

SCREENING SCHEDULE

ALICE GUY BLACHÉ: CINEMA PIONEER

With special thanks to JE Allen; American Film Institute; and Women Film Pioneers Project. Special services were provided by the Academy of Motion Picture Arts and Sciences for the Women Film Pioneers Project collection prints. 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.

The musical score presented with [A House Divided](#) (1913) is Barbara Harbach's [Separately Together—Synesthesia for Chamber Ensemble](#) (2005), a five-movement work for flute, clarinet in B-flat, piano, violin, viola, and violoncello; performed by Ensemble Istropolis. It can be found on [Chamber Music of Barbara Harbach—Ensemble, String Quartet & Woodwind Quintet](#), Vol. 2, issued by MSR Classics.

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; an 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

Saturday, Dec. 19

11 am & 3 pm

12 pm & 4 pm

1:30 pm & 5 pm

2 pm

Program 1: *Phonoscènes/Love & Country*

Program 2: *Scoring Guy Blaché*

Program 3: *Saving Guy Blaché*

Program 4: *Love's Pretender*

Sunday, Dec. 20

11 am & 4:45 pm

11:30 am & 5:15 pm

1 pm & 3:45 pm

2 pm

Program 2: *Scoring Guy Blaché*

Program 3: *Saving Guy Blaché*

Program 1: *Phonoscènes/Love & Country*

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

Wednesday, Dec. 23

11 am & 3 pm

12 pm & 4 pm

1:30 pm & 5 pm

2 pm

Program 1: *Phonoscènes/Love & Country*

Program 2: *Scoring Guy Blaché*

Program 3: *Saving Guy Blaché*

Program 4: *Love's Pretender*

Thursday, Dec. 24

11 am & 3 pm

12 pm & 4 pm

1:30 pm & 5 pm

2 pm

Program 1: *Phonoscènes/Love & Country*

Program 2: *Scoring Guy Blaché*

Program 3: *Saving Guy Blaché*

Program 4: *Love's Pretender*

Friday, Dec. 25

Christmas Day

The Museum is closed

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

Phonoscènes/Love & Country

Approx. running time: 60 minutes

Alice Guy tourne une phonoscène

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

L'Anatomie du conscrit

[Anatomy of a Recruit], 1905 (Gaumont, 1905; phonoscène). Performed by Polin. Gaumont Pathé Archives, Paris. Sound

Questions indiscreètes

[Indiscreet Questions], 1905 (Gaumont; phonoscène). Gaumont Pathé Archives, Paris. Sound

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

For Love of the Flag

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

The Sewer

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

PROGRAM 2

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

Approx. running time: 30 minutes

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

Falling Leaves

1912 (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

PROGRAM 3

Saving Guy Blaché: Newly Restored Films

Approx. running time: 30 minutes

Mixed Pets

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

A House Divided

1913 (Solax). Library of Congress, Washington, DC. Sound: musical score by Barbara Harbach

PROGRAM 4

Love's Pretender

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 Ben Model

Approx. running time: 105 minutes

Les Frédaines de Pierrette

[Pierrette's Escapades], 1900 (Gaumont). Preserved by Filmoteca de Catalunya, Barcelona

Au bal de Flore

[At the Bal de Flore], 1900 (Gaumont). Performed by Mlles Lally and Julyett de l'Olympia. Preserved by Filmoteca de Catalunya, Barcelona

The Ocean Waif

1916 (Golden Eagle Features/International Film Service Inc.) Library of Congress, Washington, DC

La Marâtre

[The Stepmother], 1906 (Gaumont). Archives Françaises du Film du CNC, Bois d'Arcy, France

La Femme collante

[The Sticky Woman], 1906 (Gaumont). Archives Françaises du Film du CNC, Bois d'Arcy, France

Les Résultats du féminisme

[The Results of Feminism], 1906 (Gaumont). Safety print made by the Archives Françaises du Film du CNC from an original Gaumont nitrate negative

Cupid and the Comet

1911 (Solax). Filmmuseum/Münchner Stadtmuseum, Munich

Officer Henderson

1913 (Solax). Em Gee Film Library, Reseda, CA