

The Museum of Modern Art

To Save and Project: The 16th MoMA International Festival of Film Preservation Screening Schedule

January 4–31, 2019

The Roy and Niuta Titus Theaters

FOUR BY BARBET SCHROEDER

Koko, le gorille qui parle (Koko: A Talking Gorilla). 1978. France. Directed by Barbet Schroeder. After a years-long experiment as tantalizing as it was controversial, animal behaviorist Dr. Francine “Penny” Patterson announced in 1977 that she had taught Koko, a female western lowland gorilla, how to communicate through modified American sign language. With Koko on the cusp of worldwide fame, Barbet Schroeder’s documentary portrait appeared to celebrate a majestic gorilla with “real star quality,” yet the film’s more unsettling ethical and philosophical provocations have grown more acute today in the face of mass species extinction. Digital preservation courtesy Janus Films. In French, English; English subtitles. 85 min. Preceded by:

Le cochon aux patates douces. 1971. France. Directed by Barbet Schroeder. 8 min.

Maquillages. 1971. France. Directed by Barbet Schroeder. 12 min.

Sing Sing. 1971. France. Directed by Barbet Schroeder. 5 min.

Schroeder made these rarely screened ethnographic sketches in the rainforest of Papua, New Guinea while preparing his sensuous and metaphysical second fiction film, *The Valley (Obscured by Clouds)*. Digital preservation courtesy Les Films du Losange and BFI. Program 110 min.

Friday, January 4, 4:30 p.m. T2 (Introduced by Barbet Schroeder)

Tuesday, January 8, 6:30 p.m. T2

Le vénérable W. (The Venerable W.)

January 4–10; see “Weeklong Runs” section below.

Général Idi Amin Dada: Autoportrait (General Idi Amin Dada: A Self Portrait). 1974.

France/Switzerland. Directed by Barbet Schroeder. This landmark film is all the more chilling for its gallows humor. Barbet Schroeder found in General Idi Amin Dada, the homicidal Ugandan dictator then at the height of his powers, an all-too-eager subject. “Schroeder’s most famous film is a cold-eyed, unflinching record of a living hell, psychopathology from the inside—and probably one of the few documentaries made recently in which censorship was exercised under threat of death and torture” (Michael Wilmington). In English, Swahili, French; English subtitles. Digital preservation courtesy Janus Films. 90 min.

Saturday, January 5, 1:30 p.m. T2 (Introduced by Barbet Schroeder)

Tuesday, January 8, 4:00 p.m. T2

L’avocat de la terreur (Terror’s Advocate). 2007. France. Directed by Barbet Schroeder. Barbet Schroeder continues to plumb the depths of human depravity in this portrait of Jacques Vergès, the French lawyer who sympathetically defended, and even abetted, some of the past century’s most unrepentant characters, including Klaus Barbie, the “Butcher of Lyon,” and Carlos the Jackal. *Village Voice* critic J. Hoberman, in citing the film as one of the year’s best, wrote, “*Terror’s Advocate* is largely a mix of talking heads and archival footage, but as Vergès’s connections to Swiss neo-Nazis and Congo secessionists are explored, the movie becomes a fantastic international thriller.” Digital preservation courtesy Magnolia Pictures and Les Films du Losange. In French, German, English, Khmer; English subtitles. 135 min.

Saturday, January 5, 4:00 p.m. T2 (Introduced by Barbet Schroeder)

Wednesday, January 9, 4:00 p.m. T2

Charles Bukowski par Barbet Schroeder (The Charles Bukowski Tapes). 1985. France. Directed by Barbet Schroeder. These haunting monologues by Charles Bukowski, which Barbet Schroeder taped over several years of nightly drinking sessions, were made in the spirit of Dostoyevsky’s *Notes from*

Underground, and they became the raw material for Schroeder's fictional portrait of the poet-author, *Barfly*, in 1987. Schroeder would fondly recall, "I was always waiting for the moment when Hank would go into one of his short monologues. They were as beautiful, powerful and funny as his writing, and always related directly to personal experience." In English. Digital preservation courtesy Les Films du Losange. Part 1: 120 min. Part 2: 120 min.

Part 1, Sunday, January 6, 4:00 p.m. T2 (Introduced by Barbet Schroeder)

Part 2, Sunday, January 6, 7:00 p.m. T2 (Introduced by Barbet Schroeder)

Ők Ketten (*The Two of Them*). 1977. Hungary/France. Directed by Márta Mészáros. Screenplay by József Balázs, Ildikó Kórody. With Marina Vlady, Judit Meszléry, Zsuzsa Czinkóczi, Lili Monori, Magda Kohut, Vladimir Vysotsky. The Hungarian writer-director Márta Mészáros, one of the great underappreciated filmmakers of the past half-century, is represented with the Hungarian National Film Archive's new restoration of *The Two of Them*, Mészáros's semi-documentary about the friendship between two women of different classes and their difficult marriages, starring the wonderful French actress Marina Vlady and the Russian singer-actor Vladimir Vysotsky. New digital preservation courtesy the Hungarian National Film Archive. In Hungarian; English subtitles. 92 min.

Monday, January 7, 7:00 p.m. T2

Tuesday, January 22, 4:00 p.m. T2

***Journeys from Berlin/1971*.** 1980. USA. Directed by Yvonne Rainer. With Annette Michelson, Cynthia Beatt, and the voices of Vito Acconci and Amy Taubin. Presenting the world premiere of *Journeys from Berlin/1971* in a new MoMA restoration—and in tribute to the film's leading performer, scholar Annette Michelson, who died this past September—artist-choreographer Yvonne Rainer revisits one of her most ambitious efforts, a caustic, digressive, and at times funny meditation on psychoanalysis, violence, mass ornament, and mass hysteria, a film rich with non-sequiturs that ricochet from Rosalind Russell and Stonehenge to Leon Trotsky and Ulrike Meinhoff. "Is *Journeys from Berlin/1971* autobiography or fiction?" Rainer asks. "Is it dadaist vaudeville or legitimate filmic research?... Are its armchair terrorists and self-absorbed narcissists worthy of being made to voice serious moral-political concerns?" New 16mm preservation courtesy The Museum of Modern Art with funding provided by the Celeste Bartos Fund for Film Preservation. 125 min.

Thursday, January 10, 6:30 p.m. T2 (Introduced by Yvonne Rainer)

Tuesday, January 15, 1:00 p.m. T2

George Griffin presents *Lineage (1979) and Other Animated Films*. Program 100 min.

Friday, January 11 4:00 T2 (Introduced by George Griffin)

***Forbidden Paradise*.** 1924. USA. Directed by Ernst Lubitsch. Screenplay by Agnes Christine Johnson, Hans Kräl. With Pola Negri, Rod La Rocque, Adolphe Menjou, Pauline Starke. As it fills major gaps in our appreciation of Ernst Lubitsch's silent-era career in Hollywood, we rejoice in MoMA's painstaking restoration last year of *Rosita* (1923), and its unveiling in this year's To Save and Project festival of *Forbidden Paradise* (1924), Lubitsch's only American film with Pola Negri, in its most complete version in nearly 100 years. A delightfully ahistorical costume melodrama about the erotic seductions and lonely deprivations of Empress Catherine the Great, *Forbidden Paradise* reveals itself to be what MoMA curator Dave Kehr calls "the first fully achieved film of Lubitsch's mature period," graced as it is with the comic touches and sophisticated rhythmic compositions for which Lubitsch would become legendary. Silent; with piano accompaniment. New digital restoration by The Museum of Modern Art and The Film Foundation, with funding provided by the George Lucas Family Foundation and the Franco-American Cultural Fund. 73 min.

Friday, January 11, 7:00 p.m. T1

Tuesday, January 15, 7:00 p.m. T1

The Great Victorian Moving Picture Show, Part 1: New Restorations from the British Film Institute

Bryony Dixon, silent-film curator at the British Film Institute, presents an eye-opening introduction to some of Britain's earliest and most spectacular films, shot with astonishing clarity on large-format 68mm film. With a mix of actuality and grand showmanship, these films document the current events and personalities of the late Victorian era, from intimate scenes with the British royal family to popular

sporting events and the finest stage performers of the day. Piano accompaniment by John Sweeney.
Program approx. 90 min.
Saturday, January 12, 1:00 p.m. T2 (Presented by Bryony Dixon, BFI)

The Great Victorian Moving Picture Show, Part 2: Selections from the Biograph Collection at The Museum of Modern Art

Archivist and historian Paul Spehr presents an illustrated lecture on early film pioneer W. K. L. Dickson, with an emphasis on the remarkable cinematic advancements he made with the American Mutoscope and Biograph Company at the turn of the 20th century, both in the United States and Europe. Spehr's lecture will be accompanied by a selection of 68mm shorts from The Museum of Modern Art's Biograph collection, including a breathtaking ride on a suspended monorail and a trip down the banks of the Elbe in Germany that appears almost stereoscopic in its clarity. Piano accompaniment by John Sweeney.
Program approx. 90 min.
Saturday, January 12, 4:00 p.m. T2 (Presented by historian Paul Spehr; and James Layton, The Museum of Modern Art)

The Private Life of Henry VIII. 1933. Great Britain. Directed by Alexander Korda. Screenplay by Lajos Biró, Arthur Wimperis. With Charles Laughton, Merle Oberon, Robert Donat, Elsa Lanchester. Presented in all its visual grandiosity in a new 4K restoration, the immensely successful and entertaining *Henry VIII* not only gave Academy Award winner Charles Laughton his most petulant, bawdy, yet noble of roles (equalled only by his Ruggles of Red Gap two years later, leading Graham Greene to call him "the best kind of 'ham'"), but also transformed British cinema through the epically lavish efforts of London Films, the genteel outfit led by three Hungarian-Jewish émigré brothers—director-producer Alexander Korda, art director Vincent, and screenwriter-producer-director Zoltan—who enlisted some of continental Europe's preeminent talents. New digital restoration by the BFI National Archive and The Film Foundation, in association with ITV and Park Circus, with funding provided by the George Lucas Family Foundation. 97 min.
Saturday, January 12, 7:00 p.m. T1 (Introduced by Bryony Dixon, BFI)
Tuesday, January 22, 1:00 p.m. T2

Changing Hues: Color Innovations in British Silent Cinema

Bryony Dixon, silent-film curator at the British Film Institute, takes us on a beguiling journey through early color experiments and innovations in British cinema. This program presents a wide gamut of screen color techniques from the silent era, from a novel black-and-white advertising short for Twink Dye that uses flourishes of hand-coloring to promote the company's fabric dyes, to "natural" color processes like Kinemacolor and Biocolour that, for the first time, allowed audiences of the 1910s and 1920s to marvel at scenes of Britain and the world in more lifelike hues. Piano accompaniment by John Sweeney. Program approx. 90 min.
Sunday, January 13, 1:00 p.m. T2 (Presented by Bryony Dixon, BFI; and James Layton, The Museum of Modern Art)

Oblomok Imperii (Fragment of an Empire). 1929. USSR. Directed by Fridrikh Ermler. Screenplay by Ermler, Ekaterina Vinogradskaya. With Fiodor Nikitin, Yakov Gudkin, Liudmila Semionova, Valerii Solovtsov. Restored with its original Russian intertitles and several missing shots, Fridrikh Ermler's criminally underappreciated *Fragment of an Empire*, his last silent feature, is an intense—and intensely moving—psychological drama about a Tsarist soldier who becomes a total amnesiac due to shell shock during the Great War, and who awakens to a country, and a wife, that have been radically transformed by the October Revolution. "Fridrikh Ermler was one of the greatest masters in the history of Soviet and world cinema," writes film scholar Peter Bagrov, who oversaw the restoration and introduces the film on January 13. "This was acknowledged by such filmmakers as Eisenstein, Chaplin, and Pabst. Why he is unknown in the West is a mystery." New digital restoration courtesy the San Francisco Silent Film Festival and EYE Filmmuseum in partnership with Gosfilmofond of Russia. Silent; with piano accompaniment. With English intertitles. 109 min.
Sunday, January 13, 4:00 p.m. T1 (Introduced by Peter Bagrov, George Eastman Museum)
Tuesday, January 15, 4:00 p.m. T2

Finishing School. 1934. USA. Directed by Wanda Tuchock, George Nicholls Jr. Screenplay by Tuchock, Laird Doyle. With Frances Dee, Billie Burke, Ginger Rogers, Bruce Cabot. Sassy, wisecracking Ginger Rogers leads her upper-crust boarding-school roommate Frances Dee down the path of sin in this sex-obsessed melodrama, which just barely reached American theaters before the Hays censors took over. Distinguished for her screenwriting contributions to major MGM and RKO films, including *Show People*, *Hallelujah!*, *The Champ*, and *Little Women*, Wanda Tuchock was only the second woman, together with Dorothy Arzner, to be credited as a director on a Hollywood movie in the 1930s. New 35mm preservation courtesy The Library of Congress. 73 min.

Sunday, January 13, 6:45 p.m. T1

Monday, January 14, 4:30 p.m. T2

Modern Mondays: An Evening with Peggy Ahwesh

Exploitation auteur Doris Wishman (1912–2002) has long been a favorite director of the artist Peggy Ahwesh. Indeed, it was to Wishman that Ahwesh dedicated *The Color of Love* (1994), her classic experiment in degradation—material and otherwise—by way of found pornography. This special Modern Mondays, presented in collaboration with Light Industry as part of MoMA’s annual festival *To Save and Project*, features AGFA (American Genre Film Archive)’s new digital preservation of *Nude on the Moon* (1961), an early Doris Wishman romp about a tropical society of topless aliens on the moon. “The films,” Ahwesh wrote of Wishman’s grindhouse enterprise, “offer the prerequisite weirdness of the genre but they have a seedy underlying resonance of the fear of and hostility toward women in our world, which Doris describes in her own profound and tawdry way.” Copies of Light Industry’s latest publication, a reissue of Ahwesh’s 1995 zine *The Films of Doris Wishman*, will be available at the event.

The Color of Love. 1994. USA. Written and directed by Peggy Ahwesh. Archival 16mm print courtesy the filmmaker. 10 min.

Nude on the Moon. 1961. USA. Written and directed by Doris Wishman. Digital preservation courtesy AGFA. 83 min. Program approx. 120 min.

Monday, January 14, 7:00 p.m. T2 (Introduced by Peggy Ahwesh)

Histoires d’Amérique: Food, Family and Philosophy. 1989. Belgium/France. Written and directed by Chantal Akerman. With Mark Amitin, Eszter Balint, Stephan Balint, Kirk Baltz. The Royal Cinematheque of Belgium continues its effort to restore all of Chantal Akerman’s films with *Histoires d’Amérique: Food, Family and Philosophy* (1989), a vibrant account of immigrant Jewish life (and loss) as told by denizens of Manhattan’s Lower East Side (including The Living Theatre cofounder Judith Malina). New digital preservation courtesy the Royal Cinematheque of Belgium. In French; English subtitles. 92 min.

Wednesday, January 16, 7:00 p.m. T1

Tuesday, January 29, 1:30 p.m. T2

Faust. 1926. Germany. Directed by F. W. Murnau. Screenplay by Hans Kyser, Gerhart Hauptmann. With Gösta Ekman, Emil Jannings, Camilla Horn, Frida Richard, Wilhelm Dieterle. F. W. Murnau’s now-classic film version of *Faust* is presented for the first time in a new English translation. The Munich Filmmuseum’s restoration presents the Ufa studio’s Goethe adaptation in a radically new light, reconstructing celebrated novelist Gerhart Hauptmann’s original verse intertitles, which the screenwriter Hans Kyser had successfully maneuvered to excise from the film’s release version. Hauptmann’s original titles significantly alter the rhythm and character of the film, placing greater emphasis on the power of the images. On January 17, Filmmuseum director Stefan Droessler puts this fascinating production in a historical context in his illustrated lecture, showing rare test footage of Ernst Lubitsch’s never-realized film adaptation and other attempts to bring the Goethe play to the screen. New digital preservation with piano score by Richard Siedhoff, courtesy Munich Filmmuseum. English intertitles, translated for the first time from novelist Gerhart Hauptmann’s original German titles. 109 min.

Thursday, January 17, 7:00 p.m. T2 (Introduced by Stefan Droessler, Munich Filmmuseum)

Thursday, January 24, 4:30 p.m. T2

Fad’jal. 1979. Senegal. Written and directed by Safi Faye. In *Fad’jal*, which premiered at Cannes in 1979, the groundbreaking Senegalese-French filmmaker and ethnologist Safi Faye investigates traditions of storytelling through a beautiful portrait of her ancestral farming village. Faye recalls, “Every evening, the children scrambled up into the beautiful *kapok* trees after getting out of school to gather

around the village elder. He would then pass on their history, that which hasn't been written down. *Fad'jal* speaks of this, of the foundation of the village and all the events that have since unfolded there. The grandfather speaks of traditional rites of passage and agrarian rites, as well as the origin of this village founded by a woman (Mbang Fadial) around the 16th century." New digital preservation by the CNC in collaboration with Safi Faye from the original 16mm negative. In Serer; English subtitles. 112 min.

Friday, January 18, 4:30 p.m. T2

Thursday, January 24, 7:00 p.m. T2

Cane River. 1982. USA. Written and directed by Horace Jenkins. With Tommye Myrick, Richard Romain, Carol Sutton, Barbara Tasker. MoMA presents the New York premiere of writer-director Horace Jenkins' *Cane River* (1982), a racially themed love story shot in Natchitoches Parish, a "free community of color" in Louisiana. A budding romance lays bare the tensions between light-skinned, property-owning Creoles and the more disenfranchised, darker-skinned families descended from slaves. Though championed by Richard Pryor, *Cane River* disappeared for decades after Jenkins' sudden death at 42, shortly after film's extremely limited release. New digital preservation, mastered in 4K, courtesy IndieCollect with support from the Roger & Chaz Ebert Foundation. 90 min.

Friday, January 18, 7:00 p.m. T2

Thursday, January 31, 4:30 p.m. T2

Crime Wave. 1954. USA. Directed by André de Toth. Screenplay by Crane Wilbur. With Sterling Hayden, Gene Nelson, Timothy Carey, Ted de Corsia, Charles Buchinsky (Bronson). This may be the last chance you'll ever get to see André de Toth's *Crime Wave*, one of the most thrilling B noirs of 1950s American cinema, in a pristine 35mm print struck from the original camera negative. Famed for Bert Glennon's nighttime location photography throughout Los Angeles, *Crime Wave* stars Sterling Hayden as a cynical, brutal police sergeant who puts the screws on a newlywed ex-con (Gene Nelson) in order to nab a trio of jailbreak thugs. This screening is presented as a prelude to MoMA's premiere of *Pharos of Chaos* and *Der Havarist* on January 19 and 27—two merciless (auto-)portraits of Sterling Hayden, made at the end of his life. New 35mm print courtesy of Warner Bros. 74 min.

Saturday, January 19, 2:00 p.m. T2

Leuchtturm des Chaos (Pharos of Chaos). 1983. West Germany. Written and directed by Wolf-Eckart Bühler and Manfred Blank. A grizzled but unbowed Sterling Hayden, holed up with his bitter memories on a canal barge in eastern France, looks back on a life of acting (*The Asphalt Jungle*, *Johnny Guitar*, *The Killing*, *Dr. Strangelove*), sailing the seven seas, and writing (a successful memoir, *Wanderer*, and a novel, *Voyage*). The true revelations of this raw and riveting (self-)portrait, made three years before Hayden's death at 70, are his wartime heroism (sailing and parachuting supplies behind enemy lines for the Yugoslav partisans) and his shame and contempt at having named names in his HUAC testimony. Digital preservation courtesy Munich Filmmuseum. 119 min.

Saturday, January 19, 4:00 p.m. T2 (Introduced by Wolf-Eckart Bühler)

Sunday, January 27, 6:30 p.m. T2

Der Havarist (The Shipwrecker). 1984. West Germany. Directed by Wolf-Eckart Bühler. Screenplay by Bühler, based on Sterling Hayden's autobiography *Wanderer*. With Burkhard Driest, Rüdiger Vogler, Hannes Wader. Based on Sterling Hayden's beautifully written yet brutally honest memoir, *Der Havarist* is Wolf-Eckart Bühler's companion film to *Pharos of Chaos* (also screening on January 19 and 27).

"Betrayal is an everyday occurrence, and it starts with the betrayal of one's own self. Sterling Hayden: round-the-world sailor, war hero, Hollywood star, author. 'Hayden did more than just regret and seek the forgiveness of those whom he had harmed so much,' as one of those whom Hayden had denounced to the House Un-American Activities Committee in 1947 later put it. 'He did the most radical thing possible: He changed' (Abraham Polonsky). Hayden's self-analytical, autobiographical tale of fear, conformation and betrayal [is] condensed into contemporary images and sounds in *The Shipwrecker*" (Alf Mayer). Digital preservation courtesy Munich Filmmuseum. In German; English subtitles. 92 min.

Saturday, January 19, 7:00 p.m. T2 (Introduced by Wolf-Eckart Bühler)

Sunday, January 27, 4:00 p.m. T2

Night Tide. 1961. USA. Written and directed by Curtis Harrington. With Dennis Hopper, Linda Lawson, Gavin Muir. Presented in a meticulous new digital restoration from the original camera negative and a fine-grain master, Curtis Harrington's surreal thriller *Night Tide* stars Dennis Hopper as a young sailor who answers the treacherous siren call of a mermaid—or at least that of a strange girl who appears as a mermaid in a seaside carnival in Venice Beach. Harrington achieved a cult following in the mid-1940s and 1950s with his avant-garde film adaptations of Edgar Allan Poe and the myth of Narcissus, and today he is remembered as one of the pioneers of New Queer Cinema. (*Night Tide* is invariably compared with the horror films of Val Lewton, yet the openly gay Hollywood filmmaker James Whale seems another guiding spirit.) Belatedly released on the bottom half of a double bill with Roger Corman's *The Raven*, *Night Tide* first caught the attention of critics in Italy and France, who were impressed by Harrington's dreamlike gothic sensibility, the atmospheric cinematography of an uncredited Floyd Crosby (*High Noon*), and the West Coast jazz of David Raksin (*Laura*). Digital restoration courtesy by NWR; supervised by Cinema Preservation Alliance. 86 min.

Sunday, January 20, 1:30 p.m. T2

Friday, January 25, 4:00 p.m. T2

Private Imaginings: The Films of Edward Owens

To Save and Project brings to light the brief but astonishing film career of Edward Owens, marginalized for decades as a gay African American artist. The three surviving experimental films Owens made in late-1960s New York and his native Chicago as an 18-year-old newcomer to New York's underground cultural demimonde (where he befriended Charles Boultenhouse and Gregory Markopoulos) are intimate and visionary. We present these precious works in recent digital preservations by The Film-Makers' Cooperative.

Private Imaginings and Narrative Facts. 1968–70. USA. “Originally titled *Mildered Owens: Toward Fiction*, the achingly silent *Private Imaginings and Narrative Facts* focuses more directly on [the filmmaker's] mother, setting her regal depiction amidst delicate pulses of editing and oblique superimpositions, evoking the gap between the homebound realities of life and desires for far-off luxury and refinement” (Ed Halter). 9 min.

Remembrance: A Portrait Study. 1967. USA. “The music is by Marilyn Monroe singing ‘Running Wild’ from *Some Like It Hot*, because it's a film portrait of Nettie Thomas. She did floors in white women's homes, like black women did to support their families in the olden days. My mother is sitting in a wicker chair with an ostrich feather boa, a grey worsted wool skirt, a silk belt. For her portrait, I used ‘All Cried Out’ by Dusty Springfield.... I was advised by Gregory Markopoulos not to play the music. Because Gregory didn't think it was proper” (Edward Owens). 6 min.

Tomorrow's Promise. 1967. USA. “A montage of still and moving images, mixing and alternating black people and white people, fantasy and reality, a presidential suite and a mother's kitchen: a sensitive, poetic evocation in the manner of the film-maker's *Remembrance*. Brilliantly colored and nostalgic, it comprises a magical transformation of painterly collage and still photographic sensibility into filmic time and space” (Charles Boultenhouse). 45 min.

Digital preservations courtesy The Film-Makers' Cooperative. Program approximately 60 min.

Sunday, January 20, 4:00 p.m. T2

Monday, January 21, 4:30 p.m. T2

Blue Diary. 1998. USA. Directed by Jenni Olson. San Francisco indie filmmaker Jenni Olson (*The Royal Road*) introduces Frameline's new digital preservation of her early short *Blue Diary*, which she calls “the melancholy story of a dyke pining over a one- night stand with a straight girl.” Digital preservation courtesy Frameline. 6 min.

Buddies. 1985. USA. Written and directed by Arthur J. Bressan Jr. With Geoff Edholm, Damon Hairston, Joyce Korn. Jenni Olson is also a consultant to the Bressan Project, an effort to preserve and promote the films of Arthur J. Bressan Jr., who, before he died of AIDS-related complications in 1987, created an uncommonly moving body of work, including the landmark AIDS film shown in To Save and Project, *Buddies* (1985), made against the backdrop of rage, fear, and indifference in the epidemic's tragic early years. Digital preservation courtesy Frameline. 81 min.

Sunday, January 20, 6:00 p.m. T2 (Introduced by Jenni Olson)

Tuesday, January 29, 4:00 p.m. T2

Babodeuli haengjin (The March of Fools) [Director's Cut]. 1975. South Korea. Directed by Ha Gil-jong. Screenplay by Choi In-ho. With Choi Nam-hyeoni, Ha Jae-yeong, Ha Myeong-jung. Though widely admired as one of the great films of 1970s Korean cinema, Ha Gil-jong's *The March of Fools* was violently cut by censors before its theatrical release. Thanks to the Korean Film Archive, the Director's Cut of Ha's dark comedy about college life can be seen at long last, painting an even more claustrophobic picture of Korea's lost generation during the dictatorial regime of Park Chung-hee. New digital preservation courtesy the Korean Film Archive. In Korean; English subtitles. 117 min.

Monday, January 21, 1:30 p.m. T2

Tuesday, January 29, 7:00 p.m. T1

Orphans at MoMA: Rarities of African American and LGBTQ Cinema—and More.

In this annual celebration of the NYU Orphan Film Symposium, Barbara Hammer presents some of her earliest Super 8 works, which heralded one of Queer Cinema's most radical and questioning artists: the abstract *Contribution to Light* (1968), her psychodrama *Death of a Marriage* (1968), and *Aldebaran Sees* (1969). This Martin Luther King Day program also presents rarities of African American cinema. The program opens with what scholar Allyson Field calls "the earliest depiction of black intimacy on film": *Something Good—Negro Kiss* (Selig Polyscope Co., 1898), a burlesque of Edison's *John C. Rice-May Irwin Kiss* (1896), starring the black performers Saint Suttle and Gertie Brown, newly preserved by the University of Southern California Hugh M. Hefner Moving Image Archive. The Orphans program also includes Ina Archer presenting Cab Calloway's home movies, early television kinescopes, and vernacular films from the Washington, DC, community, all newly preserved by the National Museum of African American History and Culture; a rare 1966 TV newsfilm of Martin Luther King Jr. on voting, from the University of South Carolina; and Nikolai Ursin's remarkably candid 1967 portrait of an African American trans woman, *Behind Every Good Man . . .*, a 16mm preservation through the Outfest UCLA Legacy Project. Program approximately 120 min.

Monday, January 21, 6:30 p.m. T2 (Introduced by Dan Streible, Ina Archer, and others)

El fantasma del convento (The Phantom of the Monastery). 1934. Mexico. Directed by Fernando de Fuentes. Screenplay by Juan Bustillo Oro, Jorge Pezet, De Fuentes. With Enrique del Campo, Marta Roel, Carlos Villatoro. MoMA presents the world premiere of UCLA Film & Television Archive and The Film Foundation's newly restored *The Phantom of the Monastery*, a pioneering work of Mexican gothic horror. Directed by Fernando de Fuentes, the most versatile filmmaker of Mexican cinema's early sound period—he is best known for his trilogy of the Mexican Revolution but also made thrillers, costume dramas, and even helped invent the regionally distinct *comedia ranchera* Western—*The Phantom* is a wonderfully macabre film about a mad, lascivious monk who insinuates his way into a love triangle. New digital restoration courtesy UCLA Film & Television Archive, with support from The Film Foundation. In Spanish; English subtitles. 85 min.

Tuesday, January 22, 6:30 p.m. T2

Wednesday, January 30, 4:30 p.m. T2

La mujer del puerto (Woman of the Port). 1934. Mexico. Directed by Arcady Boytler. Screenplay by Antonio Guzmán Aguilera, Carlos de Nájera, Raphael J. Sevilla. With Andrea Palma, Domingo Soler, Joaquín Busquets. Based on a story by Guy de Maupassant, the tragic tale of incest and prostitution *Woman of the Port* (1934) is a masterwork of expressionistic Mexican popular cinema by Arcady Boytler, who wrote, directed, and starred in films in his native Russia, associating with Sergei Eisenstein, before making films in Chile, Germany, and finally in Mexico. On January 23, the contemporary Mexican filmmaker Arturo Ripstein introduces this version, as well as his own 1991 adaptation. New 35mm preservation courtesy UNAM. In Spanish; English subtitles. 76 min.

Wednesday, January 23, 4:00 T2 (Introduced by Arturo Ripstein)

Saturday, January 26, 1:30 T2

La mujer del puerto (Woman of the Port). 1991. Mexico. Directed by Arturo Ripstein. Screenplay by Paz Alicia Garcíadiego. With Damián Alcázar, Alejandro Parodi, Juan Pastor, Patricia Reyes Spíndola. To Save and Project welcomes the Mexican writer-director Arturo Ripstein, who on January 23 presents a new restoration of his overlooked melodrama *The Woman of the Port*, a tawdry tale of the docks adapted from a short story by Guy de Maupassant and told from three perspectives. The film involves the incestuous affair between a cabaret prostitute and her long-lost sailor brother, and the mother that tries

to come between them. On January 23, Ripstein also presents Arcady Boytler's 1934 adaptation of the same Maupassant story. New digital preservation courtesy the filmmaker. In Spanish; English subtitles. 110 min.

Wednesday, January 23, 6:30 p.m. T2 (Introduced by Arturo Ripstein)

Saturday, January 26, 4:00 p.m. T2

Never Fear (The Young Lovers)

January 25–31; see "Weeklong Runs" section below.

The Quiller Memorandum. 1966. Great Britain. Directed by Michael Anderson. Screenplay by Trevor Dudley Smith, Harold Pinter, based on *The Berlin Memorandum* by Peter Hall (Elleston Trevor). With George Segal, Alec Guinness, Max von Sydow, Senta Berger. Said to be a favorite of Paul Thomas Anderson, *The Quiller Memorandum* is a little-known spy thriller elevated by Harold Pinter's menacing dialogue and complex plotting (though the playwright-screenwriter felt he too often succumbed to melodrama and cliché), atmospheric West Berlin location photography, and an international cast led by Alec Guinness and Max von Sydow. Pinter would recall that the film's "neo-Nazi theme was, I believe, treated quite boldly and in some respects (the character of Inge) with subtlety. When it was shown in West Germany and dubbed into German the distributors changed the neo-Nazis to communists." Digital preservation courtesy 20th Century Fox. 104 min.

Saturday, January 26, 6:30 p.m. T1

Wednesday, January 30, 7:30 p.m. T1

WEEKLONG RUNS

MoMA Presents: Barbet Schroeder's *The Venerable W.*

January 4–10

Barbet Schroeder opens To Save and Project, MoMA's 16th annual festival of film preservation, with a weeklong theatrical run of his most recent documentary, *The Venerable W.* (2017). A grimly fascinating portrait of the sectarian conflict that continues to rage in Myanmar, Schroeder's film centers on Ashin Wira Thursday, the Burmese Buddhist monk who has been accused of fomenting anti-Muslim violence through his incendiary sermons, appearing on the cover of *Time* Magazine as "the face of Buddhist terror." *The Venerable W.* completes Schroeder's self-described "trilogy of evil," which began in 1974 with *General Idi Amin Dada: A Self-Portrait* (screening on January 5 and 8), followed in 2007 by *Terror's Advocate* (screening on January 5 and 9).

Le vénérable W. (The Venerable W.). 2017. France. Written and directed by Barbet Schroeder. With Ashin Wira Thursday, U. Zanitar, Kyaw Zayar Htun. Digital preservation courtesy Les Films du Losange. In English, French, Spanish, Burmese; English subtitles. 100 min.

Friday, January 4, 7:30 p.m. T2 (Introduced by Barbet Schroeder)

Saturday, January 5, 7:30 p.m. T2 (Introduced by Barbet Schroeder)

Sunday, January 6, 1:30 p.m. T2

Monday, January 7, 4:00 p.m. T2

Tuesday, January 8, 1:00 p.m. T2

Wednesday, January 9, 7:00 p.m. T2

Thursday, January 10, 4:00 p.m. T2

MoMA Presents: Ida Lupino's *Never Fear (The Young Lovers)*

January 25–31

Bringing To Save and Project to a dramatic close, MoMA presents the world premiere theatrical run of Ida Lupino's *Never Fear* (aka *The Young Lovers*) (1950), newly restored from the original camera and soundtrack negatives in its own archives. With the polio epidemic striking terror in the hearts of millions—in 1949, it caused more than 2,700 deaths in the US alone—Ida Lupino made this semi-autobiographical melodrama about a dancer-choreographer (Sally Forrest) who struggles to overcome the disease that has crippled her body and her confidence. The film's unusually hard-eyed realism was born of Lupino's own dark memories of polio as an aspiring teenage actress, as well as her use of documentary locations and nonprofessional actors—most tenderly in the famous wheelchair square

dance filmed (by veteran John Ford cinematographer Archie Stout) with actual rehab patients at the Kabat-Kaiser Institute in Santa Monica.

Never Fear (The Young Lovers). 1950. USA. Directed by Ida Lupino. Screenplay by Lupino, Collier Young. With Sally Forrest, Keefe Brasselle, Hugh O'Brien, Eve Miller. New digital preservation by The Museum of Modern Art with funding provided by the Celeste Bartos Fund for Film Preservation. 81 min.

Friday, January 25, 6:30 p.m. T2

Saturday, January 26, 7:00 p.m. T2

Sunday, January 27, 1:00 p.m. T2

Monday, January 28, 4:00 p.m. T1

Tuesday, January 29, 6:30 p.m. T2

Wednesday, January 30, 7:00 p.m. T2

Thursday, January 31, 7:00 p.m. T2

Dates and times are subject to change; please refer to moma.org for the most up-to-date information.

Organized by Joshua Siegel, Curator, Department of Film, The Museum of Modern Art.

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Electronic subtitling provided by Sub-Ti Ltd.