

# The Museum of Modern Art

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FOR IMMEDIATE RELEASE

A selection of early silent films by PORTER, INCE AND HART, that helped establish the foundations of American cinematography, will be presented at The Museum of Modern Art from Monday, October 17, through Friday, November 18. The twenty-two films made by Edwin S. Porter, Thomas H. Ince, and William S. Hart, between 1903 and 1924, will have showings daily except on Wednesdays when the Museum's regular programs of shorts at noon and films from the archive in the afternoon will be screened.

Six films produced by Porter between 1903 and 1907 will be shown Monday and Tuesday, October 17 and 18. Ten films produced by Ince from 1914 to 1916 will be screened Thursday, October 20, through Friday, November 4; and six produced from 1920 to 1924 by actor William S. Hart from Saturday, November 5, through Friday, November 18.

Edwin S. Porter and Thomas H. Ince, along with D. W. Griffith, are probably the three most important American film artists of the early twentieth century. Porter, the earliest, began as a handyman in the Edison laboratories about 1896, and soon became cameraman and eventually production head at Edison Studios in New York. By the end of 1903, he had introduced into American film a number of new concepts on which the art of the medium was to be based. In *THE LIFE OF AN AMERICAN FIREMAN* (1903), real settings were used instead of the usual painted backgrounds, as well as the more important devices of the dissolve, the pan, and a rudimentary editing technique. *THE GREAT TRAIN ROBBERY*, made late in 1903, refines some of his techniques, and has many short scenes which forecast the later editing of Griffith.

As production head of the Edison Studios, Porter had the opportunity to examine many films imported from Europe and his work clearly shows their influence. *THE LIFE OF AN AMERICAN FIREMAN* is an adaptation of *FIRE!*, by the English pioneer James Williamson; and *THE DREAM OF A RAREBIT FIEND* (1906) is an attempt to emulate the extremely popular trick film, particularly successful in France.

Though Porter continued to make films until 1915, he added little to the development of the medium after 1903. The Porter program ends with *THREE AMERICAN BEAUTIES* (1906), an example of the hand-colored process in which a team of artists

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Thur. Oct. 20 (2, 5:30, 8) & LAST OF THE LINE (1914), produced by Thomas H. Ince, with Sessue Hayakawa.  
Fri. Oct. 21 (2 & 5:30) THE COWARD (1915), produced by Ince, directed by Reginald Barker, with Frank Keenan, Charles Ray. (80 min.)  
Sat. Oct. 22 (11:30, 3, 5:30) RUMPELSTILTSKIN (1915), produced by Ince, with Clyde Tracy, Elizabeth Burbridge. (50 min.)  
& Sun. Oct. 23 (2 & 5:30)  
Mon. Oct. 24 & THE DESERTER (1916), produced by Ince, directed by Scott Sidney, with Charles Ray. (50 in.)  
Tues. Oct. 25 (2 & 5:30)  
Thurs. Oct. 27 (2, 5:30, 8) & CIVILIZATION (1916), produced by Ince, directed by Raymond West and Irvin Willat, with Herschel Mayall, Lola May, Enid Markey. (75 min.)  
Fri. Oct. 28 (2 & 5:30)  
Sat. Oct. 29 (11:30, 3, 5:30) & HELL'S HINGES (1916), produced by Ince, directed by William S. Hart, with Hart, Clara Williams, Louise Glaum. (60 min.)  
Sun. Oct. 30 (2 & 5:30)  
Mon. Oct. 31 & Films produced by Thomas H. Ince, with William S. Hart:  
Tues. Nov. 1 (2 & 5:30) THE RUSE (A SQUARE DEAL) (1915)  
THE TAKING OF LUKE MC VANE (THE FUGITIVE) (1915)  
KENO BATES, LIAR (THE LAST CARD) (1915) (70 min.)  
Thur. Nov. 3 (2, 5:30, 8) & BETWEEN MEN (1916), produced by Ince, directed by William S. Hart, with Hart, Enid Markey, House Peters (60 min.)  
Fri. Nov. 4 (2 & 5:30)  
Sat. Nov. 5 (11:30, 3, 5:30) & THE TOLL GATE (1920), produced by William S. Hart, directed by Lambert Hillyer, with Hart, Anna Q. Nilsson. (60 min.)  
Sun. Nov. 6 (2 & 5:30)  
Mon. Nov. 7 & THE CRADLE OF COURAGE (1920), produced by Hart, directed by Lambert Hillyer, with Hart, Ann Little, Thomas Santschi. (60 min.)  
Tues. Nov. 8 (2 & 5:30)  
Thur. Nov. 10 (2, 5:30, 8) & WHITE OAKS (1921), produced by Hart, directed by Lambert Hillyer, with Hart, Vola Vale. (60 min.)  
Fri. Nov. 11 (2 & 5:30)  
Sat. Nov. 12 (11:30, 3, 5:30) & THE TESTING BLOCK (1920), produced by Hart, directed by Lambert Hillyer, with Hart, Eva Novak. (75 min.)  
Sun. Nov. 13 (2 & 5:30)  
Mon. Nov. 14 & WILD BILL HICKOK (1923), produced by Hart, directed by Clifford Smith, with Hart, Ethel Grey Terry. (60 min.)  
Tues. Nov. 15 (2 & 5:30)  
Thur. Nov. 17 (2, 5:30, 8) & SINGER JIM MC KEE (1924), produced by Hart, directed by Clifford Smith, with Hart, Phyllis Haver. (60 min.)  
Fri. Nov. 18 (2 & 5:30)

THE FILMS OF PORTER, INCE AND HART will be followed by FIVE FILMS BY ABEL GANCE from November 18 through November 30.

The Wednesday programs for October 19 through November 16 are as follows:

- Wed. Oct. 19      WEDNESDAYS AT NOON  
12 noon      \*TWO TARS (1928), directed by James Parrott, with Laurel and Hardy.  
The two comics insanely involved in automobile chases. (20 min.)  
  
INDIANAPOLIS 500 (1965), produced by Dynamic Films, Inc.  
The 49th Annual racing car event. The film stresses the radical  
change in car design. (30 min.)
- 2 & 5:30      FILMS FROM THE ARCHIVE  
\*AM RAND DER WELD (AT THE EDGE OF THE WORLD) (1927), directed by  
Karl Grune, with Brigitte Helm, Imre Rady, Albert Steinruck. (85 min.)
- Wed. Oct. 26      WEDNESDAYS AT NOON  
12 noon      TRANSFER OF POWER (1939), produced by Arthur Elton. Shows the  
historical development and progress of transmitting power. (22 min.)  
THE BATTLE OF SAN PIETRO (1944), produced by Army Pictorial Service,  
directed by Major John Huston. The impact of combat photography is  
reinforced by unemotional but highly expressive commentary spoken  
by the director. (30 min.)  
COLOUR BOX (1935), designed and drawn by Len Lye. Gay abstractions  
set to modern rhythms. The film was made for GPO to advertise  
cheaper postal rates. (5 min.)
- 2 & 5:30      FILMS FROM THE ARCHIVE  
\*BERLIN: DIE SINFONIE DER GROSSTADT (BERLIN: SYMPHONY OF A CITY)  
(1927), produced by Walter Ruttmann, directed by Karl Freund. (60 min.)  
\*BRONX MORNING (1931), produced and directed by Jay Leyda. (10 min.)
- Wed. Nov. 2      WEDNESDAYS AT NOON  
12 noon      (To be announced)
- 2 & 5:30      FILMS FROM THE ARCHIVE  
BLACK AND TAN FANTASY (1929), directed by Dudley Murphy, with  
Duke Ellington and his Cotten Club Orchestra. (10 min.)  
THE BAND CONCERT (1935), produced by Walt Disney. (10 min.)  
BLONDIE OF THE FOLLIES (1932)(Excerpt), directed by Edmund  
Goulding, with Jimmy Durante, Marion Davies. (6 min.)  
THE BIG BROADCAST OF 1938 (1938)(Excerpt), directed by Mitchell  
Leisen, with Kirsten Flagstad. (5 min.)  
BLUE SKIES (1948) (Excerpt), dance director Hermes Pan, with  
Fred Astaire. (8 min.)  
BESIDE THE SEA (1935), directed by Marion Grierson. (15 min.)
- Wed. Nov. 9      WEDNESDAYS AT NOON  
12 noon      (To be announced)
- 2 & 5:30      FILMS FROM THE ARCHIVE  
\*BLIND HUSBANDS (1919), directed by Erich Von Stroheim, with  
Stroheim, Francelia Billington, Gibson Gowland. (75 min.)
- Wed. Nov. 16      WEDNESDAYS AT NOON  
12 noon      (To be announced)
- 2 & 5:30      FILMS FROM THE ARCHIVE  
CATHERINE THE GREAT (1934), produced by Alexander Korda, directed  
by Paul Czinner, with Douglas Fairbanks, Jr., Elizabeth Bergner,  
Flora Robson. (90 min.)

\*Silent films with music arranged and played by Arthur Kleiner.

Program subject to change without notice.

Still's and additional information available from Elizabeth Shaw, Director, and Linda Gordon, Assistant, Dept. of Public Information, The Museum of Modern Art, CI. 5-8900.