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
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.