

The Museum of Modern Art

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GET OUT YOUR HANDKERCHIEFS: WOMEN'S PICTURES AT WARNER BROS., 1932 - 1950

November 2 - 26, 1992

A survey of "women's pictures," one of the most oft-maligned genres during the heyday of the studio system -- and one of the most entertaining -- is presented at The Museum of Modern Art from November 2 through 26, 1992. Initially dismissed by critics, the fifteen films included in **GET OUT YOUR HANDKERCHIEFS: WOMEN'S PICTURES AT WARNER BROS., 1932 - 1950**, were very popular during World War II when the moviegoing audience was predominantly female.

The best examples of the genre -- such films as *Now Voyager* (Irving Rapper, 1942), *Dark Victory* (Edmund Goulding, 1939), and *The Man I Love* (Raoul Walsh, 1946) -- explore some primal issues in American life in the 1930s and 1940s. In the tough-minded Warner Bros. style, these films touch upon the clash between independence and family, the quest for individual identity, and the need to make one's way in a man's world.

Other highlights of the series include *Female* (Michael Curtiz, 1933), a comedy about a woman who runs an auto company and her love life with an iron hand; *Possessed* (Curtis Bernhardt, 1947), a study of a woman's decline brought on by mental problems, and *The Hard Way* (Vincent Sherman, 1942), a drama about a pushy Broadway "stage sister."

The studio signed and developed such indelible stars as Joan Crawford, Ida Lupino, Ann Sheridan and, presiding over them all, the matchless Bette

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Davis. Behind the scenes, there were first-rate, if overlooked, specialists in the genre, such as director Vincent Sherman, screenwriters Casey Robinson and Lenore Coffee, and producers Henry Blanke and Jerry Wald.

GET OUT YOUR HANDKERCHIEFS: WOMEN'S PICTURES AT WARNER BROS., 1932 - 1950 was organized by Stephen Harvey, associate curator, Department of Film.

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For further information or film stills, contact Barbara Marshall, film press representative, Department of Public Information, 212/708-9752.