

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

FOR RELEASE

Wednesday, August 14, 1957

No. 73

ZINNEMANN FILM CYCLE AT MUSEUM OF MODERN ART

After a year of preparation, an eleven film program constituting the cycle The Films of Fred Zinnemann, will be presented by the Museum of Modern Art Film Library late this year.

The cycle includes representative examples of Mr. Zinnemann's work from his years with MGM's short subject department; his establishment as a director of strong, artistic potential through MGM's memorable The Search; to the direction of such outstanding films as Stanley Kramer's High Noon, From Here to Eternity and Zinnemann's latest achievement A Hatful of Rain.

A study of Mr. Zinnemann, titled Fred Zinnemann, by Richard Griffith, will be published by the Museum in conjunction with the cycle and will cover Zinnemann's work from his entrance into motion pictures as an extra in "All Quiet on the Western Front"; his work with the distinguished Robert Flaherty; and will culminate with the films that are to be included in the cycle.

In announcing the Zinnemann exhibition, Richard Griffith, Curator of the Film Library, says:

"This cycle is unique among the film exhibitions presented to date by the Museum of Modern Art Film Library. It is very short. It does not include Zinnemann's apprentice work and other memorabilia, peripheral to the main body of the director's work though beloved of aficionados and film curators. It excludes also a number of films which seem now not to move in the direction of his major intentions. What those intentions are can best be indicated by a line from Cecilia Ager's review of Act of Violence which greatly struck Zinnemann: "The Search was real. Act of Violence is only realistic."

"Here then is a severely selective body of work which enables the director to be studied in the light of his most fortunate achievements. Fred Zinnemann is one of the leading classicists of his generation of film-makers, though it surprises him to be so described. The epitome of the modern director, surrounded by engines of which Griffith and Flaherty and Eisenstein never dreamed, he yet works, in their spirit, to extend the great tradition. Zinnemann's 'wonderful and subtle way with film' has been simply and well described by Archer Winsten in his review of A Hatful of Rain: 'He doesn't go in for directorial touches, the flourishes of camera

MORE

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Page 2

No. 73

and cutting, black moods of lighting, that make you stop short, forget the story, and say "Aha!" He thinks only of the story and what it is supposed to say and how it is supposed to affect you. When he has worked it over in that fashion, it stands up as an experience you might have had yourself. There are no oversights loopholes, no gross impossibilities, no places where the whole undertaking stands clearly revealed as the commercial magician's trick. It is something that touches life as it is lived, and therefore it touches you too.

"Zinnemann's artistic and boxoffice success in the Forties and Fifties can be said to mark the triumphant return of the classical style, after a generation during which the art of the motion picture was often thought to be chiefly recognizable in extraneous ornament. The crucial experience of his professional life was his brief collaboration with Robert Flaherty in Berlin in 1931, a collaboration which resulted in no film. He says that it was Flaherty's independence which left the most lasting impression, but there are observable affinities in their approach to subject matter, even though Zinnemann has with rare exceptions worked chiefly in the narrative form. When he was about to film The Men, he established Marlon Brando in a hospital and had him live the daily life of a paraplegic patient for a month. When, in the midst of preparing for A Hatful of Rain, he decided that the structure of the film needed 'loosening', he dug out a set of still photographs he had made in New York in 1932, and used them as a guide when he took his unit to New York to film exteriors. As these instances show, his way of working involves long and close advance study of the material, an essentially photographic approach to a medium which is both photographic and dramatic. And that, simply said, is the great cinema tradition - the founding of dramatic organization on photographic values.

"For permission to show the Zinnemann films, the Film Library has to thank Metro-Goldwyn-Mayer, and especially Mr. Arthur Loew; Columbia Pictures; Mr. Paul Lazarus, Jr.; Mr. Stanley Kramer; Mr. Myer Beck; United Artists; and, for help in arranging the exhibition, Mr. Arthur Jacobs. In helping me prepare the monograph, Fred Zinnemann, Mr. Zinnemann has been generous with his time and memory."

For further information please contact Herbert Bronstein, Assistant Publicity Director, Museum of Modern Art, 11 West 53 Street, NYC. CI 5-8900

THE FILMS OF FRED ZINNEMANN

The Story of Dr. Carver, produced by MGM, directed by Fred Zinnemann (1937) (short subject)

That Mothers Might Live, produced by MGM, directed by Fred Zinnemann (1938), winner of Academy Award. (short subject)

Forbidden Passage, produced by MGM, directed by Fred Zinnemann, (1941) (short subject)

The Seventh Cross, MGM Production by Pandro Berman, directed by Fred Zinnemann (1944) starring Spencer Tracy.

The Search, produced by MGM International, directed by Fred Zinnemann (1948), starring Montgomery Clift, winner of First Screen Director's Guild Award and two Academy Awards. Produced by Lazar Wechsler.

The Men, produced by Stanley Kramer, directed by Fred Zinnemann (1949) for United Artists, starring Marlon Brando.

Teresa, MGM Production by Arthur Loew, directed by Fred Zinnemann (1950), starring Pier Angeli and John Ericson.

Benjy, short subject produced and directed by Fred Zinnemann for the Los Angeles Orthopedic Children's Hospital (1951). Winner of Academy Award.

High Noon, produced by Stanley Kramer, directed by Fred Zinnemann (1952), starring Gary Cooper and featuring Grace Kelly. New York Critics Circle Award, Screen Director's Guild Award. United Artists.

From Here To Eternity, produced by Buddy Adler, directed by Fred Zinnemann (1953) from the novel by James Jones, starring Montgomery Clift, Burt Lancaster, Deborah Kerr, Frank Sinatra and Donna Reed. Winner of 7 Academy Awards, Zinnemann's third Oscar, Screen Director's Guild and New York Critics Circle Award.

A Hatful of Rain, produced by Buddy Adler, directed by Fred Zinnemann (1956), starring Don Murray, Eva Marie Saint, Lloyd Nolan, Anthony Franciosa, for 20th Century Fox.