14, 8:00 p.m.

Le Carrosse d'or

(*The Golden Coach*). 1953. Italy/France. Directed by Jean Renoir. Cinematography by Claude Renoir. Art direction by Mario Chiari. Technicolor. With Anna Magnani, Odorato Spadaro, Nada Fiorelli. In sumptuous Technicolor, an eighteenth-century commedia dell'arte troupe in South America carry on Renoir's preoccupation with what is life and what is art or theater. In a society under the Spanish viceroy obsessed with riches, the bright golds and colors of theater sets within sets create a confection of love and laughter, jealousy and humanity. 100 min.

Thursday, July 13, 6:00 p.m.; Saturday, July 15, 2:00 p.m.

The Thief of Baghdad

. 1940. Great Britain. Directed by Ludwig Berger, Tim Whelan, Michael Powell. Cinematography by Georges Perinal. Art direction by Vincent Korda. Technicolor. With Conrad Veidt, Sabu, June Duprez, Rex Ingram. This Arabian Nights fable, which earned Perinal an Oscar, delighted children and adults with its fantasy and effects, its dazzling color compositions, and the fine performances of Veidt, Sabu, and the evil genie, Ingram. 106 min.

Friday, July 14, 6:00 p.m.; Sunday, July 16, 2:00 p.m.

Johnny Guitar

. 1954. USA. Directed by Nicholas Ray. Cinematography by Harry Stradling. Art direction by James W. Sullivan. Trucolor. With Joan Crawford, Sterling Hayden, and Mercedes McCambridge. François Truffaut characterized Johnny Guitar as the Western's Beauty and the Beast. Who is the Beauty and who the Beast is not so apparent in this political parable and sexual allegory where Joan Crawford is dangerous while Sterling Hayden is soft. The film was shot in the short-lived Trucolor process. 110 min.

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The Searchers

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Saturday, August 12, 5:00 p.m.; Monday, August 14, 3:00 p.m.

Le Rouge et le noir

(*The Red and the Black*). 1954. France. Directed by Claude Autant-Lara. Cinematography by Michel Kelber. Art direction by Max Douy. Eastman Color. With Danielle Darrieux, Gérard Philipe, and Antonella Lualdi. The Stendhal novel of the 1840s was adapted by scriptwriters Jean Aurenche and Pierre Bost and the director to treat the anticlerical themes and love affairs of Philipe and Darrieux as chapters of an epic, in rich, dense color tones, enhancing the period flavor. 185 min. French with English subtitles.

Sunday, August 13, 2:00 p.m.; Monday, August 14, 6:00 p.m.

The Horse's Mouth

. 1959. Great Britain. Ronald Neame. Cinematography by Arthur Ibbetson. Art direction by Bill Andrews. Technicolor. With Alec Guinness, Kay Walsh, and Renee Houston. Guinness's versatility reaches new heights in his portrayal of Gulley Jimson, a great yet thoroughly unappreciated painter. Adapted from Joyce Cary's novel, this clever and funny British film leaves audiences pondering Cary's commentary on the world we live in and the artist's struggle for existence therein. 95 min.

Sunday, August 13, 5:00 p.m.; Tuesday, August 15, 3:00 p.m.

Duel in the Sun

. 1946. USA. Directed by King Vidor. Cinematography by Lee Garmes and Harold Rosson. Art

direction by James Basevi, John Ewing. Technicolor. With Jennifer Jones, Joseph Cotton, and Gregory Peck. In seeking to reprise the success and grandeur of *Gone With the Wind*, Selznick produced a Western in Technicolor to brilliant and intense effect, and Vidor achieved the maximum melodrama out of the Niven Busch story. The film endures, admired as masterful or campy, but always entertaining. 138 min.

Tuesday, August 15, 6:00 p.m.; Friday, August 18, 2:30 p.m.

The Life and Death of Colonel Blimp

. 1943. Great Britain. Written and directed by Michael Powell and Emeric Pressburger. Cinematography by Georges Perinal. Art direction by Alfred Junge. Technicolor. With Anton Walbrook, Roger Livesey, and Deborah Kerr. A look back into the life of Colonel Blimp (Livesey), from the Boer War to World War II, and three ladies, all played by Deborah Kerr, this early Powell and Pressburger collaboration was photographed by the great French cameraman Perinal, who had worked with Jean Grémillon and René Clair prior to coming to Alex Korda's British studio. 163 min.

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The Red Shoes

. 1948. Great Britain. Directed by Michael Powell and Emeric Pressburger. Cinematography by Jack Cardiff. Art direction by Arthur Lawson. Technicolor. With Moira Shearer, Marius Goring, and Anton Walbrook. Powell and Pressburger broke new ground in *The Red Shoes*, translating the three-dimensional art of ballet onto the two-dimensional screen. Production designer and painter Hein Heckroth created an atmosphere rich in Technicolor romanticism, blending key threads of dream and reality. 134 min.

Thursday, August 17, 6:00 p.m.; Saturday, August 19, 5:00 p.m.

Black Narcissus

. 1947. Great Britain. Directed by Michael Powell and Emeric Pressburger. Cinematography by Jack Cardiff. Art direction by Alfred Junge. Technicolor. With Deborah Kerr, Sabu, and David Farrar. The most erotic of Powell and Pressburger collaborations, the film's sensuality and mysticism, attributed to its exotic mountainous setting of India, were created at London's Pinewood Studios, allowing Powell complete control in constructing tone and mood. Cardiff's cinematography enhances the characters' religious doubt and sexual tension. 100 min.

Friday, August 18, 8:15 p.m.; Saturday, August 19, 2:00 p.m.

Leave Her To Heaven

. 1946. USA. Directed by John Stahl. Cinematography by Leon Shamroy. Art direction by Lyle Wheeler. Technicolor. With Gene Tierney, Cornel Wilde, and Jeanne Crain. Renowned for his color work in the 1940s, cameraman Leon

Shamroy collaborated with John Stahl to create a film noir in Technicolor, adhering to a naturalistic look, and using contrasting colors of costumes to delineate the characters of Tierney and Crain. 110 min.

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No. 69

For Immediate Release

July 2000

Artificially Real: Color in Film

July 1 through August 18, 2000

The Roy and Niuta Titus Theaters 1 and 2

**THE MUSEUM OF MODERN ART PRESENTS SERIES FOCUSING ON
EARLY COLOR CINEMATOGRAPHY**

In the mid-1930s, following the transition of silent to sound motion picture production, a new three-strip Technicolor process was promoted to bring "natural" color to the screen. From July 1 through August 18, 2000, The Museum of Modern Art's Department of Film and Video presents a series of films drawn from the archive that features color cinematography in studio filmmaking at mid-century. On view as part of *Making Choices*, the second cycle of **MoMA2000**, the exhibition is organized by Mary Lea Bandy, Chief Curator, and Natalie Hirniak, Assistant to the Chief Curator, Department of Film and Video.

"The transition from silent to sound motion pictures in the late 1920s has been considered the major period of change in studio production. No less challenging was the transition from the mid-1930s forward, from black and white to color cinematography, which posed equally complex problems and resulted in many astonishingly inventive and beautiful films," notes Ms. Bandy. "The Museum's film collection includes outstanding examples of Technicolor production, making it possible to assess color development throughout the 1930s through the 1950s."

Some filmmakers grasped color composition with ease and brilliance, recognizing the inherent artificiality of saturated colors, which they used to underscore mood, atmosphere, and character. In the 1940s and 1950s, John Ford, Alfred Hitchcock, Vincente Minnelli, Michael Powell, Otto Preminger, and Jean Renoir, in particular, embraced Technicolor. Their collaborators were cameramen, whether trained in Europe, such as Georges Perinal and Jack Cardiff, or Hollywood, such as George Lang, who were equally adept at black-and-white and color cinematography, and were prized for their abilities as masters of light. In his exquisitely rendered comic thriller, *North by Northwest* (1959), Hitchcock uses colors to contrast the elegant world of first-class travel and dinner dress with the landscape of the Midwest. Minnelli's

An American in Paris

(1951) combines Hollywood opulence and technical wizardry to portray the romantic escapades of its central character in vivid Technicolor palettes.

The artificial world of the stage, of musical comedies, plays, ballet, and opera, welcomed Technicolor productions. For instance, Minnelli's *The Band Wagon* (1953) highlights musical numbers in the story with seamless and dazzling color compositions, while color in Mitchell Leisen's *Lady in the Dark* (1944) gives greater insight into the pathology of a character. Other films include Laurence Olivier's *Henry V* (1945), Renoir's *Le Carrosse d'or* (1953), Powell and Pressburger's *The Red Shoes* (1948), and Arthur Lubin's *The Phantom of the Opera* (1943).

Artificially Real: Color in Film

Schedule

Saturday, July 1, 5:00 p.m.; Thursday, July 6, 3:00 p.m.

The Garden of Allah

. 1936. USA. Directed by Richard Boleslawski. Cinematography by W. Howard Greene and Harold Rosson. Art direction by Edward G. Boyle. Technicolor. With Marlene Dietrich, Charles Boyer, Tilly Losch. Dietrich and Boyer enjoy a tragic romance on the set of the Algerian desert in this early example of three-strip Technicolor, produced by David O. Selznick for his new company, Selznick International, which took the lead in popularizing Hollywood films in color. 80 min.

Sunday, July 2, 2:00 p.m.; Tuesday, July 4, 5:00 p.m.

A Matter of Life and Death

(*Stairway to Heaven*). 1946. Great Britain. Written and directed by Michael Powell and Emeric Pressburger. Cinematography by Jack Cardiff. Art direction by Alfred Junge. Technicolor. With David Niven, Kim Hunter, Raymond Massey. Few grasped color possibilities as readily and with the

sophistication of Powell and Pressburger, who placed the earthly paradise in color and heaven in black and white. When angel Goring descends to earth in search of Niven, amid a rose garden, he expresses his joy: "One is starved for Technicolor, up there!" 104 min.

Sunday, July 2, 5:00 p.m.; Monday, July 3, 3:00 p.m.

Le Déjeuner sur l'herbe

(*Picnic on the Grass*). 1959. France. Directed by Jean Renoir. Cinematography by Georges Leclerc. Art direction by Marcel-Lois Dieulot. EastmanColor. With Paul Meurisse, Catherine Rouvel, Jacqueline Morane. Renoir contrasted a sensual nature with an industrial society in this delightful film of a biology professor's affair with a girl from the grape country. Sunshine and a beautiful nude bather promote the idea that "happiness is nothing more than submission to the laws of nature." In French with English subtitles. 91 min.

Monday, July 3, 6:00 p.m.; Tuesday, July 4, 2:00 p.m.

Lust for Life

. 1956. USA. Directed by Vincente Minnelli. Cinematography by F.A. Young and Russell Harlan. Art direction by Cedric Gibbons, Hans Peterson and Preston Ames. Metrocolor. With Kirk Douglas, Anthony Quinn, James Donald. In interpreting the tragic life of Vincent Van Gogh, Minnelli understood how crucial were his choices of color. Shot on location in Holland, Belgium, and France, the lush colors and widescreen cinematography evoke the beauty and original use of color in the paintings as they underscore the complexities and confusion of the suffering artist. 122 min.

Monday, July 10, 2:30 p.m.; Tuesday, July 11, 6:00 p.m.

Drums Along the Mohawk

. 1939. USA. Directed by John Ford. Cinematography by Bert Glennon and Ray Rennahan. Art Direction by Richard Day and Mark-Lee Kirk. Technicolor. With Claudette Colbert, Henry Fonda, Edna May Oliver. Three-strip Technicolor became valued in the late 1930s for bringing "natural" color to the screen. Ford tried the process not with Stagecoach, but with this American Revolution tale, released prior to *Gone With the Wind*. The uniforms' blues and reds, and the bright landscapes reveal his immediate grasp of color composition. 103 min.

Monday, July 10, 6:00 p.m.; Friday, July 14, 2:30 p.m.

Nothing Sacred

. 1937. USA. Directed by William Wellman. Cinematography by W. Howard Greene. Art direction by Lyle Wheeler. Technicolor. With Carole Lombard, Fredric March, Charles Winninger. Selznick replied to his partner, Jock Whitney, about making a Technicolor comedy, "You wanted comedy—boy you're going to get it." Lombard and March brilliantly satirize the morals and manners of big city life in Wellman's classic screwball comedy, highlighted with strong color tonalities. 75 min.

Tuesday, July 11, 2:30 p.m.; Saturday, July 15, 5:00 p.m.

The Phantom of the Opera

. 1943. USA. Directed by Arthur Lubin. Cinematography by Hal Mohr and W. Howard Greene. Art direction by John B. Goodman and Alexander Golitzen. Technicolor. With Claude Rains, Susanna Foster, Nelson Eddy. In the first sound adaptation of the popular novel by Gaston LeRoux, the saturated blues and blacks achieved by Technicolor enhance the operatic atmosphere. As the disfigured composer hiding behind a mask, Rains movingly interprets a man obsessed with the love he cannot have. 92 min.

Thursday, July 13, 2:30 p.m.; Friday, July 14, 8:00 p.m.

Le Carrosse d'or

(*The Golden Coach*). 1953. Italy/France. Directed by Jean Renoir. Cinematography by Claude Renoir. Art direction by Mario Chiari. Technicolor. With Anna Magnani, Odorato Spadaro, Nada Fiorelli. In sumptuous Technicolor, an eighteenth-century commedia dell'arte troupe in South America carry on Renoir's preoccupation with what is life and what is art or theater. In a society under the Spanish viceroy obsessed with riches, the bright golds and colors of theater sets within sets create a confection of love and laughter, jealousy and humanity. 100 min.

Thursday, July 13, 6:00 p.m.; Saturday, July 15, 2:00 p.m.

The Thief of Baghdad

. 1940. Great Britain. Directed by Ludwig Berger, Tim Whelan, Michael Powell. Cinematography by Georges Perinal. Art direction by Vincent Korda. Technicolor. With Conrad Veidt, Sabu, June Duprez, Rex Ingram. This Arabian Nights fable, which earned Perinal an Oscar, delighted children and adults with its fantasy and effects, its dazzling color compositions, and the fine performances of Veidt, Sabu, and the evil genie, Ingram. 106 min.

Friday, July 14, 6:00 p.m.; Sunday, July 16, 2:00 p.m.

Johnny Guitar

. 1954. USA. Directed by Nicholas Ray. Cinematography by Harry Stradling. Art direction by James W. Sullivan. Trucolor. With Joan Crawford, Sterling Hayden, and Mercedes McCambridge. François Truffaut characterized Johnny Guitar as the Western's Beauty and the Beast. Who is the Beauty and who the Beast is not so apparent in this political parable and sexual allegory where Joan Crawford is dangerous while Sterling Hayden is soft. The film was shot in the short-lived Trucolor process. 110 min.

Sunday, July 16, 5:00 p.m.; Tuesday, July 18, 2:30 p.m.

The Searchers

. 1956. USA. Directed by John Ford. Cinematography by Winton C. Hoch. Art direction by Frank Hotaling and James Basevi. Technicolor. With John Wayne, Jeffrey Hunter, and Vera Miles. Ford shot Westerns in Monument Valley variously in Technicolor or in black and white in the late 1940s and 1950s, never with more passionate rendering of intense light and color than in *The Searchers*. In the desert sun, the red rocks are as searing as are the murderous rages of the protagonists, and as unforgiving. 119 min.

Monday, July 17, 2:30 p.m.; Tuesday, July 18, 6:00 p.m.

The River

. 1951. India. Directed by Jean Renoir. Cinematography by Claude Renoir. Art direction by Eugene Lourie. Technicolor. With Patricia Walters, Nora Swinburne, and Arthur Shields. Jean Renoir and his brother Claude, as cinematographer, captured in color a lyrical portrait of a country that was a cradle of civilization, through the adaptation of the gentle novel by Rumer Godden about young English girls in Bengal. 99 min.

Monday, July 17, 6:00 p.m.; Tuesday, July 25, 2:30 p.m.

North by Northwest

. 1959. USA. Directed by Alfred Hitchcock. Cinematography by Robert Burks. Art direction by William A. Horning and Merrill Pye. Technicolor. With Cary Grant, Eva Marie Saint, and James Mason. Hitchcock's delight in slyly feeding cues to audiences is exquisitely rendered in this comic thriller, as he uses colors to contrast the elegant world of first-class travel and dinner dress with the dusty plains and rocky monuments of the dangerous Midwest. Clothes, in his films, make the man, and reveal much about the woman. 136 min.

Monday, July 24, 2:30 p.m.; Tuesday, July 25, 6:00 p.m.

The African Queen

. 1951. USA. Directed by John Huston. Cinematography by Jack Cardiff. Art direction by Wilfred Schingleton. Technicolor. With Katharine Hepburn, Humphrey Bogart, and Robert Morley. James Agee and Huston adapted C.S. Forster's novel of adventure in Africa during World War I, and the film was shot on location in the Belgian Congo by Jack Cardiff, the brilliant British cinematographer who had lensed Powell and Pressburger's Technicolor triumphs in the 1940s. 105 min.

Monday, July 24, 6:00 p.m.; Thursday July, 27 2:30 p.m.

Carmen Jones

. 1954. USA. Directed by Otto Preminger. Cinematography by Sam Leavitt. Art direction by Edward L. Ilou. DeLuxe. With Dorothy Dandridge, Harry Belafonte, and Pearl Bailey. A succulent peach, a seductive red rose, a provocative orange skirt reveal how Preminger understood the power of color. The sexual energy between Carmen, played by Dorothy Dandridge, and Joe, played by Harry Belafonte practically ignites the screen in this adaptation of Oscar Hammerstein's Broadway version of the opera, set in Chicago during World War II. 105 min.

Thursday, July 27, 6:00 p.m.; Friday, July 28, 3:00 p.m.

An American in Paris

. 1951. USA. Directed by Vincente Minnelli. Cinematography by Alfred Gilks. Art Direction by Cedric Gibbons and Preston Ames. Technicolor. With Gene Kelly, Leslie Caron, and Oscar Levant. The romantic escapades of Jerry Mulligan (Gene Kelly) dazzle in vivid Technicolor palettes in this musical, which brilliantly combines Hollywood opulence and technical wizardry. Equally engaging are the ways in which Minnelli plays into the American's romanticized notions of Parisian life. 113 min.

Saturday, July 29, 5:00 p.m.; Monday, July 31, 3:00 p.m.

Henry V

. 1945. Great Britain. Directed by Laurence Olivier. Cinematography by Jack Hildyard, Robert Krasker. Art direction by Carmen Dillon and Paul Sheriff. Technicolor. With Laurence Olivier, Robert Newton, and Leslie Banks. Olivier's film version of the play earned him a special Academy Award for his outstanding achievement as actor, producer and director. His masterful use of color and ingenious presentation seamlessly wed the art of Shakespeare with that of cinema, with the delicate touch of manuscript illumination. 135 min.

Sunday, July 30, 2:00 p.m.; Thursday, August 3, 6:00 p.m.

Desert Fury

. 1947. USA. Directed by Lewis Allen. Cinematography by Charles Lang, Edward Cronjager. Art direction by Perry Ferguson. Technicolor. With John Hodiak, Lizabeth Scott, Burt Lancaster, and Mary Astor. A contemporary drama with the flavor of a period Western, *Desert Fury* is remarkable for its dazzling Technicolor cinematography by a master, Charles Lang, who earned eighteen Oscar nominations in his distinguished career, and for Mary Astor's performance as the toughest of mothers. 95 min.

Sunday, July 30, 5:00 p.m.; Tuesday, August 1, 3:00 p.m.

Crimson Pirate

. 1952. USA. Directed by Robert Siodmak. Cinematography by Otto Heller. Art direction by Paul Sheriff. Technicolor. With Burt Lancaster, Nick Cravat, and Eva Bartok. Seafaring buccaneer Burt Lancaster and his deaf-mute partner, played by Nick Cravat, swashbuckle their way through this classic parody of a sea fable with costumes, seascapes, and action magnificently shot in Technicolor. 104 min.

Monday, July 31, 6:00 p.m.; Thursday, August 3, 3:00 p.m.

The Band Wagon

. 1953. USA. Directed by Vincente Minnelli. Cinematography by Harry Jackson, George Folsey. Art direction by Cedric Gibbons, Preston Ames. Technicolor. With Fred Astaire, Cyd Charisse, Oscar Levant, and Jack Buchanan. George Folsey, Minnelli's cameraman for *Meet Me in St. Louis* a decade earlier, was replaced by Harry Jackson in mid-production. Nonetheless, the color compositions are seamless and dazzling throughout the musical numbers in this story of a movie star's attempt to do a Broadway show, performed by the screen's most sophisticated song-and-dance team. 112 min.

Tuesday, August 1, 6:00 p.m.; Friday, August 4, 3:00 p.m.

Lady in the Dark

. 1944. USA. Directed by Mitchell Leisen. Cinematography by Ray Rennahan. Art directed by Hans Dreier. Technicolor. With Ginger Rogers, Ray Milland, and Jon Hall. The colors of this film give us greater insight into the pathology of a character. Ginger Rogers wonderfully plays a career woman who undergoes psychoanalysis to find what lies at the root of her problems, in this adaptation for the screen

from the groundbreaking Moss Hart Broadway production. 100 min.

Saturday, August 5, 5:00 p.m.; Tuesday, August 8, 3:00 p.m.

Meet Me in St. Louis

. 1944. USA. Directed by Vincente Minnelli. Cinematography by George Folsey. Art direction by Cedric Gibbons. Technicolor. With Judy Garland, Margaret O'Brien, and Mary Astor. Minnelli worked with veteran MGM cameraman George Folsey to create his first color feature-length film, quickly mastering the new process as he used color effectively to evoke mood, to give gaiety to musical numbers, and to deepen the emotions and fears of an all-American family terrorized by the threat of change. 113 min.

Sunday, August 6, 2:00 p.m.; Monday, August 7, 6:00 p.m.

Singin' in the Rain

. 1952. USA. Directed by Gene Kelly and Stanley Donen. Cinematography by Harold Rosson. Art direction by Cedric Gibbons, and Randall Duell. Technicolor. With Gene Kelly, Donald O'Connor, and Debby Reynolds. This musical about the transition to talking pictures takes Technicolor in stride, as the process by then was thoroughly established in mainstream Hollywood productions and enabled color compositions to be as fluid as the raindrops. 103 min.

Sunday, August 6, 5:00 p.m.; Monday, August 7, 3:00 p.m.

The Magic Box

. 1951. Great Britain. Directed by John Boulting. Cinematography by Jack Cardiff. Art direction by T. Hopewell Ash. Technicolor. With Robert Donat, Olivier, Michael Redgrave, et al. This biography of cinema pioneer William Friese-Greene, played by Robert Donat, is packed with cameos by virtually every British player in the early 1950s, and was photographed by Jack Cardiff, then the leading cameraman of color films in Britain, just prior to his work on *The African Queen*. Olivier as a London bobby is not to be missed. 118 min.

Tuesday, August 8, 6:00 p.m.; Thursday, August 10, 3:00 p.m.

Bonjour Tristesse

. 1958. USA. Directed by Otto Preminger. Cinematography by Georges Perinal. Art direction by Raymond Simm. Technicolor. With Deborah Kerr, David Niven, and Jean Seberg. Preminger approached widescreen and color composition with equal confidence, adapting Françoise Sagan's novel as a gorgeous yet disturbing portrait of manners of the rich and the spoilt. Present-day Paris, shot in black and white, sharpens the contrast of Seberg's memory of her recent past on the Riviera, in glorious Technicolor, lensed by Perinal who had begun his career in France in the teens. 94 min.

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Sunday, July 2, 5:00 p.m.; Monday, July 3, 3:00 p.m.

Le Déjeuner sur l'herbe

(*Picnic on the Grass*). 1959. France. Directed by Jean Renoir. Cinematography by Georges Leclerc. Art direction by Marcel-Lois Dieulot. EastmanColor. With Paul Meurisse, Catherine Rouvel, Jacqueline Morane. Renoir contrasted a sensual nature with an industrial society in this delightful film of a biology professor's affair with a girl from the grape country. Sunshine and a beautiful nude bather promote the idea that "happiness is nothing more than submission to the laws of nature." In French with English subtitles. 91 min.

Monday, July 3, 6:00 p.m.; Tuesday, July 4, 2:00 p.m.

Lust for Life

. 1956. USA. Directed by Vincente Minnelli. Cinematography by F.A. Young and Russell Harlan. Art

direction by Cedric Gibbons, Hans Peterson and Preston Ames. Metrocolor. With Kirk Douglas, Anthony Quinn, James Donald. In interpreting the tragic life of Vincent Van Gogh, Minnelli understood how crucial were his choices of color. Shot on location in Holland, Belgium, and France, the lush colors and widescreen cinematography evoke the beauty and original use of color in the paintings as they underscore the complexities and confusion of the suffering artist. 122 min.

Monday, July 10, 2:30 p.m.; Tuesday, July 11, 6:00 p.m.

Drums Along the Mohawk

. 1939. USA. Directed by John Ford. Cinematography by Bert Glennon and Ray Rennahan. Art Direction by Richard Day and Mark-Lee Kirk. Technicolor. With Claudette Colbert, Henry Fonda, Edna May Oliver. Three-strip Technicolor became valued in the late 1930s for bringing "natural" color to the screen. Ford tried the process not with Stagecoach, but with this American Revolution tale, released prior to *Gone With the Wind*. The uniforms' blues and reds, and the bright landscapes reveal his immediate grasp of color composition. 103 min.

Monday, July 10, 6:00 p.m.; Friday, July 14, 2:30 p.m.

Nothing Sacred

. 1937. USA. Directed by William Wellman. Cinematography by W. Howard Greene. Art direction by Lyle Wheeler. Technicolor. With Carole Lombard, Fredric March, Charles Winninger. Selznick replied to his partner, Jock Whitney, about making a Technicolor comedy, "You wanted comedy—boy you're going to get it." Lombard and March brilliantly satirize the morals and manners of big city life in Wellman's classic screwball comedy, highlighted with strong color tonalities. 75 min.

Tuesday, July 11, 2:30 p.m.; Saturday, July 15, 5:00 p.m.

The Phantom of the Opera

. 1943. USA. Directed by Arthur Lubin. Cinematography by Hal Mohr and W. Howard Greene. Art direction by John B. Goodman and Alexander Golitzen. Technicolor. With Claude Rains, Susanna Foster, Nelson Eddy. In the first sound adaptation of the popular novel by Gaston LeRoux, the saturated blues and blacks achieved by Technicolor enhance the operatic atmosphere. As the disfigured composer hiding behind a mask, Rains movingly interprets a man obsessed with the love he cannot have. 92 min.

Thursday, July 13, 2:30 p.m.; Friday, July 14, 8:00 p.m.

Le Carrosse d'or

(*The Golden Coach*). 1953. Italy/France. Directed by Jean Renoir. Cinematography by Claude Renoir. Art direction by Mario Chiari. Technicolor. With Anna Magnani, Odorato Spadaro, Nada Fiorelli. In sumptuous Technicolor, an eighteenth-century commedia dell'arte troupe in South America carry on Renoir's preoccupation with what is life and what is art or theater. In a society under the Spanish viceroy obsessed with riches, the bright golds and colors of theater sets within sets create a confection of love and laughter, jealousy and humanity. 100 min.

Thursday, July 13, 6:00 p.m.; Saturday, July 15, 2:00 p.m.

The Thief of Baghdad

. 1940. Great Britain. Directed by Ludwig Berger, Tim Whelan, Michael Powell. Cinematography by Georges Perinal. Art direction by Vincent Korda. Technicolor. With Conrad Veidt, Sabu, June Duprez, Rex Ingram. This Arabian Nights fable, which earned Perinal an Oscar, delighted children and adults with its fantasy and effects, its dazzling color compositions, and the fine performances of Veidt, Sabu, and the evil genie, Ingram. 106 min.

Friday, July 14, 6:00 p.m.; Sunday, July 16, 2:00 p.m.

Johnny Guitar

. 1954. USA. Directed by Nicholas Ray. Cinematography by Harry Stradling. Art direction by James W. Sullivan. Trucolor. With Joan Crawford, Sterling Hayden, and Mercedes McCambridge. François Truffaut characterized Johnny Guitar as the Western's Beauty and the Beast. Who is the Beauty and who the Beast is not so apparent in this political parable and sexual allegory where Joan Crawford is dangerous while Sterling Hayden is soft. The film was shot in the short-lived Trucolor process. 110 min.

Sunday, July 16, 5:00 p.m.; Tuesday, July 18, 2:30 p.m.

The Searchers

. 1956. USA. Directed by John Ford. Cinematography by Winton C. Hoch. Art direction by Frank Hotaling and James Basevi. Technicolor. With John Wayne, Jeffrey Hunter, and Vera Miles. Ford shot Westerns in Monument Valley variously in Technicolor or in black and white in the late 1940s and 1950s, never with more passionate rendering of intense light and color than in *The Searchers*. In the desert sun, the red rocks are as searing as are the murderous rages of the protagonists, and as unforgiving. 119 min.

Monday, July 17, 2:30 p.m.; Tuesday, July 18, 6:00 p.m.

The River

. 1951. India. Directed by Jean Renoir. Cinematography by Claude Renoir. Art direction by Eugene Lourie. Technicolor. With Patricia Walters, Nora Swinburne, and Arthur Shields. Jean Renoir and his brother Claude, as cinematographer, captured in color a lyrical portrait of a country that was a cradle of civilization, through the adaptation of the gentle novel by Rumer Godden about young English girls in Bengal. 99 min.

Monday, July 17, 6:00 p.m.; Tuesday, July 25, 2:30 p.m.

North by Northwest

. 1959. USA. Directed by Alfred Hitchcock. Cinematography by Robert Burks. Art direction by William A. Horning and Merrill Pye. Technicolor. With Cary Grant, Eva Marie Saint, and James Mason. Hitchcock's delight in slyly feeding cues to audiences is exquisitely rendered in this comic thriller, as he uses colors to contrast the elegant world of first-class travel and dinner dress with the dusty plains and rocky monuments of the dangerous Midwest. Clothes, in his films, make the man, and reveal much about the woman. 136 min.

Monday, July 24, 2:30 p.m.; Tuesday, July 25, 6:00 p.m.

The African Queen

. 1951. USA. Directed by John Huston. Cinematography by Jack Cardiff. Art direction by Wilfred Schingleton. Technicolor. With Katharine Hepburn, Humphrey Bogart, and Robert Morley. James Agee and Huston adapted C.S. Forster's novel of adventure in Africa during World War I, and the film was shot on location in the Belgian Congo by Jack Cardiff, the brilliant British cinematographer who had lensed Powell and Pressburger's Technicolor triumphs in the 1940s. 105 min.

Monday, July 24, 6:00 p.m.; Thursday July, 27 2:30 p.m.

Carmen Jones

. 1954. USA. Directed by Otto Preminger. Cinematography by Sam Leavitt. Art direction by Edward L. Ilou. DeLuxe. With Dorothy Dandridge, Harry Belafonte, and Pearl Bailey. A succulent peach, a seductive red rose, a provocative orange skirt reveal how Preminger understood the power of color. The sexual energy between Carmen, played by Dorothy Dandridge, and Joe, played by Harry Belafonte practically ignites the screen in this adaptation of Oscar Hammerstein's Broadway version of the opera, set in Chicago during World War II. 105 min.

Thursday, July 27, 6:00 p.m.; Friday, July 28, 3:00 p.m.

An American in Paris

. 1951. USA. Directed by Vincente Minnelli. Cinematography by Alfred Gilks. Art Direction by Cedric Gibbons and Preston Ames. Technicolor. With Gene Kelly, Leslie Caron, and Oscar Levant. The romantic escapades of Jerry Mulligan (Gene Kelly) dazzle in vivid Technicolor palettes in this musical, which brilliantly combines Hollywood opulence and technical wizardry. Equally engaging are the ways in which Minnelli plays into the American's romanticized notions of Parisian life. 113 min.

Saturday, July 29, 5:00 p.m.; Monday, July 31, 3:00 p.m.

Henry V

. 1945. Great Britain. Directed by Laurence Olivier. Cinematography by Jack Hildyard, Robert Krasker. Art direction by Carmen Dillon and Paul Sheriff. Technicolor. With Laurence Olivier, Robert Newton, and Leslie Banks. Olivier's film version of the play earned him a special Academy Award for his outstanding achievement as actor, producer and director. His masterful use of color and ingenious presentation seamlessly wed the art of Shakespeare with that of cinema, with the delicate touch of manuscript illumination. 135 min.

Sunday, July 30, 2:00 p.m.; Thursday, August 3, 6:00 p.m.

Desert Fury

. 1947. USA. Directed by Lewis Allen. Cinematography by Charles Lang, Edward Cronjager. Art direction by Perry Ferguson. Technicolor. With John Hodiak, Lizabeth Scott, Burt Lancaster, and Mary Astor. A contemporary drama with the flavor of a period Western, *Desert Fury* is remarkable for its dazzling Technicolor cinematography by a master, Charles Lang, who earned eighteen Oscar

nominations in his distinguished career, and for Mary Astor's performance as the toughest of mothers. 95 min.

Sunday, July 30, 5:00 p.m.; Tuesday, August 1, 3:00 p.m.

Crimson Pirate

. 1952. USA. Directed by Robert Siodmak. Cinematography by Otto Heller. Art direction by Paul Sheriff. Technicolor. With Burt Lancaster, Nick Cravat, and Eva Bartok. Seafaring buccaneer Burt Lancaster and his deaf-mute partner, played by Nick Cravat, swashbuckle their way through this classic parody of a sea fable with costumes, seascapes, and action magnificently shot in Technicolor. 104 min.

Monday, July 31, 6:00 p.m.; Thursday, August 3, 3:00 p.m.

The Band Wagon

. 1953. USA. Directed by Vincente Minnelli. Cinematography by Harry Jackson, George Folsey. Art direction by Cedric Gibbons, Preston Ames. Technicolor. With Fred Astaire, Cyd Charisse, Oscar Levant, and Jack Buchanan. George Folsey, Minnelli's cameraman for *Meet Me in St. Louis* a decade earlier, was replaced by Harry Jackson in mid-production. Nonetheless, the color compositions are seamless and dazzling throughout the musical numbers in this story of a movie star's attempt to do a Broadway show, performed by the screen's most sophisticated song-and-dance team. 112 min.

Tuesday, August 1, 6:00 p.m.; Friday, August 4, 3:00 p.m.

Lady in the Dark

. 1944. USA. Directed by Mitchell Leisen. Cinematography by Ray Rennahan. Art directed by Hans Dreier. Technicolor. With Ginger Rogers, Ray Milland, and Jon Hall. The colors of this film give us greater insight into the pathology of a character. Ginger Rogers wonderfully plays a career woman who undergoes psychoanalysis to find what lies at the root of her problems, in this adaptation for the screen from the groundbreaking Moss Hart Broadway production. 100 min.

Saturday, August 5, 5:00 p.m.; Tuesday, August 8, 3:00 p.m.

Meet Me in St. Louis

. 1944. USA. Directed by Vincente Minnelli. Cinematography by George Folsey. Art direction by Cedric Gibbons. Technicolor. With Judy Garland, Margaret O'Brien, and Mary Astor. Minnelli worked with veteran MGM cameraman George Folsey to create his first color feature-length film, quickly mastering the new process as he used color effectively to evoke mood, to give gaiety to musical numbers, and to deepen the emotions and fears of an all-American family terrorized by the threat of change. 113 min.

Sunday, August 6, 2:00 p.m.; Monday, August 7, 6:00 p.m.

Singin' in the Rain

. 1952. USA. Directed by Gene Kelly and Stanley Donen. Cinematography by Harold Rosson. Art direction by Cedric Gibbons, and Randall Duell. Technicolor. With Gene Kelly, Donald O'Connor, and

Debby Reynolds. This musical about the transition to talking pictures takes Technicolor in stride, as the process by then was thoroughly established in mainstream Hollywood productions and enabled color compositions to be as fluid as the raindrops. 103 min.

Sunday, August 6, 5:00 p.m.; Monday, August 7, 3:00 p.m.

The Magic Box

. 1951. Great Britain. Directed by John Boulting. Cinematography by Jack Cardiff. Art direction by T. Hopewell Ash. Technicolor. With Robert Donat, Olivier, Michael Redgrave, et al. This biography of cinema pioneer William Friese-Greene, played by Robert Donat, is packed with cameos by virtually every British player in the early 1950s, and was photographed by Jack Cardiff, then the leading cameraman of color films in Britain, just prior to his work on *The African Queen*. Olivier as a London bobby is not to be missed. 118 min.

Tuesday, August 8, 6:00 p.m.; Thursday, August 10, 3:00 p.m.

Bonjour Tristesse

. 1958. USA. Directed by Otto Preminger. Cinematography by Georges Perinal. Art direction by Raymond Simm. Technicolor. With Deborah Kerr, David Niven, and Jean Seberg. Preminger approached widescreen and color composition with equal confidence, adapting Françoise Sagan's novel as a gorgeous yet disturbing portrait of manners of the rich and the spoilt. Present-day Paris, shot in black and white, sharpens the contrast of Seberg's memory of her recent past on the Riviera, in glorious Technicolor, lensed by Perinal who had begun his career in France in the teens. 94 min.

Thursday, August 10, 6:00 p.m.; Friday, August 11, 3:00 p.m.

Artists and Models

. 1955. USA. Directed by Frank Tashlin. Cinematography by Daniel L. Fapp. Technicolor. With Dean Martin, Jerry Lewis, and Shirley MacLaine. Tashlin plays with garish Technicolor effects in the fourteenth of the Martin and Lewis comedies, the year before the team broke up. Inventive and frenetic, Tashlin's comedies grew out of his earlier years as a Warner Brothers animator, as well as a scriptwriter for Red Skelton and others. 108 min.

Saturday, August 12, 5:00 p.m.; Monday, August 14, 3:00 p.m.

Le Rouge et le noir

(*The Red and the Black*). 1954. France. Directed by Claude Autant-Lara. Cinematography by Michel Kelber. Art direction by Max Douy. Eastman Color. With Danielle Darrieux, Gerard Philipe, and Antonella Lualdi. The Stendhal novel of the 1840s was adapted by scriptwriters Jean Aurenche and Pierre Bost and the director to treat the anticlerical themes and love affairs of Philipe and Darrieux as chapters of an epic, in rich, dense color tones, enhancing the period flavor. 185 min. French with English subtitles.

Sunday, August 13, 2:00 p.m.; Monday, August 14, 6:00 p.m.

The Horse's Mouth

. 1959. Great Britain. Ronald Neame. Cinematography by Arthur Ibbetson. Art direction by Bill Andrews. Technicolor. With Alec Guinness, Kay Walsh, and Renee Houston. Guinness's versatility reaches new heights in his portrayal of Gulley Jimson, a great yet thoroughly unappreciated painter. Adapted from Joyce Cary's novel, this clever and funny British film leaves audiences pondering Cary's commentary on the world we live in and the artist's struggle for existence therein. 95 min.

Sunday, August 13, 5:00 p.m.; Tuesday, August 15, 3:00 p.m.

Duel in the Sun

. 1946. USA. Directed by King Vidor. Cinematography by Lee Garmes and Harold Rosson. Art direction by James Basevi, John Ewing. Technicolor. With Jennifer Jones, Joseph Cotton, and Gregory Peck. In seeking to reprise the success and grandeur of *Gone With the Wind*, Selznick produced a Western in Technicolor to brilliant and intense effect, and Vidor achieved the maximum melodrama out of the Niven Busch story. The film endures, admired as masterful or campy, but always entertaining. 138 min.

Tuesday, August 15, 6:00 p.m.; Friday, August 18, 2:30 p.m.

The Life and Death of Colonel Blimp

. 1943. Great Britain. Written and directed by Michael Powell and Emeric Pressburger. Cinematography by Georges Perinal. Art direction by Alfred Junge. Technicolor. With Anton Walbrook, Roger Livesey, and Deborah Kerr. A look back into the life of Colonel Blimp (Livesey), from the Boer War to World War II, and three ladies, all played by Deborah Kerr, this early Powell and Pressburger collaboration was photographed by the great French cameraman Perinal, who had worked with Jean Grémillon and René Clair prior to coming to Alex Korda's British studio. 163 min.

Thursday, August 17, 2:30 p.m.; Friday, August 18, 6:00 p.m.

The Red Shoes

. 1948. Great Britain. Directed by Michael Powell and Emeric Pressburger. Cinematography by Jack Cardiff. Art direction by Arthur Lawson. Technicolor. With Moira Shearer, Marius Goring, and Anton Walbrook. Powell and Pressburger broke new ground in *The Red Shoes*, translating the three-dimensional art of ballet onto the two-dimensional screen. Production designer and painter Hein Heckroth created an atmosphere rich in Technicolor romanticism, blending key threads of dream and reality. 134 min.

Thursday, August 17, 6:00 p.m.; Saturday, August 19, 5:00 p.m.

Black Narcissus

. 1947. Great Britain. Directed by Michael Powell and Emeric Pressburger. Cinematography by Jack Cardiff. Art direction by Alfred Junge. Technicolor. With Deborah Kerr, Sabu, and David Farrar. The most erotic of Powell and Pressburger collaborations, the film's sensuality and mysticism, attributed to its exotic mountainous setting of India, were created at London's Pinewood Studios, allowing Powell complete control in constructing tone and mood. Cardiff's cinematography enhances the characters' religious doubt and sexual tension. 100 min.

Friday, August 18, 8:15 p.m.; Saturday, August 19, 2:00 p.m.

Leave Her To Heaven

. 1946. USA. Directed by John Stahl. Cinematography by Leon Shamroy. Art direction by Lyle Wheeler. Technicolor. With Gene Tierney, Cornel Wilde, and Jeanne Crain. Renowned for his color work in the 1940s, cameraman Leon

Shamroy collaborated with John Stahl to create a film noir in Technicolor, adhering to a naturalistic look, and using contrasting colors of costumes to delineate the characters of Tierney and Crain. 110 min.

Note: All programs are subject to change without notice. The public may call 212/708-9480 to confirm schedule.

No. 69