

To Save and Project: The 17th MoMA International Festival of Film Preservation

January 9–22, 2020

The Roy and Niuta Titus Theaters

Organized by Dave Kehr, Curator, Department of Film, The Museum of Modern Art

Extase (Ecstasy). 1933. Czechoslovakia. Directed by Gustav Machatý. Screenplay by Gustav Machatý and Frantisek Horký. With Hedy Lamarr, Aribert Mog, Zvonimir Rogoz. Gustav Machatý's 1933 feature is probably the most widely seen Czech film of all time, thanks to the presence of a young and uninhibited Hedy Lamarr as a sexually neglected newlywed who finds fleeting happiness with a handsome construction engineer (Aribert Mog). No longer "scandalous," *Ecstasy* can now be seen as a film of exquisite compositions, precise montage, and resonant visual metaphors, combined with a bold, non-naturalistic use of the new technology of synchronized sound. This new restoration from the National Film Archive of the Czech Republic premiered at the 2019 Venice Film Festival, where it won the award for "best restoration."

Restored by Národní filmový archiv (National Film Archive in Prague), thanks to the support of Milada Kučerová and Eduard Kučera and the collaboration of the Film Servis Festival Karlovy Vary.

In Czech; English subtitles. 91 min. DCP.

Thursday, January 9, 4:30 p.m. T2

Saturday, January 18, 6:30 p.m. T2

Duck Soup. 1927. USA. Directed by Fred L. Guiol. With Stan Laurel, Oliver Hardy, Madeline Hurlock. Stan Laurel and Oliver Hardy first appeared as a team (though their characters are not quite fully formed) in this 1927 short, based on a music hall sketch by Stan's father, Arthur J. Jefferson. Previous prints came principally from a cropped, incomplete 9.5mm version, but the discovery of a tinted 35mm nitrate print at the British Film Institute made possible this sparkling new restoration from Lobster Films.

20 min. DCP.

Loves of Carmen. 1927. USA. Directed by Raoul Walsh. Screenplay by Gertrude Orr. With Dolores del Rio, Victor McLaglen, Don Alvarado. After the Mexican beauty Dolores del Rio shot to stardom in Raoul Walsh's 1926 runaway hit *What Price Glory?*, Fox Film quickly cast her as Prosper Mérimée's fiery Spanish gypsy, again under Walsh's direction, in what became Fox's highest-grossing film of 1927. For Walsh and Del Rio, Carmen is no longer a smoldering femme fatale, but a bouncing embodiment of life force and libido, who finds her male counterpart in the bullfighter Escamillo (Victor McLaglen) and her nemesis in the dark romanticism of cavalry officer Don José (Don Alvarado). Despite the film's success, no prints of the domestic version are known to exist; this MoMA restoration was painstakingly reconstructed from an export version preserved by the National Film Archive of the Czech Republic. Restoration premiere. Restored by the Museum of Modern Art and The Film Foundation, with funding provided by the George Lucas Family Foundation and the Franco-American Cultural Fund, a unique partnership between the Directors Guild of America (DGA), the Motion Picture Association of America (MPAA), Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM), and the Writers Guild of America, West (WGAW).

90 min. DCP. Silent; with musical accompaniment by Ben Model.

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

Wednesday, January 22, 4:30 p.m. T1

Isn't Life Wonderful. 1924. USA. Directed by D. W. Griffith. With Carol Dempster, Neil Hamilton, Erville Alderson. Filmed largely on location amid the devastation and economic chaos of postwar Germany, D. W. Griffith's 1924 film is one of his strongest works, mixing somber social realism with a delicate appreciation of human frailty. Griffith protégé Carol Dempster shakes off her usual affectations as a Polish war orphan who finds refuge with the Berlin family of her fiancé (Neil Hamilton), a returning soldier reduced to repairing furniture for a living. The film's stark approach, incorporating significant amounts of documentary footage, strongly influenced the German directors of the "new objectivity" movement (G. W. Pabst's *Joyless Street* seems particularly in debt to Griffith). This new 4K digital restoration is based on the original negative, acquired by MoMA in 1938. Restoration premiere. Funding provided by The Celeste Bartos Fund for Film Preservation.

115 min. DCP. Silent; with piano accompaniment by Donald Sosin.

Friday, January 10, 4:00 p.m. T1

In connection with MoMA's current exhibition *Private Lives Public Spaces*:

National Film Registry Program 1.

Each year, the Library of Congress names 25 new titles to the National Film Registry. Currently, there are 17 home movies and amateur films on the Registry, and we're presenting them all over three programs. Organized by Ron Magliozzi, MoMA Curator; Katie Trainor, MoMA Film Collections Manager; and Dwight Swanson, The Center for Home Movies.

Program approx. 99 min. DCP.

Friday, January 10, 4:30 p.m. T2

In connection with MoMA's current exhibition *Private Lives Public Spaces*:

Stan Brakhage and Home Movies. Program approx. 95 min.

No other avant-garde filmmaker explored and celebrated the aesthetics of home movies with more fervor and complexity than Brakhage, most notably in his *Songs, Sincerity, Nightmare, and Duplicity* series. This program, selected by his wife Marilyn Brakhage, is a sampling of this work. Organized by Ron Magliozzi, MoMA Curator.

Friday, January 10, 7:00 p.m. T2

The Signal Tower. 1924. USA. Directed by Clarence Brown. Screenplay by James O. Spearing. With Virginia Valli, Rockcliffe Fellowes, Wallace Beery, Frankie Darro. Among the densely wooded mountains of Northern California, a railroad signalman (Rockcliffe Fellowes) lives in Arcadian splendor with his wife (Virginia Valli) and young son (Frankie Darro). But a snake enters this paradise, in the form of a flashy relief man (Wallace Beery) with a lustful countenance and a suitcase full of bootleg liquor. Director Clarence Brown (*Anna Christie*) came into his own with this tour-de-force, which builds to an almost unbearably suspenseful climax on a dark and stormy night. Restored from the only surviving material, a pair of 16mm prints, by the San Francisco Silent Film Festival in association with Photoplay Productions.

84 min. 35mm. Silent; with piano accompaniment by Makia Matsumura (Jan. 11) and Donald Sosin (Jan. 14).

Saturday, January 11, 4:00 p.m. T1 (introduced by Rob Byrne, San Francisco Silent Film Festival)

Tuesday, January 14, 7:00 p.m. T2

In connection with MoMA's current exhibition *Private Lives Public Spaces*:

National Film Registry Program 2. Program approx. 95 min.

Saturday, January 11, 4:30 p.m. T2

Home Movie. 1973. USA. Directed by Jan Oxenberg. This first work by Jan Oxenberg (*Thank You and Goodnight*) is frequently cited as one of the first lesbian feminist films. Speaking over home movies shot by her parents, Oxenberg wryly reflects on her traditionally "girly" childhood, juxtaposing these memory images with contemporary footage of political demonstrations and an all-female football game. New 4K Restoration by IndieCollect, made possible with funding from Women's Film Preservation Fund of New York Women in Film & Television, Hollywood Foreign Press Association Trust, and Andy Warhol Foundation for the Visual Arts.

12 min. DCP.

The Amusement Park. 1973/2019. USA. Directed by George A. Romero. Screenplay by Wally Cook. With Lincoln Maazel. Filmed for a Lutheran charity in 1973 but never released, this 60-minute public service announcement—ostensibly meant to sensitize the public to the dangers of ageism—turns out to be a thoroughly personal work by George A. Romero, every bit as pessimistic as his *Night of the Living Dead*, and only slightly less ghoulish. As an elderly everyman in an all-white suit (Lincoln Maazel, later of *Martin*) wanders through a grim Pittsburgh amusement park, he's confronted by a series of mysteriously hostile strangers—children, bikers, assorted authority figures—all of whom seem bent on humiliating him. This is the premiere of a new 4K digital restoration, commissioned by the George A. Romero Foundation and carried out by IndieCollect.

60 min. DCP.

Saturday, January 11, 6:30 p.m. T1 (introduced by Jan Oxenberg and by Suzanne Desrocher-Romero, George A. Romero Foundation)

Thursday, January 16, 4:30 p.m. T2 (introduced by Sandra Schulberg, IndieCollect, and Kirsten Larvick, New York Women in Film and Television's Women's Film Preservation Fund)

In connection with MoMA's current exhibition *Private Lives Public Spaces*:

Ken Jacobs's *Urban Peasants, Plus*. Program approx. 100 min.

This program, featuring the theatrical premieres of MoMA's restored *Urban Peasants* and recent digital works by Jacobs, acknowledges the legendary avant-garde filmmaker's enduring engagement with the "folk art" of the amateur. Organized by Ron Magliozzi, MoMA Curator.

Saturday, January 11, 7:00 p.m. T2 (followed by a discussion with Ken Jacobs)

In connection with MoMA's current exhibition *Private Lives Public Spaces*:

National Film Registry Program 3. Program approx. 95 min.

Sunday, January 12, 1:00 p.m. T2

La belle de nuit. 1934. France. Directed by Louis Valray. Screenplay by Arnold Lipp. With Véra Korène, Aimé Clariond, Jacques Dumesnil. Not much is known about the director Louis Valray, except that he was born in Toulon in 1896 and made two exceptional feature films in the mid-1930s, both of which are screening in this program in new editions from Lobster Films. Based on a play by Pierre Wolff, about a wronged husband's revenge on his wife and her lover, *La belle de nuit* is a major find, a work of uninhibited stylistic imagination that ranges from Sirkian stylization (an elaborate play of mirrors and doubles) to brutal realism (a tour of the bordellos of Marseille suggests the contemporary photographs of Brassai).

In French; English subtitles. 87 min. DCP.

Sunday, January 12, 2:00 p.m. T1 (introduced by Serge Bromberg, Lobster Films)

Tuesday, January 21, 6:30 p.m. T1

In connection with MoMA's current exhibition *Private Lives Public Spaces*:

Navajo Film Themselves. In 1966, six Diné (Navajo) students in Arizona were introduced to 16mm filmmaking. In the resulting films they presented themselves and their culture "as they saw fit." Organized by Emma Friedman-Buchanan, Film intern.

Program approx. 122 min. 16mm.

Sunday, January 12, 4:00 p.m. T2

Escale (Thirteen Days of Love). 1935. France. Directed by Louis Valray. Screenplay by Louis Valray, Anne Valray. With Colette Darfeuil, Samson Fainsilber, Serge Arola. An officer of a passenger ship falls in love with the mistress of a Marseille racketeer, with unexpected results. Louis Valray's second and final feature film, written with his wife, Anne Valray, is as free-spirited as his first, *La belle de nuit*, owing little or nothing to any established school of French cinema, mixing the lyrical (as the lovers enjoy a few days of romance on a tiny island) and stark realism (unblinking observations of the Marseille underworld and its seemingly authentic denizens).

In French; English subtitles. 84 min. DCP.

Sunday, January 12, 4:30 p.m. T1 (introduced by Serge Bromberg, Lobster Films)

Tuesday, January 21, 4:00 p.m. T1

Three Films by Leo Hurwitz. A key figure in the politically progressive documentary movement of the 1930s and '40s (his films include *Native Land* and *Strange Victory*), the Brooklyn-born Hurwitz was blacklisted in the 1950s but continued to work in 16mm and for television. This program brings together three of his short films as recently restored by the George Eastman Museum: *Dancing James Berry* (1954, an impressionistic study of the celebrated tap dancer) and two documentaries that anticipate the detached, observational approach of cinéma vérité, *Emergency Ward* (1952) and *The Young Fighter* (1953). They are presented here as they were made, in glorious black-and-white 16mm.

Emergency Ward. 1952. 16 min.

The Young Fighter. 1953. 29 min.

Dancing James Berry. 1954. 17 min.

All films USA. Program approximately 62 min. 16mm.

Monday, January 13, 4:30 p.m. T1 (introduced by Peter Bagrov, George Eastman Museum; followed by a discussion with Bagrov and Tom Hurwitz, the filmmaker's son)

Saturday, January 18, 1:30 p.m. T2 (introduced by Tom Hurwitz; followed by a discussion with Hurwitz and Manny Kirchheimer, documentary filmmakers and trustees of the Leo Hurwitz Film Estate)

Those Who Love. 1926. Australia. Directed by Paulette McDonagh. Screenplay by Paulette McDonagh. With Marie Lorraine, William Carter, Robert Purdie.
4 min. DCP.

The Cheaters. 1929. Australia. Directed by Paulette McDonagh. Screenplay by Paulette McDonagh. With Marie Lorraine, Arthur Greenaway, John Faulkner. The McDonagh sisters of Sydney, Australia—Isabel, Phyllis, and Paulette—bucked the system and managed to make four feature films between 1926 and 1933, including this fascinating 1929 release. With Paulette directing and writing, Phyllis acting as art director, publicist, and producer, and Isabel starring

(under the name “Marie Lorraine”), this suspenseful melodrama follows the adventures of a confidence woman who gets a little too close to one of her marks. New digital restoration from the National Film and Sound Archive of Australia’s NFSA Restores program.

92 min. DCP.

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

Saturday, January 18, 4:00 p.m. T2

La femme au couteau (The Woman with the Knife). 1969. Ivory Coast. Directed by Timité Bassori. With Danielle Alloh, Emmanuel Diaman, Bertin Kouakou. Composed with sly wit and formal daring, Timité Bassori’s 1969 film traces the postcolonial crisis of a middle-class Ivorian man haunted by the specter of an angry woman with a knife—the symbol, Bassori has said, of a traditional Africa fighting to reclaim her children.

Restored by Cineteca di Bologna/L’Immagine Ritrovata and The Film Foundation’s World Cinema Project. Restoration funded by the George Lucas Family Foundation. This restoration is part of the African Film Heritage Project, created by The Film Foundation, FEPACI and UNESCO—in collaboration with Cineteca di Bologna—to help locate, restore, and disseminate African cinema.

In French; English subtitles. 77 min. DCP.

Wednesday, January 15, 4:00 p.m. T2 (introduced by Margaret Bodde, The Film Foundation)

Sunday, January 19, 4:00 p.m. T2

Plae Kao (The Scar). 1977. Thailand. Directed by Cherd Songsri. With Sorapong Chatree, Nantana Ngaokrachang, So Asanachinda. Set in the rural Siam of 1936, Cherd Songsri’s 1977 film became the most successful in the history of Thailand up until that time, driven by the charismatic performances of Sorapong Chatree and Nantana Ngaokrachang as young lovers whose parents are determined to drive them apart. With an eye toward popular appeal, Cherd found room for musical numbers and sword fights among the lyrical melodrama, delivered in lush color and widescreen. 4K digital restoration from Film Archive (Public Organization), Thailand.

In Thai; English subtitles. 133 min. DCP.

Wednesday, January 15, 6:30 p.m. T2

Sunday, January 19, 1:00 p.m. T2

Tappe-haye Marlik (The Hills of Marlik). 1963. Iran. Directed by Ebrahim Golestan. A poetic documentary by Ebrahim Golestan, one of the founding figures of the modern Iranian cinema, restored by the Cineteca di Bologna. “A 3,000-year-old site in the north of Iran is simultaneously excavated by archaeologists and fertilized by farmers. Another example of Golestan’s documentary work about classical elements, in which the past touches the present, and there is a clear continuity among the forms of human life detected by the camera, as it breathes life into dead objects” (Ehsan Khoshbakht).

Restored by Fondazione Cineteca di Bologna and Ecran Noir productions, in collaboration with Ebrahim Golestan and the National Film Archive of Iran. With the support of Mahrokh Eshaghian and Genoma Films.

In Persian; English subtitles. 15 min. DCP.

Roma. 1972. Italy/France. Directed by Federico Fellini. Screenplay by Fellini, Bernardino Zapponi. With Peter Gonzales Falcon, Stefano Mayore, Britta Barnes. Federico Fellini’s 1972 phantasmagoria combines the autobiographical (his memories of moving to Rome in 1938, at the height of Italian fascism) with the hallucinatory (a pseudo-documentary about the Eternal City post-1968, overrun by

traffic and hippies). This 4K restoration, from the Cineteca di Bologna with the support of the Hollywood Foreign Press Association, includes 10 minutes of footage previously unseen in the US release version. 2020 is Fellini's centennial year, an occasion MoMA will mark in December with a complete Fellini retrospective in collaboration with Luce Cinecittà.

Restored in 4K in 2019 by Cineteca di Bologna in collaboration with Titanus, with funding provided by Hollywood Foreign Press Association at L'Immagine Ritrovata laboratory
In Italian; English subtitles. 130 min. DCP.

Thursday, January 16, 7:00 p.m. T1 (introduced by Diederik van Hoogstraten and Rui Henriques Coimbra, Hollywood Foreign Press Association)

Sunday, January 19, 6:30 p.m. T2

The Masque of the Red Death. 1964. USA/Great Britain. Directed by Roger Corman. Screenplay by Charles Beaumont, R. Wright Campbell. With Vincent Price, Hazel Court, Jane Asher. The most ambitious of Roger Corman's Edgar Allan Poe adaptations was filmed in England (on standing sets from *Becket*) with color cinematography by Nicolas Roeg. Melding Freudian imagery with generational conflict, in the classic Corman manner, the film imagines a medieval court dominated by the satanic Prince Prospero (Vincent Price), conducting a black mass/masquerade ball as the plague—personified by a mysterious figure in hooded red robe—roams the countryside. Part of an ongoing series of Corman restorations, this new version from the Academy Film Archive and the Film Foundation returns the luster to the film's original Eastmancolor hues.

Restored by the Academy Film Archive and The Film Foundation, with funding provided by the George Lucas Family Foundation. Trailers courtesy of Jon Davison and the Academy Film Archive. A selection of trailers for films produced or directed by Roger Corman will precede the feature
89 min. 35mm.

Friday, January 17, 4:00 p.m. T2 (introduced by Margaret Bodde, The Film Foundation)

Monday, January 20, 6:30 p.m. T1

Mystery of the Wax Museum. 1933. USA. Directed by Michael Curtiz. Screenplay by Don Mullaly, Carl Erickson. With Lionel Atwill, Fay Wray, Glenda Farrell. The last major studio production filmed in two-color Technicolor, *Mystery of the Wax Museum* was a follow-up to Warner Bros.' two-color hit of 1932, *Doctor X*, and reunites stars Lionel Atwill and Fay Wray with director Michael Curtiz and cinematographer Ray Rennahan. Although the process was generally used for musicals, the limited palette of early Technicolor (essentially red and green) proved to be surprisingly effective for horror, with its inherently ghoulish bent. Warners recycled the plot—mad sculptor turns his victims into wax figures—for their first 3-D movie, *House of Wax*, in 1952. Newly restored by the UCLA Film & Television Archive from a nitrate print discovered in Jack Warner's personal vault.

Restored by UCLA Film & Television Archive and The Film Foundation, with funding provided by the George Lucas Family Foundation
77 min. DCP.

Friday, January 17, 6:30 p.m. T2 (introduced by Margaret Bodde, The Film Foundation)

Monday, January 20, 4:00 p.m. T1

A To Save and Project co-presentation:

Modern Mondays: An Evening with Barbara London

In conjunction with the release of her book *Video/Art: The First Fifty Years*, former MoMA curator Barbara London, who founded the Museum's video program in the 1970s, presents an

evening of video and media works from the collection. The program channels the book's survey of video—from an emerging technology to an art form animated by critical and formal concerns within a tight-knit community of makers, engineers, and curators, and finally into installation—and its transformative impact on contemporary culture. Videos by Nam June Paik, Steina and Woody Vasulka, David Bowie, Joan Jonas, Shigeko Kubota, and others reflect the medium's engagement with music and performance, and its flourishing across international avant-gardes—which London played a seminal role in articulating via MoMA's collection, exhibitions, and screening programs that have impacted several generations of audiences, scholars, and artists.

Monday, January 20, 7:00 T2

Nationtime—Gary. 1972. USA. Directed by William Greaves. Best known for his avant-garde meta-documentary *Symbiopsychotaxiplasm*, William Greaves (1926–2014) was also the director of over 100 documentary films, the majority focused on African American history, politics, and culture. *Nationtime—Gary* is a report on the National Black Political Convention held in Gary, Indiana, in 1972, a historic event that gathered black voices from across the political spectrum, among them Jesse Jackson, Dick Gregory, Coretta Scott King, Richard Hatcher, Amiri Baraka, Charles Diggs, and H. Carl McCall. Narrated by Sidney Poitier and Harry Belafonte, the film was considered too militant for television broadcast at the time and has since circulated only in an edited 60-minute version. This new 4K restoration from IndieCollect, with funding from Jane Fonda and the Hollywood Foreign Press Association, returns the film to its original 79-minute length and visual quality.

Co-presented with the Schomburg Center for Research in Black Culture of The New York Public Library

79 min. DCP.

Wednesday, January 22, 7:00 p.m. T1 (introduced by Louise Greaves, producer at William Greaves Productions and executor of the estate of William Greaves, and Shola Lynch, Curator of the Moving Image & Recorded Sound Division of the Schomburg Center for Research in Black Culture of The New York Public Library)