

# THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

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Tentative Program - for Background Information only  
NOT FOR RELEASE

"THE FRENCH FILM: 1874 - 1956" - The Museum of Modern Art, New York  
April 5, 1957, through Labor Day

1. Lumiere. Demonstrations of inventions of precursors of the movies; excerpts from the first public show of films; talking films which include Coquelin in the duel scene from Cyrano de Bergerac; and Nicole Vedres' reconstruction of Paris life from 1900 to 1914,

- THE BIRTH OF THE MOTION PICTURE CAMERA (c. 1947)
- Lumiere "views" (1895-1900)
- THE EXPOSITION OF 1900
- TALKING PICTURES, 1900
- PARIS 1900 (1948)

2. Melies. Fantasies by an early pioneer who was frequently actor, author, writer, designer, cameraman and director on his films.

- THE CONJURER (1899)
- BLUEBEARD (1901)
- THE MAN WITH THE RUBBER HEAD (1901)
- A TRIP TO THE MOON (1902)
- THE MELOMANIAC (1903)
- THE FAIRY KINGDOM (1903)
- THE LIVING FAN
- THE MERRY FROLICS OF SATAN (1906)
- FANTASMAGORIE (1907)
- AN IMPOSSIBLE VOYAGE (1904)

3. The Pioneers and the Birth of an Art. The growth of film art in terms of subject matter and treatment.

- THE DEATH OF THE DUC DE GUISE (1897)
- THE DREYFUS AFFAIR (1899)
- THE VICTIMS OF ALCOHOL (1902)
- THE LITTLE VAGABONDS (1905)
- THE DREYFUS AFFAIR (1899-1905)
- NICK CARTER (1907)
- A BAD MATCH (1903)
- VOYAGE ROUND A STAR (1906)
- THE WEDDING OF THE DEVIL'S SON (1906)
- HARLEQUIN'S STORY (1907)
- THE ASSASSINATION OF THE DUC DE GUISE (1908)
- THE RETURN OF ULYSSES (1908)
- A HANGING AT JEFFERSON CITY (1910)

4. Emil Cohl and French Comedies. The celebrated French comedies -- world famous in their day -- in a new selection from the French archives.

- THE SAUSAGE MACHINE (1896)
- THE FAKE CRIPPLE (1897)
- TEN WIVES FOR ONE HUSBAND (1905)
- A TRULY GOOD LADY (1906)
- A LOVING MAN (1907)
- INSPECTING THE GENERAL (1907)
- THE FAITHFUL FURNITURE (1907)
- A LONG REACH (1907)
- JOYOUS MICROBES (1908)
- LET'S BE SPORTS (1908)
- THE LANDLORD FACE TO FACE (1908)
- THE BINETOSCOPE (1909)
- CALINO DUELS WITH HIMSELF (1909)
- THE MENDER OF BRAINS (1909)
- BOIREAU, CHAMPION BOXER (1912)
- ONESIME, HORLOGER (1912)
- RIGADIN SW ALLOWS HIS OCARINA (1912)
- BELLBOY TEDDY (1913)

5. Naturalism. Early films of very developed technique, which frequently foreshadow post-World War II neorealism in spirit.

- TARNISH (Feuillade, 1912)
- THE VICTIMS OF ALCOHOL (Bourgeois, 1911)
- THE VAGABOND (Krauss, 1915)

6. Max Linder. Rare examples of the greatest of French comedians.

- MAX MAGICIAN (1914)
- MAX DUELING (1913)
- MAX TAKES QUININE (1911)
- MAX GETS ASTHMA (1913)
- MAX WANTS TO GROW (1914)
- MAX PEDICURIST (1914)
- MAX IN THE CONVENT (1915)

7. Leonce Perret. An early film of exceptionally advanced technique for its day.

- THE CHILD OF PARIS (1912)

8. Serials. Two examples of early serial films.

- FANTOMAS: THE FALSE MAGISTRATE (1914)
- THE YOUTH OF ROCAMBOLE (Denola, 1913)

more.....

9. The Flowering of Naturalism. A film by Antoine, founder of the Theatre Libre, ("real action in real sets"); and a film on labor conditions.

THE GUILTY (Antoine, 1917)

WORK (excerpts) (Pouctal, 1919)

10. Gance and the Birth of the First Avant-Garde. Two examples of the epic style of Abel Gance whose reputation in Europe is very great, but whose work has been little known here.

THE TENTH SYMPHONY (1917)

THAT THEY MAY LIVE (1919) (excerpt from "The Awakening of the Dead")

11. Impressionism. Experimental films which brought more sophisticated subjects and treatments to the screen.

LA FETE ESPAGNOLE (excerpts) (Dulac) (1919)

FIEVRE ( Delluc, 1921)

LA ROUE (excerpt: The Song of the Rail) (Gance, 1922)

THE SMILING MME. BEUDET (Dulac, 1922)

COSTER BILL (Crainquebille) (excerpt: trial scene) (Feyder, 1922)

12. L'Herbier and Film Language. A classic example of the French avant-garde.

ELDORADO (1921)

13. Jean Epstein. One of the masterpieces of the French school, almost completely unknown here.

COEUR FIDELE (1923)

14. Ivan Mojoukine. An experimental film by a Russian emigre actor-director, which blends all the "advanced" styles of his day.

LE BRASIER ARDENT (1923)

15. Jacques Feyder and the Return to Classicism. A somber and poetic study of children's jealousies.

CHILDREN'S FACES (1923)

16. The Birth of the Second Avant-Garde. A fantasy by Clair on the effects of a ray which freezes motion; and an avant-garde study of young love.

THE CRAZY RAY (Rene Clair, 1923)

MENILMONTANT (Dmitri Kirsanof, 1925)

17. Classicism in Impressionism. Pirandello's novel translated into the impressionist style.

THE LATE MATTHEW PASCAL (L'Herbier, 1924).  
with Ivan Mojoukine

18. Jean Renoir and the Return to Classicism. An early classic by Renoir

NANA (1926)

19. Gance and the Triple Screen. An epic by Gance which originally introduced triple-screen technique

NAPOLEON (1927)

20. Clair and the Return to First Principles. Clair's celebrated comedy; and a parody which illustrates a popular song.

THE ITALIAN STRAW HAT (1927)  
LA PETITE LILI (Cavalcanti, 1927)

21. The Summit of Impressionism. Dreyer's rendition of St. Joan; studied by most of the women who have played Joan.

THE PASSION OF JOAN OF ARC (Dreyer, 1928)  
with Falconetti

22. Clair and the Return to First Principles. A comedy by Clair, unknown here, and a short documentary.

TWO TIMID MEN (1928)  
THE EIFFEL TOWER (1928)

more.....

23. The Summit of Impressionism. A romantic treatment of the Poe tale; and a sober, impressionistic story film, famous for its projection of atmosphere.

THE FALL OF THE HOUSE OF USHER (Epstein, 1928)  
LIGHTHOUSE KEEPERS (Gremillon, 1929)

24. From Silence to the Talkies. The famous film, which helped restore fluidity to the early talk-bound screen.

UNDER THE PARIS ROOFS (Clair, 1929)

25. From Sound to Talking. An early musical, in the form of an operetta.

LE MILLION (Clair, 1930)

26. The Beginnings of a New School. A naturalistic story about an escaped convict and a prostitute.

LA PETITE LISE (Gremillon, 1931)

27. The Affirmation of Realism. Montmartre as the background of a story of the decay of the petit bourgeois.

LA CHIENNE (Renoir, 1932)

28. The Triumph of Rene Clair. Clair's famous satire of modern industrial life.

A NOUS LA LIBERTE (1932)

29. The Folklore of Paris. The comedy of a hobo saved from drowning against his will, and who takes revenge on his rescuers.

BOUDU SAVED FROM DROWNING (Renoir, 1932)  
with Michel Simon

30. The Poetry of Paris. A little known comedy on the French national holiday.

THE FOURTEENTH OF JULY (Clair, 1933)  
with Annabella

31. Jean Vigo. A poetic documentary on the swifter Paris; and a partly realistic, partly surrealist story of newly-weds who live on a river barge.

TARIS (1932)  
L'ATALANTE (1934)

32. Realism. The change in a woman's feelings towards her adopted son as he comes of age.

PENSION MIMOSA (Feyder, 1934)  
with Françoise Rosay

33. Marcel Pagnol. A rather unknown film by Pagnol; frequently considered to be his best work.

ANGELE (1934)

34. Marcel Pagnol. A fatal love triangle in Provence.

TONI (Renoir, 1934)

35. The Appearance of the "Film Noir". The Foreign Legion.

ESCAPE TO YESTERDAY (Duvivier, 1935)  
with Jean Gabin.

36. The Apotheosis of the European Film. The most celebrated historical comedy.

CARNIVAL IN FLANDERS (Feyder, 1935)  
with Françoise Rosay and Louis Jouvet

37. The disillusionments and disintegration of a group of best friends.

THEY WERE FIVE (Duvivier, 1936) with Jean Gabin more.....

38. The Triumph of Renoir. Renoir's attack on the institution of war.

GRAND ILLUSION (1938)  
with Erich von Stroheim, Pierre Fresnay and Jean Gabin

39. The Triumph of Carne. The celebrated French film of low-life.

PORT OF SHADOWS (1938)  
with Michele Morgan, Michel Simon and Jean Gabin

40. A modernization of the Zola novel.

THE HUMAN BEAST (Renoir, 1938)  
with Jean Gabin and Simone Simon

41. A comedy in which pupils uncover the counterfeiting operations of one of the masters.

BOYS SCHOOL (Christian-Jacque, 1939)  
with Erich von Stroheim

42. The archetype of fatalistic films of crime, passion and despair.

LE JOUR SE LEVE (Carne, 1939)  
with Jean Gabin and Michel Morgan

43. The End of an Era. A satire of French society on the brink of the European war, yet unconscious of it.

THE RULES OF THE GAME (Renoir, 1939)

44. The Tragedy of an Era. Malraux's own film of his novel on the Spanish civil war.

MAN'S HOPE (Malraux, 1939)

45. A fantasy made during the Occupation which vividly recalls the Melies tradition.

THE FANTASTIC NIGHT (L'Herbier, 1942)

46. One of the acknowledged masterpieces of the French Cinema--never released here. Degenerate weekend guests at a chateau symbolise the Vichy regime.

SUMMER LIGHT (Gremillon, 1942)

47. Appearance of a New Generation. Intimate portraits of peasant life, told in the form of a detective story.

IT HAPPENED AT AN INN (Jacques Becker, 1943)

48. Appearance of a New Generation. Poison pen letters uncover the scandal of a French town.

LE CORBEAU (Clouzot, 1943)

49. A Film of the Resistance. A French classic, never released here. The true story of a married couple who become aviators. Made as a tribute to French heroism in order to arouse support for the Resistance movement.

THE SKY IS YOURS (Gremillon, 1943)  
with Madeleine Renaud and Charles Vanel

50. Appearance of a New Generation. Never given general release in this country. An early film by the director of "Diary of a Country Priest."

LES DAMES DU BOIS DE BOULOGNE (Bresson, 1944)

51. Frequently considered to be the finest of all French films--to be shown in its original, uncut version.

CHILDREN OF PARADISE (Carne, 1945)  
with Jean-Louis Barrault.

52. Films of the Resistance. A compilation of exciting and intimate newsreel footage on Paris street fighting and the entry of American troops; a reconstruction of the Resistance movement among the railway workers.

THE LIBERATION OF PARIS  
THE BATTLE OF THE RAILS (Clement, 1946)

53. A late avant-garde recasting of the old legend.

BEAUTY AND THE BEAST (Cocteau, 1945)

54. A surrealist comedy about a bus trip.

SURPRISE TRIP (Prevert, 1946).

55. Cocteau's play about abnormal love between a mother and son.

THE STORM WITHIN (Cocteau, 1946)

56. DEVIL IN THE FLESH (Autant-Lara, 1946) with Micheline Presle and Gérard Philipe

57. The Return of Clair. A romantic comedy about an aging film producer.

MAN ABOUT TOWN (1947)  
with Maurice Chevalier

Additional showings of short films to be presented at 1:30 on Saturdays and Sundays during the French Film Cycle at the Museum of Modern Art from April 5, 1957 through Labor Day:

THE ZONE by Lacombe

SMALL CRAFTSMEN OF PARIS (Chenal)

IMPRESSIONS OF NEW YORK

RIEN QUE LES HEURES (Cavalcanti, 1926). First of the "city symphonies."

VOYAGE AU CONGO (Allegret, 1927). The film of Gide's trip.

FINIS TERRAE (Epstein, 1928). A semi-documentary on Breton fishermen.

BLOOD OF A POET (Cocteau, 1930). The famous avant-garde work.

IT'S IN THE BAG. (Prevert, 1933). A surrealist comedy.

JOFFROI (Pagnol, 1934). A crazed farmer's defense of a tree he planted.

A DAY IN THE COUNTRY (Renoir, 1936). Jean Renoir's recreation of his father's (Auguste Renoir) time.

FARREBIQUE (Rouquier, 1947). A year in the life of a French farm.

THE SIXTH OF JUNE AT DAWN (Gremillon, 1946). A reconstruction of the Normandy invasion.

ZERO DE CONDUITE (Vigo, 1933). The famous surrealist comedy about a revolt in a boy's boarding school.

LUMIERS (Dr. Thevenard, 1949). A story film about a prisoner's wish to escape.

THE SON OF THE WATERS (Rouch, 1956). An anthropological film on Africa.

THE SACRED FOREST (Gaisseau, 1940's). The trip of anthropologists to film initiation rites in Africa.

GUERNICA (Resnais)

THE ROSE AND THE MIGNONETTE (Michel)

NIGHT AND THE FOG (Resnais)

The above three films review recent world events in the form of an art film, a film poem and a story film.

PIRATES ON THE RHONE (Aurenche-Charbonnier)

GOEMONS (Yannick-Bellon)

MEN OF THE NIGHT (Fabiani)

Three films on different occupations.

THE VAMPIRE BAT (Painleve, 1946)

BLOOD OF THE BEASTS (Franju)

L'HOTEL DES INVALIDES (Franju)

The horrors of the natural world, of the slaughterhouse, and of war.

THE SILENT COUNTRYSIDE (Cousteau) A precursor of THE SILENT WORLD.

VOYAGE DE BADABOU (Gruel). a cartoon

THE PUBLIC GARDEN (Paviot). with Marcel Marceau

THE LITTLE SOLDIER (Grimault). a cartoon

AUTUMN FOGS (Kirsanoff, 1926).

THE IDEA (Bartosch, 1934) a cartoon.

JOIE DE VIVRE (Hoppin and Gross) a cartoon

The above three are avant-garde shorts.

more.....

PARIS BY NIGHT (Baratier)

THE CHARM OF LIFE (Gremillon). French academic painting of the 19th century.

AUBERVILLERS (Eli Lotar): A Paris slum.

WHITE MANE (Lamorisse)

THE SEARCHING HEART (Aurel, 1951)

ZOLA (Vidal)

VAN GOGH (Resnais, 1948)

These three films use paintings, photographs and drawings as subjects.

MONT ST. MICHEL (Cloche, 1935)

IMAGES MEDIEVALES (Novick, 1949)

PILGRIMS TO MECCA (Ichac, 1935)

The above films show three aspects of religious experience.

HISTOIRE D'AGNES (Livet)

ULTRA-SLOW and MICRO-PHOTOGRAPHY (Bull, Nogues and Commandon)

ETOILE DE MER (Man Ray, 1928)

HYAS (Painleve)

These are four films showing photographic techniques.

TOTAL ECLIPSE OF THE SUN (Leclerc)

THE SEA HORSE (Painleve, 1934)

THE BLUE FLY (Dr. Thevenard)

GAZOULLIS (Starevitch and Sonika Bo)

THE SEASHELL AND THE CLERGYMAN (Dulac, 1928). A surrealist story.

THE LITTLE MATCH GIRL (Renoir, 1927). A poetic retelling of the Hans Christian Anderson tale.

AUTOUR DE L'ARGENT (Dreville)

DISASTERS OF WAR (Gremillon) after Goya's etchings

A PROPOS DE NICE (Vigo, 1929)

The above three films are on social corruption.

QUAND LES EPIS SE COURBENT (Dreville)

MONTPARNASSE (Deslaw)

NOGENT (Carne)

These films are on Paris life.

BALLET MECHANIQUE (Fernand Leger, 1924)

ENTR'ACTE (Rene Clair, 1924)

CHANGEMENTS DE RUE (Gillon)

NIGHT ON BALD MOUNTAIN (Alexeief, 1934)

These four films are experimental.

MOR'VRAN (Epstein, 1929). A pendant to FINIS TERRAE.

LA MAISON AUX IMAGES (Gremillon, 1956). A documentary on engraving.

EMAK BAKIA (Man Ray, 1927) Experiments with form and lighting.

PRETEXTE ("Sandy"). experimental film, believed to be work of Alexander Calder

ARABESQUE (Dulac, 1928). A picturisation of Debussy's score.

ANAEMIC CINEMA (Marcel Duchamp, 1926). A characteristically "dada" work.

THE MYSTERY OF THE CHATEAU DE DE (Man Ray, 1929). An avant-garde film made in a contemporary villa, as weekend entertainment for the guests.

WITHERED FLOWERS (Livet, 1930). A Freudian story film;

TEMPLE SQUARE (Zimbacca)

UN CHIEN ANDALOU (Dali and Bunuel, 1929). The famous surrealist classic.

LE TEMPESTAIRES (Epstein, 1947). Slow-motion sound

THE RETURN TO REASON (Man Ray, 1923) Avant-garde

THE REEF (Cousteau)

5 MINUTES OF PURE CINEMA (Henri Chomette, brother of Rene Clair)

PACIFIC 231 (Mitry). A picturisation of Honegger's score.