

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

No. 109
For Release
Sunday,
December 6, 1959

SENNETT COMEDIES BEGIN NEW FILM SERIES AT MUSEUM OF MODERN ART

American Film Comedy, a new series at the Museum of Modern Art, 11 West 53 Street, will begin today (Dec 6) with a week of five Mack Sennett Keystone Comedies, shown daily at 3 and 5:30. Comrades (1911), Mabel's Dramatic Career (1913), The Surf Girl (1916), His Bread and Butter (1916) and The Clever Dummy (1917) feature players who went on to fame as clowns in later years - Mabel Normand, Fatty Arbuckle, Slim Summerville, Ben Turpin and Wallace Beery.

Continuing through April 2, 1960, American Film Comedy will include Charles Chaplin in The Kid (1920), Harold Lloyd in Grandma's Boy (1922), Will Rogers in Doubling for Romeo (1921), Buster Keaton in The General (1927), Laurel and Hardy in three films (1928-9), W. C. Fields and Jack Oakie in Million Dollar Legs (1932) and the Marx Brothers in Duck Soup (1933). The series will conclude with The Thin Man and It Happened One Night, two 1934 productions which revolutionized film comedy in the Thirties.

"Comedy in the cinema," wrote Iris Barry, founder of the Museum's Film Library, "has always retained an allusion to clowning, improvisation, magic and the whole repertoire of fairs, circus, vaudeville and charades. It has seldom referred to comedy as the stage knows it except in so far as the commedia dell'arte and Aristophanes are comedy....A true film-comedy - a Laurel and Hardy, for instance - is conceived in terms of a non-existent universe of fantasy and frolic.

"Mack Sennett, the master of American film comedy...carried slapstick to its final form. Despite his influence on Chaplin and on René Clair, Sennett's talent has always been underestimated. Slapstick today is decadent and people remember it, erroneously, as a lot of meaningless pie-throwing and rushing about. It was, instead, an ordered madness, a high form of cinematic play improvised with an instinctive grasp of visual rhythm and of tempo. Akin to carnival and to the circus, especially to the parade of the circus clowns, slapstick under Sennett was great not merely on technical grounds, but because it was inspired by a profound, wry knowledge of human nature and a most delicate observation of life."

American Film Comedy is Part IV of The First Sixty Years, a review of the entire range of film history during its growth as the most popular art form of the Twentieth Century. The review will continue interspersed between special film cycles.

Complete listing attached.

For further information and photographs contact Herbert Bronstein, Assistant Publicity Director, Museum of Modern Art, 11 West 53 Street, New York, N. Y. CI 5-8900

Sent to Film List

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FILM LIBRARY

the american film comedy

DAILY AT 3 AND 5:30 P.M.

Dec. 6-12: Five Sennett Comedies: **COMRADES** (1911), **MABEL'S DRAMATIC CAREER** (1913), **THE SURF GIRL** (1916), **HIS BREAD AND BUTTER** (1916), **THE CLEVER DUMMY** (1917).

Dec. 13-19: **STENOGRAPHER WANTED** (c1910), with John Bunny and Flora Finch. **GOODNESS GRACIOUS** (1914), with Clara Kimball Young and Sidney Drew. **THE STAR BOARDER** (1919), directed by and with Larry Semon. **HIGH AND DIZZY** (1920), directed by Hal Roach, with Harold Lloyd.

Dec. 20-26: **A NIGHT OUT** (1915), with Charles Chaplin. **THE KID** (Il Monello) (1920), directed by Chaplin, with Chaplin and Jackie Coogan. (Italian subtitles). *One showing only at 3:00 on Dec. 24. No showing on Dec. 25.*

Dec. 27-Jan. 2: **GRANDMA'S BOY** (1922), directed by Fred Newmeyer, with Harold Lloyd, Mildred Davis. **THE BALOONATIC** (Malec Aeronaute) (1923), Mack Sennett, with Buster Keaton. *One showing only at 3:00 on Dec. 31.*

Jan. 3-9: **COPS** (1922), directed by Eddie Cline and Buster Keaton, with Keaton. **SHERLOCK, JR.** (1924), directed by and with Buster Keaton.

Jan. 10-16: **BY THE SEA** (1915), directed by Charles Chaplin, with Chaplin and Edna Purviance. **THE NAVIGATOR** (1924), directed by Donald Crisp and Buster Keaton, with Keaton.

Jan. 17-23: **DOUBLING FOR ROMEO** (1921), directed by Clarence Badger, with Will Rogers. **HER SCREEN IDOL** (1923), Mack Sennett, with Louise Fazenda, Ford Sterling.

Jan. 24-30: **THE PEST** (1922), with Stan Laurel, Glen Cavender, Vera Reynolds. **WEDDING BILLS** (1927), directed by Erle Kenton, with Raymond Griffith, Ann Sheridan.

Jan. 31-Feb. 6: **THE STRONG MAN** (1926), directed by Frank Capra, with Harry Langdon.

Feb. 7-13: **THE GENERAL** (1927), directed by Clyde Bruckman and Buster Keaton, with Keaton.

Feb. 14-20: **WE FAW DOWN** (1928), **TWO TARS** (1928), **BIG BUSINESS** (1929), with Laurel & Hardy.

Feb. 21-27: **MILLION DOLLAR LEGS** (1932), directed by Edward Cline, with Jack Oakie, W. C. Fields.

Feb. 28-Mar. 5: **TROUBLE IN PARADISE** (1932), directed by Ernst Lubitsch, with Miriam Hopkins, Kay Francis, Herbert Marshall.

Mar. 6-12: **DUCK SOUP** (1933), directed by Leo McCarey, with the Marx Brothers and Margaret Dumont.

Mar. 13-19: **WHAT! NO BEER?** (1933), directed by Edward Sedgwick, with Jimmy Durante and Buster Keaton.

Mar. 20-26: **THE THIN MAN** (1934), directed by W. S. Van Dyke, with William Powell and Myrna Loy.

Mar. 27-Apr. 2: **IT HAPPENED ONE NIGHT** (1934), directed by Frank Capra, with Clark Gable and Claudette Colbert.

Schedule subject to change without notice. Music for silent films arranged and played by Arthur Kleiner.

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