

A Fool and His Money

1912 (Solax). Library of Congress, Washington, DC.

Matrimony's Speed Limit

1913 (Solax). Library of Congress, Washington, DC

This special screening of three Guy Blaché films, which have been preserved with the aid of the Women's Film Preservation Fund, will be followed by a conversation with Diana Little (preservationist, Cineric), Mona Jimenez (associate arts professor in the cinema studies department at NYU's Tisch School of the Arts and associate director of its Moving Image Archiving and Preservation program), and Kim Tomadjoglou (Moving image preservationist, curator, historian).

With special thanks to David & Margo Navone; JE Allen; American Film Institute; Women Film Pioneers Project; and the Women's Film Preservation Fund of New York Women in Film and Television. Special services were provided by the Academy of Motion Picture Arts and Sciences for the Women Film Pioneers Project collection prints. Films from the Swedish Film Institute: preserved by the Swedish Film Institute. Films from the Library of Congress: preserved by the Library of Congress.

For more information about the Alice Guy Blaché Film Score Project: A Whitney Live Commission, please see the exhibition brochure or visit whitney.org/live.

Composer/pianist Donald Sosin has been enthralling audiences in the U.S. and Europe with his silent film music for over thirty years. He appears regularly at major film festivals and is the resident pianist for the Film Society of Lincoln Center, BAM, and the Museum of Moving Image; his scores have been heard on Turner Classic Movies and on over three dozen DVD releases on Criterion, Kino, and Milestone labels. He last performed at the Whitney Museum for Unseen Cinema: Early American Avant-Garde Film 1893-1941 (2001).

Ben Model has been accompanying silent films at MoMA on piano and theatre organ for a quarter century. Earlier this year he co-curated MoMA's Cruel and Unusual Comedy slapstick series, and in 2006 he co-curated their Roscoe Arbuckle retrospective. Model is a regular accompanist at the annual Silent Film Days festival in Norway; Slapsticon in Arlington, VA; a ongoing monthly silent film series at the Cinema Arts Centre on Long Island; and the Silent Clowns Film Series in New York (which he also produces). Model also travels around the U.S. presenting silent films at universities, museums, and historic theaters and has composed and recorded numerous silent film scores.

Whitney Museum of American Art
945 Madison Avenue at 75th Street
New York, NY 10021
whitney.org

November 28–December 4, 2009

SCREENING SCHEDULE

ALICE GUY BLACHÉ: CINEMA PIONEER

Saturday, Nov. 28

11 am & 3 pm

12 pm & 4 pm

1:30 pm & 5 pm

2 pm

Program 1: *Players & the Played/Alice Guy in Spain*

Program 2: *Scoring Guy Blaché*

Program 3: *Saving Guy Blaché*

Program 4: *Seeing Sound*

Sunday, Nov. 29

11 am & 4:30 pm

11:35 am & 5 pm

1 pm & 3:30 pm

2 pm

Program 2: *Scoring Guy Blaché*

Program 3: *Saving Guy Blaché*

Program 1: *Players & the Played/Alice Guy in Spain*

Program 5: *Sound Meets Silents: Featuring 35mm Films and Live Musical Accompaniment*

Wednesday, Dec. 2

11 am & 3 pm

12 pm & 4 pm

1:30 pm & 5 pm

2 pm

Program 1: *Players & the Played/Alice Guy in Spain*

Program 2: *Scoring Guy Blaché*

Program 3: *Saving Guy Blaché*

Program 4: *Seeing Sound*

Thursday, Dec. 3

11 am & 3 pm

12 am & 4 pm

1:30 pm & 5 pm

2 pm

Program 2: *Scoring Guy Blaché*

Program 3: *Saving Guy Blaché*

Program 1: *Players & the Played/Alice Guy in Spain*

Program 4: *Seeing Sound*

Friday, Dec. 4

2 pm

3 pm

4 pm

5 pm

7 pm

Program 1: *Players & the Played/Alice Guy in Spain*

Program 2: *Scoring Guy Blaché*

Program 3: *Saving Guy Blaché*

Program 4: *Seeing Sound*

Public Program: *Film Evening Honoring the Women's Film Preservation Fund of New York Women in Film and Television*

Whitney Museum of American Art, New York

All films are silent unless otherwise indicated. The screenings include films projected in a number of formats, including Beta-SP video, high-definition digital video (Blu-ray), and 16mm film. Due to restrictions on screenings of archival film material, 35mm films will be screened on Sunday only.

PROGRAM 1

Players & the Played/Alice Guy in Spain

Approx. running time: 60 minutes

Au cabaret

[At the Club], 1899 (Gaumont). Archival Film Collections of the Swedish Film Institute, Stockholm

Avenue de l'Opéra

1900 (Gaumont). Archival Film Collections of the Swedish Film Institute, Stockholm

La Bonne absinthe

[The Good Absinthe], 1899 (Gaumont). Archival Film Collections of the Swedish Film Institute, Stockholm

L'Aveugle fin de siècle

[The Turn-of-the-century Blind Man], 1898 (Gaumont). Archival Film Collections of the Swedish Film Institute, Stockholm

A Fool and His Money

1912 (Solax). Library of Congress, Washington, DC. Sound: Alice Guy Blaché Film Score Project: A Whitney Live Commission. Musical score composed by Missy Mazzoli and performed for the recording by the ensemble Victoire: Olivia De Prato (violin), Lorna Krier (keyboards), Eileen Mack (clarinet), Missy Mazzoli (keyboards), and Eleonore Oppenheim (double bass), 2009

Roads Lead Home

1913 (Solax). Library of Congress, Washington, DC. Sound: Alice Guy Blaché Film Score Project: A Whitney Live Commission. Musical score composed by Tamar Muskal and performed for the recording by Erin Keefe (violin), Pedja Muzijevic (piano), and Wilhelmina Smith (cello), 2009

Alice Guy in Spain

1905 (Gaumont). Gaumont Pathé Archives, Paris

Tango

1905 (Gaumont). Gaumont Pathé Archives, Paris

Le Bolero

[The Bolero], 1905 (Gaumont). Performed by Miss Saharet. Gaumont Pathé Archives, Paris

PROGRAM 2

Scoring Guy Blaché: Selections from the Alice Guy Blaché Film Score Project

Approx. running time: 30 minutes

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When Marian Was Little

1911 (Solax). Library of Congress, Washington, DC. Sound: Alice Guy Blaché Film Score Project: A Whitney Live Commission. Musical score composed by Missy Mazzoli and performed for the recording by the ensemble Victoire: Olivia De Prato (violin), Lorna Krier (keyboards), Eileen Mack (clarinet), Missy Mazzoli (keyboards), and Eleonore Oppenheim (double bass), 2009

PROGRAM 3

Saving Guy Blaché: Newly Restored Films

Approx. running time: 25 minutes

The Sewer

1912 (Solax). Directed by Edward Warren; set design and script by Henri Menessier. Library of Congress, Washington, DC

PROGRAM 4

Seeing Sound

Approx. running time: 20 minutes

Canned Harmony

1912 (Solax). Em Gee Film Library, Reseda, CA

PROGRAM 5

Sound Meets Silents: Featuring 35mm Films and Live Musical Accompaniment by Donald Sosin

Approx. running time: 90 minutes

Alice Guy tourne une phonoscène

[Alice Guy films a phonoscène], 1905 (Gaumont). Gaumont Pathé Archives, Paris

Lilas-Blanc

[White Lilacs], 1905 (Gaumont; phonoscène). Performed by Félix Mayol. Gaumont Pathé Archives, Paris. Sound

Five O'Clock Tea

1905 (Gaumont; phonoscène). Performances by Dranem. Gaumont Pathé Archives, Paris. Sound

Les Maçons

[The Builders], 1905 (Gaumont). Performed by the O'Mers. La Cinémathèque royale de Belgique, Brussels

La Course à la saucisse

[The Race after the Sausage], 1906 (Gaumont). La Cinémathèque royale de Belgique, Brussels

Le Matelas alcoolique or Le Matelas épileptique

[The Alcoholic Mattress or The Epileptic Mattress], 1906 (Gaumont). Library of Congress, Washington, DC

La Glu

[The Glue], 1906 (Gaumont). Library of Congress, Washington, DC

Une Course d'obstacles

[An Obstacle-course Race], 1906 (Gaumont). Restored by Archives Françaises du Film du CNC, Bois d'Arcy, France

Two Little Rangers

1912 (Solax). Filmmuseum, Amsterdam

Algie the Miner

1912 (Solax). Directed by Edward Warren and Harry Shenck. Library of Congress, Washington, DC

Greater Love Hath No Man

1911 (Solax). Library of Congress, Washington, DC

PUBLIC PROGRAM

Film Evening Honoring the Women's Film Preservation Fund of New York Women in Film and Television with live musical accompaniment by Ben Model
Friday, Dec. 4 7 pm

Mixed Pets

1911 (Solax). Library of Congress, Washington, DC