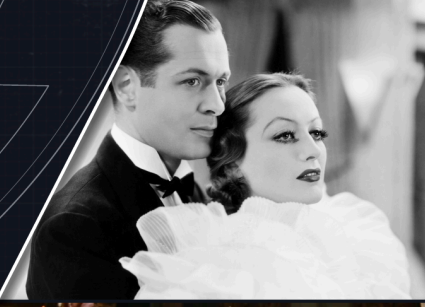
MARTIN SCORSESE PRESENTS THE SIXTH ANNUAL

SAG HARBOR CINEMA

FESTIVAL of PRESERVATION

NOVEMBER 6–9, 2026



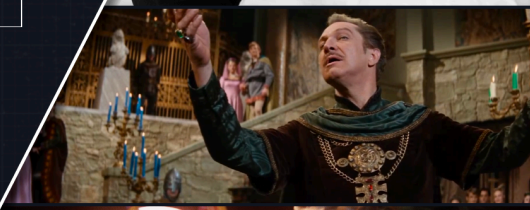


Fig. 1. 35mm Film Projector





















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MARTIN SCORSESE PRESENTS THE SIXTH ANNUAL

SAG HARBOR CINEMA

FESTIVAL of PRESERVATION

NOVEMBER 6–9, 2026

THE FILMS

Elvira Notari: Beyond Silence 3
Gone to Earth 5
The Masque of the Red Death 7
Puppetoons Shorts 9
'A santanotte 11
West Indies: The Fugitive Slaves of Liberty 13
Letty Lynton 15
Obsession 17
Preservation Panel 19
Me and My Gal 21
The Big Red One: The Reconstruction 23
Paris Blues 25
Auntie Mame 27
Citizen Ruth 29
Abbott and Costello Meet the Killer, Boris Karloff 31

Festival Schedule 33

TICKETING AND PASSES

Festival Passes provide full access to all screenings, special events, and the Preservation Party on November 7th. Passes can be purchased online or at the box office: $65 for members (including Directors' Circle) and $110 for non-members.

Pass holders are strongly encouraged to redeem their tickets in advance. Inventory cannot be guaranteed after 10 minutes prior to showtime.

Individual Tickets to all programs can be purchased online or at the box office.

LETTER FROM THE ARTISTIC DIRECTOR

From a female pioneer of Italian silent film to one of the fathers of African Cinema; from a visionary Hungarian puppeteer to an American 'King of the Bs'; from Pre-Code to the New Hollywood; from Lee Marvin on the European front to Joan Crawford in Adrian's gowns; from Powell and Pressburger to Abbott and Costello. Whether it's through the few fragments left of a once rich filmography, or the ambitious reconstructions of a filmmaker's original intent that was tampered with or censored at the time, the lineup this year reflects the resilience of cinema through a wide variety of genres, styles, and ideas.

I often find that juxtapositions open my mind, which is very much in the spirit of this long, packed weekend. Not a journey to the past in the name of nostalgia, but an opportunity to rejoice in the power, vastness, and complexities of our collective memory as filtered by film and unique artistic visions. An exercise in "archeology" that illuminates the present and can energize the future.



Giulia D'Agnolo Vallan
Founding Artistic Director, Sag Harbor Cinema

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ADDITIONAL SUPPORT FROM: Suffolk County Film Commission; Discover Long Island New York

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Festival Booklet research and editing by Lucas Deupree
Festival Logistics support by Stefanie Anarumo
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Friday, November 6th at 2:45pm

ELVIRA NOTARI: BEYOND SILENCE

Valerio Ciriaci, 2025

ITALY / USA | 90 MINS | ITALIAN | DCP

Courtesy of Awen Films

Q&A with Giuliana Bruno, Harvard Professor and Notari Scholar, and Isaak Liptzin, Cinematographer
Followed by Book Signing with Giuliana Bruno





Italy's first woman film director was Elvira Notari, a prolific pioneer of Neapolitan silent cinema whose emphasis on urban life and use of non-professional actors prefigured the neorealist movement of the 1940s and 50s, and earned the scrutiny of fascist censors for its unvarnished depictions of Italian society, with all its imperfections. Successful in her time in both Italy and America, but largely unknown today, Elvira Notari slipped into obscurity towards the end of her life after fascist suppression and the advent of talking pictures cut her career short, and she died, forgotten, in 1946. Of the sixty feature films and over one hundred shorts that Notari directed, only three are known to exist in a complete state today.

In the decades since her passing, however, there has been a renewed interest in Notari's work, as researchers across disciplines have begun to investigate and reconstruct her life and films, and new generations of artists continue to reimagine her work through their own. *Elvira Notari: Beyond Silence* is a multifaceted portrait of this major artist and the people working to unearth, protect, and expand her legacy.

"I think Notari had a desire to document how things actually were. The fascists didn't want to see films about Neapolitan society in which a son takes money from his mother, but Notari didn't hide it. She wanted to show that Italy isn't this perfect place of white telephones [a motif of the glamorous escapist 1930s comedies fostered by the regime], but a place that has all kinds of sexual and social deviant behaviours and where people go to jail."

—GIULIANA BRUNO

Friday, November 6th at 5:30pm

GONE TO EARTH

Michael Powell & Emeric Pressburger, 1950

UK | 111 MINS | ENGLISH | DCP

With Jennifer Jones, David Farrar, Cyril Cusack

Courtesy of The Walt Disney Company

Introduced by Kevin Schaeffer, Director of Restoration and Library Management at The Walt Disney Studios







In late-nineteenth-century England, Hazel Woodus (Jennifer Jones), a fiercely independent yet sensitive country girl, is caught between the lustful advances of an arrogant hunter (David Farrar) and the restrained adoration of a kind-hearted minister (Cyril Cusack) in directors Michael Powell and Emeric Pressburger's *Gone to Earth*, an adaptation of Mary Webb's novel of the same name. Hazel's spiritual and libidinal turmoil unfolds amidst the rolling hills of rural Shropshire, guided by folk superstition and captured in cinematographer Christopher Challis' vivid Technicolor. Reflecting on the film years later, Challis claimed that "the final result was, I think, one of the most beautiful films ever to be shot of the English countryside and in all its moods."

And yet, for decades, *Gone to Earth* was unavailable to audiences in a version that did justice to its impressive pictorial splendor. Powell and Pressburger's original cut of the film was drastically re-edited by producer David O. Selznick for its initial US release in 1952, then re-titled *The Wild Heart*, with some scenes re-shot by director Rouben Mamoulian and the total runtime reduced by almost thirty minutes. Selznick made his cuts directly to the film's negative, and so a proper restoration of *Gone to Earth* proved incredibly challenging for many years.

One photochemical restoration was carried out by the British Film Institute in 1985, but this new 4K restoration, done in part with positive materials held by the BFI and overseen by Martin Scorsese and Thelma Schoonmaker, reconstructs Powell and Pressburger's original cut of the film with even greater fidelity and color accuracy, completely reviving the film in all of its mystical, melodramatic glory.

"Why is it that legend is more potent than reality at stirring the emotions? Why do the songs and tales of our fathers and mothers and of their fathers and mothers touch our imagination more than our own personal experience as children? When I agreed to make *A Canterbury Tale* I expected that it would be a far more personal film than it turned out to be. I was working, creating a story in the country I was born in, the "garden of England," a chalky country of bare downs and shallow valleys, of chestnut woods and little chuckling streams, of slowly turning water- and windmills, and white-capped oasthouses with the bittersweet smell of hops drying in the kiln. All this I knew from my childhood, yet somehow I failed to get it on the screen. No doubt that was because the principal characters in the story were all strangers to my countryside. They were intruders—well-meaning, but still intruders—whereas in *Gone to Earth* the characters belonged to the Shropshire and Worcestershire countryside and to me."

—MICHAEL POWELL

RESTORATION CREDITS

Restored in 2026 by Walt Disney Studios, in association with The Film Foundation, with the participation of the British Film Institute, The George Eastman Museum, The Museum of Modern Art. Image Restoration: Cineric, Inc. Audio Restoration: Audio Mechanics. Supervised by Thelma Schoonmaker, with special thanks to Martin Scorsese and Steven Spielberg.

Friday, November 6th at 9:00pm

THE MASQUE OF THE RED DEATH

Roger Corman, 1964

USA / UK | 90 MINS | ENGLISH | DCP

With Vincent Price, Hazel Court, Jane Asher, David Weston, Nigel Green, Patrick Magee

Courtesy of Park Circus

Introduced by Mary Corman







Satanist Prince Prospero (Vincent Price) torments members of the local peasantry and entertains fellow nobles from within his safe castle walls as a plague ravages the surrounding land in Roger Corman's *The Masque of the Red Death*. An adaptation of Edgar Allan Poe's 1842 short story of the same name, with a subplot incorporated from one of his other tales, "Hop-Frog," *Masque* was the seventh of eight features Corman produced for American International Pictures adapting Poe's writings, and one of his personal favorites of the cycle.

Masque was filmed in England with a larger budget than Corman typically received, and was his most lavish and ambitious production to date. Critics responded well to Price's villainous performance and the film's more heady, philosophical approach to horror, with many considering it Corman's best, but censors were less forgiving of elements they considered blasphemous, and cuts were made to the film for both its US and UK theatrical releases.

Even in a censored state, the film's decadent descent into psychedelic debauchery, aided by the vibrant cinematography of a young Nicolas Roeg, had lost none of its lurid power in the decades since its premiere, but this new 4K restoration reinserts footage cut from the initial American release, giving contemporary audiences Roger Corman's original, beautifully depraved vision, with all of its pomp and poetry.

"I think what frightens me is not that dissimilar to what frightens other people. I think it is the childhood fears, the childhood fantasies, bottled up somewhere in the back of my mind. When I, when most people, were young, we were afraid of stormy nights, of thunder and lightning, of possible monsters hiding underneath the bed. Our parents told us that this was nonsense, that there was nothing to be afraid of; we knew very well there was a lot to be afraid of. And I think those things are still buried within me, as with others. With me also, there might be—and I don't know how much this would be shared with other people—there's probably a fear of lack of control, a fear of controls being taken away from me, a fear of being rendered helpless. Maybe part of my method of filmmaking is a way to conquer that; to be an independent filmmaker both as a producer and a director, so that I have my own company and am not under the power of a major studio, and probably some of the themes of my films express that to a certain extent."

—ROGER CORMAN

RESTORATION CREDITS

The 4K restoration of THE MASQUE OF THE RED DEATH was based on the 35mm original picture negative, on loan to the Academy Film Archive from MGM Studios, a 35mm British Technicolor print, and the 35mm original sound elements. Missing censored scenes from the American release were replaced using shots from a 35mm Technicolor print from the Dante/Davison Collection at the Academy Film Archive. Scanning and image restoration was completed by Roundabout Entertainment in Burbank. The audio was restored by Audio Mechanics in Burbank.

Restored by the Academy Film Archive and The Film Foundation, with funding provided by the Hobson/Lucas Family Foundation.

Saturday, November 7th at 11:00am (Program I, 55 mins)
Sunday, November 8th at 11:30am (Program II, 42 mins)
Monday, November 9th at 11:00am (Program II, 42 mins)

PUPPETOONS SHORTS

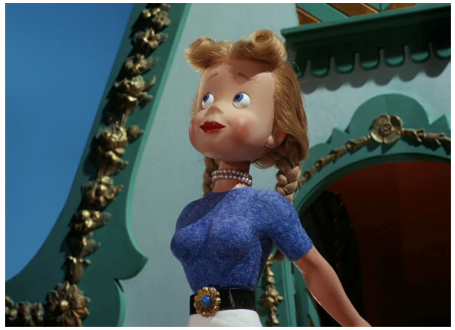
George Pal, 1941–1947

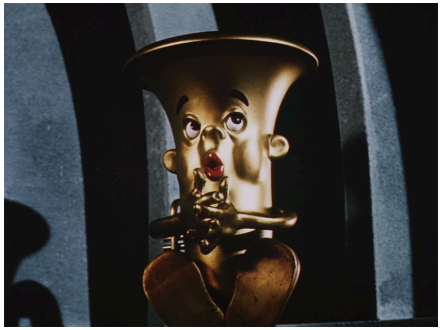
USA | ENGLISH | DCP

Courtesy of Arnold Leibovit Entertainment

Program I introduced by Arnold Leibovit, producer-director and Puppetoon historian







PROGRAM I | 55 MINS

Western Daze (1941, 9 mins)

Good Night Rusty (1943, 7 mins)

A Hatful of Dreams (1944, 10 mins)

The Gay Knighties (1941, 9 mins)

The 500 Hats of Bartholomew Cubbins (1943, 9 mins)
Academy Award® nominated

Tubby the Tuba (1947, 10 mins)
Academy Award® nominated

PROGRAM II | 42 MINS

Rhythm in the Ranks (1941, 10 mins)
Academy Award® nominated

Rhapsody in Wood (1947, 8 mins)

The Sky Princess (1941, 7 mins)

And to Think That I Saw It on Mulberry Street (1944, 10 mins)
Academy Award® nominated

Together in the Weather (1946, 7 mins)

Hungarian-American filmmaker George Pal is perhaps best remembered today for producing several science fiction classics, including *The War of the Worlds* (1953), and for directing *The Time Machine* (1960), but prior to his feature-length genre work, Pal first made his cinematic mark with a series of animated short subjects called *Puppetoons*. Produced initially in Europe, and then later for Paramount in America, *Puppetoons* employed a novel stop motion technique pioneered by Pal called "replacement animation," which involved swapping out an array of similar but distinct hand-carved puppets (or specific parts of them) for each individual frame, to simulate character movement and changes in expression. The approach differed from other stop motion processes of the time that used moldable materials like clay, or figures with hingeable joints and posable limbs, to spectacular effect. Thousands of unique models were used at the peak of Puppetoon production, allowing for distinctly fluid stop motion animation unlike any seen before. Through his Puppetoon adaptations of American folktales, Dr. Seuss stories, and more, George Pal earned the admiration of fellow luminaries such as Ray Harryhausen, Walter Lantz, and Roy Disney, to name just a few.

George Pal and his staff produced over sixty *Puppetoons* shorts between 1932 and 1947, seven of which were nominated for Academy Awards. The two *Puppetoons* programs showcased here demonstrate the breadth and depth of George Pal's artistry across a selection of shorts.

"I sometimes think, in looking back, that [*Puppetoons*] were a little too subtle for that period in time, because about the late 30s and early 40s there was this concept that you had to have this fast-paced, cat-and-mouse type of entertainment, which became very popular and seems to still be going as a commercial idea, and many times George's puppets films were so tastefully done and much more subtle in structure."

—RAY HARRYHAUSEN

RESTORATION CREDITS

Meticulously restored from their original 35mm Technicolor successive exposure negatives by Producer-Director Arnold Leibovit.

Saturday, November 7th at 1:00pm

'A SANTANOTTE

Elvira Notari, 1922

ITALY | 61 MINS | SILENT W/ ITALIAN INTERTITLES | DCP

With Eduardo Notari, Rosè Angione, Alberto Danza, Carluccio, Elisa Cava

Courtesy of Cineteca Nazionale, Rome

Introduced by Giuliana Bruno, Harvard Professor and Notari Scholar







While working as a waitress to support her drunkard father, beleaguered young Nanninella (Rosè Angione) attracts the attention of friends Tore (Alberto Danza) and Carluccio, who both fall in love with her at first sight. Drawn to the intensely romantic Tore, Nanninella reciprocates his love and the two plan to marry, but the treacherous Carluccio, driven by jealousy, schemes to take Nanninella for himself, thrusting their love triangle towards tragedy in Elvira Notari's operatic silent melodrama, *'A santanotte*.

Based on a popular Neapolitan song of the same name by Eduardo Scala and Francesco Buongiovanni, *'A santanotte* was a big hit for Dora Film, the production company Notari ran with her husband Nicola, earning an extended run in Naples by popular demand, and exported to New York under the title *The Holy Night*. Today, as one of the only three known extant features directed by her, *'A santanotte* can be seen as an illustrative example of Elvira Notari's oeuvre, with its quasi-documentary depiction of Naples achieving a powerful sense of place and an honest, authentic realism that undergirds her actors' impassioned performances. This evocative "popular drama of passion," as one intertitle describes it, has lost none of its luster over a century later.

"Musical texture, a crucial aspect of all of Dora Film's productions, increased in the 1920s. Most films of this decade were *sceneggiate*, that is, narrative stagings of songs: the repertory of Neapolitan popular songs inspired the filmic narrative, dictated its articulation, and was inscribed in its mode of exhibition. Edoardo Notari, explaining the mechanics of musical accompaniment, stated that in the early days, with a manual projector, the film was moved along at the same rhythm as the live song, as if it were literally being played. When the projector's speed later became mechanically fixed, the Notaris rehearsed the film with an orchestra during production to synchronize the musical rhythm. Along with orchestral music, a singer participated in the film screenings of *sceneggiate*, performing synchronously with the image. At first, the singer was hidden, but soon was positioned in front of the screen where the film was being projected, creating a multimedia performance. In some ways this practice was a protoversion of the musical genre, which is believed to be a product of the sound era."

—GIULIANA BRUNO

RESTORATION CREDITS

The restoration has been executed by CSC - Cineteca Nazionale, from a safety negative duplicate, with original Italian intertitles, and a nitrate negative duplicate held at the George Eastman Museum, in Rochester, which included some missing sequences of the film. In the absence of a complete original print to use as a reference, the reconstruction of missing intertitles and of the colorized sequences has been made possible by handwritten notes found on the nitrate duplicate's tails. The restoration was completed at L'Immagine Ritrovata laboratory between November 2007 and March 2008.

Saturday, November 7th at 3:00pm

WEST INDIES: THE FUGITIVE SLAVES OF LIBERTY

Med Hondo, 1979

FRANCE / ALGERIA / MAURITANIA | 116 MINS | FRENCH | DCP

With Robert Liensol, Roland Bertin, Hélène Vincent, Philippe Clévenot

Courtesy of Janus Films

Introduction, Q&A, and Book Signing with Ashley Clark, Curatorial Director at the Criterion Collection





In 1979, the English film magazine *Framework* published an essay by Mauritanian-French filmmaker Med Hondo titled "What Is Cinema for Us?" that argued for the necessity of domestic film production in African and Arab countries, to counterbalance the omnipresence of Euro-American cinema and the cultural and political hegemony it enforced. In Hondo's thinking, "Cinema is the mechanism *par excellence* for penetrating the minds of our peoples, influencing their everyday social behavior, directing them, and diverting them from their historic national responsibilities." So, to produce films by and for African and Arab peoples was to produce an entirely new kind of cinema, one of liberation rather than subjugation. That same year, Med Hondo released a film that offered a vision of what that cinema might be, an answer to the central question of his piece.

In an abandoned Parisian Citroën factory, aboard a massive replica slave ship, Med Hondo directed *West Indies: The Fugitive Slaves of Liberty*, a sui generis musical epic interrogating centuries of European colonial violence and its repercussions throughout Africa and abroad. Adapted from Daniel Boukman's play *Les négriers (The Slavers)*, which Hondo staged in Paris in the early seventies, *West Indies* took over seven years to develop, finance, and produce, in part because Hondo refused to compromise his vision for potential investors. Funded ultimately through a combination of support from Algerian state television, the French CNC, and individual financiers from around Africa, the film was produced on a budget of $1.35 million, making it the most expensive African film up to that point. *West Indies* is a dazzling, rallying cry for Pan-African liberation, and is widely regarded as Med Hondo's peerless, crowning achievement.

"How do we talk about yesterday's slavery and today's slavery? And what's the difference? Yesterday, there were slave ships—the movie takes place on a real ship, 200 feet long by 25 wide, built out of wood. How come yesterday there were dogs, chains, and today there are no chains, no dogs barking, no whips—but what is this new slavery, if you will? And all of this is told through the specific means of these people, which is how their own music was created over these three centuries. There's also French music, and the way it continues this journey. So the music and the singing follow the story. And that's the spectacle, that's the new form, which is also a cinematographic proposal. So, how did millions of men find themselves on the same boat, African, Caribbean, and French. What are the successive systems that have created these people, and what are their contradictions and their difficulties?"

—MED HONDO

RESTORATION CREDITS

Digitally restored by the Harvard Film Archive and Ciné-Archives using the original 35mm picture negative and magnetic track. Financial support provided by the McMillan Stewart Foundation. Film services by Blackhawk Films and Lumières Numériques.

Saturday, November 7th at 6:00pm

LETTY LYNTON

Clarence Brown, 1932

USA | 84 MINS | ENGLISH | DCP

With Joan Crawford, Robert Montgomery, Nils Asther

Courtesy of Warner Brothers

Introduced via Zoom by George Feltenstein, Library Historian at Warner Bros. Discovery







Withdrawn from circulation in 1936 over a copyright dispute, the barely seen *Letty Lynton* returns to theaters for the first time in ninety years in a brand new 4K restoration. This glamorous and at times characteristically sordid pre-Code drama stars Joan Crawford as the titular Letty Lynton, a socialite whose marriage to the wealthy and charming Jerry Darrow (Robert Montgomery) is threatened by the arrival of her spurned ex-lover, Emile Renaul (Nils Asther).

Based on the novel of the same name by Marie Belloc Lowndes, which was itself inspired by the real-life case of Madeleine Smith—a young Scottish woman accused of murdering her lover with arsenic—*Letty Lynton* was charged with plagiarism by playwrights Edward Sheldon and Margaret Ayer Barnes, who claimed that the script bore too many similarities to their 1930 play, *Dishonored Lady* (later adapted in 1947 by director Robert Stevenson, starring Hedy Lamarr). The courts agreed, and *Letty Lynton* was shelved until 2026, when the play entered the public domain and a restoration and re-release of the film became feasible.

Besides the fame generated by its longstanding unavailability, *Letty Lynton* is most remembered today for its sartorial impact. Crawford's gowns in the film, made by MGM's mononymous head costume designer Adrian, spurred such fervor upon the film's release that tens of thousands of replicas of Lynton's signature white organdy dress with puffed sleeves flew off department store shelves in a couture craze. Legendary designer Edith Head considered it to be the "single most important influence on fashion in film history."

"[Letty Lynton was] even more of a smash for me, personally [than Grand Hotel]. It was a hell of a story and script and had a character I could really come to grips with. If there is ever a Joan Crawford retrospective, I hope they show this one."

—JOAN CRAWFORD

RESTORATION CREDITS

New 4K restoration by Warner Bros. Discovery sourced from a second-generation safety fine grain master positive, scanned at 4K resolution on a 16-bit Lasergraphics Director film scanner. Warner Bros.' preservation team carefully analyzed the surviving film element, which was manually cleaned frame by frame to remove any dirt, damage or debris. The film's surviving optical soundtrack was also restored, using modern tools to remove any audio anomalies from the feature, while retaining the distinct and rich qualities of the original 90-year-old audio.

Saturday, November 7th at 9:00pm

OBSESSION

Brian De Palma, 1976

USA | 98 MINS | ENGLISH | DCP

With Cliff Robertson, Geneviève Bujold, John Lithgow

Courtesy of Sony Pictures Entertainment

***Introduced by Brian De Palma and Jake Paltrow, co-director of* De Palma**







Years after his wife and daughter were abducted and killed in a recovery operation gone south, a prominent New Orleans developer (Cliff Robertson) becomes enamored with a young woman who bears a striking resemblance to his late spouse (Geneviève Bujold, in dual roles) in *Obsession*, Brian De Palma's thrilling ode to Hitchcock. From a screenplay by Paul Schrader, initially titled *Déjà Vu*, the film is a disturbing and seductive fantasia about a man haunted by the past and consumed by grief and desire.

Schrader's script originally featured an extended third act and coda that De Palma removed, reportedly on the advice of the film's composer, Bernard Herrmann (in his second collaboration with De Palma, after *Sisters*), souring Schrader on the project. Herrmann, however, was completely taken with it, telling De Palma after viewing a rough cut that he could "hear the music already." His tremendous score, a soundtrack melding the textures of horror and romance through organs, strings, and choral work, which Herrmann considered the finest of his career and one that his biographer Steven C. Smith called "a summation of his film skills, and an affirmation of the human spirit," elevates De Palma and Schrader's material to even greater, more delirious heights.

"Well, cinema music is the cinema. That's part of making the picture, not something that's put in later. I mean, I wrote this score.... I was just telling Brian [De Palma] today: I really can't tell you, I don't remember writing it, I was so carried away with the picture. I don't know. I used to write at four in the morning, it just all came to me so quickly, I don't know where from. And I identified with the girl, you know, how she felt it. This I did in a month. *Obsession* is a very strange picture, and a very different score, even for me."

—BERNARD HERRMANN

RESTORATION CREDITS

Obsession was restored in 4K by Sony Pictures Entertainment. Picture restored from the 35mm Original Negative and 35mm Color Interpositive. 4K scanning, image restoration, conforming, color grading with colorist Tanner Buschman completed at MTI Film in Hollywood. Audio restoration from 35mm Magnetic Masters and 1/2" LCR Music Masters completed at Chace/Deluxe Audio Services. Restoration supervised by Grover Crisp.

Sunday, November 8th at 11:00am

PRESERVATION PANEL

Featuring presentations and a discussion with archivists, historians, curators, and top preservation experts. Free admission, followed by brunch.







PARTICIPATING IN THE PANEL



Grover Crisp, Former EVP of Asset Restoration and Preservation at Sony Pictures Entertainment
... on resurrecting lost films. A look at the reconstruction and restoration processes for a film when there is no film.

Arnold Leibovit, Filmmaker and Preservationist of the works of George Pal
... on the work and legacy of filmmaker George Pal, beginning with his influential feature films and tracing back to his landmark Puppetoons shorts.

Cassandra Moore, Vice President of Mastering and Archive at NBCUniversal
... on the history of Universal's Classic Monsters, one of Hollywood's first "cinematic universes" and its network of sequels and crossovers, which include the comedy-horror pairing of Abbott and Costello and Boris Karloff.

Kevin Schaeffer, Director of Restoration and Library Management at The Walt Disney Studios
... on Michael Powell & Emeric Pressburger's "Gone to Earth," the film's unique and convoluted history, and the complicated restoration processes undertaken to reconstruct its two versions.

George Willeman, Nitrate Film Vault Leader at The Library of Congress
... on the collections held and work done by the Library of Congress, with a special focus on The Frisbee Collection of nitrate films, which once belonged to itinerant showman William DeLisle Frisbee.



Sunday, November 8th at 2:00pm

ME AND MY GAL

Raoul Walsh, 1932

USA | 79 MINS | ENGLISH | DCP

With Spencer Tracy, Joan Bennett, Marion Burns, J. Farrell MacDonald, George Walsh

Courtesy of The Walt Disney Company

Intro and Outro by Bruce Goldstein, Director of Repertory Programming at Film Forum and co-founder of Rialto Pictures







New York City police detective Danny Dolan (Spencer Tracy) and streetwise hash-slinger Helen Riley (Joan Bennett) exchange an endless stream of wisecracks and affection in director Raoul Walsh's beguiling romantic comic-drama, *Me and My Gal*. This playful genre hodgepodge, set in a working-class, waterfront neighborhood populated by longshoremen and gangsters, episodically charts the relationship between the two lovers while Danny investigates a criminal who—unbeknownst to him—happens to be involved with Helen's sister.

Shot in a brisk nineteen days, the film moves with a casual assurance typical of Walsh, whose seemingly effortless mastery of tone and gesture crafts the vivid, lived-in world that serves as the home for Tracy and Bennett's intoxicating chemistry, delivered through banter that rivals the best the pre-Code era has to offer. *Me and My Gal* was Tracy and Bennett's second collaboration for Fox that year, after the lesser-known *She Wanted a Millionaire*, and it failed to make much of a splash upon its release, but in the decades since, the film has developed a loyal following in certain cinephilic circles, and has been championed by influential critics like Manny Farber, who considered it to be Raoul Walsh's best picture.

"*Me and My Gal* is one of my favorite Raoul Walsh films. Just one of those rollicking Raoul Walsh comedies, full of movement and action. Wonderful relationship between Joan Bennett and Spencer Tracy. The Warner Brothers films [by Raoul Walsh] are great, but that's one 10-year period in a career that lasted 50 years. He was one of the pioneers. He started directing in 1915. Tragically, most of that went up in the Fox fire. We've only got a couple of those early silents, but by the mid-1920s, with *What Price Glory?* he's a major director. He's discovered his style, which is this sense of life in his films. The tempo, the movement, the forward propulsion, the way he uses background action to play down the sides of the frame, the sense of life happening all around. Yeah, he's one of the great masters to me. A very distinctive way of filming. And you can tell it's so natural to him. He's not sitting down and scratching his head and saying, "Where do I put the camera next?" He just knows. That kind of utter assurance is very rare. And easy to take for granted because it's not calling attention to itself. Which is one of the reasons why it's great: because it feels so natural and invisible, and that's very hard to do. I love the way he sees people. He really enjoys people. He likes being around them. He likes their company, and he shares that with you. I like being in his company. It's such a great world to me. I don't think I really want to live in a world full of drunken Irish mobs but in the movies? It's just terrific."

—DAVE KEHR

RESTORATION CREDITS

4K restoration from nitrate elements held by MoMA, funded by Twentieth Century Fox.

Sunday, November 8th at 4:30pm

THE BIG RED ONE:
THE RECONSTRUCTION

Samuel Fuller, 1980/2004

USA | 162 MINS | ENGLISH | 35MM

With Lee Marvin, Mark Hamill, Robert Carradine

Courtesy of Park Circus

Introduced by Samantha Fuller







SHOWS WITH A PUPPETOON

BRAVO MR. STRAUSS

George Pal, 1943 | 8 mins

An American rifle squad led by an unnamed, grizzled sergeant (Lee Marvin) embarks on campaigns in North Africa and Europe in writer-director Samuel Fuller's *The Big Red One*, a long-gestating passion project based on the filmmaker's own experiences as a soldier in World War II. Initially conceived for Warner Bros. in the late 1950s, with John Wayne attached to star, development of the film stalled for two decades until Fuller was able to revive the project in 1978 as an independent production shot on a shoestring budget. The resulting epic is an unflinching and honest look at the effects of war on a group of infantrymen, told without false notions of heroism or glory.

The Big Red One's rough cut reportedly ran over four hours long, but distributor United Artists demanded significant cuts to its runtime, and the resulting theatrical cut that screened in competition later that year at the 1980 Cannes Film Festival had a truncated length of only 113 minutes. It wasn't until over twenty years later that an attempt was made to restore *The Big Red One* into something approaching Samuel Fuller's original vision, when film critic Richard Schickel assembled a new cut of the film, billed *The Reconstruction*, that turned a respectable war movie into a true Sam Fuller picture: unsentimental in tone and eloquent in its execution.

"Terrible visions from the war buried in my brain rose up as soon as I dozed off. Heaps of dead bodies. A gaunt hand stretching skyward for help. Bombs exploding. Soldiers ripped apart. Music was my immediate remedy. I got up, went downstairs, and immersed myself in Beethoven, Bach, or Mozart. They soothed my spirit. I figured that the only way to free myself of my war memories was to make a film about them. The entire yarn was already in my head. I'd been carrying it around like a piece of heavy luggage. It would capture the reality of combat without any Hollywood crap—no heroes, just soldiers trying to survive. My take was deeply personal, yet the violence and insanity was universal. I began to write scenes and dialog. A script would come together over many years and many rewrites. Maybe after I made that movie, I'd sleep better. In my wildest dreams, I never thought that it would take another twenty-five years before I got my chance to direct *The Big Red One*."

—SAMUEL FULLER

RESTORATION CREDITS

Restored by Richard Schickel and editor Brian McKenzie, working from Samuel Fuller's original shooting script, and assembled using excised materials stored in a Warner Bros. Kansas City vault. This restoration reinserts eight sequences cut from the theatrical release and adds fifty minutes to the total runtime.

Sunday, November 8th at 8:45pm

PARIS BLUES

Martin Ritt, 1961

USA | 98 MINS | ENGLISH | DCP

With Paul Newman, Joanne Woodward, Sidney Poitier, Louis Armstrong, Diahann Carroll

Courtesy of Park Circus

Introduced by Schawn Belston, Amazon MGM Studios Archive







SHOWS WITH A PUPPETOON

DATE WITH DUKE

George Pal, 1947 | 8 mins

In an underground jazz club in Paris' bohemian Left Bank, two American musicians, trombonist Ram Bowen (Paul Newman) and saxophonist Eddie Cook (Sidney Poitier), make their living jamming for crowds nightly until their casual affairs with a pair of tourists (Joanne Woodward & Diahann Carroll) develop into something more serious, and their previously stable expat existence is upended. With a return to America on the table, the two men are forced to confront what keeps them in Paris—both the dreams they are striving toward, and the realities they are running from—in director Martin Ritt's *Paris Blues*.

Adapted from Harold Flender's novel of the same name, *Paris Blues* depicts a postwar world marked by disaffection and discontent; a world on the verge of social and political upheaval, inhabited by people unsure of their place within it. It was Ritt's socially conscious approach to the material and its explicit racial themes that likely drew Sidney Poitier to the project (his second collaboration with Ritt, after 1957's *Edge of the City*), but the film's music is thought to be its most timeless and effective element, lent authenticity by Louis Armstrong's supporting performance as "Wild Man" Moore and Duke Ellington's Academy Award® nominated score.

"The part I play in the picture ain't big, but it's important – I see to that! It all takes place in one of them caves, those French cellars y'know. Sidney Poitier and Paul Newman, they're supposed to be jazz musicians. Paul plays trombone; he's really been takin' lessons from Billy Byers, who plays the music for the film. Sidney, he's supposed to be a saxophone man. That French cat Guy Lafitte taught him to hold his horn right. Duke got the band sounding his way and some of the music is real pretty. When Hugues Panassié heard some of the tapes, he just lifted up his hands, French fashion, and cried with joy. 'What are you doing to our musicians?' he said. 'You have inspired them!'"

–LOUIS ARMSTRONG

RESTORATION CREDITS

The 2026 restoration of PARIS BLUES has been achieved in 4K using the 35mm original camera negative as source. The mono audio has been restored using an original optical soundtrack negative.

Monday, November 9th at 2:00pm

AUNTIE MAME

Morton DaCosta, 1958

USA | 143 MINS | ENGLISH | DCP

With Rosalind Russell, Forrest Tucker, Jan Handzlik, Roger Smith, Coral Browne, Peggy Cass

Courtesy of Warner Brothers

Introduced via Zoom by George Feltenstein, Library Historian at Warner Bros. Discovery







"Life is a banquet, and most poor suckers are starving to death!" So says Mame Dennis (Rosalind Russell), the eccentric and exuberant aunt to whom the young and impressionable Patrick Dennis (Jan Handzlik, and then Roger Smith) is assigned following the death of his father. Adapted from the hit Broadway play and best-selling novel of the same name, *Auntie Mame* depicts episodes in the life of a bon vivant and her charge, all rendered in glorious Technirama, a high-resolution widescreen format similar to VistaVision. Through extravagant sets, like Mame's ever-changing apartment, and glamorous costumes courtesy of Orry-Kelly, the film charts the ups and downs of the early-to-mid twentieth century with spirited panache.

The role of Mame Dennis, which Rosalind Russell originated in the Broadway production before bringing it to the screen alongside director Morton DaCosta, revitalized Russell's career and is now regarded as one of her greatest and most quintessential performances. *Auntie Mame* was a box office smash upon its release, helping Warner Bros. recover after a series of financial disappointments, and the film went on to acquire six Academy Award nominations, including ones for Best Picture and Best Actress for Russell's vivacious performance. Musical versions of the stage play and film were later produced, simply titled *Mame*, which starred Angela Lansbury and Lucille Ball, respectively, in the titular role.

"Watching *Auntie Mame* is a rite of passage for every aspiring decorator. When I first watched it, in college, what hit me was the gestalt of it: the life of fun and glamour that can be yours if you manage to claw your way to New York City. But the awe-inspiring sets are what continue to inspire me today. There's a tongue-in-cheek quality to the design, in that Mame appreciates avant-gardism from a connoisseurial standpoint while also recognizing its ridiculousness, in the form of kinetic seating. When designing for clients, I like to channel their inner *Auntie Mame*, to make them appear just a little more glamorous and eccentric than they are."

—JONATHAN ADLER

RESTORATION CREDITS

New 4K restoration by Warner Bros. Discovery sourced from the Technirama 35mm Original Camera Negative scanned in 13K 16bit on a Lasergraphics Director film scanner. The newly scanned frames underwent a complete digital restoration process, removing any dirt, scratches, etc. These restored images were then color graded in a High Dynamic Range color volume by WB MPI's Senior Colorist, Sheri Eisenberg, referencing an IB print as well as previous masters of the film, ensuring that the finished look was creatively accurate.

Monday, November 9th at 5:30pm

CITIZEN RUTH

Alexander Payne, 1996

USA | 106 MINS | ENGLISH | DCP

With Laura Dern, Swoosie Kurtz, Kelly Preston, Burt Reynolds, Kurtwood Smith, Mary Kay Place, Kenneth Mars, Tippi Hedren

Courtesy of Paramount Pictures

Introduced via Zoom by Alexander Payne





Filmmaker Alexander Payne emerged as a distinctive, darkly comic voice in contemporary American cinema with *Citizen Ruth*, his provocative and prescient debut feature about a pregnant aerosol-huffing addict named Ruth Stoops (Laura Dern), who inadvertently stumbles into the center of the national abortion debate when two opposing activist groups catch her in their ongoing tug-of-war. The film carefully walks a tonal tightrope that balances its grim subject matter with an ensemble of pointedly ridiculous characters to comment on contemporary fanaticism and the absurdity of those who embrace it. Anchored by Laura Dern's tremendously sympathetic, picaresque performance—one of her finest—*Citizen Ruth* mounts its critiques without ever succumbing to condescension and touches upon hot-button issues without ever losing its humor.

Payne's laser-focused satire, co-written with frequent collaborator Jim Taylor, premiered to great acclaim at the 1996 Sundance Film Festival and proceeded to gather accolades on the international festival circuit, but it was released to only a few dozen theaters in the US and grossed less than one million dollars domestically. Effectively buried by distributor Miramax because of its controversial subject matter, *Citizen Ruth* has nevertheless grown into a cult classic that remains just as funny and frighteningly relevant thirty years later, and is ripe for further rediscovery.

"What I brought was my longing to understand [Ruth] and my hope to be as honest in the heartbreak of what she was going through as I could, while Alexander was unrelenting in not trying to gain empathy because he just lets her be as much of a screwup as she is. I think that was a really lucky combination. If there was a director who was worried about her not being likable, it wouldn't have worked. If there was an actor who just wanted to play a vicious person, it wouldn't have worked. It takes that delicate balance of the truth, which is that people are complicated and mean and vicious and lonely and scared."

–LAURA DERN

RESTORATION CREDITS

New 4K restoration by IndieCollect, in collaboration with The Criterion Collection and Paramount Pictures.

Monday, November 9th at 8:15pm

ABBOTT AND COSTELLO MEET THE KILLER, BORIS KARLOFF

Charles T. Barton, 1949

USA | 84 MINS | ENGLISH | DCP

With Bud Abbott, Lou Costello, Boris Karloff

Courtesy of NBCUniversal

Introduced by Cassandra Moore, Vice President of Mastering and Archive at NBCUniversal





A criminal defense attorney is murdered at a resort hotel, and seven of his former clients who are under suspicion (Boris Karloff et al.) hatch a plan to pin the crime on bungling bellboy Freddie Phillips (Lou Costello), who discovered the body. Bud Abbott plays Casey Edwards, the house detective working to clear Freddie's name and uncover the truth, in this horror comedy that merges Abbott and Costello's silly signature shtick with the spooky ethos of Universal's Classic Monsters horror cycle, their third such film after *Hold That Ghost* and the popular *Abbott and Costello Meet Frankenstein*.

Initially conceived as a Bob Hope vehicle titled *Easy Does It*, *Meet the Killer* was acquired by Universal and retooled to serve as Abbott and Costello's twenty-fifth feature, with Boris Karloff added to the picture five days before production began to give the film another top-billed name and some added horror cachet. Karloff was, by 1949, an elder statesman in Universal's horror machine, and the genre more broadly, having appeared as the monster in James Whale's *Frankenstein* (1931) and several of its sequels, as well as Imhotep in Karl Freund's *The Mummy* (1932), and countless other similarly sinister roles. He would team up with Bud and Lou once again, four years later, in *Abbott and Costello Meet Dr. Jekyll and Mr. Hyde*.

"Through four decades during his lifetime, and now more than thirty years later, the name Boris Karloff has not only identified a star actor, but conjured up a certain sort of character as well, a very particular representative image. The identification certainly began with the sensation of *Frankenstein*, but this was deepened through the years by equally intense, brilliant performances in horror movies that most often were less than inspired. Yet he brought the same concentration and sense of responsibility to things like *The Haunted Strangler* (1958) as he did to more complicated roles in films like John Ford's *The Lost Patrol* (1934)."

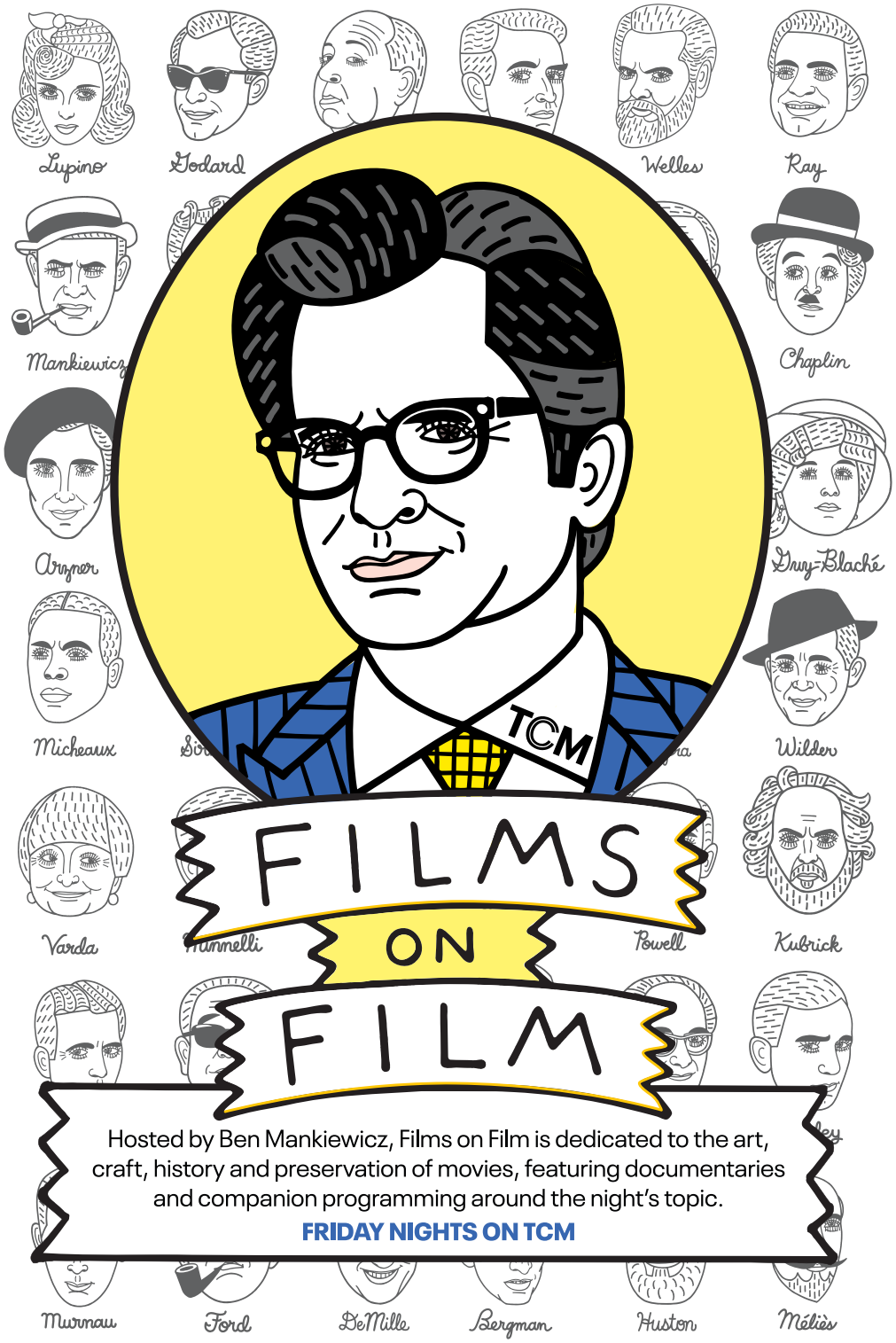
—PETER BOGDANOVICH

RESTORATION CREDITS

4K Restoration by Universal Pictures from the 35mm Nitrate Original Negative and 35mm Nitrate Composite Fine Grain provided by the Library of Congress. Restoration services conducted by StudioPost, A NBCUniversal Company.

FESTIVAL SCHEDULE

	FRI Nov. 6	SAT Nov. 7	SUN Nov. 8	MON Nov. 9
11am		**11:00am** *Puppetoons Shorts* Program I Introduced by **Arnold Leibovit**	**11:00am** *Preservation Panel*	**11:00am** *Puppetoons Shorts* Program II
12pm			**11:30am** *Puppetoons Shorts* Program II; **12:30pm** Brunch	
1pm		**1:00pm** *'A santanotte* Elvira Notari, 1922 Introduced by **Giuliana Bruno**		
2pm			**2:00pm** *Me and My Gal* Raoul Walsh, 1932 Intro and Outro by **Bruce Goldstein**	**2:00pm** *Auntie Mame* Morton DaCosta, 1958 Introduced via Zoom by **George Feltenstein**
3pm	**2:45pm** *Elvira Notari: Beyond Silence* Valerio Ciriaci, 2025 Q&A with **Giuliana Bruno** and **Isaak Liptzin** Followed by Book Signing with **Giuliana Bruno**	**3:00pm** *West Indies: The Fugitive Slaves of Liberty* Med Hondo, 1979 Introduction, Q&A, and Book Signing with **Ashley Clark**		
4pm			**4:30pm** *The Big Red One: The Reconstruction* Samuel Fuller, 1980/2004 *+ Bravo Mr. Strauss* Introduced by **Samantha Fuller**	
5pm				
6pm	**5:30pm** *Gone to Earth* Michael Powell & Emeric Pressburger, 1950 Introduced by **Kevin Schaeffer**	**6:00pm** *Letty Lynton* Clarence Brown, 1932 Introduced via Zoom by **George Feltenstein**		**5:30pm** *Citizen Ruth* Alexander Payne, 1996 Introduced via Zoom by **Alexander Payne**
7pm				
8pm				**8:15pm** *Abbott and Costello Meet the Killer, Boris Karloff* Charles T. Barton, 1949 Introduced by **Cassandra Moore**
9pm	**9:00pm** *The Masque of the Red Death* Roger Corman, 1964 Introduced by **Mary Corman**	**9:00pm** *Obsession* Brian De Palma, 1976 Introduced by **Brian De Palma** and **Jake Paltrow**	**8:45pm** *Paris Blues* Martin Ritt, 1961 *+ Date with Duke* Introduced by **Schawn Belston**	
10pm				
11pm				



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