

**TO SAVE AND PROJECT, MoMA's 14TH ANNUAL INTERNATIONAL FESTIVAL OF FILM PRESERVATION, ANNOUNCES NEWLY RESTORED MASTERWORKS AND REDISCOVERIES FOR 2016 PROGRAM**

**Festival Features Classics by Robert Aldrich, Youssef Chahine, Andy Warhol, King Hu, Ermanno Olmi, G. W. Pabst, Suzan Pitt, and Many Others**

**Films in Theatrical Versions Not Seen in 80 Years Also Premiering Include John Ford's *The Brat*, Lewis Milestone's *The Front Page*, and Felix E. Feist's *Deluge***

***To Save and Project: The 14th MoMA International Festival of Film Preservation***

November 2–23, 2016

The Roy and Niuta Titus Theaters

**New York, October 6, 2016**—The Museum of Modern Art presents the 14th annual edition of To Save and Project, an international festival dedicated to celebrating newly preserved and restored films from archives, studios, distributors, foundations, and independent filmmakers. Running from November 2 through 23, 2016, To Save and Project is organized by Joshua Siegel, Curator, and Dave Kehr, Adjunct Curator, Department of Film, The Museum of Modern Art.

This year's festival includes some 40 newly restored features and shorts from 13 countries—including many North American or New York premieres—by filmmakers as diverse as Youssef Chahine, F. W. Murnau, Suzan Pitt, and Andy Warhol. Many of the films will be receiving their first American screening since their original release; others will be shown in meticulously restored versions that recapture the long-lost sound and image quality of their initial release; and some will be publicly screened for the first time ever in New York.

Highlights include MoMA's own preservations of *The Brat* (1931), a rare early talkie by John Ford; and Herbert Kline's *Lights Out in Europe* (1940), a newly rediscovered documentary featuring previously unseen footage of the Nazi invasion of Poland. Opening Night of the festival, co-presented by the Academy of Motion Picture Arts & Sciences, will showcase two racy comedies produced by Howard Hughes—one a classic, the other virtually unknown—in uncensored cuts that haven't been seen since the early 1930s: the American release version of Lewis Milestone's *The Front Page* (1931) and the original Pre-Code release version of Tom Buckingham's *Cock of the Air* (1932) from the Academy Film Archive. Long feared lost—and long purported to rival other 1930s RKO classics like *King Kong* and *San Francisco* in its breathtaking special effects—Felix E. Feist's thrilling disaster movie *Deluge* (1933) returns in a new digital restoration by Lobster Films, Paris, courtesy of Kino Lorber.

As in previous editions, the 14th Annual *To Save and Project* is rich in revelations and historical import, premiering Andy Warhol's *Drunk* (1965), a rival to the artist's landmark films *Eat* and *Sleep* in its voyeuristic scrutiny of primal human behavior; the director's cut of King Hu's

supernatural fable *Legend of the Mountain* (1979); as well as the meticulous reconstructions of Irvin Willat's *Behind the Door* (1919), described by historian Kevin Brownlow as "the most outspoken of all the [WWI] vengeance films," and G. W. Pabst's devastating trench drama *Westfront 1918* (1930).

These titles will join dozens of other masterworks and rediscoveries from around the globe—Egypt to Argentina, Pakistan to Poland—in a three-week celebration of the vital work of archives, studios, foundations, and independent filmmakers to save our world's cinema heritage.

Highlights include:

- **Hollywood Pre-Code, Noir, and American Cult Favorites.** A rich representation of Hollywood and independent American cinema includes MoMA's own brand-new restorations of John Ford's virtually unknown talkie *The Brat* (1931), courtesy of Twentieth Century Fox; and the leftist filmmaker Herbert Kline's pulse-pounding documentary *Lights Out in Europe* (1940), which features unique footage of the German invasion of Poland photographed, in his first professional assignment, by a young Douglas Slocombe (*Raiders of the Lost Ark*). Other major rediscoveries include Lewis Milestone's *The Front Page* (1931) and Tom Buckingham's raunchy pre-Code comedy *Cock of the Air* (1932), restored by the Academy Film Archive in their original uncensored theatrical versions, which haven't been seen in more than 80 years and will be showcased on Opening Night in a co-presentation with the Academy of Motion Picture Arts & Sciences; and the North American premiere of Felix E. Feist's apocalyptic disaster movie *Deluge* (1933), restored by Lobster Films, Paris, and courtesy Kino Lorber. From Twentieth Century Fox comes a new digital restoration of Robert Aldrich's *Emperor of the North* (1973), an underappreciated existential action film starring Lee Marvin and Ernest Borgnine and set during the Great Depression. And from UCLA Film & Television Archive come the restorations of Alfred L. Werker's *Bachelor Affairs* (1932), an elegantly risqué pre-Code comedy starring Adolphe Menjou; and the influential postwar "killer-on-the-loose" noir *He Walked by Night* (1948), directed by Werker and an uncredited Anthony Mann.
- **Restorations of Early Cinema.** Rediscoveries of early cinema include the Munich Film Museum's extraordinary restoration of F. W. Murnau's *The Dark Road* (1921), the great Weimar director's earliest surviving film and, paradoxically, the only one for which the original negative exists. George Willeman of The Library of Congress presents a program of Edison Kinetophones, a pioneering sound-and-image film technology from 1913, some of which have not been seen—or heard—since their debut 103 years ago. Irvin Willat's *Behind the Door* (1919), a brutal tale of rape and retribution that was intended as anti-German wartime propaganda, is presented in a tinted reconstruction courtesy of San Francisco Silent Film Festival, The Library of Congress, and Gosfilmofund of Russia. And rounding out the selection are two pioneering British shorts, *A Collier's Life* (1904) and *The Fatal Hand* (1906), which have been recently identified and preserved by the Swedish Film Institute.
- **World Cinema Rediscoveries.** MoMA's rediscoveries of world cinema include Fernando de Fuentes's immigrant drama *The Dressel Family* (1935), a forgotten treasure from Mexican cinema's Golden Age in its original theatrical version, courtesy of the Morelia International Film Festival and ICAIC; Alexander Ford's *Children Must Laugh* (1936), a rare and astonishing record of Jewish life in Poland before World War II, restored by Lobster Films, Paris, with material drawn in part from The Museum of Modern Art; and two heartbreaking, timely portraits of wartime refugees and immigrant workers: from

Switzerland, Leopold Lindtberg's *The Last Chance* (1945); and from Belgium, Paul Meyer's *From the Branches Drop the Withered Blossom* (1960). Other highlights include Aaejay Kardar's *Day Shall Dawn* (1958), fresh from its Cannes world premiere, an intoxicating mix of melodrama and Neorealism that sheds new light on 1950s Pakistani cinema; Hans-Jürgen Syberberg's *Romy: Anatomy of a Face* (1967), a vérité portrait of the German star Romy Schneider; and Heiner Carow's *The Russians Are Coming* (1968/87), banned in East Germany for its "psychologizing of fascism," and returning to theaters after a long absence courtesy DEFA Film Library at UMass Amherst.

- **European Classics.** This year's selection of newly restored masterworks includes G. W. Pabst's *Westfront 1918* (1930) and *Kameradschaft* (1931) in meticulous reconstructions by the Deutsches Kinemathek; Miguel Antín's formally and politically daring portrait of 1960s Argentina, *The Venerable Ones* (1962), introduced on November 11 by the contemporary Argentine filmmaker Matías Piñeiro; Ermanno Olmi's hardscrabble depiction of late-19th-century Italian peasant life, *The Tree of Wooden Clogs* (1978), winner of the Palme d'Or at Cannes; Youssef Chahine's *Adieu Bonaparte*, the master filmmaker's incendiary portrait of a Napoleonic General in Egypt (Michel Piccoli), which was the catalyst for a political firestorm at the 1985 Cannes festival; and the director's cut of King Hu's delirious late-period fantasy *Legend of the Mountain* (1979), which makes its North American debut at The Museum of Modern Art after a celebrated premiere at this year's Venice Film Festival.
- **Animation and Experimental Cinema.** "Orphans at MoMA," the annual collaboration in To Save and Project between MoMA and the NYU Orphan Film Symposium, focuses on experiments in sound, including the 1928 Gaumont filmed performance of a Chopin nocturne; Edward and Naomi Feil's remarkably poignant medical education film *The Inner World of Aphasia* (1964); and The Library of Congress' complex reconstruction of Charles and Ray Eames's *Think* (1964), originally installed on 22 screens inside the IBM pavilion's Ovoid Theater at the World's Fair in Queens. On November 14, Suzan Pitt presents a special Modern Mondays evening of her wildly imaginative and comically sinister animated films from the 1970s and 80s, restored by the Academy Film Archive, together with the premiere of two new animated works. Another celebrated independent animation filmmaker, Jane Aaron, is represented with her joyous stop-motion collages *Interior Designs* (1980) and *Set in Motion* (1986). To Save and Project also welcomes Geralyn Huxley and Greg Pierce of The Andy Warhol Museum to present the New York premiere of Andy Warhol's *Drunk* (1965); and Swiss photographer and filmmaker Clemens Klopfenstein presents the Cinémathèque Suisse's new restoration of *Story of the Night* (1979), Klopfenstein's haunting nocturnal excursion across 50 European cities.

See accompanying screening schedule for full program details and guest appearance dates.

*Special thanks to Cindi Rowell for her assistance on this exhibition.*

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**Press Contacts:** Sara Beth Walsh, (212) 708-9747 or [sarabeth\\_walsh@moma.org](mailto:sarabeth_walsh@moma.org)  
Jeff McBride, Frank PR, (646) 861-0843 or [jeff@frankpublicity.com](mailto:jeff@frankpublicity.com)

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#### **Public Information:**

**The Museum of Modern Art**, 11 West 53 Street, New York, NY 10019, (212) 708-9400, [moma.org](http://moma.org).

**Hours:** Saturday through Thursday, 10:30 a.m.–5:30 p.m. Friday, 10:30 a.m.–8:00 p.m.

**Museum Admission:** \$25 adults; \$18 seniors, 65 years and over with I.D.; \$14 full-time students with current I.D. Free, members and children 16 and under (includes admittance to Museum galleries and film programs). Free admission during Uniqlo Free Friday Nights: Fridays, 4:00 p.m.–8:00 p.m.

**MoMA.org:** No service charge for tickets ordered on moma.org. Tickets purchased online may be printed out and presented at the Museum without waiting in line (includes admittance to Museum galleries and film programs).

**Film and After Hours Program Admission:** \$12 adults; \$10 seniors, 65 years and over with I.D.; \$8 full-time students with current I.D. The price of an After Hours Program Admission ticket may be applied toward the price of a Museum admission ticket or MoMA membership within 30 days.