

The Museum of Modern Art

To Save and Project:

The 19th MoMA International Festival of Film Preservation

Film Screenings & Program Schedule

January 12 – February 2, 2023

The Roy and Niuta Titus Theaters

Organized by Dave Kehr, Curator, Department of Film, The Museum of Modern Art, and Cindi Rowell, independent curator, with special thanks to Olivia Priedite, Film Program Coordinator, and Steve Macfarlane, Department Assistant, Department of Film.

The Cat and the Canary. 1927. USA. Directed by Paul Leni, adapted by Robert F. Hill, Alfred A. Cohn, Walter Anthony, Edward J. Montagne from the play by John Willard. With Laura La Plante, Crieghton Hale, Tully Marshall. 4K digital restoration by The Museum of Modern Art. Funding provided by The Celeste Bartos Fund for Film Preservation. World premiere. Silent; with piano accompaniment by Donald Sosin. 86 min.

A Broadway hit that helped to launch the theatrical craze for “old dark house” thrillers, John Willard’s 1922 play was already starting to seem old hat by the time Universal acquired it in 1927. But Universal chief Carl Laemmle had the inspiration to send to Germany for Paul Leni, a promising young director who had blended the shadowy lighting and tortured perspectives of German Expressionism with more commercial material for his acclaimed *Waxworks* (1922). And so was born the look and feel of Universal’s classic horror films. Laura La Plante is the first-generation scream queen, a stylish young woman invited to a decaying mansion for the midnight reading of a will, along with half a dozen other scheming heirs and likely suspects.

Where previous restorations of *The Cat and the Canary* have been based on the B negative, composed of second-choice takes for release in Europe, this is the first to be based on the A negative used for the US release, and it makes a difference. Panels slide, curtains billow, hands clutch, and mysterious figures roam hidden corridors, all with renewed panache.

Thursday, January 12, 7:00 p.m. T2

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

The Letter. 1929. USA. Directed by Jean de Limur. Screenplay by Garrett Fort, from the play by W. Somerset Maugham. With Jeanne Eagels, O. P. Heggie, Herbert Marshall, Lady Tsen Mei. Digital restoration by the Library of Congress and The Film Foundation, with funding provided by the Hobson/Lucas Family Foundation; 35mm print courtesy of Park Circus. New York premiere. 65 min.

This important early talkie—the first sound feature to be produced at Paramount’s Astoria Studios—is also the only surviving sound film with the extraordinary Jeanne Eagels, whose raw-nerve emotionalism and indifference to technique make her seem an emissary from an Actors Studio of the future. Bette Davis was clearly influenced by Eagels in the 1940 remake though even Davis’s vaunted intensity is no match for Eagels’s abandon. Eight months after the release of *The Letter* she would be dead, a victim of drugs and alcohol.

The Letter is known to exist only in a single, oddly incomplete print that does not contain the final sound and music mix and which was the basis for a photochemical restoration at

the Library of Congress some years ago. That version has now been digitized with a small amount of cleanup, and the soundtrack was restored at Audio Mechanics, which vastly improves the quality of the early sound recording.

Friday, January 13, 5:00 p.m. T2

Introduced by screenwriter and film historian David Stenn

Wednesday, January 25, 7:00 p.m. T2

I Married a Witch. 1942. USA. Directed by Rene Clair. Written by Robert Pirosh, Marc Connelly and Norman Matson, from a story by Thorne Smith. With Fredric March, Veronica Lake, Robert Benchley, Susan Hayward, Cecil Kellaway. Digital restoration by the Library of Congress and The Film Foundation, with funding provided by the Hobson/Lucas Family Foundation; courtesy of the American Genre Film Archive. New York premiere. 77 min.

Petite, blonde, and armed with a provocative peek-a-boo hairstyle, Veronica Lake was often dismissed as a novelty act during her brief period of stardom in the early 1940s, but films like *Sullivan's Travels*, *This Gun for Hire*, and this slapdash but charming supernatural comedy now suggest a performer with a wisened-up sexuality and a tense, survivalist core. As a 17th-century New England witch who comes to take revenge on the 20th-century descendant (Fredric March) of the Puritan who persecuted her, Lake is all smolder and disruption. René Clair, in his wartime exile from France, directs a cast rich with wonderful character actors, including Cecil Kellaway, Robert Benchley, Elizabeth Patterson, and Robert Greig.

As is the case with many independent productions, the original elements of *I Married a Witch* took a serious beating as the film passed from distributor to distributor, and for this restoration the National Audio-Visual Conservation Center of the Library of Congress digitally combined three sources to recover the film's striking visual quality.

Friday, January 13, 7:00 p.m. T2

Monday, January 30, 4:30 p.m. T1

All That Money Can Buy. 1941. Directed by William Dieterle. Written by Stephen Vincent Benet and Dan Tothoroh. With Edward Arnold, Walter Huston, Jane Darwell, Simone Simon, Gene Lockart, John Qualen. Digital restoration by UCLA Film & Television Archive and The Film Foundation in collaboration with Janus Films, The Museum of Modern Art and the Library of Congress, with funding provided by the Hobson/Lucas Family Foundation; courtesy of Janus Films. New York premiere. 107 min.

As a young actor in Germany, Wilhelm (later William) Dieterle appeared in F. W. Murnau's magnificent *Faust* of 1926; 15 years later, he returned to Goethe's tragedy by way of its adaptation into an American folk tale, through Stephen Vincent Benet's story "The Devil and Daniel Webster." Faust is now a hearty New England farmer and the Devil is Mr. Scratch (a memorable Walter Huston) tempting our everyman with what sounds a lot like the fascism so much afoot in the world of 1941. It's up to the great American orator Daniel Webster (Edward Arnold) to talk his way out of the Devil's bargain. Despite the political cast of the material, Dieterle remains loyal to Murnau's sumptuous visual style, evoking a soundstage arcadia with the invaluable assistance of cinematographer Joseph H. August. Produced independently, Dieterle's film was recut and retitled *The Devil and Daniel Webster* for a

series of reissues and has now been returned to its original release form by the UCLA Film and Television Archive and The Film Foundation.

Saturday, January 14, 1:30 p.m. T2

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

Martians and Devils: Searching for Souls in the Cinema

Recently retired from a 31-year career in film preservation, including a decade as head of preservation at the UCLA Film and Television Archive, Scott MacQueen has brought his fine eye and technical knowledge to the restoration of nearly 300 features, ranging from studio spectaculars to Poverty Row sleepers. In this talk, he'll lead the audience through two particularly challenging recent projects, both of which are featured in this year's TSAP: *All That Money Can Buy*, a black-and-white studio film from 1941, and *Invaders from Mars*, a low-budget science-fiction indie, filmed in the obsolete Supercinecolor process.

Saturday, January 14, 4:00 p.m. T2

Invaders from Mars. 1953. USA. Directed by William Cameron Menzies. Written by Richard Blake. With Helena Carter, Arthur Franz, Jimmy Hunt, Leif Erickson, Hillary Brooke. 4K digital restoration by Ignite Films under the supervision of Scott MacQueen at Roundabout Entertainment laboratory, from the original camera negative and three SuperCINEColor prints preserved at UCLA Film & Television Archive, George Eastman Museum and National Film & Sound Archive of Australia; courtesy of Ignite Films. New York premiere. 78 min.

A true accidental masterpiece, *Invaders from Mars* is a movie that lives on in the subconscious of everyone who saw it as a child, and which still commands adult interest for its stunning visuals and powerful political/sexual subtext. Little David (Jimmy Hunt) wakes up in his perfect suburban home to find that a flying saucer has landed in his backyard and some mysterious force is turning all the adults in the area—including his parents, Leif Erickson and Hillary Brooke—into soulless monsters. Directed by the great production designer William Cameron Menzies (*Gone with the Wind*) and photographed by studio legend John F. Seitz (*Double Indemnity*), the film offers one amazing image after another, with minimal dramatic motivation provided by the sketchy screenplay. Even an extended chase sequence, clearly inserted as padding when the running time came up short, becomes a vivid image of sisyphian impotence.

Saturday, January 14, 6:30 p.m. T2

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

Choo (The Adulterer). 1972. Thailand. Directed by Piak Poster (Somboonsuk Niyomsiri). Written by Chamak. With Manop Asawathep, Wandee Srirang, Krung Sriwilai. Digital restoration courtesy the Thai Film Archive (Public Organization). International premiere. In Thai; English subtitles. 145 min.

The Thai director Somboonsuk Niyomsiri entered the film business as a painter of the gigantic, colorful promotional murals that once dominated the exteriors of Bangkok movie palaces—an outsized sensibility he continued to nurture as a director, under a pseudonym, Piak Poster, that paid tribute to his former profession. Released in 1972, *Choo* was his third feature, a steamy love triangle set on a remote island, where a solitary fisherman rescues a

young woman from the sea, only to have her lowlife lover turn up with a dastardly plan. The slow-burn sexual suspense plays out against a widescreen background of sun, sea, and tropical foliage. Restored by Thailand's Film Archive (Public Organization).

Sunday, January 15, 1:00 p.m. T2
Thursday, January 24, 4:00 p.m. T2

Canoa: memoria de un hecho vergonzoso (Canoa: A Shameful Memory). 1976. Mexico. Directed by Felipe Cazals. Written by Tomás Pérez Turrent. With Enrique Lucero, Salvador Sanchez, Ernest Gomez Cruz. 4K digital restoration by Criterion Collection with the supervision of Felipe Cazals; courtesy Janus Films. In Spanish; English subtitles. U.S. premiere. 115 min.

Released in 1976, only a few years after the events it depicts, Felipe Cazals's *Canoa* was the first Mexican film to deal with the political violence and governmental suppression surrounding the Summer Olympics of 1968. But rather than confront that massive upheaval head-on, Cazals and his screenwriter, Tomás Pérez Turrent, instead examine an allegorical part of the whole: the fate of a group of young university employees on a hiking trip, who stop to pass the night in a small town in the state of Puebla, only to become the victims of an anti-Communist mob riled up by a local right-wing priest. A tremendous influence on the young Mexican filmmakers who emerged in the '90s, including Guillermo del Toro and Alfonso Cuarón, *Canoa* recalls Fritz Lang's *Fury* in its balance of political passion and formal precision. This new restoration from the Criterion Collection was created under the supervision of the director, who died last October.

Sunday, January 15, 4:00 p.m. T2
Thursday, January 26, 4:00 p.m. T2

Kaze no naka no mendori (A Hen in the Wind). 1948. Japan. Directed by Yasujiro Ozu. Screenplay by Yasujiro Ozu, Ryosuke Saito. With Kinuyo Tanaka, Shûji Sano, Chieko Murata. Digital restoration by Shochiku; courtesy Janus Films. In Japanese; English subtitles. U.S. premiere. 84 min.

Largely overlooked in Yasujirō Ozu's filmography, this unusually emotional and politically pointed effort surfaced a couple of years ago as part of a package of films by and with the glorious Kinuyo Tanaka, and it has now been fully restored by Shochiku. Like Mizoguchi's 1948 *Women of the Night*, with its similar themes of feminism and tolerance, *A Hen in the Wind* was made at a time when the American occupation forces were attempting to "westernize" Japanese attitudes about authority and the role of women, and perhaps reflects an official intervention (Tanaka would be sent on a three-month trip to the US in 1949, as a postwar "cultural ambassador"). Tanaka is a young mother trying to hold her home together while her husband is away at the front; in a moment of desperation, she agrees to a tryst with a stranger, then confesses to her husband when he eventually returns. The situation seems shockingly melodramatic by Ozu standards, but it is resolved in the most Ozu way possible, through quiet reflection by the bank of a river.

Monday, January 16, 4:30 p.m. T2
Thursday, February 2, 7:00 p.m. T2

Tham̄ (The Circus Tent). 1978. India. Directed by Aravindan Govindan. With Bharath Gopi, Nedumudi Venu, D. P. Nair, Sreedharan Chambad, Jalaja. Digital restoration by Film Heritage Foundation, The Film Foundation's World Cinema Project and Fondazione Cineteca di Bologna at Prasad Corporation Pvt. Ltd.'s Post Studios, Chennai and L'Immagine Ritrovata, Bologna in association with Producer K. Ravindranathan Nair of General Pictures and the family of Aravindan Govindan; restoration funding provided by Prasad Corporation Pvt. Ltd. and The Film Heritage Foundation. Courtesy Film Heritage Foundation. In Malayalam; English subtitles. U.S. premiere. 129 min.

An itinerant circus troupe comes to a small town in the southern Indian state of Kerala, puts on a show, touches some lives, and moves on in Aravindan Govindan's groundbreaking feature, largely improvised and shot in a documentary style. Govindan's experimental approach was an early, direct challenge to the primacy of the Bollywood template. "Images unfold like a Hindustani raga, a journey through a mystical world where the real and unreal merge seamlessly, where genre and form have no boundaries, a contemplative, meditative reverie in a unique visual language—that is Govindan" (Shivendra Singh Dungarpur).

Monday, January 16, 7:00 p.m. T2

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

Reform School. 1939. USA. Directed by Leo C. Popkin. Written by Zella Young. With Louise Beavers, Reginald Fenderson, Monte Hawley. Digital restoration courtesy of the Academy Film Archive with additional funding from the National Endowment for the Arts from a 16mm print donated by Giancarlo Esposito and Laurence Fishburne. New York premiere. 82 min.

In 1937, the actor, writer, and master of ceremonies Ralph Cooper (of *Amateur Night at the Apollo*) joined the brothers Harry and Leo Popkin, owners of the Million Dollar Theater in Los Angeles, to create Million Dollar Productions "for the purpose of producing all-colored cast, modern, Class -A- talking pictures with themes taken from modern Negro life." Million Dollar produced 10 or 12 films—most famously *The Duke Is Tops*, the first film appearance of Lena Horne, but mostly gangster films based on the popular formulas of the day. Long thought lost but recently discovered and restored by the Academy Film Archive, *Reform School* riffs on Universal's "Little Tough Guys" series, proposing the "Harlem Tuff Kids" as the residents of a penal institution for teenagers where Louise Beavers—a familiar supporting player in many Hollywood films—is the new warden trying to reform a brutal system.

Tuesday, January 17, 6:30 p.m. T2

Wednesday, February 1, 4:30 p.m. T2

"Change Becomes Part of the Land"

The River. 1938. USA. Directed by Pare Lorentz. Score by Virgil Thomson. 35mm preserved print from the Collection of The Museum of Modern Art. 31 min.

Indian Summer. 1960. USA. Directed by Jules Victor Schwerin. Scenario by Peggy Lawson and Schwerin. Music composed and performed by Peter and Michael Seeger. With Robert C. Gregory, Ralph Vanderlip, Grant Rodgers, David Marshall and Herta Marshall. Digital

preservation by BB Optics, Inc. under the supervision of Charles Cadkin in collaboration with Delaware County Historical Association and with the support of the National Film Preservation Foundation. World premiere. 28 min.

The Fall of Cannonsville. 2023. USA. Directed by Charles Cadkin. With Helen Schriver-Zandt and the former residents of Cannonsville, NY. World premiere. 21 min.

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

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

Cavalcade. 1933. USA. Directed by Frank Lloyd. Written by Reginald Berkeley, based on a play by Noël Coward. With Diana Wynyard, Clive Brook, Una O'Connor, Herbert Mundin, and Beryl Mercer. Digital restoration by Walt Disney Pictures in partnership with The Film Foundation, with the consultancy of the Academy Film Archive and lab work by Cineric (image) and Audio Mechanics (audio); courtesy of The Walt Disney Studios. North American premiere. 112 min.

In his heyday, playwright Noël Coward was so popular that in 1933 alone there were four film adaptations of his work. While Ernst Lubitsch's subversive comedy *Design for Living* is likely the most recognized nowadays, the family epic *Cavalcade* was a big hit for Fox, winning Academy Awards for Best Art Direction, Best Director, and Best Picture (for the latter category, it is the last one to be available in restored condition). The original staging of Coward's 1931 play ran for a year in London; however, due to its size—25 scene changes, up to 500 people on stage at times, along with horses and double-decker buses—the production has not been revived much.

From New Year's Eve in 1899 to New Year's Day in 1933, the lives of the upper-class Marryots and their erstwhile servants, the Bridgeses—a set-up familiar to viewers of beloved television series like *Upstairs, Downstairs* and *Downton Abbey*—intertwine in this sentimental story of Mother England and of mothers "whose love tempers both fortune and disaster." This very British story was not made for the silver screen in its home country, but instead was exported to Hollywood, albeit primarily starring actors from the United Kingdom. The film premiered on April 15, 1933, the 21st anniversary of the sinking of the Titanic, one of several mammoth moments in British history experienced by the film's protagonists over the span of 30 years, along with the death of Queen Victoria, and World War I.

This restoration, spearheaded by Walt Disney Pictures in partnership with the Film Foundation, utilizes the nitrate elements that MoMA's first film curator, Iris Barry, acquired in 1935.

Friday, January 20, 4:30 p.m. T2

Saturday, January 28, 1:00 p.m. T2

This Other Eden. 1959. Ireland. Directed by Muriel Box. Written by Blanaid Irvine and Patrick Kirwan, based on the play by Louis d'Alton. With Audrey Dalton, Leslie Phillips, Niall MacGinnis, Geoffrey Golden, Norman Rodway, and Milo O'Shea. Digital restoration courtesy of the Irish Film Institute. International premiere. 81 min.

This Other Eden is the first Irish feature film directed by a woman, Muriel Box, one of Britain's most prolific female filmmakers. Perhaps the combination was fitting: Anglo-Irish relations is among the many topics—including emigration, political hypocrisy, the wealth of the Catholic Church, and the legacy of the Irish War of Independence and Civil War—covered in this mordant comedy.

Hibernophile Crispin Brown (Leslie Phillips of *Carry On* fame, who recently passed away) meets Máire McRoarty (Audrey Dalton) en route to Ballymorgan, where the Englishman hopes to settle now that World War II has ended. He must face the suspicions of the townspeople when the statue of the local patriot martyr is destroyed, leading to the revelation of long-hidden secrets.

Producer Emmet Dalton (father of Audrey) was with Republican leader Michael Collins on the day he was shot, an experience that is mirrored in the prologue to the film. Critics pondered if this production—one of the first from Ardmore Studios, which he cofounded—was Dalton's way of redressing the events of 1922. The play had been wildly successful when it premiered in 1953, directed by Ria Mooney of the Abbey Theatre. She plays the Mother Superior in the film, alongside several other company players.

The IFI Irish Film Archive managed the restoration, which used the original 35mm elements held by the BFI National Archive, thus coming full circle with another Anglo-Irish collaboration.

Friday, January 20, 7:00 p.m. T2

Monday, January 23, 4:30 p.m. T1

Die Privatsekretärin (Private Secretary). 1931. Germany. Directed by Wilhelm Thiele. Written by Franz Schulz, from an operetta by István Békeffy. With Renate Müller, Hermann Thimig, Felix Bressart, Ludwig Stössel. Digital reconstruction by Filmmuseum München at Alpha-Omega Digital laboratory, from incomplete 16mm and 35mm prints preserved by Bundesarchiv-Filmarchiv and the Library of Congress. In German; English subtitles. North American premiere. 81 min.

Among the final flowerings of the doomed Weimar Republic was a new genre rooted in sound technology and the popular tradition of light-hearted operettas, which contemporaries called the *Tonfilmlustspiel*. Films like *Der Kongress tanzt* and *Die Drei von der Tankstelle* became international hits, and were often remade in different languages in other countries. One of the most successful was Wilhelm Thiele's third feature, *Die Privatsekretärin*, with its catchy songs (by Paul Abraham), clever direction, and charismatic lead performance by Renate Müller, who settles somewhere between the spriteliness of Ginger Rogers and the innocence of Loretta Young. Paradoxically, while the British (*Sunshine Susie*, featuring Müller herself), French (*Dactylo*), and Italian (*La segretaria privata*) remakes all exist, the German version was thought to survive only in incomplete form, until two 16mm prints were found at the Library of Congress in 2017 and Filmmuseum München was able to scan them and reconstruct the original. Müller herself did not find favor with Hitler, who ordered all prints of her films destroyed. She died under suspicious circumstances in 1937, perhaps murdered by the Gestapo.

Saturday, January 21, 2:00 p.m. T2

Wednesday, January 25, 4:30 p.m. T2

ÉI (This Strange Passion). 1953. Mexico. Directed by Luis Buñuel. Screenplay by Bunuel and Luis Alcoriza, from a novel by Mercedes Pinto. With Arturo de Córdova, Delia Garcés, Aurora Walker. Digital restoration by The Film Foundation's World Cinema Project, Les Films du Camélia and Cineteca di Bologna with the support of OCAS and in association with Películas y Videos Internacionales; courtesy of The Film Foundation. U.S. premiere. In Spanish; English subtitles. 92 min.

Saturday, January 21, 4:00 p.m. T2
Thursday, January 26, 7:00 p.m. T2

The Unknown. 1927. USA. Directed by Tod Browning. Written by Browning and Waldemar Young. With Lon Chaney, Norman Kerry, Joan Crawford. Digital restoration courtesy of the George Eastman Museum from 35mm prints at GEM and the Národní filmový archiv, with the support of The National Film Preservation Foundation. New York premiere. Silent; with piano accompaniment by Makia Matsumura. 66 min.

By common critical consent, *The Unknown* is the most perverse and fascinating of the 10 films Lon Chaney made with Tod Browning, a grim O. Henry-style tale about desire and sacrifice. Chaney is the Great Alonzo, a circus performer who appears as an "armless wonder" while hiding his arms beneath a tightly-wrapped corset, and Joan Crawford, in her first major role, is the young assistant with whom he is in love—and who, conveniently or not, has a morbid fear of being held in men's arms.

Known since its rediscovery in the 1960s only in a shortened print found in the Cinematheque Francaise, *The Unknown* has now been restored to essentially its full length by the George Eastman Museum, with the missing shots and sequences—approximately 10 minutes of material—restored from a Czech export print in the collection of the National Film Archive in Prague. While they don't alter the narrative, the newfound scenes add nuance, background, and context, enriching what is already one of the most bizarre films to come out of Hollywood.

Preceded by:

Die große Liebe einer kleinen Tänzerin (The Great Love of a Little Dancer). 1924. Germany. Written and directed by Alfred Zeisler, Viktor Abel. With Powell-Schwiegerling Compagnie (Paul Schwiegerling). Digital restoration by DFF – Deutsches Filminstitut & Filmmuseum, with the support of the Förderprogramm Filmerbe. U.S. premiere. Silent; with English intertitles; with piano accompaniment by Makia Matsumura. 20 min.

Rebuked by the object of his desire, Dr. Larifari, a magician in a rival circus, puts a curse on dancer Esmeralda, who only has eyes for lion tamer Leonidas. Every man who now looks at her will have his head turned around. No special effects were needed for this twist: all the characters are puppets that the renowned Schwiegerling family crafted and operated. Walter Benjamin declared their marionette theater "more beautiful than anything you could imagine...a magician's den." The company's artistry brings extra enchantment to this dark fable of jealousy, self-sacrifice, and dislodged appendages. The digital restoration by DFF – Deutsches Filminstitut & Filmmuseum is based on the film's sole surviving tinted nitrate print, which is safeguarded in the DFF collection.

Saturday, January 21, 6:30 p.m. T2
Sunday, January 29, 2:00 p.m. T2

An Evening with Greta Snider

In a special program organized in conjunction with To Save and Project, Greta Snider joins us for a [Modern Mondays](#) evening to celebrate new 16mm restorations from the Academy Film Archive, screening at MoMA in their New York restoration premieres. Coming out of San Francisco's late-1980s punk scene, and drawing on the city's long avant-garde tradition of found-footage filmmaking, Snider produced some of the seminal alternative works of the era, heralded by fellow Bay Area collagist Craig Baldwin as "zine-inspired, fearlessly honest personal essays." Alternately rollicking, rousing, and disarming, Snider's films address everything from girl talk, punk rock, and skateboarding to abortion, toxic waste, AIDS, and urban foraging, elegantly combining found and original material through optical printing, hand-processing, and superimposition. While her Gen X ethnographies capture gender war and environmental ennui at the turn of the century, this career-spanning screening also includes a tender photogram homage to her father and the New York premiere of a double-projection stereoscopic piece, a "retinal rivalry masterwork" for the era of late capitalism.

Monday, January 23, 7:00 p.m. T2

Futility. 1989. USA. Directed by Greta Snider. 9 min. 16mm

Hard Core Home Movie. 1989. USA. Directed by Greta Snider. 5 min. 16mm

Blood Story. 1990. USA. Directed by Greta Snider. 4 min. 16mm

Our Gay Brothers. 1993. USA. Directed by Greta Snider. 9 min. 16mm

No-Zone. 1993. USA. Directed by Greta Snider. 18 min. 16mm

Quarry Movie. 1999. USA. Directed by Greta Snider. 10 min. 16mm

Flight. 1997. USA. Directed by Greta Snider. 5 min. 16mm

Instructions from Ancestors. 2022. USA. Directed by Greta Snider. Approx. 15 min. Dual 16mm stereoscopic projection

All films are restored by and courtesy of the Academy Film Archive, with the exception of *Instructions from Ancestors*.

Organized by Sophie Cavoulacos, Associate Curator, Department of Film.

Reclaiming the LGBTQ Past

Death by Unnatural Causes. 1992. USA. Directed by Karen Bellone and Lisa Rinzler. With Sally Norvell, Kid Congo Powers, Hank Dittmar, Liz de Luna, and Larry Fessenden. 4K digital restoration courtesy of IndieCollect, funded by the HFPA Trust and IndieCollect donors to the Jane Fonda Fund for Women Directors. World premiere. 18 min.

Greetings from Washington, D.C. 1981. USA. Directed by Lucy Winer. Produced by Robert Epstein, Frances Reid, Greta, Schiller, Lucy Winer. Digital restoration by the UCLA Film & Television Archive in conjunction with the Outfest UCLA Legacy Project, with laboratory services provided by Metropolis Post, Audio Mechanics; courtesy of Women Make Movies. New York premiere. 28 min.

Tricia's Wedding. 1971. USA. Directed by Milton Miron (credited as "Sebastian"). Written by Milton Miron, Robert Patteson, and Kreemah Ritz. With Goldie Glitters and The Cockettes. Digital restoration by the UCLA Film & Television Archive with funding provided by Frameline and Outfest, with laboratory services by Roundabout Entertainment, Inc.; courtesy of Frameline. New York premiere. 33 min.

From the AIDS crisis to the turbulent years following the Stonewall uprising, this program covers two decades of protest, expression, and loss. In the elegiac *Death by Unnatural Causes* (1990), Karen Bellone and Lisa Rinzler capture the rage and bewilderment over the untimely passing of so many friends. Featuring Kid Congo Powers and music by downtown New York exemplars such as Arto Lindsay, Marc Ribot, and John Lurie, the film's avant-garde aural energy is matched by cinematographer Rinzler's striking visuals, which are all the more distinctive in IndieCollect's vibrant restoration.

The Outfest UCLA Legacy Project continues to expand LGBTQ+ history through their restoration efforts, including this important work by trailblazing queer filmmakers Rob Epstein, Frances Reid, Greta Schiller, and Lucy Winer. The group chronicled the first National March on Washington for Lesbian and Gay Rights, held on October 14, 1979, in *Greetings from Washington, D.C.* (1981).

In *Tricia's Wedding* (1971), another restoration from the UCLA Film & Television Archive, San Francisco's famed hippie troupe the Cockettes put on a drag parody of First Daughter Patricia Nixon's wedding in an anarchic and fun piece of political theater. It was so incendiary that alarmed Nixon staffers screened it in the White House bomb shelter!

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

Friday, January 27, 4:30 p.m. T2

One Hand Don't Clap. 1988. USA. Directed by Kavery Kaul. With Lord Kitchener and Calypso Rose. Digital restoration by the Academy Film Archive and the Women's Film Preservation Fund of New York Women in Film & Television; courtesy of Riverfilms. North American premiere. 92 min.

Kavery Kaul's engaging documentary traces the history of calypso and soca music from their birth in the African-East Indian traditions of Trinidad and Tobago through its worldwide diaspora, including its popularization in the 1950s by Harry Belafonte and the new independent distribution networks that arose to serve the expatriate community in the 1980s. Kaul's principal informants are Lord Kitchener (Aldwyn Roberts), a charismatic performer who found stardom in the UK of the 1950s, and the formidable Calypso Rose (Lina McCartha Monica Sandy-Lewis), who overcame prejudice against female performers to emerge as an international star in the 1960s and a Queens-based activist, entrepreneur, and touring sensation in the 1980s. Kitchener passed in 2000 but Rose, at 82, continues to perform and record.

This digital restoration from the Academy Film Archive and the Women's Film Preservation Fund of New York Women in Film and Television renews the vivid colors and dynamic sound track of the original 16mm elements.

Friday, January 27, 7:00 p.m. T2

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

The Bigger Picture: Widescreen Before CinemaScope

James Layton, manager of MoMA's Celeste Bartos Film Preservation Center, and David Pierce, assistant chief and chief operations officer of the Library of Congress National

Audio-Visual Conservation Center, Packard Campus, present a lively illustrated lecture about Hollywood's first widescreen boom in the late 1920s—20 years before CinemaScope successfully transformed the movies. The studios bet on a plethora of technologies, with trade names like Magnascope, Fox Grandeur, Natural Vision, and Realife, that all competed to become the new industry standard. It was an era of grand showmanship, spectacle, and innovation that ultimately peaked too soon; audiences weren't ready for such disruption, despite the huge promise. This largely overlooked period in film history is brought vividly back to life through a selection of rare archival imagery, film rediscoveries, and recreations of past exhibition practices. Program approx. 90 min.

Saturday, January 28, 4:00 p.m. T2

Girls Town. 1996. USA. Directed by Jim McKay. Written by McKay, Denise Casano, Lili Taylor, Bruklin Harris, and Anna Grace. With Taylor, Harris, Grace, and Aunjanue Ellis. 4K digital restoration by IndieCollect, with support from the HFPA Trust, Donald A. Pels Charitable Trust, IndieCollect donors, and Fellow Citizen, Inc.; courtesy of Jim McKay. World premiere. 90 min.

The winner of the Filmmaker's Trophy for best dramatic film at the 1996 Sundance Film Festival, *Girls Town* offers a vivid portrayal of irreverent young women coming of age. One of the earliest indie features to deal with the secret shame of rape, the film follows its feisty protagonists on a zigzag path to empowerment as spontaneous acts of revenge give way to deeper understanding and more profound gestures. The screenplay was created by Jim McKay in collaboration with cast members Lili Taylor, Bruklin Harris, and Anna Grace. Taylor has become one of the great actors of her generation and costar Aunjanue Ellis was recently nominated for a Best Supporting Actress Oscar for *King Richard*. *Girls Town* also features standout performances by Guillermo Diaz, Michael Imperioli, Stephanie Berry, Tom Gilroy, and John Ventimiglia, and an all-female soundtrack featuring Queen Latifah, PJ Harvey, Roxanne Shanté, Salt-N-Pepa, and others.

Saturday, January 28, 7:00 p.m. T2 with an introduction by the director
Wednesday, February 1, 7:00 p.m. T2

The Marriage Circle. 1924. USA. Directed by Ernst Lubitsch. Written by Paul Bern, based on the play by Lothar Schmidt. With Florence Vidor, Monte Blue, Marie Prevost, Creighton Hale, and Adolphe Menjou. Digital restoration by The Museum of Modern Art, with funding provided by Matthew and Natalie Bernstein. World premiere. Silent; with piano accompaniment by Ben Model. 85 min.

With Ernst Lubitsch's second American film, *The Marriage Circle*, the director discovered the genre that he would elevate to the heights of formal perfection and emotional resonance: the sophisticated romantic comedy. Working from a forgotten European play (as he so often did), Lubitsch establishes the parallels between two marriages—one beginning to fray (Viennese physician Monte Blue and his neglected wife Florence Vidor) and one in open rupture (professor Adolphe Menjou has hired a private detective to track his unfaithful wife, Marie Prevost, who has set her sights on Blue). Shifting his focus from the grand social canvases of his German films (*Madame DuBarry*, *Carmen*) to a handful of characters in drawing rooms brings out Lubitsch's genius for synecdoche—the art of taking a part to express the whole. When sound came in, Lubitsch (in collaboration with George Cukor)

remade *The Marriage Circle* as the musical *One Hour with You* in 1931. This new digital restoration of *The Marriage Circle* is based on a 35mm print in the Museum's collection.

Monday, January 30, 6:30 p.m. T1
Thursday, February 2, 4:30 p.m. T2

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