

MOMA'S FIFTH ANNUAL FESTIVAL OF PRESERVED AND RESTORED FILMS PRESENTS CLASSICS AND RARITIES BY LUIS GARCÍA BERLANGA, JOHN CASSAVETES, OTTO PREMINGER, SATYAJIT RAY, JEAN RENOIR, AND ROBERTO ROSSELLINI

**Rare Opportunity to View Week-Long Run of Andy Warhol's
The Chelsea Girls, June 2–9**

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

**June 1–18, 2007
The Roy and Niuta Titus Theaters**

NEW YORK, May 14, 2007—The Museum of Modern Art presents ***To Save and Project: The Fifth MoMA International Festival of Film Preservation***, its annual festival of preserved and restored films from international film archives and studios. Virtually all of the 50 films in the festival are having their New York premieres, and some are shown in versions never before seen in the United States. *To Save and Project* includes feature-length and short films, as well as fragments of works previously believed lost. It encompasses dramatic, documentary, animated, and avant-garde works as well as a special program of work by women filmmakers. These have all been recently preserved and restored by archives around the world, including MoMA, as well as by Hollywood and European studios and distributors. *To Save and Project* is presented in The Roy and Niuta Titus Theaters from June 1 through June 18, 2007.

The festival is organized by Steven Higgins, Curator; Joshua Siegel, Assistant Curator; Anne Morra, Assistant Curator; and Leigh Goldstein, Executive Assistant, Department of Film, The Museum of Modern Art.

One highlight of this year's festival is a rare week-long theatrical run of Andy Warhol's *The Chelsea Girls* (1966), which will be screened daily June 2 through 9, and will be projected in its original split-screen format. It will be introduced, during the course of its run, by Warhol scholar and film preservationist Callie Angell, among others. Warhol's experimental soap opera, which reflects the compartmentalized lives of the Chelsea Hotel demimonde, features some of the Factory's superstars, including Nico, Ondine, Gerard Malanga, International Velvet, and Brigid Berlin, and music by The Velvet Underground.

Each year, the 120 member institutions of the Brussels-based International Federation of Film Archives (FIAF, of which MoMA is a founding member) preserve hundreds of motion pictures, working together to find the best surviving materials for each film. Spanning the history of the moving image, these preserved films are vivid reflections of the diverse cultures that produced them, making this annual festival a tribute to the passion and commitment of film conservators and archivists around the world. The films in *To Save and Project* were preserved through the collaborative efforts of FIAF archives as well as commercial studios and distributors. Virtually all are having their New York premieres; some, including Giovanni Pastrone's groundbreaking *Cabiria*

(1914), the first great historic epic in world cinema, and King Vidor's antiwar classic *The Big Parade* (1925), have been restored to their original length and vibrant colors. Surviving fragments of Charles Tait's *The Story of the Kelly Gang* (1906), believed to be the first feature-length narrative film ever made, will be introduced on June 2, together with Ken Hamman's celebrated Australian New Wave feature *Sunday, Too Far Away* (1975), by Paolo Cherchi Usai, Director of the National Film and Sound Archive, Australia.

John Cassavetes' *Faces* (1968), considered by many to be the maverick director's masterpiece, is the opening night film on June 1, and will be introduced by the film's cinematographer and editor Al Ruban, who worked with Cassavetes on numerous productions. Other independent directors in *To Save and Project* include Gordon Douglas, whose *Between Midnight and Dawn* (1950) and *I Was a Communist for the FBI* (1951), ushered in a decade of Cold War crime movies. Another is Lionel Rogosin, whose fictionalized documentary *On the Bowery* (1957) is a compassionate and timely view of New York's skid row.

The festival also features mainstream Hollywood studio releases, including Otto Preminger's *Daisy Kenyon* (1947), starring Joan Crawford and Henry Fonda, and the black comedy *Pretty Poison* (1968), Noel Black's film starring Anthony Perkins and Tuesday Weld. Both films are rarely screened theatrically and are wonderful rediscoveries.

Two wartime gems—Michael Powell and Emeric Pressburger's thriller *The Spy in Black* (1939), which will be introduced by film editor (and widow of Powell) Thelma Schoonmaker on June 6, and Roberto Rossellini's *Un Pilota Ritorna* (*A Pilot Returns*, 1942)—are among the works by cinema masters that will be screened.

Other works by great directors include Victor Sjöström's *Terje Vigen* (*A Man There Was*, 1917), Satyajit Ray's *Nayak* (*The Hero*, 1966), Luis García Berlanga's classic postwar Spanish satire *¡Bienvenido, Mr. Marshall!* (*Welcome, Mr. Marshall*, 1953), and Jean Renoir's first feature, *Whirlpool of Fate* (1925), which has not been presented in the United States for several decades.

Each year in *To Save and Project*, a key member of the international film archive community is invited to participate in Conservator's Choice by highlighting preservation work from his or her home institution. This year, two programs have been selected by Mark Toscano, Film Preservationist at the Academy Film Archive in Los Angeles: *Experimental Films Made in Los Angeles* (featuring the work of artists such as Pat O'Neill, Curtis Harrington, and John and James Whitney), and *Animation Shorts from the Collection of the Academy Film Archive* (John and Faith Hubley, Jimmy Murakami, Gene Deitch, and Fred Wolf, among others). In addition to Toscano's selections on June 15, the festival features a pair of rarely screened Disney Silly Symphony short animations: Wilfred Jackson's *Music Land* (1935), and Burt Gillett's *Birds of a Feather* (1931), described by Sergei Eisenstein as "a work of genius."

MoMA has been involved in the restoration of Giovanni Pastrone's innovative and influential Italian spectacle *Cabiria* (1914), one of several silent classics in this exhibition, all of which will be presented with live piano or organ accompaniment. A focus on the experimental

filmmaker Hollis Frampton features two additional films restored by MoMA: *Zorns Lemma* (1970) and *Winter Solstice* (1974).

For the third year, the festival features a focus on preserved works by women filmmakers, preserved by the Women's Film Preservation Fund Program (WFPFP), an initiative of the membership organization New York Women in Film and Television (NYWIFT). The WFPFP was established in 1995, in association with MoMA, to preserve American films in which women have played a significant creative role. Since its founding, this important initiative has supported the preservation of over 60 films made between 1912 and 1990, including the works of such significant cinematic figures as Anita Thacher, whose *Homage to Magritte* (1974) animates the works of Surrealist painter René Magritte, and Dorothy Yost, screenwriter of Harry Garson's *For the Soul of Rafael* (1920). These films will be screened on June 11 and 13.

To Save and Project also features powerful nonfiction films like Lindsay Anderson and Guy Breton's *Thursday's Children* (1954) an Academy Award-winning documentary about a school for hearing-impaired children, and a diverse selection of experimental works by filmmakers such as Adam Beckett, Morgan Fisher, and renowned special effects expert Ray Harryhausen. Sid Laverent's *It Sudses and Sudses...and Sudses* (1962) is an example of other noncommercial work that has been preserved; the nine-minute piece was edited in-camera for a competition sponsored by the San Diego Amateur Moviemakers Club. Another rarity is *Isabelle aux dombes*, an experimental short from 1951 by Maurice Pialat, long believed lost.

PRESS SCREENINGS

Please join us for the following press screenings in the Titus 2 theater:

Tue May 15

1:00 p.m. *The Chelsea Girls* (195 min)

Thu May 17

10:00 a.m. *The Big Parade* (141 min)

R.S.V.P. to paul_power@moma.org

No. 47

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For downloadable images, please visit www.moma.org/press

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Public Information:

The Museum of Modern Art, 11 West 53rd Street, New York, NY 10019

Hours: Wednesday through Monday: 10:30 a.m.-5:30 p.m. Friday: 10:30 a.m.-8:00 p.m.
Closed Tuesday

Museum Adm: \$20 adults; \$16 seniors, 65 years and over with I.D.; \$12 full-time students with current I.D. Free, members and children 16 and under. (Includes admittance to Museum galleries and film programs)
Target Free Friday Nights 4:00 p.m.-8:00 p.m.

Film Adm: \$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)

Subway: E or V train to Fifth Avenue/53rd Street

Bus: On Fifth Avenue, take the M1, M2, M3, M4, or M5 to 53rd Street. On Sixth Avenue, take the M5, M6, or M7 to 53rd Street. Or take the M57 and M50 crosstown buses on 57th and 50th Streets.

The public may call (212) 708-9400 for detailed Museum information. Visit us at www.moma.org

TO SAVE AND PROJECT

SCREENING SCHEDULE

Friday, June 1

7:00 *Faces*. 1968. USA. Directed by John Cassavetes. Screenplay by Cassavetes, Al Ruban. With Gena Rowlands, John Marley, Lynn Carlin, Seymour Cassel.
Faces is Cassavetes's masterpiece, a portrait of a decaying marriage in a repressed and hypocritical society. The film manages, like its characters, to be emotionally wrenching yet euphoric, artless yet hyper-realistic, masked yet uninhibited. Jonathan Lethem proclaims, "*Faces*, which today is my favorite Cassavetes film...is a voracious, ribald mugging of its viewers' defensive assumptions...[and also] a shattering formal essay in compression and explosion." Preserved by the UCLA Film and Television Archive with funds from The Film Foundation and The Hollywood Foreign Press Association. 130 min.

Introduced by Al Ruban, producer, editor, and cinematographer

Saturday, June 2

2:00 *Cabiria*. 1914. Italy. Written and directed by Giovanni Pastrone. With Bartolomeo Pagano, Umberto Moszato, Marcellina Bianco.
In Carthage during the second Punic War, the Roman Fulvio Axilla and his faithful servant Maciste rescue the child Cabiria as she is about to be sacrificed to the god Moloch. World cinema's first great historical epic, restored to its original length and vibrant colors. English intertitles. Restored by the Museo Nazionale del Cinema, Turin, with the collaboration of MoMA. Approx. 180 min.
Silent, with organ accompaniment by Ben Model.

6:00 *Sunday, Too Far Away*. 1975. Australia. Directed by Ken Hamman. Screenplay by John Dingwall. With Jack Thompson, Reg Lye.
Beating out *Picnic at Hanging Rock* to win the Australian Film Institute's 1975 award for Best Film, and celebrated at the Cannes Film Festival, this film is one of the inaugural works of the Australian New Wave. Set within the ultra-masculine world of a sheep-shearing community in the 1950s, Hamman's film is steeped in the atmosphere of the Outback. 94 min.

The Story of the Kelly Gang. 1906. Australia. Directed by Charles Tait.
The surviving fragments of what is believed to be the first feature-length narrative film ever made. Approx. 17 min. Silent, with piano accompaniment by Ben Model.

Both films preserved by National Film and Sound Archive, Australia.

Presented by Paolo Cherchi Usai, Director, National Film and Sound Archive, Australia

6:30 *The Chelsea Girls*. 1966. USA. Directed by Andy Warhol. With Ondine, Gerard Malanga, Ingrid Superstar, Nico, Brigid Berlin, Mario Montez, Mary Woronov, International Velvet. Music by The Velvet Underground.

In this rare weeklong theatrical run of Andy Warhol's double-projection experimental soap opera, restored by The Museum of Modern Art in cooperation with the Whitney Museum of American Art, Warhol peeps into the sad-glam lives of New York's demimonde, as a fat lesbian junkie, a dominatrix, a striptease Adonis, a dope dealer, the flamboyant "Pope of Greenwich Village," and other beautiful Factory boys and girls act in, and act out, a macabre split-screen burlesque in eight different rooms of the Chelsea Hotel and elsewhere around town. Filmmaker Jonas Mekas considers *The Chelsea Girls* "a tragic film...full of desperation, hardness, and terror," while Jack Kroll of *Newsweek* called it "the *Iliad* of the underground...as if there had been cameras concealed in the fleshpots of Caligula's Rome." 195 min.

The Museum gratefully acknowledges the cooperation of Tom Sokolowski and GERALYN Huxley (The Andy Warhol Museum) and Callie Angell (Whitney Museum of American Art) in the presentation of this special event.

Sunday, June 3

2:00 *Mata Hari*. 1931. USA. Directed by George Fitzmaurice. Screenplay by Benjamin Glazer, Leo Birinski. With Greta Garbo, Lionel Barrymore.
In this all-star production, Garbo shows off her slinkiest side as the exotic foreign spy that no man can resist. Sparing no expense, MGM provided sumptuous sets and gowns by Adrian, but the film's most eye-catching sight is the seductive striptease that opens the film. Courtesy Warner Bros. 89 min.

2:45 *The Chelsea Girls*. See Saturday, June 2, 6:30.

5:00 *The Spy in Black*. 1939. Great Britain. Directed by Michael Powell. Screenplay by Emeric Pressburger. With Conrad Veidt, Valerie Hobson. This first Powell/Pressburger collaboration recounts the exploits of a German spy ring operating in England on the eve of WWI. Told from the unusual point of view of the villain, the film is rich in enigmatic atmosphere. Preserved by the National Film and Television Archive/British Film Institute. Courtesy Janus Films. 82 min.

The People at No. 19. 1949. Great Britain. Directed by J. B. Holmes.
A dramatized wartime documentary on the social and physiological problems of venereal disease. 18 min.

Monday, June 4

- 6:00** *Romancero Marroquí*. 1939. Spain/Germany. Directed by Enrique Domínguez Rodiño, Carlos Velo. Screenplay by Rodiño. With Aalami, Georg Eilert, Fatima. In this fascinating example of Francoist propaganda, shot in quasi-documentary style, a Moroccan peasant, learning of the bloodshed of his compatriots in the Spanish Civil War, enlists to fight for the Nationalists. Preserved by the Filmoteca Española, Madrid. In Spanish; English subtitles. 85 min.
- 6:15** *The Chelsea Girls*. See Saturday, June 2, 6:30.
- 8:00** *¡Bienvenido, Mr. Marshall! (Welcome, Mr. Marshall)*. 1953. Spain. Directed by Luis García Berlanga. Screenplay by Berlanga, Juan A. Bardem, Miguel Mihura. With Lolita Sevilla, Manuel Morán.
Berlanga's caustically funny satire of postwar international politics is a classic of Spanish cinema. A Castilian village spares no expense or indignity to beat out neighboring towns for Marshall Plan aid. Dream sequences lampooning the American Western, House Un-American Activities Committee hearings, and the Ku Klux Klan lynching of a priest led Cannes jury member Edward G. Robinson to denounce the film as anti-American. Preserved by the Filmoteca Española, Madrid. In Spanish; English subtitles. 78 min.

Wednesday, June 6

- 6:15** *The Chelsea Girls*. See Saturday, June 2, 6:30.
- 8:00** *The Spy in Black*.
The People at No. 19. See Sunday, June 3, 5:00.

Introduced by Thelma Schoonmaker, film editor

Thursday, June 7

- 6:15** *The Chelsea Girls*. See Saturday, June 2, 6:30.
- 6:15** *KoKo's Earth Control*. 1928. USA. Directed by Dave Fleischer. KoKo the Clown and his dog cause gravity and other forces to go awry. Preserved by UCLA Film and Television Archive. Courtesy Paramount Pictures. 8 min.
- Verdens Undergang (The End of the World)*. 1916. Denmark. Directed by August Blom. Screenplay by Otto Rung. With Olaf Fonss, Ebba Thomsen. A scientist discovers a comet careening toward Earth and public pandemonium ensues. An early and rarely screened classic of the doomsday genre. Preserved by the Danish Film Institute. Approx. 77 min. Silent, with piano accompaniment by Ben Model.
- 8:15** *The Thing from Another World*. 1951. USA. Directed by Chris Nyby. Screenplay by Charles Lederer. With Margaret Sheridan, Kenneth Tobey. With fast-paced dialogue (doctored by the great, but uncredited, Ben Hecht), macho exploits, and a pin-up girl cracking wise from the sidelines, the film boasts all the emblems of a Howard Hawks production. Credited as "producer" but acknowledged by all concerned to be the film's de facto director, Hawks gathered his signature talents for this snappy take on Man vs. Extraterrestrial Enemy. Preserved by Warner Bros. 87 min.

Friday, June 8

6:00 *Nayak (The Hero)*. 1966. India. Written and directed by Satyajit Ray. Uttam Kumar, Bengal's legendary movie star of the 1960s and 1970s, plays a matinee idol who journeys by train from Calcutta to Delhi to collect a prize. Ray's themes of fame and idol worship are complicated and enriched by Surrealist dream sequences, flashbacks within flashbacks, and self-conscious camera angles, all of which evoke the interior moral life of a man trapped in an illusory world of stardom. Preserved by the Academy Film Archive, Los Angeles. In Bengali; English subtitles. 120 min.

6:15 *The Chelsea Girls*. See Saturday, June 2, 6:30.

Saturday, June 9

2:00 *La Fille de l'eau (Whirlpool of Fate)*. 1925. France. Directed by Jean Renoir. Screenplay by Pierre Lestringuez. With Catherine Hessling, Georges Raynal. Renoir's first film stars his silent muse, Catherine Hessling, as a girl who suffers terrible misfortunes at the hands of family and rescuers alike. French intertitles; simultaneous English translation. Approx. 70 min. Silent, with piano accompaniment by Stuart Oderman.

Isabelle aux dombes. 1951. France. Written and directed by Maurice Pialat. With Paulette Malan. Pialat's film is one of several experimental shorts he made in the early 1950s, until recently considered lost. 9 min. Silent.
Both films have been restored by the Cinémathèque Française, Paris.

4:15 *Daisy Kenyon*. 1947. USA. Directed by Otto Preminger. Screenplay by David Hertz. With Joan Crawford, Henry Fonda.
In this love-triangle drama, career girl Crawford takes up with a married man (Preminger regular Dana Andrews) and then tries to break it off for a more respectable future with Army Sergeant Fonda. Preserved by Twentieth Century Fox. 99 min.

Birds of a Feather. 1931. USA. Directed by Burt Gillett.
A Walt Disney Silly Symphony that Sergei Eisenstein dubbed "a work of genius." 8 min.

6:15 *The Chelsea Girls*. See Saturday, June 2, 6:30.

7:00 *The Big Parade*. 1925. USA. Directed by King Vidor. Screenplay by Harry Behn. With John Gilbert, Renée Adorée, Karl Dane.
Vidor's searing—and timeless—indictment of war has been restored by George Eastman House and Warner Bros. to its original full length, with color tinting and toning, from original and duplicate 35mm nitrate negatives. Approx. 141 min. Silent, with piano accompaniment by Jon Spurney.

Sunday, June 10

2:00 *Between Midnight and Dawn*. 1950. USA. Directed by Gordon Douglas. Screenplay by Eugene Ling. With Mark Stevens, Edmond O'Brien, Gale Storm. In Douglas's noirish gangland drama, O'Brien plays an embittered patrol-car cop seeking to break up an underworld syndicate and avenge the murder of his partner. The film, which depicts in pseudo-documentary style a restaurant bombing and wild car chase on L.A.'s mean streets, ushered in a decade of Cold War crime movies. Preserved by Sony Pictures Entertainment. 89 min.

3:00 *Terje Vigen (A Man There Was)*. 1917. Sweden. Directed by Victor Sjöström. Screenplay by Gustaf Molander, based on the poem by Henrik Ibsen. With Sjöström, Bergliot Husberg.
Widely praised upon its initial release, *A Man There Was* is the story of an aging sailor who looks back on the injustices he has suffered in life yet refrains from exacting revenge. Sjöström and Molander generate great power and pathos by largely keeping the intertitles

true to Ibsen's original text. Restored by the Svenska Filminstitutet. Swedish intertitles; simultaneous English translation. Approx. 57 min. Silent, with piano accompaniment by Stuart Oderman.

4:00 *I Was a Communist for the FBI*. 1951. USA. Directed by Gordon Douglas. Screenplay by Crane Wilbur. With Frank Lovejoy, Dorothy Hart, Philip Carey. An underappreciated director of noir thrillers (*Kiss Tomorrow Good-Bye*, 1950), Westerns (*Rio Conchos*, 1964), and science fiction (*Them!*, 1954), Douglas also created a series of quintessential Cold War B-movies that combined the conventions of the crime genre with newsreel-style filmmaking. Warner Bros. recently preserved this gripping example of HUAC propaganda—a glorified account of FBI agent Matt Cvetic, who posed as a Pittsburgh steel worker to infiltrate the Communist syndicate—which at the peak of Red Menace hysteria earned the fiction feature an Oscar nomination for, of all things, Best Documentary. 83 min.

5:00 *Music Land*. 1935. USA. Directed by Wilfred Jackson. In this Technicolor Silly Symphony, a musical war ensues between the Isle of Jazz and the Land of Symphony. 10 min.

Daughters Who Pay. 1925. USA. Directed by George Terwilliger. Screenplay by William B. Laub. With Bela Lugosi, Margaret De La Motte. Margaret Smith lives a double life as a saucy Russian dancer during the week and a respectable young woman on her days off. When her brother gets into financial trouble, her two identities unravel and collide. Preserved by George Eastman House, Rochester, with funds from The Film Foundation. 64 min. Silent, with organ accompaniment by Ben Model.

6:00 *¡Bienvenido, Mr. Marshall! (Welcome, Mr. Marshall)*. See Monday, June 4, 8:00.

Monday, June 11

6:00 Women's Film Preservation Fund Program

The Women's Film Preservation Fund (WFPF), part of New York Women in Film and Television (NYWIFT), was established in 1995 in association with MoMA to preserve films in which women have played a significant creative role. Since its founding, this important initiative—the only fund of its kind in the world—has supported the preservation of more than sixty films made between 1919 and 1990.

Homage to Magritte. 1974. USA. Directed by Anita Thacher. Surrealist painter René Magritte's super-realistic iconographic images become kinetic. 10 min.

For the Soul of Rafael. 1920. USA. Directed by Harry Garson. Screenplay by Dorothy Yost. With Clara Kimball Young. Yost was an underappreciated screenwriter whose career included *Alice Adams* (1935) and *Swing Time* (1936). The original nitrate-tinted positive print was preserved by the American Film Institute at L'Immagine Ritrovata, Bologna, Italy, with a 2003 grant from the Women's Film Preservation Fund/NYWIFT and with AFI 1991 Challenge Grant funds. 78 min. Silent, with organ accompaniment by Ben Model.

6:30 *Cabiria*. See Saturday, June 2, 2:00. Silent, with organ accompaniment by Ben Model.

8:00 *Thursday's Children*. 1954. Great Britain. Directed by Lindsay Anderson, Guy Breton. Academy Award-winning documentary about a school for hearing-impaired children. Preserved by the Academy Film Archive. 21 min.

On the Bowery. 1957. USA. Directed by Lionel Rogosin.

An influential hybrid of narrative and documentary filmmaking, Rogosin's directorial debut observes the impoverished inhabitants of New York's notorious Bowery. Rogosin lived among his subjects for six months, capturing their desperate lives and small triumphs on film. Preserved by Anthology Film Archives. 66 min.

Wednesday, June 13

- 6:00** *Thursday's Children.*
On the Bowery. See Monday, June 11, 8:00.
- 6:30** *The Big Parade.* See Saturday, June 9, 7:00.
Silent, with piano accompaniment by Jon Spurney.
- 8:00** **Women's Film Preservation Fund Program.** See Monday, June 11, 6:00.
Silent, with piano accompaniment by Stuart Oderman.

Thursday, June 14

- 6:00** *La Fille de l'eau (Whirlpool of Fate).* See Saturday, June 9, 2:00.
Isabelle aux dombes.
- 6:00** *Faces.* See Friday, June 1, 7:00.
- 8:00** *Der Turm des Schweigens (The Tower of Silence).* 1925. Germany. Directed by Johannes Guter. Screenplay by Curt J. Braun. With Xenia Desni, Arved Holl, Fritz Delius, Hanna Ralph.
A melodramatic UFA release about generational guilt and revenge, of the sort that filled Weimar-era theaters week after week, this is but one of over a hundred films directed by the prodigiously reliable Guter. Restored by the Friedrich-Wilhelm-Murnau-Stiftung, Wiesbaden. German intertitles; simultaneous English translation. Approx. 100 min. Silent, with organ accompaniment by Ben Model.
- 6:00** *Nayak (The Hero).* See Friday, June 8, 6:00.

Friday, June 15

- 6:00** *Un Pilota Ritorna (A Pilot Returns).* 1942. Italy. Directed by Roberto Rossellini. With Massimo Girotti, Michela Belmonte.
Conceived by Vittorio Mussolini (Il Duce's son) and condemned for many years as Fascist propaganda, *A Pilot Returns* is now regarded by many critics as Rossellini's *Grand Illusion* (Jean Renoir, 1937). Though it offers a more pessimistic view of humanity than Renoir could muster, French filmmaker Jean Rouch called it "a truly moral portrait of war." Girotti, later to appear in Rossellini's *Desire* (1946) and Luchino Visconti's *Ossessione* (1943), appears opposite real soldiers, including English and Greek POWs. Preserved by Cineteca Nazionale and RIPLEY'S FILM srl. In Italian; English subtitles. 80 min.
- 6:15** **Conservator's Choice: Experimental Films Made in Los Angeles**
Each year in *To Save and Project*, a key member of the international film archive community is invited to participate in Conservator's Choice by highlighting preservation work from his or her home institution. This year, we recognize Mark Toscano, Film Preservationist, Academy Film Archive, whose attention to the work of experimental and avant-garde filmmakers—often a conservator's nightmare with respect to locating viable original materials—demonstrates his professional excellence. This program features experimental films made in Los Angeles from the mid-1940s through the 1970s.

Film Exercise #5. 1944. USA. John Whitney, James Whitney. 5 min.

The Wormwood Star. 1956. USA. Curtis Harrington. 10 min.

Shapes and Gestures. 1976. USA. Jules Engel. 6 min.

Heavy-Light. 1973. USA. Adam Beckett. Restored by the IotaCenter and the Academy Film Archive with additional support from the National Film Preservation Foundation. 8 min.

The Making of Americans. 1974. USA. Roberta Friedman, Grahame Weinbren. 15 min.

Four Corners. 1977. USA. Diana Wilson. 10 min.

Documentary Footage. 1968. USA. Morgan Fisher. 11 min.

Runs Good. 1970. USA. Pat O'Neill. 15 min.

Program 80 min.

8:00 *Romancero Marroquí.* See Monday, June 4, 6:00.

8:15 **Conservator's Choice: Animation Shorts from the Collection of the Academy Film Archive.**

A program of rarely screened independent animation from the 1940s through the 1970s, selected by Mark Toscano, Film Preservationist, Academy Film Archive.

The Further Adventures of Uncle Sam. 1970. USA. Dale Case, Robert Mitchell. 13 min.

Pianissimo. 1963. USA. Carmen D'Avino. 9 min.

Windy Day. 1968. USA. John Hubley, Faith Hubley. 8 min.

Munro. 1961. USA. Gene Deitch. 9 min.

Homage to Rameau. 1967. USA. John Whitney. 6 min.

The Box. 1967. USA. Jimmy T. Murakami, Fred Wolf. 9 min.

Dear Janice. 1972. USA. Adam Beckett.

Restored by the IotaCenter and the Academy Film Archive with additional support from the National Film Preservation Foundation.

16 min.

Odds & Ends. 1958. USA. Jane Conger Belson Shimané. 6 min.

The Story of Little Red Riding Hood. 1949. USA. Ray Harryhausen. 10 min.

Program 86 min.

Saturday, June 16

2:00 *Music Land.*

Daughters Who Pay. See Sunday, June 10, 5:00.

Silent, with organ accompaniment by Ben Model

3:00 *Between Midnight and Dawn.* See Sunday, June 10, 2:00.

4:00 **Two Films by Hollis Frampton, Restored by The Museum of Modern Art**

Zorns Lemma. 1970. USA. One of Frampton's monumental achievements, a playful puzzle of a film, full of wry autobiographical allusion, in which the artist experiments with systems of learning and language; narrative, action, and seriality; the disjunctive rhythms of sound and image; and the sensuous and the intellectual. "*Zorns Lemma* is a major poetic work. Created and put together by a very clear eye and head, this original and complex abstract work moves beyond the letters of the alphabet, beyond words and beyond Freud" (Ernie Gehr). 60 min.

Winter Solstice. 1974. USA. Silent. 33 min.

6:00 ***I Was a Communist for the FBI.*** See Sunday, June 10, 4:00.

6:15 ***KoKo's Earth Control.***
Verdens Undergang (The End of the World). See Thursday, June 7, 6:15.
Silent, with organ accompaniment by Ben Model.

8:00 ***Un Pilota Ritorna (A Pilot Returns).*** See Friday, June 15, 6:00.

8:00 ***Terje Vigen (A Man There Was).*** See Sunday, June 10, 3:00.
Silent, with piano accompaniment by Stuart Oderman.

Sunday, June 17

2:00 **Two Films by Hollis Frampton, Restored by The Museum of Modern Art:**
Zorns Lemma* and *Winter Solstice. See Saturday, June 16, 4:00.

3:00 ***The Thing from Another World.*** See Thursday, June 7, 8:15.

4:00 ***Der Turm des Schweigens (The Tower of Silence).*** See Thursday, June 14, 8:00
Silent, with piano accompaniment by Stuart Oderman.

5:00 ***Pretty Poison.*** 1968. USA. Directed by Noel Black. Screenplay by Lorenzo Semple, Jr.
With Anthony Perkins, Tuesday Weld.
Thriving on the surreal chemistry of its two leads, Black's darkly comic thriller centers on a homicidal romance between a high school cheerleader and a former mental patient.
Preserved by Twentieth Century Fox. 89 min.

It Sudses and Sudses...and Sudses. 1962. USA. Directed by Sid Laverents.
Made for a San Diego Amateur Moviemakers Club competition that called for works shot on a single roll of film. Preserved by the UCLA Film and Television Archive. 9 min.

6:00 ***Sunday, Too Far Away.***
The Story of the Kelly Gang. See Saturday, June 2, 6:00.

Monday, June 18

6:00 ***Pretty Poison.***
It Sudses and Sudses...and Sudses. See Sunday, June 17, 5:00

6:45 ***Mata Hari.*** See Sunday, June 3, 2:00.

8:15 ***Daisy Kenyon.***
Birds of a Feather. See Saturday, June 9, 4:15.