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# THE MUSEUM OF MODERN ART

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For Immediate Release

## JOHN FORD FILM SERIES AT MUSEUM OF MODERN ART

JOHN FORD: NINE FILMS, a new auditorium series at the Museum of Modern Art, 11 West 53 Street, will begin with THE IRON HORSE, June 7-13, daily showings at 3 pm. The 1924 silent film, an epic of the first American trans-continental railroad, features George O'Brien and Madge Bellamy. With the program changing each Sunday, the review of films by Mr. Ford, the eminent American director, will continue daily at 3 and 5:30: June 14-20, FOUR SONS (1928), with Margaret Mann, Francis X. Bushman, Jr; June 21-27, THE INFORMER (1935), with Victor McLaglen; June 28-July 4, STAGECOACH (1929), with John Wayne, Claire Trevor, John Carradine; July 5-11, YOUNG MR. LINCOLN (1939), with Henry Fonda, Alice Brady; July 12-18, LONG VOYAGE HOME (1940), with John Wayne, Thomas Mitchell, Barry Fitzgerald; July 19-25, THE GRAPES OF WRATH (1940), with Henry Fonda, Jane Darwell, John Carradine; July 26-August 1, MY DARLING CLEMINTINE (1946), with Henry Fonda, Linda Darnell, Victor Mature; August 2-8, THE QUIET MAN (1952), with John Wayne, Maureen O'Hara, Barry Fitzgerald. THE QUIET MAN will be shown at 3 pm only.

Richard Griffith, Curator of the Film Library, says of the new Museum series:

"To choose nine films by John Ford for this exhibition will seem to the great director's admirers an act of impertinence. The Film Library can only reply that his lovers would not be satisfied with any survey of his films which did not include all one hundred and fifteen of them, and many who began attendance at such an exhibition would not live to see its finish. What is most regrettably lacking here is any example of the some forty-two reel Westerns of the 1917-1920 period through which Ford developed his absolute sense of pace and timing. Like so much else delectable and instructive, they have all been destroyed, and Ford's own favorite, the 1930 talkie MEN WITHOUT WOMEN, is now too shrunken to project. NAPOLEON'S BARBER, Ford's first talkie, cannot be found. ARROWSMITH and HURRICANE, presented at the Museum as part of the Samuel Goldwyn exhibition in 1956, cannot at the moment be shown. But here is THE IRON HORSE, one of the first of the Film Library's masterpieces to be transferred to triacetate stock, thanks to the Film Preservation Fund. Here is the summit of Ford's silent film achievement, FOUR SONS, unseen in New York since

1928, and including the long-forgotten - one would once have said unforgettable - performance of Margaret Mann. Here is another of Ford's favorites, YOUNG MR. LINCOLN which, years before neo-realism and the 'location' film, took us out of the studio and back into the sunlight. Here is the most subtly-constructed, and at the same time most deeply felt of all Ford's classic Westerns, MY DARLING CLEMENTINE. And here, of course, are STAGECOACH and THE LONG VOYAGE HOME, THE INFORMER and THE GRAPES OF WRATH and THE QUIET MAN - the core of the canon. Not enough to satisfy those passionate connoisseurs who date their letters 'in the year of our Ford', but more than enough to introduce the uninitiate to the unique blend of poetry and realism which distinguishes this master of the camera.

"Except for the late Cecil B. de Mille's, John Ford's is the most incredible film career on record. It began in 1914. Although he had to fight for the right to make a few of them, most of his films were designed for the mass public and nearly all of them have made their way to great popular success, at the same time that they have won the lasting admiration of the most exacting film lovers throughout the world. For this, there is no parallel. The Film Library salutes in anticipation his next, and one hundred and sixteenth production, THE HORSE SOLDIERS, opening this month, laid in his favorite period, the Civil War, and starring his favorite actors, John Wayne and William Holden."

The Film Library wishes to thank the following for help and advice in the assembling of the exhibition: Mr. Ford, Mort Nathanson, United Artists, Harry Mersay, 20th Century-Fox, James Card, the George Eastman House.

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For stills and further information please contact Herbert Bronstein, Assistant Publicity Director, Museum of Modern Art, New York. CI 5-8900.