

# The Museum of Modern Art

**To Save and Project:  
The 18th MoMA International Festival of Film Preservation**

**Screening Schedule  
January 13–February 5, 2022  
The Roy and Niuta Titus Theaters**

Weeklong theatrical run of  
**Valerio Zurlini's *La prima notte di quiete (Indian Summer)***  
[original uncut Italian version]  
**February 4-10, 2022**

***Me and My Brother***. 1965–68. USA. Directed by Robert Frank. Screenplay by Frank, Sam Shepard. With Julius Orlovsky, Peter Orlovsky, John Coe, Allen Ginsberg, Christopher Walken. 4K digital restoration of the original version by The Museum of Modern Art. Funding provided by The Celeste Bartos Fund for Film Preservation. Lab work by Image Protection Services. North American premiere. 91 min.

Shortly before his death in 2019, the legendary photographer and filmmaker Robert Frank donated all of his films to MoMA's collection. Marking the start of a multiyear restoration effort in collaboration with the Andrea Frank Foundation, MoMA presents the North American premiere of his debut feature *Me and My Brother* in its newly restored, complete original version. A faux vérité involving Allen Ginsberg, Joseph Chaikin (founder of the off-Broadway Open Theater company), Peter Orlovsky, and his catatonic schizophrenic brother Julius, *Me and My Brother* is an important documentary record of bohemian artist life in 1960s New York; a tender portrait of friends; and a thoughtful interrogation of the artist's own divided loyalties between work and family. It also reveals Frank's fascination with the malleability of truth, in setting up conditions for improvisation within a scripted or premeditated framework, which would be developed even further in his notorious *Cocksucker Blues* (1972) and his end-of-the-road movie *Candy Mountain* (1987), a collaboration with the novelist Rudy Wurlitzer.

**Thursday, January 13, 1:30 p.m. T2**

**Wednesday, January 19, 7:00 p.m. T2**

***Wilmington 10 – USA 10,000***. 1979. USA. Directed by Haile Gerima. 4K digital restoration courtesy the Academy Film Archive. New York premiere. 120 min.

In October 1972, nine Black men and one white woman were wrongfully convicted of arson and conspiracy and sentenced by the North Carolina state court to 282 collective years in prison. An international cause célèbre, the so-called Wilmington 10 languished for

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nearly a decade in separate jails, even as journalists and lawyers exposed criminal wrongdoing in the State's case; religious leaders, politicians, and activists demanded their release and exoneration; and the Soviet Union brandished their photos as a symbol of American hypocrisy and racism. In his brilliant reckoning, Gerima invokes the Wilmington Massacre of 1898 and the legacies of slavery and Jim Crow in lynchings, poverty, and segregation; in the shuttering of a successful Black high school and a subsequent boycott led by the Reverend Dr. Benjamin F. Chavis Jr.; in street violence and riots instigated by white supremacists; and in the mysterious firebombing of a White-owned grocery store. On January 13, Haile Gerima (*Bush Mama, Sankofa*) presents the New York premiere of his brutally, tragically relevant film, newly restored by the Academy Film Archive, followed by an onstage conversation with the Reverend Dr. Benjamin F. Chavis Jr., who received the longest sentence among the Wilmington 10.

Gerima observes, "Through photographs, documentation of other cases, knowledge of the vast number of Black males incurring severe sentences for rape and other unjust convictions, the Hurricane Carters, the George Jacksons, the Ruchell Magees, and other millions of nameless, faceless political prisoners in the country's system are all shown to be linked to the same struggle—all victims of racist and political oppression. As one mother states, 'The Wilmington 10 are the USA 10,000.'"

**Thursday, January 13, 7:00 p.m. T2** (Presented by Haile Gerima and the Reverend Dr. Benjamin F. Chavis Jr.)

**Monday, January 17, 4:30 p.m. T2**

***De Cierta Manera (One Way or Another)***. 1977. Cuba. Directed by Sara Gómez. Screenplay by Gómez, Tomás Gutiérrez Alea, Tomás González Pérez, Julio García Espinosa. With Yolanda Cuéllar, Mario Balmaseda, Isaura Mendoza. 2K digital restoration by Arsenal – Institut für Film und Videokunst in collaboration with Instituto Cubano de Arte e Industria Cinematográficos (ICAIC); courtesy Janus Films. North American premiere. In Spanish; English subtitles. 73 min.

A landmark of Cuban and feminist cinema, *One Way or Another* was the first feature from Cuba directed by a woman, Sara Gómez—and it was to be her last. Gómez, who got her start making short documentaries and assisting Agnès Varda and Tomás Gutiérrez Alea (*Memories of Underdevelopment*), died while editing the film, leaving Alea and cowriter Tomás González Pérez to complete it. She shot the film with a handheld 16mm camera during the so-called *quinquenio gris* (Five Gray Years), the period in which the Cuban regime's Sovietization of the economy radically transformed all aspects of society: jobs, housing, health, education, the place of women, and artistic censorship. Gómez brings a neorealist, even ethnographic sensibility to this love story of a middle-school teacher and a factory worker on the outskirts of Havana. Bravely unflinching in her depictions of race, class, and gender inequality, she reveals a country attempting to wrest itself from its

colonialist past while hurtling into an uncertain future. **Friday, January 14, 1:00 p.m. T2 & Saturday, January 22, 7:30 p.m. T2**

**The Film that Survived the Nazis: *Europa* and Other Banned Works, 1931–33**

***Europa***. 1931. Poland. Directed by Stefan Themerson, Franciszka Themerson. 4K digital restoration by Fixafilm Warsaw with a new score by Lodewijk Muns; courtesy LUX and the Themerson Estate. Special thanks to the Polish Cultural Institute. North American premiere. Silent; English intertitles. 12 min.

The sole surviving copy of Franciszka and Stefan Themerson's anti-fascist avant-garde film *Europa* was destroyed by the Nazis in wartime Paris...or so we've believed for the past 80 years. After its dramatically tortuous journey through the Cold War, a copy of the film was recently unearthed in the German Bundesarchiv thanks to the tenacious efforts of the Themerson family, and here makes its North American premiere in a fierce and almost heartbreaking restoration. The film is considered a holy grail of Polish experimental cinema, a cry against all forms of barbarism and exploitation in which the Themersons, before their flight from Warsaw in 1936, breathed life into Anatol Stern's 1925 futurist poem of the same name through an arsenal of experimental techniques, including percussive montage, X-rays and collage, underwater photography, and Constructivist typography.

***Arbeitslos. Ein Schicksal Von Millionen (Unemployed: The Destiny of Millions)***. 1933. Germany. Written and directed by Willy Zielke. With Beppo Brem. 4K digital reconstruction of the original version courtesy the Munich Filmmuseum. North American premiere. In German; English subtitles. 21 min.

Willy Zielke was a brilliant photographer and filmmaker from Łódź who suffered greatly at the hands of the Nazis: His German feature films of the 1930s, *Arbeitslos* and *Das Stahltier*, were banned; Leni Riefenstahl made use of him to conceive, direct, and shoot the prologue for *Olympia*, but gave him no credit; and later, in a mentally incapacitated state, he was confined to an insane asylum where he was forcibly sterilized, only to be released after five years in 1942 so that Riefenstahl could make use of him once again on the final shooting of *Tiefland*. Zielke's 1933 film *Arbeitslos*, commissioned by a Maffei railway company unemployment shelter, presented a despairing portrait of a nation in near-total collapse. Under pressure from the Nazis, Zielke was forced to rewrite and re-edit the film under a new title, *The Truth*, transforming it into a work of propaganda promising the liberation of Germany through National Socialism. The Munich Filmmuseum's recent reconstruction of *Arbeitslos*, presented in this North American premiere, is the closest approximation we have to Zielke's original version. (Roughly five minutes are still missing, though no documentation survives to suggest what they might have depicted.) After the war, Zielke worked again as a cinematographer on industrial films

and made several prize-winning shorts. Two of his assistants, Edgar Reitz and Ronald Martini, went on to become founders of the New German Cinema.

***Kuhle Wampe oder Wem gehört die Welt? (Kuhle Wampe, or Who Owns the World?).***

1932. Germany. Directed by Slatan Dudow. Screenplay by Bertolt Brecht, Ernst Ottwald. With Hertha Thiele, Ernst Busch, Martha Wolter. 2K digital restoration by the Deutsche Kinemathek; courtesy Praesens-Film AG. North American premiere. In German; English subtitles. 74 min.

Bertolt Brecht played an instrumental role in realizing this rediscovered masterpiece of German proletariat cinema, collaborating with the Bulgarian-born Weimar theater and film director Slatan Dudow; composer Hanns Eisler; writer Ernst Ottwalt; actress Herta Thiele, the star of *Mädchen in Uniform*; and actor Ernst Busch, the great interpreter of workers' songs who also led Brecht's original stage productions of *Threepenny Opera* and *Galileo*. Filmed in 1932 as the nation teetered on the razor's edge between communism and fascism, *Kuhle Wampe* was quickly banned by the Nazis for its portrayals of suicide, homelessness, unemployment, price gouging, and government corruption. Historian Peter Von Bagh describes the film, whose title can be loosely translated as *Empty Stomach*, as a "splendid amalgamation of documentary, fiction and collage....The subway scene, which centers on international news about coffee crops being burned, presents a splendid typology (class society through faces) of diverging opinions, illusions, relative truths, mutual misunderstandings, and ways to see the world: honest, dishonest, absurd. There is not the slightest trace of filmed theater."

**Friday, January 14, 3:00 p.m. T2**

**Saturday, January 22, 1:00 p.m. T2**

***Badou Boy (Bad Boy)***. 1970. Senegal. Written and directed by Djibril Diop Mambéty. With Laminé Ba. 4K digital restoration by The Film Foundation's World Cinema Project and Cineteca di Bologna at L'Immagine Ritrovata and L'Image Retrouvée laboratories in association with Teemour Diop Mambéty. Restoration funded by the Hobson/Lucas Family Foundation. This restoration is part of the African Film Heritage Project, an initiative created by The Film Foundation's World Cinema Project, the Pan African Federation of Filmmakers and UNESCO—in collaboration with Cineteca di Bologna—to help locate, restore, and disseminate African cinema; courtesy The Film Foundation's World Cinema Project. World Premiere. In French and Wolof; English subtitles. 56 min.

Heralding a brash new wave of postcolonial African cinema, Djibril Diop Mambéty's short feature *Badou Boy* has all the irreverence, exuberance, and barbed political satire that would come to define the Senegalese writer-director's signature films (*Touki Bouki*, *Hyenas*, and *The Little Girl Who Sold the Sun*). Told through a complex interplay of music, post-dubbed dialogue, and percussive editing, the film mixes silent slapstick comedy and clichés of the American Western, following a mischievous scamp—or Chaplinesque

Tramp—as he evades corrupt colonial officials and rivals throughout the chaotic streets of Dakar. **Friday, January 14, 6:00 p.m. T2 & Wednesday, January 26, 1:30 p.m. T2**

**Suzanne Suzanne.** 1982. USA. Directed by Camille Billops, James Hatch. With Billie Browning, Suzanne Browning. 4K digital restoration by IndieCollect in collaboration with Dion Hatch of the Billops Hatch Estate, with funding from the National Film Preservation Board of the Library of Congress; courtesy Third World Newsreel. Archive repository: UCLA Film & Television Archive. World premiere. 30 min.

A sculptor, ceramicist, photographer, painter, and nurturer of underappreciated Black artists, Camille Billops has only recently earned her own proper due as a filmmaker. Together with her husband James Hatch, Billops wove together documentary observation, fictional restagings, and oral history to create brutally candid portraits of her own family (*Finding Christa*) and the postwar Black experience in America (*The KKK Boutique: Ain't Just Rednecks*). In *Suzanne Suzanne*, their first collaboration, Billops and Hatch confront her niece's harrowing experiences of abuse and heroin addiction.

**Den Muso (The Young Girl).** 1975. Mali. Directed by Souleymane Cissé. Screenplay by Cissé, Abdoulaye Sidibé, Cheik Hamala Keita. With Dounamba Dany Coulibaly, Gogo Danba, Fanta Diabate, Omou Diarra. 4K digital restoration by Souleymane Cissé and the Cinémathèque française; courtesy Cissé Films. North American premiere. In Bambara; English subtitles. 88 min.

Africa's greatest living filmmaker, the Malian writer-director Souleymane Cissé, pulled no punches with his debut feature *Den Muso*—the first in his native language, Bambara—about a young mute girl who is raped and becomes pregnant. Shunned by her family and community, the girl comes to represent a Muslim country's dismissive treatment of its women, leading to the film's censorship and Cissé's brief imprisonment on trumped-up charges. In subsequent award-winning films like *The Wind*, *Yeleen*, and *Waati*, Cissé proved a master of complex storytelling, preserving the mysterious in the mundane, and has remained uncompromising in his depictions of military violence, the abuses of money and power, trade unionism, and the enduring stranglehold of patriarchal traditions like polygamy over Bamako's women and youth.

**Friday, January 14, 8:00 p.m. T2**

**Wednesday, January 26, 4:00 p.m. T2**

**Blind Husbands [original 1919 version].** 1919. USA. Written and directed by Erich von Stroheim. Intertitles by Lillian Ducey. With Stroheim, Gibson Gowland, Sam De Grasse, Francelia Billington. Silent; with piano accompaniment by Donald Sosin. 4K digital restoration by the Austrian Film Museum. North American premiere. With English intertitles. 100 min.

This restoration of Erich von Stroheim's directorial debut brings us closer to the original 1919 version than ever thought possible. Until now, we have only known the abbreviated American version from 1924, all of the circulating copies having been derived from a fragile print in MoMA's archives. However, the recent discovery by the Austrian Film Museum in Vienna of an original release print—together with the MoMA print and the original screenplay and continuity script found in the archives of Universal Studios—has permitted an altogether new appreciation of Stroheim's singular vision, restoring some seven minutes to the film's length (most of them in extended shots) and reconstructing his careful tinting and toning color scheme. A tale of seduction in the South Tyrol Alps (the Vienna-born Stroheim hones his signature role of the "dirty Hun"), *Blind Husbands* was a remarkable success with critics and the public alike, a cynical portrait of modern marriage that pits continental wit and eroticism against priggish moralizing.

**Saturday, January 15, 1:30 p.m. T2**

**Thursday, February 3, 4:30 p.m. T1**

### **Clara Bow and Ina Ray Hutton Newly Rediscovered**

***The Primrose Path***. 1925. USA. Directed by Harry O. Hoyt. Screenplay by Lean Baird. With Clara Bow, Wallace MacDonald, Arline Pretty, Stuart Holmes. Silent; with piano accompaniment by Donald Sosin. 2K digital restoration courtesy San Francisco Silent Film Festival using archiving materials made available by the UCLA Film & Television Archive, the Academy of Motion Picture Arts and Sciences, and Lobster Films; restoration funding provided by David Stenn. World premiere. 60 min.

"Clara Bow steals everything but the cameras as a nightclub headliner/seminal Jazz Baby in this low-budget indie 'meller' of sin and redemption (not hers). Not seen in full since its original theatrical release in 1925, *The Primrose Path* was one of Bow's last program pictures before Paramount scooped up her contract and within a year turned her into Hollywood's biggest new star" (David Stenn).

Preceded by ***Accent on Girls***. 1935. USA. Directed by Fred Waller. With Ina Ray Hutton, The Melodears. 35mm restoration courtesy UCLA Film & Television Archive. New York premiere. 9 min.

***Swing, Hutton, Swing!*** 1937. USA. Directed by Fred Waller. With Ina Ray Hutton, The Winsted Trio. 35mm restoration by UCLA Film & Television Archive; courtesy Paramount Pictures. New York premiere. 10 min.

"Ina Ray Hutton, the 'Blonde Bombshell of Rhythm,' fronted the Melodears, a pioneering all-female big band whose film appearances have, until now, circulated only in atrocious 16mm prints. These restorations of Hutton's best two shorts come from the original camera and track negatives, and feature Hutton—posthumously discovered to have been

'passing' as white—introducing dance craze anthems 'Truckin' and 'Doin' the Suzie Q.' Both shorts directed by Fred Waller, later the inventor of Cinerama" (David Stenn).

**Saturday, January 15, 4:30 p.m. T2** (Introduced by David Stenn, author of *Clara Bow: Runnin' Wild*)

**Tuesday, January 18, 4:30 p.m. T2**

***The Navigator***. 1924. USA. Directed by Buster Keaton, Donald Crisp. Screenplay by Clyde Bruckman, Joseph A. Mitchell, Jean C. Havez. With Buster Keaton, Kathryn McGuire, Frederick Vroom. 4K digital restoration by The Museum of Modern Art and Lobster Films. Funding provided by The Celeste Bartos Fund for Film Preservation and Lobster Films. Lab work by Lobster Films. World premiere. Silent; with a new original score by Antonio Coppola. 69 min.

To Save and Project presents the world premiere of Buster Keaton and Donald Crisp's *The Navigator* (1924) in a new 4K digital restoration by MoMA and Lobster Films. Derived from the world's oldest and best surviving 35mm print, which curator Iris Barry acquired for MoMA's collection in the 1940s, and from continuity scripts used to recreate the film's original tinting, *The Navigator* will be experienced anew by passionate Keaton devotees and newcomers alike. In a series of surreal, graceful, hilarious—and risky—gags unmatched in the history of cinema, rich and pampered nitwit Buster Keaton finds himself lost at sea with his would-be bride Kathryn McGuire, parrying with feisty swordfish, bloodthirsty cannibals, and the mother of all machine props: a vast deserted ocean liner.

**Saturday, January 15, 7:00 p.m. T2**

**Monday, January 24, 4:30 p.m. T2**

***Die Reise nach Lyon (Blind Spot)***. 1980. West Germany. Written and directed by Claudia von Alemann. With Rebecca Pauly, Denise Péron, Jean Badin, Sarah Stern. 2K digital restoration courtesy Deutsche Kinemathek. North American premiere. In German and French; English subtitles. 112 min.

A provocative, smart, yet woefully underappreciated debut film by the German writer-director Claudia von Alemann, a contemporary of Chantal Akerman and Helke Sander, *Blind Spot* rekindles the forgotten history of Flora Tristan, the 19th-century French-Peruvian socialist and feminist (and grandmother of Paul Gauguin), through the experiences of Elisabeth, a quixotic scholar who leaves her husband and young daughter in Germany in the hope of finding meaningful traces of Tristan's writing and activism in Lyon, the French city where she spent her final months before her death in 1844 at age 41. As Elisabeth wanders the streets alone, her tape recorder capturing the sounds of the present to divine untold stories of the past—"I want to imagine what [Tristan] might have heard, seen, or felt," Elisabeth notes. "Colors, noises, all of that..."—von Alemann herself

reflects on cinema as a tool of subjective sensory experience, history writing, and political action.

Preceded by ***Love of 3 Oranges***. 1993. USA. Directed by Naomi Uman. Digital and 16mm restoration by XFR Collective, with funding from the National Film Preservation Foundation; 16mm output by Colorlab, courtesy XFR Collective. 10 min.

As a Columbia undergrad living in Alphabet City, Naomi Uman enlisted two neighbors—Gaye and 12-year-old Carmen—in this sensuous, tactile experiment in animation, live action, and hand-colored painting on celluloid.

**Sunday, January 16, 1:30 p.m. T2**

**Thursday, January 20, 4:30 p.m. T2**

***The Killing Floor***. 1984. USA. Directed by Bill Duke. Screenplay by Leslie Lee. With Damien Leake, Alfre Woodward, Clarence Felder, Moses Gunn, Dennis Farina. 4K digital restoration by Made in the U.S.A. Productions in conjunction with the UCLA Film & Television Archive and the Sundance Institute, with technical support from the UCLA Archive Digital Lab, Alpha-Omega digital in Munich, Planemo post-production lab in Berlin, and Deluxe Entertainment Services Group. Courtesy Film Movement. New York premiere. 118 min.

A Sundance prizewinning film that had its New York theatrical premiere at MoMA in 1986, *The Killing Floor* explores in rigorously researched historical detail the violent struggle to build an interracial labor movement in the years leading up to the Chicago race riot of 1919. Conceived and executive produced by Elsa Rassbach as the pilot for her planned series about American workers, *The Killing Floor* was written by playwright Leslie Lee, developed from Rassbach's factually based story, and directed by Bill Duke (*A Rage in Harlem*, *Deep Cover*) as his first feature-length film. Heading a sterling ensemble cast that also includes Alfre Woodward, Moses Gunn, Clarence Felder, and Dennis Farina, Damien Leake and Ernest Rayford play a pair of African American sharecroppers who flee the hatred and poverty of the Deep South only to end up in dangerous slave-wage jobs in a Chicago slaughterhouse and pitted against each other. Made at the height of Reagan's attempts to crush U.S. labor unions, *The Killing Floor* has lost none of its sting, evoking one of the most radicalized and volatile periods in American race and labor history.

**Sunday, January 16, 4:30 p.m. T2**

**Wednesday, January 19, 1:30 p.m. T2**

***Les Oliviers de la Justice (The Olive Trees of Justice)***. 1962. France. Directed by James Blue. Screenplay by Blue, Sylvain Dhomme. With Pierre Prothon, Jean Pélégri, Marie Decaître, Said Achaïbou. 4K digital restoration by L'Atelier d'Images in collaboration with Marina Girard and John Ptak, with the assistance of Thierry Derocles and the James and



Richard Blue Foundation. Financial support was provided by James Ivory, Barry Strongin, numerous individual donors, The National Film Preservation Foundation, The Film Foundation, and the CNC – Centre national du cinéma et de l’image animée. Courtesy Kino Lorber. North American premiere. In French; English subtitles. 81 min.

A 30-year-old French man, who was born and raised in Algeria but studied and made his home in France, returns to Algiers during the war of independence to visit his dying father. As he recalls his childhood years in the Mitidja plain, Jean is empathetic both toward the native Muslim people who are now suffering from the consequences of colonization and the French settlers whose ancestors cultivated a land they are now being forced to leave. Filmed on location with an Algerian crew by the American-born James Blue (1930–1980), *The Olive Trees of Justice* is based on a novel by Jean Pelegri (the lead actor in Robert Bresson’s *Pickpocket*), who also plays the protagonist’s father, a once-prosperous, kind, yet paternalistic *pied-noir* farmer. Blue remembered that “as we shot the film’s interiors in my own apartment in Bab-el-Oued, machine-gun fire would break out in the street outside. Or bomb explosions. Or people screaming. And it would be right there on the sound track.” The film will soon have a theatrical release in New York.

***Algérie, année zéro (Algeria Year Zero)***. 1962. France/Algeria. Directed by Marceline Loridan-Ivens, Jean-Pierre Sergent. Narrated by Maurice Garrel. 2K digital preservation by the CNC – Centre national du cinéma et de l’image animée. Courtesy CAPI Films/Tamasa. North American premiere. In French and Arabic; English subtitles. 34 min. Marceline Loridan-Ivens and Jean-Pierre Sergent, who collaborated with the great Dutch documentarian Joris Ivens, made remarkable films in their own right, including this crucial dispatch from war-ravaged Algeria just months after it achieved independence from France. Banned in both countries, *Algeria Year Zero* exposed audiences to the “horror, lies and absurdity” of the violent conflict (as cameraman Bruno Muel described it), and in particular abuses by the French paramilitary OAS.

**Monday, January 17, 7:30 p.m. T2**

***Frenchman’s Creek***. 1944. USA. Directed by Mitchell Leisen. Screenplay by Talbot Jennings. With Joan Fontaine, Arturo de Córdova, Basil Rathbone. 4K digital restoration by Universal Pictures in collaboration with The Film Foundation at NBCUniversal StudioPost laboratory from a 35mm 3-strip nitrate original cut picture negative preserved at UCLA Film and Television Archive. Special thanks to Martin Scorsese and Steven Spielberg for their consultation on this restoration. Courtesy Universal Pictures. North American premiere. 112 min.

Several years after Alfred Hitchcock’s successful screen adaptation of *Rebecca*, Mitchell Leisen (*Death Takes a Holiday*, *Midnight*) made this exorbitantly sumptuous Technicolor adaptation of another novel by Daphne du Maurier, also collaborating with the great cinematographer George Barnes. As Dona St. Colomb, a noblewoman in 17th-century

Restoration England, Joan Fontaine ditches her husband and children and takes up with a French pirate (played, naturally, by the Mexican star Arturo de Córdova) in his plunderous exploits along the coast of Cornwall, with the predatory Lord Rockingham (Basil Rathbone) in hot pursuit.

**Tuesday, January 18, 7:00 p.m. T2**

**Friday, January 21, 4:30 p.m. T2**

### **Sergei Parajanov: Three Short Films**

One of cinema's true visionaries, the Armenian filmmaker Sergei Parajanov (1924–1990) was also the very embodiment of the 20th-century artist who defied and suffered terribly from Soviet totalitarianism. Imprisoned three times, blacklisted, and censored for his outspoken defense of Ukrainian dissidents and nationalists and his pride in his own ancestry—he was born only one year after the end of the Armenian genocide—Parajanov is best known for *Shadows of Forgotten Ancestors* (1965), which preserves and celebrates the Ukrainian Hustul culture that had been under threat only a decade before by the homogenizing forces of socialist realism; and *The Color of Pomegranates* (1969), a portrait of the life of the 19th-century Armenian poet and troubadour Sayat-Nova as a series of iconic tableaux. These three newly restored Parajanov shorts comprise a kind of triptych: *Kiev Frescoes* (1966), a collage piece, long suppressed by Soviet authorities, that Parajanov had assembled from camera tests for an unmade film about the aftermath of World War II in contemporary Kiev; *Hakob Hovnatanyan* (1967), which anticipates *The Color of Pomegranates* in its montage of portrait paintings by the artist known as the “Raphael of Tiflis” and its complex score by the sound engineer Yuri Sayadyan, which mixes silence with musique concrète; and *Arabesques on the Pirosmani Theme* (1985), another of his portraits of painters, the Georgian outsider artist Niko Pirosmani. As historian Daniel Bird notes, “like Hakob Hovnatanyan, Pirosmani’s livelihood is eclipsed by the emerging technology of photography. Both films are not, however, just a mournful lament for a dying painting genre, but a reverie and fantasy of old, pre-revolutionary Tiflis.”

***Hakob Hovnatanyan***. 1967. Armenia. Directed by Sergei Parajanov.

***Kiev Frescoes***. 1966. Armenia. Directed by Sergei Parajanov.

***Arabesques on the Pirosmani Theme***. 1985. Armenia. Directed by Sergei Parajanov.

4K digital restorations by Fixafilm (Warsaw) and NCCA (National Cinema Centre of Armenia), produced within the Hamo Bek-Nazarov Project. Restoration supervised by Lukasz Ceranka and produced by Daniel Bird. Financial support from Kino Klassika Foundation (London).

Total running time: 48 min. No subtitles needed.

***Un petit monastère en Toscane (A Little Monastery in Tuscany)***. 1988. France. Directed by Otar Iosseliani. 4K digital restoration by Pastorale Productions with funding by Vadim Moshkovich; courtesy Les Films du Losange. New York premiere. In Italian, French, Latin; no subtitles needed. 56 min.

The Georgian-born losseliani brings his reverence for ritual and the rhythms of the seasons to this portrait in miniature of the Augustinian monks of a small Tuscan monastery, their lives cloaked in the holy mysteries of prayer, silence, and liturgical song, and the nearby villagers of Montalcino, near Siena, preoccupied with the more mundane concerns of commerce and class distinction. “Parallel worlds,” the documentarian Sergei Loznitsa has observed, “but at the same time one cannot help thinking that one of these worlds is somehow safeguarding the other.”

**Wednesday, January 19, 4:30 p.m. T2**

**Thursday, January 20, 1:30 p.m. T2**

**Sziget a szárazföldön (The Lady from Constantinople).** 1969. Hungary. Directed by Judit Elek. Screenplay by Iván Mandy. With Manyi Kiss, Éva Almási, László Básko. New 4K restoration courtesy National Film Institute Hungary – Film Archive. World premiere. In Hungarian; English subtitles. 79 min.

This treasure of Hungarian cinema has been almost completely forgotten in the US since its premiere at the 1969 New York Film Festival. Perhaps best known for her documentaries, which won top prizes in Berlin and Locarno, Judit Elek made her startling fiction feature debut with this intoxicating mix of Surrealism and neorealism, the portrait of a lonely old woman in Budapest (Manyi Kiss, the star of Zoltán Fábri’s classic 1956 film *Merry-Go-Round*) who is visited by a steady stream of festive neighbors and strangers when she decides to sell her apartment. The film is distinguished by the vérité handheld camerawork of the great Elemér Ragályi; and the production design of Tamas Banovich, the longtime collaborator of Miklós Jancsó and Márta Mészáros.

**Thursday, January 20, 7:30 p.m. T2**

**Friday, January 21, 1:30 p.m. T2**

**Muhōmatsu no isshō (The Rickshaw Man).** 1943. Japan. Directed by Hiroshi Inagaki. Screenplay by Mansaku Itami. With Tsumasaburo Bando, Ryunosuke Tsukigata, Keiko Sonoi. 4K digital restoration by KADOKAWA Corporation and The Film Foundation at Cineric in New York and Lisbon, with the cooperation of The Kyoto Film Archive. Special thanks to Masahiro Miyajima and Martin Scorsese for their consultation. North American premiere. In Japanese; English subtitles. 80 min.

MoMA presents the North American restoration premiere of this seldom-seen gem, about a crude but honest rickshaw man who falls in love with an army captain’s widow. A highlight of cinematographer Kazuo Miyagawa’s early career, the film culminates in a virtuoso extended sequence in which 46 individual shots are superimposed, without an optical printer or a light meter, to create a sublime, dreamlike montage.

***Wheels of Fate: The Story of the Rickshaw Man***. 2020. USA. Directed by Ema Ryan Yamazaki. Courtesy Cineric Creative and Kadokawa. North American premiere. In Japanese, English; English subtitles. 19 min.

Despite severe censorship cuts by both the wartime Japanese government and postwar US occupation forces, the original 1943 version of *The Rickshaw Man* survives as a masterpiece of humanist cinema from a dark time in spite of the lost footage. Masahiro Miyajima, for many years the devoted camera assistant of the legendary cinematographer Kazuo Miyagawa, declared that he would restore *The Rickshaw Man* even if it were his last act on earth—and that was before the coronavirus. *Wheels of Fate* follows Miyajima's quest while also recounting the film's fateful history through interviews, archival material, and animation.

**Friday, January 21, 7:30 p.m. T2**

**Monday, January 31, 4:30 p.m. T1**

***Der Verlorene (The Lost One)***. 1951. West Germany. Directed by Peter Lorre. Screenplay by Lorre, Axel Eggebrecht, Benno Vigny. With Lorre, Karl John, Helmut Rudolph, Renate Mannhardt, Eva-Ingeborg Scholz. 2K digital restoration by Deutsches Filminstitut & Filmmuseum; courtesy Beta Film. North American premiere. In German; English subtitles. 98 min.

As the cowriter, director, and star of *The Lost One*, Peter Lorre returned from the dead end of Hollywood to the rubble of postwar West Germany in an effort to revive his flagging career. Today, this fascinating and unsung *film maudit* is a painful reminder of what might have been if not for the Jewish Hungarian actor's flight from Nazi Germany and his struggle in Hollywood to be given meaningful roles. Purportedly based on a true story, *The Lost One* is a noir-inflected drama, told in flashback, about a doctor at a displaced persons camp haunted by his secret wartime experiments for the Nazis and his murder of his fiancée (and, subsequently, other women) out of jealousy or perverted patriotism. Remarkably bleak and unforgiving, Lorre's film was too much for postwar German audiences, who gratefully escaped into the reassuring, kitschy comforts of Heimat cinema.

***Peter Lorre – Das Doppelte Gesicht (Peter Lorre: The Double Face)***. 1984. West Germany. Written and directed by Harun Farocki. Digital preservation by Filmshift; courtesy Deutsche Kinemathek. North American premiere. In German; English subtitles. 59 min.

German film essayist Harun Farocki brings his brilliance and compassion to this critical reappraisal of Peter Lorre, the Jewish Hungarian actor who appeared on the Weimar stage in Bertolt Brecht productions and achieved worldwide fame in Fritz Lang's *M*, Alfred

Hitchcock's *The Man who Knew Too Much*, Michael Curtiz's *Casablanca*, and John Huston's *The Maltese Falcon*, only to become typecast in Hollywood roles as the exotic detective Mr. Moto and countless shifty villains. Using film clips, stills, and original interviews, Farocki traces the tragedy of Lorre's life and career: his underused talents as an actor, the tremendous promise of his sole directing effort *The Lost One*, and the chronic health problems and morphine addiction that led to his untimely death in 1964 at age 60.

**Saturday, January 22, 4:00 p.m. T2**

**Thursday, January 27, 4:00 p.m. T2**

### **Orphans at MoMA: Not in So Many Words**

To Save and Project's annual collaboration with the NYU Orphan Film Symposium, curated by Orphans founding director Dan Streible, features an eclectic mix of rediscovered and newly preserved films, from some of the earliest projected motion pictures to the world restoration premieres of Hollis Frampton's *Public Domain* (1972) and outtakes from *James Baldwin: From Another Place* (1973). Silent-era cinema, a crucial aspect of the orphan film phenomenon, is amply represented in this program, including the landmark *Something Good—Negro Kiss* (1898) in an alternate version, and what may well be the first student film ever made, *The Maid of McMillan*, a whimsical romance shot in 1916 by law students from Washington University in St. Louis. Much of the lineup focuses on films made in the 1960s and '70s with unconventional soundtracks that shy away from dialogue to artful effect. Together they illustrate a catalog of orphan film keywords: amateur, animated, avant-garde; fragments, outtakes, found footage, found sound; independent, nontheatrical, silent, and student films. Among the many attractions: Slava Tsukerman, director of the 1982 cult classic *Liquid Sky*, introduces his first film, *I Believe in Spring* (USSR, 1962); and the animators Caroline and Frank Mouris introduce their early works in new restoration premieres, together with their most celebrated film, the not-orphaned, Oscar-winning *Frank Film* (1973) in a glorious new 35mm restoration by the Academy Film Archive. Silent films with piano accompaniment by Makia Matsumura. Program approximately 120 min.

**Deyo.** 1897. USA. American Mutoscope. Preserved by the Library of Congress.

**The Tramp and the Dog.** USA. Selig Polyscope. 1896. Preserved by the National Library of Norway. World premiere.

**Something Good—Negro Kiss [alternate version].** 1898. USA. Selig Polyscope. Preserved by the National Library of Norway. World premiere.

**Ringling Bros. Circus Parade.** USA. Selig Polyscope. 1902. Preserved by the Niles Essanay Silent Film Museum. World premiere.

**The Maid of McMillan.** 1916. USA. Directed by G. D. Bartlett, D. W. Stewart, J. D. Lambert. Preserved by the Washington University Film and Media Archive. World premiere.

**Unmasked.** 1917. USA. Directed by Grace Cunard, Francis Ford. Preserved by George Eastman Museum.

**I Believe in Spring.** 1962. USSR. Directed by Slava Tsukerman. Preserved by Cinema Plus, Moscow; NYU Libraries. World premiere.

**Public Domain.** 1972. USA. Directed by Hollis Frampton. World premiere. Preserved by Anthology Film Archives. World premiere.

**You're Not Real Pretty but You're Mine. . . .** 1968. USA. Directed by Frank Mouris. Preserved by Yale Film Archive.

**Chemical Architecture.** 1968. USA. Directed by Peter Schlaifer, Frank Mouris. Preserved by Yale Film Archive.

**Impasse.** 1978. USA. Directed by Caroline Mouris, Frank Mouris. Preserved by Yale Film Archive. World premiere.

**James Baldwin: From Another Place [outtakes].** 1973. Turkey. Directed by S. Pakay. With James Baldwin. Preserved by Yale Film Archive, with thanks to Cinema Conservancy. World premiere.

**Frank Film.** 1973. USA. Directed by Caroline Mouris, Frank Mouris. Preserved by the Academy Film Archive.

**Sunday, January 23, 1:30 p.m. T2** (Introduced by Dan Streible, Brian Meacham, Katie Trainor, Andy Ulrich, Caroline and Frank Mouris, Slava Tsukerman, Bill Brand, and others)

***The Wonderful World of the Brothers Grimm: A Cinerama Presentation.*** 1962. USA. Directed by Henry Levin and George Pal. Screenplay by David P. Harmon, Charles Beaumont, William Roberts. With Laurence Harvey, Karlheinz Böhm, Claire Bloom, Walter Slezak, Barbara Eden. 4K digital restoration by Warner Bros. Motion Picture Imaging and Cinerama Inc.; courtesy Warner Bros. Entertainment. World Premiere. 135 min.

In the year that marks the 70th anniversary of Cinerama (and, one hopes, the rebirth of the Cinerama Dome in Hollywood), MoMA presents the world-premiere 4K restoration of *The Wonderful World of the Brothers Grimm*, which MGM released in the eye-popping widescreen format in 1962, along with *How the West Was Won*. Not seen properly in nearly 60 years, this roadshow version of *Grimm*, complete with overture, intermission, and delirious scenes of dark fabulism, has been painstakingly reconstructed for Warner Bros. and Cinerama Inc. by restorationists David Strohmaier and Tom H. March from severely damaged original three-panel Cinerama negatives and YCM separation masters. Together with historian Randy Gitsch, they present an illustrated lecture on the making, reception, and recovery of the film, together with Harrison Engle's new 40-minute behind-the-scenes look at the restoration. A lavish production featuring a cast of sophisticates (Laurence Harvey, Claire Bloom, Karl Boehm, Oscar Homolka, Yvette Mimieux) and buffoons (Jim Backus, Buddy Hackett, Terry Thomas), *Grimm* enabled the great Puppetoon animator George Pal (*Destination Moon*, *The War of the Worlds*) to make spectacular use of Cinerama's sweeping sights and sounds—here presented in contemporary Smilebox and

7.1 audio formats to evoke the original curved screen and multiple sound channels—in telling tales of the Cobbler and the Elves, the Dancing Princess, and the Singing Bone. Followed by ***Rescuing a Fantasy Classic***. 2021. USA. Directed by Harrison Engle. 40 min. Program approx. 205 min.

**Sunday, January 23, 4:30 p.m. T2** (Introduced by David Strohmaier, Tom H. March, Randy Gitsch, and Harrison Engle)

### **Modern Mondays: An Evening with Christopher Harris**

**January 24** In this special joint Modern Mondays/To Save and Project screening, Christopher Harris presents the world premiere of his 2000 film *still/here* in a new digital restoration by the Academy Film Archive, together with his own newly conceived selection of work by filmmakers and artists who have inspired him. Born in St. Louis and based in Iowa, Harris has, for more than two decades, explored the Black experience in America—its history and culture, both documented and erased—in a series of sensuous, thoughtful, and provocative films and moving-image installations. Restlessly innovative, Harris has built upon various traditions of experimental cinema, including the manual and photochemical manipulation of appropriated moving images, staged reenactments, and an interrogation of the politics of image-making itself through a constant questioning of accepted fact and received wisdom.

In *still/here*, his MFA thesis film from the School of Art Institute of Chicago, Harris reflects on the slow, inexorable decay of a once tight-knit African American neighborhood on the north side of St. Louis through government indifference, neglect, and corruption; White suburban flight; the collapse of manufacturing; and the chronic systemic racism of redlining, redistricting, and perverted currents of sociological thought and urban planning. His polyphonic voice of spoken words, dreams retold, and the sounds of telephones and doorbells is not so much elegiac as searching, in the way that, as he describes, Miles Davis or Roscoe Mitchell find meaning and infinite variation in musical notes and in the silences and spaces between them, or what he calls “a post-industrial city symphony in a minor key.” His black-and-white images, shot with a 16mm Bolex camera, capture a ghostly palimpsest of working-class Victorian homes long since abandoned, and once successful African American businesses, including the Criterion movie palace, now shuttered and in ruins. A vibrant cosmopolitan culture, a life of bustling commerce, domestic comforts and hardships, of movies and music and food made by Blacks and for Blacks, once thrived behind these broken windows and crumbling walls.

Harris’s work has shown internationally at festivals and in museums, from Locarno, Edinburgh, and the VIENNALE to the Whitney, the Art Institute of Chicago, the Wexner Center for the Arts, and the National Museum of African American History and Culture. Harris is also the recipient of many prestigious awards and residencies, including a Creative Capital Award and fellowships from Radcliffe, Chrysalis, and Alpert/MacDowell. Special thanks to Mark Toscano and Haden Guest.

**Remembrance: A Portrait Study.** 1967. USA. Edward Owens. Digital preservation courtesy Film-Makers' Cooperative. 6 min.

**Dufus (aka Art).** 1970. USA. Mike Henderson. 16mm restoration by the Academy Film Archive. 7 min.

**Masked Incident.** 1979. Toney W. Merritt. 16mm print courtesy Canyon Cinema. 6 min.

**Black Plus x.** 1966. USA. Aldo Tambellini. 16mm restoration from Harvard Film Archive. 9 min.

**“Non-cognitive Aspects of the City.”** 1966–67. USA. Music and spoken word by Joseph Jarman, from the album *song for*. Sound recording. 14 min.

**still/here.** 2000. USA. Christopher Harris. Digital restoration by the Academy Film Archive. 60 min.

Program approx. 100 min. plus onstage post-screening conversation.

**Monday, January 24, 7:00 p.m., T2** (Introduced by Christopher Harris).

***La Divine croisière (The Divine Voyage).*** 1929. France. Written and directed by Julien Duvivier. With Jean Murat, Thomy Bourdelle, Suzanne Christy. 2K digital restoration by Lobster Films. Silent; with an original score by Antonio Coppola. Silent; English intertitles. North American premiere. 95 min.

In a career admired by Ingmar Bergman, Orson Welles, and Michael Powell—Graham Greene would also write of his “sense of violence and sense of poetry”—the French director Julien Duvivier is largely remembered for his claustrophobic tales of melancholy nostalgia (*Un Carnet du bal*) and grim fatalism (*Pépé le Moko*). While less known because less survives, his silent period reveals Duvivier to have been a strikingly gifted storyteller across a great many genres, from literary adaptations (Zola's *Au Bonheur des dames*) and Biblical epics (*L'Agonie de Jérusalem*) to cruel stories of youth (*Poil de carotte*). Now, with the rediscovery of *The Divine Voyage* and *The Mystery of the Eiffel Tower*, we can better appreciate the consistency of his darkling moods and themes. Duvivier was a filmmaker far too fascinated with man's inhumanity to man, his habits of cruelty and greed, to place much faith in miracles and salvation. The pleasures of *La Divine Croisière* are to be found more in Jean Murat's performance as a rapacious ship owner who willingly sends an entire village of young sailors to almost certain death on the high seas, and in the film's scenes of desperation, pettiness, and misery among the shipwrecked men and their families back home, than in any notion of the ship owner's heroic daughter as a saver of lost souls.

**Tuesday, January 25, 4:30 p.m. T2**

**Friday, January 28, 7:00 p.m. T2**

***Le Mystère de la Tour Eiffel (The Mystery of the Eiffel Tower).*** 1928. France. Directed by Julien Duvivier. Screenplay by Alfred Machard. With Tramel, Régine Bouet, Gaston Jacquet, Jimmy Gaillard. 2K digital restoration by Lobster Films. Silent; with an original score by Fay Lovsky. Silent; English intertitles. North American premiere. 133 min.



A brilliantly distilled mashup of Louis Feuillade crime caper, slapstick comedy, and surreally absurdist city symphony, Julian Duvivier's suspense thriller moves at breathtaking speed, and through all manner of trick photography, across the hurried streets of late 1920s Paris—its subterranean dens of iniquity and nefarious conspiring, its bread-and-roses circuses, the vertiginous heights of the Eiffel Tower—transforming the metropolis into a city of nets (as tortuous as the labyrinthine casbah in his 1937 *Pépé le Moko*) and networks (the omnipotent reach of radio transmission that would resurface in his 1932 *Allo Berlin? Ici Paris!*).

**Tuesday, January 25, 7:00 p.m. T2**

**Friday, January 28, 4:00 p.m. T2**

***Property***. 1979. USA. Written and directed by Penny Allen. With Walt Curtis, Lola Desmond, Nathaniel Haynes. Digital preservation courtesy the filmmaker and MARY-X Distribution. 92 min.

Penny Allen's corruscatingly funny vision of Portland, Oregon, in bygone times, *Property* is an underappreciated gem of American indie cinema, about a motley group of bohemians, contrarians, and dissidents who attempt to buy a block of houses in a rapidly gentrifying African American neighborhood. Herself a native Portlander, Allen paved the way for future regional filmmakers like Kelly Reichardt, Todd Haynes, and Gus Van Sant. Drawing on personal experience, Allen brought an almost documentary approach to this all-too-familiar story of urban displacement, as well as a style of directing ensemble casts reminiscent of Rainer Werner Fassbinder and Mike Leigh. Van Sant, who recorded sound on *Property*, referred to the writer Walt Curtis, one of the film's leads, as "a kind of whacked-out Northwest version of Woody Allen."

**Wednesday, January 26, 7:00 p.m. T2**

**Thursday, January 27, 1:30 p.m. T2**

***F for Fake***. 1973. France/Iran/West Germany. Directed by Orson Welles. Screenplay by Welles, Oja Kodar. With Welles, Kodar, Clifford Irving, Elmyr de Hory, Joseph Cotten, Peter Bogdanovich. 4K digital restoration by the Cinémathèque française, in collaboration with Les Films de l'Astrophore, Documentaire sur grand écran, the Cinémathèque suisse and l'Institut audiovisuel de Monaco, at Hiventy e L.E. Diapason laboratories from the original negative and magnetic sound 35mm print. Courtesy Janus Films. North American premiere. In English. 88 min.

"The first of Orson Welles's two essay films to be completed and released during his lifetime (the lesser-known 1979 *Filming 'Othello'* was the second), this breezy, low-budget montage—put together from discarded documentary footage by François Reichenbach as well as new material filmed by Welles—forms a kind of dialectic with Welles's never-completed *It's All True*. As Welles himself implied, an equally accurate title for this playful

cat-and-mouse game might have been *It's All Lies*. The main subjects here are art forger Elmyr de Hory, Clifford Irving, Howard Hughes, Pablo Picasso, and Welles himself; and the name of the game is the practice and meaning of deception.... Welles arguably found a way in *F for Fake* to contextualize large portions of his career while undermining many cherished beliefs about authorship and the means by which 'experts,' 'God's own gift to the fakers,' validate such notions. The key to Welles's fakery here, as it is throughout his work, is his audience's imagination and the active collaboration it performs—most often unknowingly—with his own designs, the kind of unconscious or semiconscious complicity that magicians and actors both rely on. As *Finnegans Wake* was for Joyce, *F for Fake* was for Welles a playful repository of *public history* intertwined with private in-jokes as well as duplicitous meanings, an elaborate blend of sense and nonsense that carries us along regardless of what's actually being said" (Jonathan Rosenbaum).

Preceded by ***Ganjineha-ye Gohar (The Crown Jewels of Iran)***. 1965. Iran. Written and directed by Ebrahim Golestan. 4K digital restoration courtesy Cineteca di Bologna. In Farsi; English subtitles. North American premiere. 15 min.

MoMA presents the North American premiere of a 1965 documentary that, in its original form, was shown only to the Shah of Iran and banned thereafter. Unseen in its uncensored version for more than 50 years, the film has been restored from original camera and sound negatives deposited at Technicolor in Great Britain. *The Crown Jewels of Iran* "may well be one of the most beautiful color documentaries ever made," according to the film historian Ehsan Khoshbakht, who oversaw the restoration in collaboration with the now-100-year-old filmmaker Ebrahim Golestan. "Like its title, *The Crown Jewels of Iran* is a true jewel of Iranian cinema, though [nearly] a buried one. Made for the Central Bank of Iran to celebrate the collection of precious jewels kept in the treasury, this film remains filmmaker Ebrahim Golestan's most visually dazzling work, embellished with terrific camera movements.... As in his previous 'commissioned' films, Golestan manages to subvert the subject by a brave rejection, here, in the form of being openly critical of the Persian kings. The theme of the commentary is in clear contrast with what is shown: colorful images of jewels in rotation while Golestan's voice is heard, describing the decadence and treachery of past kings."

**Thursday, January 27, 7:30 p.m. T2**

**Friday, February 4, 4:30 p.m. T1**

***Les Bas-Fonds (The Lower Depths)***. 1936. France. Directed by Jean Renoir. Screenplay by Renoir, Charles Spaak, Yevgeny Zamyatin, Jacques Companéez. With Jean Gabin, Suzy Prim, Louis Jouvet, Jany Holt. 4K digital restoration by Gaumont at L'Image Retrouvée (Paris), Éclair Classics and Le diapason laboratories from an intermediate positive print preserved at the Archives françaises du film. With the support of CNC –

Centre national du cinéma et de l'image animée. Courtesy Janus Films. In French; English subtitles. North American premiere. 93 min.

“After the collaborative *La Vie est à nous* and the then-unfinished *Partie de campagne*, this adaptation of Gorky’s 1902 play *The Lower Depths (Na Dnié)* was the third film Renoir directed during the annus mirabilis 1936, an assignment from the Russian émigré producer Kamenka. He did not use the script (which appears to be lost) written by the recently emigrated novelist Yevgeny Zamyatin, and chose not to be specific about the Russian setting. ‘How can we accept Jouvet as a high tsarist official,’ André Bazin later wrote, ‘or believe that Gabin’s Parisian banter displays the ‘restlessness of the Russian soul’? Or take the banks of the Marne for those of the Volga? But it is just that which Renoir has the impudence to ask.’

“As an ensemble play, Renoir’s *Les Bas-fonds* turned out to be an early instance of his Petit Théâtre, in which players are pushed to the limit of their talent, acting as if the instruments of their orchestra had not been tuned: the great Le Vigan, genius and madman, playing an alcoholic and suicidal “actor” who revels in the sound of words like “organisme” or “sicambre”; the cosmopolitan, Stanislavsky-trained Vladimir Sokoloff; the typically French comedian Gabriello; some members of the leftwing Groupe Octobre and of Renoir’s own stock company, like the acrobatic Maurice Baquet.... [But] the miracle of *Les Bas-fonds* arises from the first of his four meetings with Jean Gabin and two with Louis Jouvet, whom he enfolds in a choreography of camera movements, and the friendly clash of these two characters dearest to his heart: the outlaw and the aristocrat.

“In spite of its contemporary success (it was awarded the first Prix Louis-Delluc), *Les Bas-fonds* is anything but a ‘classical’ masterpiece and has persistently been undervalued. Perhaps Renoir’s nonchalant contempt for all dramatic rules and conventions was—for once—not in advance of, but in tune with its time: year one (and only—or almost) of the Front populaire” (Bernard Eisenschitz).

**Friday, January 28, 1:30 p.m. T2**

**Saturday, January 29, 1:30 p.m. T2**

***Force of Circumstance***. 1990. USA. Directed by Liza Béar. Screenplay by Béar, Craig Gholson. With Boris Major, Eric Mitchell, Jessica Stutchbury, Tom Wright, Steve Buscemi. 4K digital restoration by The Museum of Modern Art. Funding provided by The Celeste Bartos Fund for Film Preservation. Lab work by Metropolis Post. World premiere. In English, French, Arabic; English subtitles. 89 min.

Aptly described by Liza Béar as “an American foreign film,” *Force of Circumstance* returns to the Museum after its 1990 Cineprobe premiere in a new MoMA digital preservation overseen by the artist. The 1981 Casablanca bread riots—whose more than a thousand civilian casualties, victims of King Hassan II’s repressive regime, received only a passing mention in the *New York Times*—inspired this offbeat political drama. US-Moroccan

relations are the backdrop for the crisscrossing intrigues of four characters pursuing each other across Washington, DC: a young Moroccan activist on a mission to deliver crucial documents to an American reporter; an envoy for the king tasked with securing a stateside estate for his royal boss; and the property's owner, caught between the deal and his politically minded girlfriend. Extensively researched and impressively produced—with fine production design recreating a low-budget Casablanca shantytown—the film's even-handed consideration of politics and personal ethics is uniquely informed by Liza Béar's illustrious career in artist-run media (as cofounder of *Avalanche* magazine and producer of the Manhattan cable series *Communications Update*). Yet *Force* also shares in the deadpan style and minimalist sensibility of its Lower Manhattan artistic milieu, and delights with its memorable, sardonic, and humorous ensemble performances.

**Saturday, January 29, 4:00 p.m. T2** (Introduced by Liza Béar)

***The Offenders***. 1980. USA. Written and directed by Beth B, Scott B With Adele Bertel, Bill Rice, John Lurie. 2K digital restoration by The Museum of Modern Art. Funding provided by The Celeste Bartos Fund for Film Preservation. Lab work by Gamma Ray Digital. World Premiere. 100 min.

To Save and Project presents the world premiere of Beth B and Scott B's *The Offenders* in MoMA's new digital restoration, carried out in consultation with the filmmakers and drawn from the film's original Super 8 elements, acquired by the Museum in 2017. From the late 1970s through the early '80s, the Bs were the most illustrious punk couple on the Downtown New York 8mm filmmaking scene. Their no-budget, DIY works confronted disturbingly prescient themes of social instability, the abuse of power, and terrorism. Described as "a savage satire of society's distortions," *The Offenders* was the Bs' first feature, an episodic melodrama centered on a daughter's kidnapping and her abusive, controlling father. Shot at Club 57 and other Lower East Side locations, the film featured a cast of 16, a cross-section of edgy young multimedia artists who made Downtown their home, including Diego Cortez, Laura Kennedy, Johnny O'Kane, Ann Magnuson; the musicians Lydia Lunch, Evan Lurie, Pat Place, and Kristian Hoffman; the performance artists Judy Nylon and Gerard Hovagimyan; the photographer Marcia Resnick; and the art critic Edit deAk. The film's serialized production, which relied on the profits from work-in-progress screenings at Max's Kansas City to pay for another week of shooting, was recognized as an innovative crowdfunding effort of its time.

**Saturday, January 29, 7:00 p.m. T2** (Introduced by Beth B and Scott B)

### **Edward Everett Horton, Silent Comedian.**

Edward Everett Horton is widely remembered and cherished for his fussy persona in Hollywood sound films like *Top Hat* (1935) and *Arsenic and Old Lace* (1944), but his early career as a silent slapstick comedian is almost entirely unknown. Horton appeared in dozens of silent comedies in the 1920s, culminating in a starring series of two-reelers

produced by none other than Harold Lloyd. Preserved by Richard Simonton Jr. and the Library of Congress, Undercrank Productions' new DVD *Edward Everett Horton: 8 Silent Comedies* features the entire series. This program, selected and introduced by Steve Massa and Ben Model, showcases some of the best, including the restoration world premiere of *Horse Shy*. Piano accompaniment by Ben Model. Program approx. 110 min.

**Find the King.** 1927. USA. Directed by J. A. Howe. New York premiere.

**Scrambled Weddings.** 1928. USA. Directed by N. T. Barrows. New York premiere.

**Horse Shy.** 1928. USA. Directed by J. A. Howe. World premiere.

**Dad's Choice.** 1928. USA. Directed by J. A. Howe. New York premiere.

**Sunday, January 30, 1:30 p.m. T2** (Introduced by Ben Model and Steve Massa)

***The Fire Brigade.*** 1926. USA. Directed by William Nigh. Screenplay by Kate Corbaley, Robert N. Lee, Lotta Woods. With May McAvoy, Charles Ray, Holmes Herbert. Silent; with piano accompaniment by Ben Model. 35mm preservation by The Library of Congress and The Film Foundation, with funding provided by the Hobson/Lucas Family Foundation; courtesy The Library of Congress. World Premiere. 90 min.

MoMA hosts the world premiere of the Library of Congress's newly restored *The Fire Brigade* on 35mm, a forgotten gem of two-color Technicolor and Handschiegl spot coloring not seen since its theatrical release nearly 100 years ago. Heather Linville, the Library's Motion Picture Laboratory Supervisor, will provide an introduction, touching on the film's use of different color processes and on contemporary efforts to recreate Max Handschiegl's diaphanous, atmospheric color effects—in this case, flames and smoke that engulf an orphanage—through the painstaking application of hand-painted masks to black-and-white film frames, a technique he developed and patented after a successful career as an engraver and lithographer in St. Louis. Leading the fire brigade in MGM's blockbuster production is Terry O'Neill (Charles Ray), the youngest in a long line of fearless Irish American firefighters, who falls in love with the daughter (May McEvoy) of a crooked building contractor.

**Sunday, January 30, 4:30 p.m. T2** (Introduced by Heather Linville, The Library of Congress)

***Chibusa yo eien nare (Forever a Woman).*** 1955. Japan. Directed by Kinuyo Tanaka. Screenplay by Sumie Tanaka. With Yumeji Tsukioka, Ryoji Hayama, Junkichi Orimoto. 4K digital restoration by Nikkatsu Corporation, The Japan Foundation; courtesy Janus Films. North American premiere. In Japanese; English subtitles. 110 min.

The celebrated Japanese actress Kinuyo Tanaka was also a brilliant director in her own right, as demonstrated in Film at Lincoln Center's major upcoming retrospective. Much like Ida Lupino in Hollywood, Tanaka did not shy from playing honest, rebellious, and even, at times, unflattering women in films by Kenji Mizoguchi, Yasujirō Ozu, Keisuke Kinoshita, and others, and her own directorial efforts ardently challenged the persistence of women confined to traditional Japanese roles. MoMA presents the North American restoration

premiere of *The Eternal Breasts*, her astonishingly sober but heartbreaking portrait of the real-life *tanka* poet Fumiko Nakajō, who became a divorced mother of two small children after leaving her unfaithful, drug-addicted husband, had a brief dalliance with a journalist, and confronted late-stage breast cancer without a trace of sentimentality (Tanaka herself depicts the surgery with unflinching clinical precision), all while charting her solitary path as an author.

**Monday, January 31, 7:30 p.m. T1**

***Sampoganeun gil (The Road to Sampo)***. 1975. South Korea. Directed by Lee Man-hee. Screenplay by Yu Dong-hun. With Kim Jin-kyu, Baek Il-seob, Mun Suk. 4K digital restoration by the Korean Film Archive; courtesy Choi Jae-yong. North American Premiere. In Korean; English subtitles. 101 min.

Championed by Quentin Tarantino and Bong Joon-ho, the great Korean genre director Lee Man-hee died before he could finish *The Road to Sampo*, but the film nonetheless bears his unmistakable gifts for widescreen color composition, black existentialist humor, and sympathy for the working class. Adapted from a loosely autobiographical book of short stories by the famed dissident author Hwang Sok-yong, the film is an incredibly touching and at times hilarious road movie following a trio of outcasts—an unskilled laborer, an ex-con, and a bawdy runaway waitress—as they wander across the desolate, punishing wintry countryside in search of a home that no longer exists.

**Tuesday, February 1, 4:30 p.m. T2**

**Wednesday, February 2, 7:30 p.m. T1**

***Sepa, Nuestro Señor De Los Milagros***. 1987. Switzerland/Peru. Directed by Walter Saxer. Narration by Saxer, Mario Vargas Llosa. 4K restoration by Cinémathèque suisse and Cineteca di Bologna in collaboration with Ministerio de Cultura del Peru at L'Immagine Ritrovata laboratory, from the 16mm original negative camera and sound held at Yacumama Films. Courtesy Yacumama Films and Dekanalog. In German, Spanish; English subtitles. North American premiere. 68 min.

Having languished in a closet for more than 30 years, this newly rediscovered film is a unique documentary record of a bold and troubling experiment in criminal justice. A collaboration in 1987 between Walter Saxer, the producer of Werner Herzog's *Fitzcarraldo*, and the Peruvian Nobel laureate Mario Vargas Llosa, *Sepa: Nuestra Señor de los milagros* observes an open-air penal colony of the same name, created in 1951 by the Peruvian government in the Amazonian jungle. Tasked with growing crops on these colonized lands, the inmates were permitted to roam freely, commune with their families, and dance and cook together, yet they soon found themselves in despair, abandoned and forgotten by their country and the world at large.

**Tuesday, February 1, 7:00 p.m. T2**

**Wednesday, February 2, 4:30 p.m. T1**

***Oliver!*** 1968. Great Britain. Directed by Carol Reed. Screenplay by Vernon Harris. With Mark Lester, Ron Moody, Oliver Reed, Shani Wallis, Jack Wild. 4K restoration by Sony Pictures Entertainment; courtesy Swank. North American premiere. 153 min.

Though best remembered for *The Third Man*, Carol Reed also excelled at portraits of lost childhoods, as he showed in *The Fallen Idol* (another collaboration with Graham Greene), *A Kid for Two Farthings*, and this beloved adaptation of Charles Dickens's *Oliver Twist* by way of Lionel Bart's 1960 stage musical *Oliver!* The film, distinguished by John Box's thrilling evocation of Victorian London, was a huge popular success and received countless awards, including Oscars for Best Picture, Best Director, and a rare honorary award for Onna White's choreography. Roger Ebert called it "a treasure of a movie," Pauline Kael in the *New Yorker* exclaimed that "the musical numbers emerge from the story with a grace that has been rarely seen since the musicals of René Clair," and even today, many a middle-school student can be heard singing "Food, Glorious Food" and "Consider Yourself" in a tentative, cracking voice. Without a trace of condescension, Reed got thoughtful performances from unknown child actors who held their own opposite veterans Oliver Reed, Ron Moody, Hugh Griffith, and Harry Secombe. This new 4K restoration draws upon cutting-edge digital technologies to resolve some of the imperfections inherent in the celluloid restoration of 1998, including printed-in spots, and achieves greater fidelity in color grading and multichannel sound.

**Thursday, February 3, 7:30 p.m. T1**

**Saturday, February 5, 1:00 p.m. T1**

**MoMA Presents: Valerio Zurlini's *La prima notte di quiete (Indian Summer)*** [original uncut Italian version]

**February 4–10**

***La prima notte di quiete (Indian Summer/Le Professeur)***. 1972. Italy. Directed by Valerio Zurlini. Screenplay by Zurlini, Enrico Medioli. With Alain Delon, Giancarlo Giannini, Sonia Petrovna, Alida Valli. 4K digital restoration by Pathé, Films du Camélia, and Titanus, by the lab L'Image Retrouvée (Paris); courtesy Titanus. Special thanks to Ronnie Chammah. In Italian, English, Latin; English subtitles. 132 min.

Alain Delon gives one of the finest performances of his career in Valerio Zurlini's *La prima notte di quiete*, as we end this year's To Save and Project on a high note with a weeklong theatrical run—the first ever in New York—of the unjustly overlooked filmmaker's austere, tragic romance in its original, uncut Italian version. A failed poet, alienated from his wife (Léa Massari) and his demanding aristocratic family, Delon washes up in the seaside town of Rimini as a substitute high school teacher and seduces one of his students, the fragile and beautiful Sonia Petrovna. Zurlini was a director of uncommon intelligence and restraint, transforming the Rimini of Fellini's carnivalesque *Amarcord* into a purgatory of lost souls. The film's title, possibly a Goethe verse that loosely translates as "Death, the

first night of peace,” is one of Zurlini’s many thoughtful allusions—to Dante, Stendhal, and Piero della Francesca, among others.

**Friday, February 4, 7:30 p.m. T1**

**Saturday, February 5, 4:30 p.m. T1**

**Sunday, February 6, 4:30 p.m. T1**

**Monday, February 7, 4:00 p.m. T2**

**Tuesday, February 8, 6:30 p.m. T1**

**Wednesday, February 9, 6:30 p.m. T1**

**Thursday, February 10, 6:30 p.m. T1**