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Film Library Project Report,
Certificate of Incorporation
and Reports

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	EMH	I.14

REPORT OF THE MUSEUM OF MODERN ART FILM LIBRARY
AS OF NOVEMBER 6, 1936

RECEIVED
NOV 11 1936

In the middle of May the director and curator of the Film Library sailed for Europe in search of outstanding films made abroad. They visited London, Paris, Hanover, Berlin, Warsaw, Moscow, Leningrad, Helsingfors and Stockholm and, on the return trip, Berlin, Paris and London again. Altogether, the trip must be accounted a fruitful one. Their success in obtaining films was to some extent due to the fact that a growing interest in the preservation of outstanding films of the past and in the study of the film was found throughout Europe. Film collections have been formed by the British Film Institute in London, the Cinemathèque Nationale and the Cinemathèque Française in Paris, the Reichsfilmarchiv in Berlin and the Scientific Research Institute (NIS) in Moscow. It must be observed, however, that none of these institutions seems to have attacked the problem actually of preserving (as apart from collecting) film, that some of these collections are very scrappy and others composed of sadly worn or fragmentary material. All of them displayed a keen interest in obtaining material from the Film Library. It was also felt in certain cases that films contributed to the Film Library were handed over largely because there alone they would be preserved under ideal conditions as well as witnessed by large audiences.

The fullest cooperation was forthcoming in Germany where, after consultation with Dr. Leinich of the Ministerium für Volksaufklärung und Propaganda, the Reichsfilmkammer placed its staff, its projection room and all the films in its collection at

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

-2-

the disposal of the Film Library. Instructions also seem to have been given to the German producing firms to accede to the Film Library's request for films. All the 29 German films selected have already been delivered in excellent condition together with important collateral material, such as still photographs, posters and printed matter.

In France, M. Yves Chataigneau of Service des Oeuvres of the Ministère des Affaires Etrangères actively assisted and endorsed the Film Library's aims: both press and film industry were markedly friendly. Many French films have been obtained, others are on their way to New York. If a number of the desired films are still lacking, this is because of the present disorganisation of the French film industry, the bankruptcy of both Gaumont and Pathé, and the disorder in which films in France seem to have been kept. In addition to films the Film Library was fortunate in obtaining on semi-permanent loan from Leopold Survage a set of water color drawings he executed between 1912 and 1914 as a project for an abstract colored film. These designs seem to antedate any other work in films either by an artist of repute or in abstract design. Among other items of interest obtained is the original manuscript of M. Robert Desnos' poem-scenario for Man Ray's film ETOILE DE MER.

In the U.S.S.R. the Film Library was fortunate in obtaining a valued collection of unique photographs, original drawings and manuscript scenarios from Sergei Eisenstein. Otherwise, the results of the trip to Russia were somewhat disappointing. Although the director of the Film Library bore an official recommendation to the head of the Russian film industry from Ambassador Troyanovsky, the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

-3-

main difficulty seemed to be that the nature of the Museum of Modern Art, not being a state-financed institution but one supported by private capital, was difficult for the Soviet officials to grasp. The Soviet film directors and artists were markedly friendly, and the State Film School professors and students were very anxious to obtain films and information from the Film Library and therefore to contribute to its collection. The officials finally promised 12 films, only one of which has so far been sent. The Film Library has been assured, however, that the others will follow.

In Sweden the problem was simple, since all the films needed were in the hands of one producing concern, the Svensk Filmindustrie, whose directors are singularly museum-minded. Nine films were selected, collateral material is now being assembled in Stockholm, and the whole Swedish contribution is expected before the end of the year.

In England no difficulties whatever were encountered and all the films asked for have been cordially given.

An important result of the European trip, in addition to the acquisition of a number of important films, was the establishment of close and friendly relations with all the foreign producers and with independent or official bodies outside the industry interested in the film. An active correspondence is being maintained with all of them and a basis for the exchange both of material and of information is being developed.

A list of the recent film acquisitions is appended. These include an important group of 12 American films from Metro-Goldwyn-Mayer.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

-4-

At the same time the library of books, periodicals and other printed matter, of photographs and original designs, scenarios and posters has been greatly increased. The Film Library has now assembled a collection of 475 books devoted to the motion picture, and possesses in addition a large and growing file of still photographs, of biographical, historical and critical data all of which is continually in use by the staff in their research work and freely available to students, journalists and writers.

A bulletin of twelve pages is now being prepared on the work of the Film Library to date and the film programs available for distribution.

Additional office space became urgently necessary, and the premises of the Film Library at 485 Madison Avenue have recently been extended to include a students' reading room and an additional office. The lease on the entire office space expires in October 1938.

An addition to the office staff has also been made, with the appointment of Mr. Jay Leyda as assistant to the curator. Mr. Leyda's services were made possible by a grant-in-aid of \$2500 from the Rockefeller Foundation for "a comparative study of the organization of film material in the United States and Europe for non-professional service to colleges and museums."

The recent death of Mr. Irving Thalberg deprived the Advisory Committee of the Film Library of one of its most valued members. Mr. J. Robert Rubin, vice president and general counsel of Metro-Goldwyn-Mayer has been elected to succeed Mr. Thalberg.

The enormous amount of work necessary in restoring much

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

-5-

of the very badly damaged French film, of preparing duplicate negatives of all the newly acquired films to be included in the forthcoming programs and of research work in preparing the music, program notes, and sub-titles in English for the foreign film made it imperative to postpone issuing a new series of films from November this year until January next. Series I and Series II assembled last season remain constantly available and have been seen by 125,000 students. One or the other of these has been booked by 30 additional institutions since the last report made in May, bringing the total number of institutions which have so far shown Film Library programs up to a total of 76. (List of exhibiting institutions attached)

On and after January 1st, 1937 a new series of nine programs of approximately two hours' duration each will be available, and will provide study material on the history and development both of the German and of the French film. These nine new programs will be available, as the earlier series also were, complete with music, still photographs for display or publicity and printed program notes of an informative and critical nature. Details of this new series is appended.

A further series is planned for release in the autumn of 1937. This Series IV will probably deal with the Russian and Swedish film, and will be followed in 1938-9 by still further series of films to supplement the study of the American film as outlined in Series I and II, and to include other foreign films, particularly the English, Danish and Italian, so as to round out the preliminary survey of the motion picture as a whole by the fourth year of the Film Library's existence.

John E. Abbott,
Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

MATERIAL OTHER THAN FILMS ACQUIRED IN EUROPE (Summer of 1936)

USSR

Sergei Eisenstein -
stills from all his films
scenarios and plans for all his American and Mexican
projects
record of his theatre work - documents, drawings, etc.

Dziga Vertov -
stills from all his films

miscellaneous donations of books, stills, and documents from
Pera, Attasheva, Victor Shklovsky, and Mr. Pfeffer.

GERMANY

UFA

complete file of year books and catalogues
stills from all UFA films that have been sent the FL.
music cue-sheets for all important UFA films
posters for all important UFA films
publicity on the majority of UFA's production

Reichsfilmkammer
rare publications on history of German film

Luis Trenker
scripts for all stages of work on his film
"Der Kaiser von Kalifornien"
complete set of stills for this film

Leni Riefenstahl
her book on film-making

SWEDEN

Ragnar Allberg
all his books on film history

FRANCE

Mme. Marguerite Chenu
photos and documents relating to her exhibition of
talking-films
(Paris Exposition - 1900)

Man Ray
scripts, stills, and musical accompaniments for all
his films

Leopold Survage
3 projects for abstract films in color - 1912 - 1914
documents relating to these projects

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

continued

- Ferdinand Zecca
stills from his films - 1900 - 1905
- Chambre Syndicale
file of its film programs - 1914 - 1916
several stills and other documents
- Yves de la Casiniere
original scores for all Cavalcanti films
- Felix Mesguich
copy of his memoirs - 'Tours de Manivelle'
- Jean Tedesco - partial file of his magazine Cinea-Cine
(1925-28)
- Druhhot - partial file of his collection of the magazine
Cine-Journal (1908 - 1914)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

FILMS PROMISED TO THE FILM LIBRARY IN GERMANY
(features underlined: films already arrived, marked with asterisk)

Acquired through the courtesy of Ufa:

*THE CABINET OF DR. CALIGARI (1919)
directed by Robert Wiene

*THE GOLEM (1920)
directed by Paul Wegener

*DESTINY (Der Mude Tod) (1921)
directed by Fritz Lang

*ANNE BOLEYN (1920)
directed by Ernst Lubitsch

DR. MABUSE (1922)
directed by Fritz Lang

*THE NIBELUNGEN (1923)
directed by Fritz Lang

*THE LAST LAUGH (1924)
directed by F. W. Murnau

*VARIETY (1925)
directed by E. A. Dupont

*TARTUFFE (1925)
directed by F. W. Murnau

*THE WALTZ DREAM (1925)
directed by Ludwig Berger

*METROPOLIS (1926)
directed by Fritz Lang

*FAUST (1926)
directed by F. W. Murnau

*THE LOVE OF JEANNE NEY (1927)
directed by G. W. Pabst

*EMIL UND DIE DETEKTIVE (1932)
directed by Gerhard Lamprecht

*DER HITLERJUNGE QUEX (1934)
directed by Hans Steinhoff

*UNSIHTBARE WOLKEN ()
*ALS MAN ANFINGZU FILMEN () educational
*SCHIFF IN NOT

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	EMH	I.14

Acquired through the courtesy of Reichsfilmarchiv, Berlin:

- *SKLADANOWSKY PRIMITIVES (1896-1900)
films by a German pioneer
- *GLUE STICKS EVERYTHING (c1905)
German farce
- *DON JUAN'S WEDDING (1909)
Early German comedy directed by Messter
- *THE DANCING PIG (1907)
A French film made by Pathe
- *AERIAL WAR OF THE FUTURE (c1907)
French trick film
- *MAX AND HIS DOG (1910)
A French comedy with Max Linder
- *TROUBLE WITH A ROCKET (1911)
Early Italian slapstick
- *NERO AND THE EMPRESS OCTAVIA (pre-war)
Italian costume film
- *BILDDOKUMENTE
Compilation by the Reichsfilmarchiv

Acquired through the courtesy of Tobis:

- *DIE KAMERA FAHRT MIT (1936)
a documentary on the Winter Olympics, 1935-6

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

FILMS PROMISED TO THE FILM LIBRARY IN FRANCE

(Features underlined: films already arrived, marked with asterisk)

Acquired through the courtesy of Gaumont:

*DRAME CHEZ LES FANTOCHES (1908)	*UNE DAME VRAIMENT BIEN (1908)
*LES AGENTS TELS QU'ON LES (1909)	*LES ALUMETTES ANIMEES (1909)
REPRESENTE	*LES COURONNES (1909)
*LE PIANO IRRESISTIBLE (1909)	*LYSISTRATA (1910)
*COCHER, A L'HEURE! (1909)	*LE TOUT PETIT FAUST (1910)
*LE PEINTRE NEO-IMPRESSIONISTE(1910)	*LES SEPT PECHEES CAPITAUX
*NOEL DU VAGABOND (1910)	*JOYEUX MICROBES (1909)

FANTOMAS (1914)
directed by Louis Feuillade

ELDORADO (1921)
directed by Marcel L'Herbier

Acquired through the courtesy of Pathe, Paris:

DEBUTS D'UN PATINIR (1907)
The first film to star Max Linder

3 ENTR'ACTES (1909)
Short dramatic announcements of an intermission

TOSCA (1910)
With Sarah Bernhardt

ANNA KARENINA (1910)
With Germanova; made in Pathe's Russian branch.

LA FEMME FATALE (1912)

CHEZ EUX (1918)
A film of Sasha Guitry interviewing Degas, Renoir, Rodin, France, Bernhardt, Coquelin, etc. at work.

LES TROIS MASQUES (1921)
Directed and acted by Henri Krauss

Acquired through the courtesy of M. Kamenka:

THE ITALIAN STRAW HAT (1928)
directed by Rene Clair

THE LATE MATTHEW PASCAL (1924-5)
directed by Marcel L'Herbier

LE BRASIER ARDENT (1922-3)
directed by Mosjoukine

LES NOUVEAUX MESSIEURS (1928)
directed by Jacques Feyder

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

Acquired through the courtesy of S. Nebenzahl and G. W. Pabst:

KAMERADSCHAFT (1928)
WESTFRONT 1918 (1930)
THE BEGGARS OPERA (1930)
directed by G. W. Pabst

M (1931)
directed by Fritz Lang

Acquired through the courtesy of Warner Brothers Pictures:

THERESE RAQUIN (1928)
directed by Jacques Feyder

Acquired through the courtesy of the Cinematheque Francaise:

*MACBETH (1910)
acted by members of the Comedie Francaise

*THE FALL OF THE HOUSE OF USHER (1927)
directed by Jean Epstein

*LA FEMME DE NULLE PART (1922)
directed by Louis Delluc

Acquired through the courtesy of Mme. Marguerite Chenu:

HAMLET
CYRANO DE BERGERAC
LES PRECIEUSES RIDICULES (1900) and
talking films directed and produced by Mme. Chenu,
with Bernhardt and Coquelin.

Acquired through the courtesy of Abel Gance:

LA FOLIE DU DOCTEUR TUBE (1916)
LA ROUE (1923)
directed by Abel Gance

Acquired through the courtesy of Jean Renoir:

NANA (1926)
directed by Jean Renoir

Acquired through the courtesy of Germaine Dulac:

*LA SOURIANTE MADAME BEUDET (1923)
*THE SEASHELL AND THE CLERGYMAN (1929)
directed by Germaine Dulac

Acquired through the courtesy of Marcel L'Herbier

L'INHUMAINE (1923-4)
directed by Marcel L'Herbier

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	EMH	I.14

Acquired through the courtesy of Man Ray:

- *THE RETURN TO REASON (1923)
- *EMAK BAKIA (1927)
- *ETOILE DE MER (1928)
- *LES MYSTERES DU CHATEAU DU DE (1929)
directed by Man Ray

Acquired through the courtesy of Marcel Duchamp:

- ANEMIC CINEMA (1929)
An abstract film by Marcel Duchamp

Acquired through the courtesy of Claude Autant-Lara:

- FAITS DIVERS (1927)
- CONSTRUIRE UN FEU (1930)
Two experimental films directed by Claude Autant-Lara

Acquired through the courtesy of Louis Bunuel:

- *LE CHIEN ANDALOU (1929)
directed by Louis Bunuel

Acquired through the courtesy of Dmitri Kirsanov:

- *MENILMONTANT (1926)
directed by Dmitri Kirsanov

Acquired through the courtesy of Leon Moussinac:

- *FIEVRE (1923)
directed by Louis Delluc

Acquired through the courtesy of Mme. Vigo:

- A PROPOS DE NICE (1930)
A satirical documentary by Jean Vigo

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

FILMS PROMISED TO THE FILM LIBRARY IN THE U.S.S.R.
(features underlined: films arrived here marked with an asterisk)

Acquired through the courtesy of Intorgkini, Moscow:

PRE-SOVIET FILMS:

THE SILVER PRINCE AND THE IMPRISONED VARVARA (1911)
directed by Alexeyev

THE NIGHT BEFORE CHRISTMAS (1913)
directed, photographed and designed by Starevich

ANNA KARENINA (1913)
starring Germanova

THE PORTRAIT OF DORIAN GREY (1915)
directed and acted by Meyerhold

WAR AND PEACE (1917)
directed by Gardin

FATHER SERGEI (1918)
produced by Ermoliev, directed by Protozanov
starring Mosjoukine

SOVIET FILMS:

*POLIKUSHKA (1921-22)
acted by members of the First Moscow Art Theatre
including Moskvina

CHESS FEVER (1925)
directed by Pudovkin

(or, if they cannot find the above)

KINO EYE (1922)
directed by Dziga Vertov

THE CLOAK (1924-25)
directed by Kozintsev and Trauberg

THE ADVENTURES OF MR. WEST IN THE LAND OF THE BOLSHEVIKS (1924)
directed by Kuleshov

FRAGMENT OF AN EMPIRE (1928-29)
directed by Ermler

MOTHER (1925)
directed by Pudovkin

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

FILMS PROMISED TO THE FILM LIBRARY IN SWEDEN
(features underlined)

Acquired through the courtesy of Svenskfilmindustri:

A HISTORY OF THE EARLY SWEDISH FILM (early shorts and
excerpts from early features)

BERG EYVIND'S WIFE (1917)
directed and acted by Seastrom

THE TREASURE OF ARNE (1919)
directed by Stiller

THE PHANTOM CHARIOT (1920)
directed by Seastrom

THE ATONEMENT OF GOSTA BERLING (1923-4)
directed by Stiller, with Garbo

CHARLES XII (1924)
directed by Brunius

SYMPHONY OF THE STREETS (1931)
directed by Almquist

EN NATT (1932)
directed by Molander; a talkie

DROTTNINGHOLM THEATRE
a short film of the famous 18th century theatre near
Stockholm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

FILMS PROMISED TO THE FILM LIBRARY IN ENGLAND
(features underlined: films already arrived, marked with asterisk)

Acquired through the courtesy of Leslie Wood, Esq.:

150 pre-war films from several countries, comprising the Leslie Wood Collection. Four only, as follows, have been brought over, the rest are in free storage in British Government vaults:

- *RESCUED BY ROVER (1907)
English film, directed by Cecil Hepworth
- *FOR BABY'S SAKE (c1908)
English melodrama, produced by Cricks & Martin
- *DUMB SAGACITY (1907-08)
Sequel to RESCUED BY ROVER
- *JUDITH & HOLOFERNES
Pre-war Italian film

Acquired through the courtesy of Sidney Bernstein, Esq.:

- *COLOR BOX
- *KALEIDOSCOPE
directed by Len Lye

Acquired through the courtesy of The Film Society, London:

TUSALAVA (1929)
an animation by Len Lye

Acquired through the courtesy of Alexander Korda, Esq.:

- PRIVATE LIFE OF THE GANNETS (1935)
A nature film directed by Julian Huxley
- PRIVATE LIFE OF HENRY VIII (1933)
directed by Alexander Korda

Acquired through the courtesy of GPO Film Unit:

- *WEATHER FORECAST (1935)
- *GRANTON TRAWLER (1934)
- NIGHT MAIL (1935)
- PETT & POTT (1933)

Acquired through the courtesy of the British Travel Association:

- *BESIDE THE SEASIDE (1935)
- *THE KEY TO SCOTLAND (1934)

Acquired through the courtesy of the Gas, Light & Coke Co.:

HOUSING PROBLEMS (1934)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

FOREIGN Films acquired in England:

*PARIS QUI DORT (1923)

Rene Clair's first film: French

Acquired through the courtesy of J. S. Fairfax-Jones, Esq.

THE JOYLESS STREET (1925)

Garbo directed by G. W. Pabst: German

Acquired through the courtesy of Sir Gordon Craig

*RIEN QUE LES HEURES (1926)

directed by Alberto Cavalcanti: French

Acquired through the courtesy of M. Cavalcanti

UBERFALL (1929)

directed by Erno Metzner: German

Acquired through the courtesy of Erno Metzner, Esq.

*CARMEN (1933)

*THE LITTLE CHIMNEY SWEEP (1934)

animated silhouette films by Lotte Reiniger: German

Acquired through the courtesy of Madame Reiniger

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

Films acquired through the courtesy of Metro-Goldwyn-Mayer:

THE PEST (1919)
directed by Christy Cabanne
FOUR HORSEMEN OF THE APOCALYPSE (1921)
directed by Rex Ingram
DOUBLING FOR ROMEO (1921)
directed by Clarence Badger
GREED (1924)
directed by Erich von Stroheim
SHERLOCK JUNIOR (1924)
directed by Buster Keaton
THE NAVIGATOR (1924)
directed by Donald Crisp and Buster Keaton
THE BIG PARADE (1925)
directed by King Vidor
THE UNHOLY THREE (1925)
directed by Tod Browning
THE STUDENT PRINCE (1927)
directed by Ernst Lubitsch
FLESH AND THE DEVIL (1927)
directed by Clarence Brown
WIND (1928)
directed by Victor Seastrom
ANNA CHRISTIE (1930)
directed by Clarence Brown

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

October 30, 1936

LIST OF INSTITUTIONS EXHIBITING PROGRAMS FOR THE YEAR 1936

Adelphi Academy Alumnae Association
Albright Museum, Buffalo
American Booksellers Association
Art Institute of Chicago
Barnard College Club of New York
Boston Committee of the Museum of Modern Art
Bryn Mawr College
Child Walker School of Fine Arts, Boston
Civic Leisure League, Cincinnati
Colgate University
College of the City of New York
College of William and Mary
Colorado Springs Fine Arts Center
Columbia University
Columbus Gallery of Fine Arts (Ohio)
Connecticut College
Cornell University
Dartmouth College
Detroit Institute of Arts
Haverford College
Junior League of the City of New York
Louisville Art Association
Metropolitan Museum of Art, New York
Milwaukee Art Institute
Mount Holyoke College
Museum of Modern Art, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

-2-

National Film Society of Canada

Ottawa Society
Montreal "
Vancouver "
Kingston "
Toronto "

New York Public Library

New York University

New Haven Committee of the Museum of Modern Art

New Philadelphia Players, Ohio

New York Adult Education Council

Olivet College Film Society

Pennsylvania Museum of Art, Philadelphia

Philadelphia Art Alliance

Philadelphia College of Pharmacy and Science

Pittsburgh Council of Parent-Teachers Association

Pittsburgh Junior League

Pomfret School

Princeton University

Providence Art Club

San Francisco Museum of Art

Smith College

Smith College Club of New York

Special Libraries Association of New York

Springfield Museum of Fine Arts (Massachusetts)

Stephens College, Columbia, Mo.

Stevens Institute of Technology

Syracuse University

Tacoma Dramatic League

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

-3-

Tacoma Newspaper Guild
University of Buffalo
University of California
University of Chicago
University of Indiana
University of Michigan, Art Cinema League
University of Minnesota
University Museum, Philadelphia
University of Pennsylvania, Department of Fine Arts
University of Pittsburgh
University of Washington
University of Wisconsin
Vassar College
Wadsworth Atheneum, Hartford
Wayne University, Detroit
Mary C. Wheeler School, Providence, R. I.
Worcester Art Museum (Massachusetts)
U. S. Government, Department of Agriculture
U. S. Government, Resettlement Administration
U. S. Government, Weather Bureau
Yale University Theatre
Young Men's Christian Association of Dayton, Ohio

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	EMH	I.14

FILMS AVAILABLE FROM THE MUSEUM OF MODERN ART FILM LIBRARY

Film Series I:

A Short Survey of the Film in America, 1895-1932

- | | | |
|----------------------------------|-------|---|
| 1. The Development of Narrative | cl893 | THE EXECUTION OF MARY QUEEN OF SCOTS (Edison) |
| | cl895 | WASH DAY TROUBLES |
| | 1902 | A TRIP TO THE MOON (Méliès) |
| | 1903 | THE GREAT TRAIN ROBBERY by Edwin S. Porter (Edison) |
| | cl910 | FAUST, a Pathe film |
| | 1911 | QUEEN ELIZABETH with Sarah Bernhardt (Paramount) |
| 2. The Rise of the American Film | 1912 | THE NEW YORK HAT by D. W. Griffith, with Mary Pickford and Lionel Barrymore (Miss Pickford) |
| | 1914 | THE FUGITIVE with Wm. S. Hart |
| | 1914 | A FOOL THERE WAS with Theda Bara (Fox) |
| | 1917 | THE CLEVER DUMMY, a Mack Sennett comedy |
| 3. D. W. Griffith | 1916 | INTOLERANCE (D. W. Griffith) |
| 4. The German Influence | 1928 | HANDS by Stella Simon (Mrs. Simon) * |
| | 1927 | SUNRISE by F. W. Murnau (Fox) * |
| 5. The Talkies | 1927 | Two scenes from THE JAZZ SINGER (Warner) * |
| | 1927 | Movietone newsreel with George Bernard Shaw (Fox) * |
| | 1930 | ALL QUIET ON THE WESTERN FRONT (Universal) * |
| | 1928 | STEAM BOAT WILLIE by Walt Disney (Disney) * |
| 5a The End of the Silent Era | 1928 | PLANE CRAZY, the first Mickey Mouse (Disney) |
| | 1928 | THE LAST COMMAND by Josef von Sternberg (Paramount) |

Film Series 2:

Some Memorable American Films, 1896-1934

- | | | |
|-----------------------------------|---------|---|
| 1. The "Western" Film | 1903 | THE GREAT TRAIN ROBBERY by Porter (Edison) |
| | 1915 | THE LAST CARD with Wm. S. Hart |
| | 1923 | THE COVERED WAGON by James Cruze (Paramount) |
| 2. "Comedies" | 1900 | THE DOCTOR'S SECRET by Georges Méliès |
| | 1909 | GERTIE THE DINOSAUR by Winsor McCay (McCay) |
| | 1916 | HIS BITTER PILL, a Mack Sennett satire |
| | 1925 | THE FRESHMAN with Harold Lloyd (Harold Lloyd) |
| | 1928 | THE SEX LIFE OF THE POLYP with Robert Benchley (Fox) * |
| | 1929 | THE SKELETON DANCE by Walt Disney (Disney) * |
| 3. The Film and Contemporary Life | 1935 | MARCH OF TIME No. 2 (March of Time) * |
| | 1933 | CAVALCADE by Frank Lloyd (Fox) * |
| 4. Mystery and Violence | cl907-8 | TATTERS: A TALE OF THE SLUMS (Cricks & Martin) |
| | 1927 | UNDERWORLD by Josef von Sternberg (Paramount) |
| | or 1928 | THE CAT AND THE CANARY by Paul Leni (Universal) |
| 5. Screen Personalities | 1896 | THE MAY IRWIN-JOHN C. RICE KISS (Edison) |
| | 1915 | ENOCH ARDEN with Wallace Reid and Lillian Gish (two reels only) |
| | 1924 | MONSIEUR BEAUCAIRE with Rudolph Valentino (Paramount) |
| | or 1928 | THE LAST COMMAND with Emil Jannings (Paramount) |

All films are available both on 16 mm and on 35 mm.

*Sound Film

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	EMH	I.14

THE MUSEUM OF MODERN ART FILM LIBRARY

FILM SERIES III

THE FILM IN GERMANY

- | | | | |
|--|-------|--|---------------------------------------|
| <u>PROGRAM 1</u> | 1896 | Primitive German films by the pioneer Skladanowsky. | Available
Jan. 1, 1937
8 reels |
| LEGEND
AND
FANTASY | 1909 | DON JUAN'S WEDDING, a comedy with the actor Giampietro. | |
| | c1913 | MISUNDERSTOOD, a melodrama with Germany's most popular actress, Henny Porten. | |
| | 1920 | THE GOLEM: one sequence only. The eminent actor, Paul Wegener, in a legend with an expressionist setting. | |
| | 1919 | THE CABINET OF DR. CALIGARI, directed by Robert Wiene. Most celebrated of foreign films, it has seldom been shown in its entirety. | |
| <u>PROGRAM 2</u> | 1921 | HAMLET: one sequence only. The Danish actress, Asta Nielsen, as Hamlet in Holinshed's, not Shakespeare's version. | Available
Jan. 15, 1937
8 reels |
| THE
MOVING
CAMERA | 1924 | THE LAST LAUGH, directed by F. W. Murnau, with Jannings. Its creative use of studio mechanics had a marked influence on the American film. | |
| <u>PROGRAM 3</u> | 1927 | THE LOVE OF JEANNE NEY, directed by G. W. Pabst. A powerful essay in realism, with an international setting. | Available
Feb. 1, 1937
9 reels |
| PABST
AND
REALISM | | | |
| SUPPLEMENTARY PROGRAMS AVAILABLE WITH THE ABOVE: | | | |
| <u>PROGRAM 3a</u> | 1930 | THE BEGGARS' OPERA (Dreigroschenoper). Kurt Weill's opera translated to the screen by G. W. Pabst: a sound film. | Available
Mar. 15, 1937
8 reels |
| <u>PROGRAM 3b</u> | 1932 | EMIL AND THE DETECTIVES, directed by Gerhard Lamprecht. A German talking film in which schoolboys outwit a crook. | Available
Mar. 15, 1937
8 reels |

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

FILM SERIES III, continued

THE FILM IN FRANCE

PROGRAM 4 1895 Films by Louis Lumière, the French pioneer. Available Feb. 15, 1937
9 reels

FROM LUMIERE TO RENE CLAIR

1901 THE RUNAWAY HORSE, an early 'chase' film.

1914 FANTOMAS, a serial widely circulated in Europe, contemporary with THE PERILS OF PAULINE.

1923 THE CRAZY RAY (Paris qui dort). Rene Clair's first film.

PROGRAM 5 1923 THE SMILING MADAME BEUDET, a psychological study directed by Germaine Dulac. Available Mar. 1, 1937
8 reels

THE ADVANCE GUARD

1925 MENILMONTANT, produced and directed independently by Dmitri Kirsanov.

1928 STARFISH (Etoile de Mer) directed by Man Ray, eminent American photographer.

SUPPLEMENTARY PROGRAMS AVAILABLE WITH THE ABOVE:

PROGRAM 5a 1928 THE FALL OF THE HOUSE OF USHER, an essay in the macabre directed by Jean Epstein. Available Mar. 15, 1937
6 reels

1928 THE SEASHELL AND THE CLERGYMAN (La Coquille et le Clergyman), a surrealist film directed by Germaine Dulac.

PROGRAM 5b 1928 THERESE RAQUIN, directed by Jacques Feyder. Available Mar. 15, 1937
8 reels
German technique combined with French psychology.

ALL THE FILMS ARE AVAILABLE BOTH ON 35 mm AND ON 16 mm.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

*To Mr. Truett
4/3/36*

REPORT ON THE WORK OF
THE MUSEUM OF MODERN ART FILM LIBRARY
AS OF APRIL 13th, 1936

FILM COLLECTION

All American producers of films, with the exception of Metro-Goldwyn-Mayer, had promised to cooperate with the Film Library when the work of preparing the first season's programs was begun last October. Progress was considerably hampered at first for there were many delays in obtaining possession of the films promised. Some owners who had freely promised anything we might want, actually made delivery only after repeated requests. In other cases, films asked for could not be found and in a few instances proved to have been destroyed. More serious delays and difficulties occurred after most of the films asked for had already been received by the Film Library, when the necessity arose for settling the conditions under which the films were to be held, the terms under which the Film Library had the right to reprint and circulate them, and the conditions under which museums and colleges might exhibit them. The director engaged in a long series of discussions with the Motion Picture Producers and Distributors of America and with the legal department of Paramount Pictures whose decision on the terms of license the other producers had agreed to accept. Only after weeks of day-long argument were the numerous/^{legal} difficulties ironed out and two forms of license (one between the Film Library and the several producers, and one between the Film Library and its various exhibiting colleges and museums) finally agreed upon a few weeks before the first program of films was due to go out.

There is now reason to believe that the manner in which the first two series of films have been presented and the expression of approval, both from the press and in private reports received by the producers, will ensure for the future a closer and speedier cooperation between the Film Library and the owners of the desired material and films.

Films have recently been donated by private individuals, several have been presented to the Library by owners abroad, and offers of desirable films have been made by independent foreign film-

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	EMH	I.14

-2-

makers such as M. René Clair, and the British GPO Film Unit.

PREPARING THE PROGRAMS

The delays in obtaining films put considerable pressure on the staff at the last moment in the preparation of the two preliminary series of films and, more than that, left insufficient time for a considered study of the material and for solving the editorial and technical problems which necessarily arose. Nevertheless, two series of five programs each were ready for the dates announced. These were assembled so as to provide a preliminary survey of the history and development of the film since its beginning, with particular reference to its development in this country. It has not been the custom to approach the film seriously or critically, it has not been possible hitherto to review its development at first hand or to consider closely the influence it has undergone. The first necessity seemed therefore to give students a broad grounding in the history of the film and, while doing so, to indicate the marked changes it has undergone by showing them, in chronological sequence, a number of those films which in themselves have constituted marked advances or changes in technique or in spirit. This is the end to which the first season's programs and particularly Series I were directed.

CIRCULATION

Programs of films have been circulated since the first of the year to forty-six institutions and during the present month are being exhibited at an average of fourteen times a week. The exhibiting museums and colleges are:

American Booksellers Association
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 Bryn Mawr College and Haverford College - jointly
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 Gallery)
 Child Walker School of Fine Arts, Boston
 Colgate University
 The College of the City of New York
 Colorado Springs Fine Arts Center
 Columbia University
 Columbus (Ohio) Gallery of Fine Arts
 Connecticut College
 Cornell University
 Dartmouth College
 The Art Institute of Chicago
 The Junior League of the City of New York
 Louisville. (Ky.) Art Association
 Mount Holyoke College
 Museum of Modern Art, New York
 National Film Society (National Gallery of Canada)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

-3-

New Haven Committee of the Museum of Modern Art
 New Philadelphia Players, Ohio
 New York Adult Education Council
 Olivet College Film Society
 Pomfret School
 Princeton University
 Providence Art Club
 San Francisco Museum of Art
 Smith College Club of New York
 Special Libraries Association of New York
 Springfield Museum of Fine Arts (Mass.)
 Stevens Institute of Technology
 Syracuse University
 Tacoma Newspaper Guild and Dramatic Society
 University of Indiana
 University of Minnesota
 University of Pennsylvania Museum and Philadelphia Art
 Alliance
 University of Pittsburgh
 University of Washington
 University of Wisconsin
 Vassar College
 Wadsworth Atheneum of Hartford
 The Mary C. Wheeler School of Providence, R.I.
 Yale University Theatre
 Young Men's Christian Association of Dayton, Ohio

Each program in each series is scheduled to arrive the day before exhibition and consists of the films themselves preceded by explanatory subtitles of fact and comment. Complete musical scores for all silent films are sent out to exhibiting institutions one to three weeks in advance of each showing, as well as printed program notes in sufficient numbers to be distributed to each member of the audience. A publicity release and material for a brief introductory speech is also sent on request, and so are still-photographs of scenes from the films, to be used either for exhibition or for reproduction in newspapers and magazines.

The films have all been sent out from New York, and each program is returned to the Film Library for inspection before being reshipped. This has made it possible to ensure that there is no defect in the films when they are received by the exhibitors - quite an innovation in the non-theatrical field. When films have been sent to San Francisco, Tacoma or Seattle this has meant tying up the prints for too long a period and, as the number of exhibitors increases, two intermediary shipping points will be established in Chicago and Los Angeles, which will make possible greater coverage with proportionately fewer prints.

A special effort to gain the interest and cooperation of the various service corporations, such as Eastman Kodak, RCA, and DeLuxe

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	EMH	I.14

-4-

Laboratories, proved successful. Arrangements have been made with them that all purchase of material and processing of film shall be supplied to the Film Library at cost. These concessions effect a saving of roughly 25% in operating costs.

With so little time to prepare the first groups of films, it was felt that the fewer exhibitions given this first season the better, until we should have had more experience in presenting the films and thus in discovering what kind of prefatory and explanatory matter in the nature of subtitles would be most helpful to students, what manner of program notes would best supplement the films, and what type of music was needed. It has in the meantime been extremely useful and illuminating to the staff to observe the reactions of various audiences to the programs being circulated.

It is too early yet to attempt to sum up the results of circulating the first half-year's film programs, although reports which have come in unsolicited from various colleges and museums have without exception shown that the institutions in question are well satisfied both with the material sent them and with the response of their audiences to it. That the programs are encouraging a serious interest in the film is indicated by the number of students and professors, many of them residents of distant cities, who have come in to the library to consult its collection of books and other printed or manuscript material, and by the many requests received for a reading list or for other specific information.

As the existence of the Film Library has become more widely known, hundreds of letters have been received from individuals both here and abroad and from institutions seeking to show the programs next year. Comment in the daily press and in periodicals has been lively and favorable, though largely uncritical and somewhat inaccurate.

MISTAKES

It proves to have been a definite mistake to have arranged Film Series No. II. Both the preparation (particularly of the program notes and music) and to some extent the actual distribution of this subsidiary group of films was too great a tax on the staff at this

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	EMH	I.14

-5-

stage. The staff would have been more usefully occupied in research work and in a more prolonged and intensive study of the material at their disposal than was possible under the circumstances. It is true, on the other hand, that the material assembled in Series II. will prove extremely useful in future years. It was unfortunate that the third program in this Series No. II, "Documentary Films", had to be replaced by another, for it was, in many ways, the most important program in this group. The owners of the films GRASS and CHANG could not provide them in time and, indeed, reported at first that the negatives had been cut up and that no prints remained. Happily this proved not to be true. A program on "Documentary Films" is very much in demand and will definitely be included in next year's series.

Virtually all the musical accompaniments for silent films had to be arranged by the Film Library's staff, for the original scores in most cases (i.e. twenty-three out of twenty-five) had not been preserved. The accompaniments for the first two programs, while musically excellent, proved in practise too difficult for the average pianist to play satisfactorily: this fault has been remedied in later programs.

CRITICISM AND COMMENT

It becomes increasingly clear that there is real need for a text-book or manual on the history and development of the film. Requests come in constantly from students, from professors, lecturers and writers for "the best book on the films". There is not even any fairly adequate book to recommend for their purpose. Every effort will be made by the Film Library to have such a book brought into existence.

It has been pointed out several times that students who see the programs of films lack any definition of the technical terms which must necessarily occur in subtitles or in program notes from time to time. These terms could most conveniently be defined in a text-book such as had just been mentioned but, since at best no such book can well appear for a year or two, it may be wise to incorporate a brief list of technical terms with their definitions in one of the program notes for next year's series, or in the first issue of the bulletin.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	EMH	I.14

-6-

It is also definitely planned to prepare and edit a film made up of actual illustrations of the various technical devices of cinematography (such, for example, as a dissolve, a fade-in, a tracking shot, a cut) for it is believed that this would be more useful even than verbal description in giving students a concrete understanding of the nature of the medium.

During the past six months it has not proved feasible to prepare a bulletin, but at least two numbers of a bulletin will be issued during the coming year.

Requests for a bibliography on the film are received constantly. A selected reading-list has been prepared by the Film Library and is given out as demanded, but it is by no means adequate. A selected bibliography, with brief notes on many of the items included, is badly needed and should include much important material to be found in periodicals. A serious effort to improve the service rendered in this direction by the Film Library must be made during the coming year.

Since the first of the year, the Director has addressed:

General Conference of the National Board of Review
Present Day Club of Princeton
Dutch Treat Club of New York
New York University
Federated Women's Clubs at Town Hall

The Curator has addressed:

Special Libraries Association
New York University
Twentieth Century Club of Buffalo (April 21st)

On February 8th, the Director and Curator were invited to the White House to explain the activities of the Film Library and to exhibit portions of Programs 1 and 2 of Series I to the President and Mrs. Roosevelt.

During the next month the Director will address the Annual Convention of the Society of Motion Picture Engineers on "The Activities of the Museum of Modern Art Film Library" and the annual convention of the American Association of Museums on "The Use of the Film in Museums".

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

-7-

Three radio broadcasts on the work of the Film Library were made through the courtesy of the Columbia Broadcasting Company.

The daily press, excluding foreign countries, has, to our knowledge, carried 1,001 comments on the work of the Film Library, editorially and otherwise, and 141 additional articles have appeared in periodicals.

Correspondence concerning the film programs has been carried on, excluding foreign countries, with 793 individuals representing various types of organizations. Over half of this correspondence represents unsolicited inquiries and does not include correspondence on other subjects.

ADVISORY COMMITTEE

An Advisory Committee has been formed, consisting of men eminent in the fields of education, fine arts and the film, and who have considerable influence with the owners of material being sought by the Film Library.

Chairman, Will H. Hays, President of the Motion Picture Producers and Distributors of America.

Jules Brulatour, President of J.E. Brulatour, Inc.

Stanton Griffis, Trustee of Cornell University and member of the firm of Hemphill, Noyes & Co.

Dr. Irwin Panofsky, Professor of Fine Arts at the Institute for Advanced Study at Princeton, N.J.

David H. Stevens, Director for the Humanities of the Rockefeller Foundation.

Irving Thalberg, Vice-President and Producing Executive of Metro-Goldwyn-Mayer.

It has been proposed to add Mr. Charles Chaplin and Mr. David Sarnoff, President of Radio Corporation of America, to this committee. The Committee will meet with the Trustee Committee about six times a year for discussion of the activities and future plans of the Film Library.

FUTURE PLANS

The Director and the Curator are leaving for Europe in mid-May to obtain foreign films needed for the next three year's programs. In particular, a considerable number of French, German and Russian

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	EMH	I.14

-8-

films are essential to the building up of a sound collection and are also much in demand by the exhibiting institutions. The threat of war in Europe makes it imperative to tackle immediately and thoroughly the problem of gaining possession of sufficient material thus to continue the work of the Film Library in preserving outstanding foreign films and making them available for study. (Already in Germany and in the USSR, though for quite different reasons, material of the greatest significance in the history of the motion picture is in jeopardy.) Efforts on the trip will center principally on London, Paris, Berlin and Moscow whence the majority of films required are to be obtained. The Swedish and Italian films needed are comparatively few and are not needed during this coming year. Efforts will be made to acquire them through the good offices of the respective consulates here, whose members have interested themselves in our work.

A series of ten programs to be issued in sequence from November 1936 to June 1937 is planned for next year, as follows: two programs on the French film, two on the German film, two on the Russian film, one on the documentary film, one on Chaplin, one on the experimental and advance-guard film and one other, probably ANNA CHRISTIE, 1930, with Garbo, together with a portion (all that appears to be extant) of Pabst's THE STREET OF SORROW, 1925, also with Garbo.

The third year's programs would include other notable foreign and American films not included in the first two year's series, but still excluding certain very famous films which have been revived often during recent years, such as CALIGARI and POTESKIN. The fourth year's series would then consist of a resumé of the whole history and development of the art, illustrated by the "great" films of each period and, in this case, including CALIGARI, THE BIRTH OF A NATION, POTESKIN, etc. deliberately omitted from preceding years.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

-2-

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

-3-

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	EMH	I.14

-4-

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-5-

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

-6-

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

-7-

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ADVISORY COMMITTEE

An Advisory Committee has been formed, consisting of men eminent in the fields of education, fine arts and the film, and who have considerable influence with the owners of material being sought by the Film Library.

Chairman, Will H. Hays, President of the Motion Picture Producers and Distributors of America.

Jules Brulatour, President of J.E. Brulatour, Inc.

Stanton Griffis, Trustee of Cornell University and member of the firm of Hemphill, Noyes & Co.

Dr. Irwin Panofsky, Professor of Fine Arts at the Institute for Advanced Study at Princeton, N.J.

David H. Stevens, Director for the Humanities of the Rockefeller Foundation.

Irving Thalberg, Vice-President and Producing Executive of Metro-Goldwyn-Mayer.

It has been proposed to add Mr. Charles Chaplin and Mr. David Sarnoff, President of Radio Corporation of America, to this committee. The Committee will meet with the Trustee Committee about six times a year for discussion of the activities and future plans of the Film Library.

FUTURE PLANS

The Director and the Curator are leaving for Europe in mid-May to obtain foreign films needed for the next three year's programs. In particular, a considerable number of French, German and Russian

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

-8-

films are essential to the building up of a sound collection and are also much in demand by the exhibiting institutions. The threat of war in Europe makes it imperative to tackle immediately and thoroughly the problem of gaining possession of sufficient material thus to continue the work of the Film Library in preserving outstanding foreign films and making them available for study. (Already in Germany and in the USSR, though for quite different reasons, material of the greatest significance in the history of the motion picture is in jeopardy.) Efforts on the trip will center principally on London, Paris, Berlin and Moscow whence the majority of films required are to be obtained. The Swedish and Italian films needed are comparatively few and are not needed during this coming year. Efforts will be made to acquire them through the good offices of the respective consulates here, whose members have interested themselves in our work.

A series of ten programs to be issued in sequence from November 1936 to June 1937 is planned for next year, as follows: two programs on the French film, two on the German film, two on the Russian film, one on the documentary film, one on Chaplin, one on the experimental and advance-guard film and one other, probably ANNA CHRISTIE, 1930, with Garbo, together with a portion (all that appears to be extant) of Pabst's THE STREET OF SORROW, 1925, also with Garbo.

The third year's programs would include other notable foreign and American films not included in the first two year's series, but still excluding certain very famous films which have been revived often during recent years, such as CALIGARI and POTESKIN. The fourth year's series would then consist of a resumé of the whole history and development of the art, illustrated by the "great" films of each period and, in this case, including CALIGARI, THE BIRTH OF A NATION, POTESKIN, etc. deliberately omitted from preceding years.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

Film Librarian's copy of [faint text]

FILE No. 5

December 1957

Mr. Goodyear's Copy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

After reading this report, I feel that the Trustees will now turn to the initial program proposed to the Trustees and the Director of the Museum of Modern Art Library.

The first step is a comparatively simple project, that of organizing and the important files known throughout the world and the program initiated from this material to establish a library, the 'File Library' today. Only ten and over ten years ago, it stands in a unique position in the human world and in the cultural world as well. Its activities already show that progress which at the start were unremovable. However they did not exist, for the best collecting of the material and organizing the archives has brought into being a new way of organizing the material of the file since the change of an agency to give expression to their interests had therefore resulted in longevity. It is only this way and only interested audience has made a formidable job, chiefly because of the fact that the field was totally unexplored. There was literally no precedent for the direction of activities or of progress. The public reaction was one of immediate and significant importance for the project and would not be satisfied by the public interest which had been planned. It was apparent that the program, making it by no means and that the highest quality of work, would require the highest level of activity that there existed a real danger that the file would be lost and thereby to reduce the experience of the world. It is only this way and only interested audience has made a formidable job, chiefly because of the fact that the field was totally unexplored. There was literally no precedent for the direction of activities or of progress. The public reaction was one of immediate and significant importance for the project and would not be satisfied by the public interest which had been planned. It was apparent that the program, making it by no means and that the highest quality of work, would require the highest level of activity that there existed a real danger that the file would be lost and thereby to reduce the experience of the world.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

After reading this report, I feel sure that the Trustees will find pride in the initial accomplishments performed by the Director and the Curator of the Museum of Modern Art Film Library.

Starting from a comparatively simple premise, that of collecting all the important film known throughout the world and distributing programs selected from this material to students in America, the Film Library today, only two and one-half years old, stands in a unique position in the cinema world and in the cultural world as well. Its activities already extend into pathways which at the start were unpredictable because they did not exist, for the mere collecting of the material now composing its archives has brought into being a whole new world of enthusiastic students of the film whom the absence of an agency to give expression to their interest had theretofore confined in anonymity. To satisfy this vast and deeply interested audience has meant a formidable job, chiefly because of the fact that the field was totally unexplored. There was literally no precedent for the direction of activities or of policy. The public reaction was one of immediate and unqualified enthusiasm for the project but could not be satisfied by the simple program which had been planned. It soon appeared that the interest, coming from so many sides and from such different points of view, would require kaleidoscopic technique of such variety that there existed a real danger that the Film Library would have shortly to resemble the appearance of an octopus. However, this has not been the case, and although

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

- 2 -

I believe the many points of view with which the public has approached this new work are being given attention, the pattern of activity is centralized but flexible. This I believe will be the most difficult problem from the point of view of policy that the Film Library will continue to face for some time to come, as more and more it will inevitably find itself thrust into a position of authority and responsibility in the rapidly growing place which the film is assuming in modern life. This place in the sun, and the honors which have descended upon the organization have, in my opinion, been richly deserved and impose an obligation which must, and, I am sure, will be met with complete integrity.

The completion of the new Museum building, lodging the Film Library in the home of its sponsor, will make it possible for the Trustees and Members of the Museum to watch its progress more intimately and will allow for closer cooperation between the Film Library and the Museum of Modern Art, whose outstanding achievements are due so largely to the enthusiastic spirit which guides it and should guide the destinies of the Film Library.

John Hay Whitney

Chairman

December 1937.
JHW/mm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

REPORT ON THE
WORK AND PROGRESS OF THE FILM LIBRARY
DECEMBER 9, 1937

- A. FORMATION: set up of offices and projection rooms;
staff
- B. FINANCE
- C. ARCHIVES : number of films, how traced and acquired;
negative and positive footage;
storage, files, insurance
- D. LIBRARY: 1. Books, periodicals, fugitive material
11. Information service
111. Stills
IV. Scenarios, posters, slides
V. Library indices, files, etc.
- E. CIRCULATING PROGRAMS
1. Films (with five exhibits)
11. Program notes
111. Music (with one exhibit)
- F. ADDITIONAL WORK DONE BY STAFF
1. Special work
11. Lectures given
111. Articles published
1V. Technical advice provided
V. Special exhibitions of films
VI. Special projections
VII. Exhibitions other than film.
- G. INTERNATIONAL AFFILIATIONS, REQUESTS FOR PROGRAMS
- H. COURSE GIVEN AT COLUMBIA UNIVERSITY
- I. PUBLICITY
- J. ACTIVITIES IN PREPARATION

John E. Abbott, Director.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

1.

A. 1.

FORMATION, SET-UP OF OFFICES AND PROJECTION ROOMS.

STAFF

The Museum of Modern Art Film Library was established in May, 1935, through a grant from the Rockefeller Foundation and private donations from individuals connected with the Museum of Modern Art. Its purpose was to "trace, preserve and circulate films and information about films to educational institutions throughout the United States." A separate corporation was formed, the stock of which was issued to the Museum of Modern Art, with :

John Hay Whitney, President
John E. Abbott, Vice-President
Edward M. M. Warburg, Treasurer

John E. Abbott, Director
Iris Barry, Curator

Later, a Trustee Committee responsible for its conduct was formed, which consists of :

John Hay Whitney, Chairman
A. Conger Goodyear
Edward M. M. Warburg
William S. Paley

In addition there is an Advisory Committee with :

Will H. Hays, Chairman - President of the Motion Picture Producers and Distributors, of America, Inc.

David H. Stevens, Director of Humanities, Rockefeller Foundation

Erwin Panofsky, Professor of Fine Arts at the Institute for Advanced Study at Princeton, N. J.

Stanton Griffis, Chairman of Finance Committee and Trustee of Cornell University and Chairman of the Executive Board of Paramount Pictures, Inc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

2.

A. 2.

Jules Brulatour, President of J. E. Brulatour, Inc.

J. Robert Rubin, Vice-President of Metro-Goldwyn-Mayer.

Offices were taken at 485 Madison Avenue and seven people began the work of the Film Library. The constantly increasing volume of work has from time to time made it necessary to augment the staff, which at the present time numbers fifteen.

In addition to the executive offices, library, study room and 16 mm projection room at 485 Madison Avenue, the Film Library also maintains :

a cutting room, shipping office and film storage vault at 441 West 55th Street

a film storage vault in Long Island City

a 35 mm projection room at 125 East 46th Street (in conjunction with Selznick International Pictures, Inc.)

a West Coast distribution office at Berkeley, California (operated by undergraduates of the University of California, under the supervision of Boyd B. Rakestraw, Director of Visual Education)

a supplementary film storage vault at 37-39 Oxford Street, London, in which are stored certain foreign films, not needed at this time, pending a final decision on duty from the U. S. Treasury Department (this vault placed at the Film Library's disposal free of charge by the Travel and Industrial Development Association of Great Britain and Ireland)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

B. 1.

FINANCE

When the Film Library was established in May, 1935, a conditional grant was offered by the Rockefeller Foundation and accepted on the following terms :

First year 1935-36	\$80,000 on condition that \$20,000 be independently raised by the Film Library
Second year 1936-37	\$20,000 on condition that \$20,000 be raised independently by the Film Library
Third year 1937-38	\$20,000 on condition that \$20,000 be raised independently by the Film Library
	Total for three years\$180,000

In addition :

1. a grant-in-aid of \$2500 was made by the Foundation on November 1, 1936, to enable the Film Library to secure the services of Jay Leyda for one year as assistant to the Curator.
2. a grant-in-aid of \$3500 was made to enable the Film Library to bring Paul Rotha from London for five months as special assistant to the Director.
3. a fellowship to Richard Griffith to assist, for four months, in the making of a film on The Technique of The Film.

A detailed report will be made to the Finance Committee.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

4.

C. 1.

ARCHIVES

Summary:

Film titles - American -		201
Foreign:		
	French.....	38
	German.....	22
	English.....	12
	Swedish.....	9
	Russian.....	4
	Italian.....	2
		<u>87</u>
		288
Positive Film footage - 35 mm -	1,603,000	
- 16 mm -	902,000*	
	<u>2,505,000**</u>	
Negative Film footage - 35 mm -	408,000	
Total Footage...	2,913,000	

The Archives of the Film Library, including the material in process of being replaced as a result of fire, comprises a total of 288 titles of which 87 are foreign films. It consists of 2,505,000 feet of positive film (of which 902,000 are 16 mm.) and 408,000 feet of negative film.

These films, of every period and type from 1896 to 1937, have been acquired, largely without purchase of rights, by tracing and investigating old vaults and by receiving the cooperation of contemporary producers through personal conversations in New York, Chicago, Hollywood, London, Paris, Berlin, Moscow, Leningrad and Stockholm.

* Since 16 mm reels are shorter than 35 mm reels, (400 ft. against 1000 ft. in 35 mm) this actually represents 360,800 ft. but, for comparison, it has been computed here as though it were 35 mm.

** Some idea of this footage is gained by realizing that, working eight hours a day, it would take 68 days to view the film.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

5.

C. 2.

All major American producers, with the exception of Charles Chaplin, and the principal producers of the above-mentioned countries are cooperating with the Film Library.

In addition, a non-profit arrangement for the supply of raw materials and service has been made with:

the Eastman Kodak Co. (film stock)
the RCA-Victor Manufacturing Co. (sound recordings)
DeLuxe Laboratories (film processing)

These companies also supply technical information and advice without charge.

The films are stored in two vaults, one located in Manhattan and one in Long Island City. It is the Film Library's policy to store the negative in one vault and the master positive in the other, to eliminate the possibility of total destruction of a rare film by fire or explosion. (The wisdom of this policy was shown by the fire of July, 1937, in which no film of importance was irretrievably lost.) In addition to this protection an all-risk insurance policy, at a rate of $\frac{1}{4}$ of 1%, has recently been obtained to protect the Film Library against another severe financial loss.

Data concerning each film is recorded in a card file, which gives all the physical data, data of acquisition, cost, etc. (This file complements the Library file giving production data, director, cast, etc.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

C. 3.

The Film Library has also secured the right to choose films from the five greatest existing collections of films produced from 1898-1917:

- Edison
- Biograph
- Kleine
- Triangle
- Vitagraph (through Warner Bros.)

This work is being carried on as time permits, but since these collections contain about 8,000,000 feet of film it will take some years to complete the task.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

D.

LIBRARY

Summary:

BOOKS	819 titles
PERIODICALS	116 titles
STILLS	5000 in file 2651 reproductions have been distributed
COLLECTIONS OF:	Scenarios Posters Slides Fugitive material

INFORMATION SERVICE

In correspondence with 1155 universities, colleges,
preparatory schools,
museums and film society
groups
178 high schools
37 CCC camps
30 hospitals
27 WPA projects
10 Jewish centers
19 Drama groups
8 prisons
27 Miscellaneous

Total 1520 in U. S. and Canada

REQUESTS FOR INFORMATION AVERAGE:

75 telephone calls per day
30 letters per day
10 personal visits per day

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

D. LIBRARY

In addition to tracing, acquiring, preserving and circulating films, in providing printed program notes of a critical and informative nature to accompany the film programs, the Film Library has also formed a large reference library and provides an information service about films and film facts.

i. BOOKS, PERIODICALS, FUGITIVE MATERIAL

The reference library, largest collection of its kind in the world, consists of books (819 titled), periodicals (116 titles), and a voluminous file of fugitive material preserved in folders filed in cabinets in alphabetical order of subject. The expert advice of the library staff is available to research students and writers using the collection.

ii. INFORMATION SERVICE

The information provided is given verbally to persons calling at the Film Library, by telephone and by letter. It has not proved possible to keep a complete record of this service but the Library deals with an average of seventy-five telephone calls and thirty letters of inquiry and ten personal visits by students a day. It has proved necessary to keep the library open all day Saturday and on public holidays. Inquiries come in from schools, colleges, universities, museums and art societies, Boards of Education, public libraries, from film companies, film actors, newspapers, journalists and authors, from publishers, foreign consulates and many other agencies such as the National Board of Review, the Farm Credit Administration and the Society of Motion Picture Engineers.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

ii (contd.) INFORMATION ABOUT FILM LIBRARY CIRCULATING PROGRAMS

The Film Library is in correspondence concerning its circulating programs with 1,155 universities, colleges, preparatory schools, museums and film society groups. A record of this correspondence is kept in a card file. Many of the institutions have not as yet shown a program but it should be noted that before arrangements for the showing of programs at the University of Chicago were finally completed, it proved necessary to dispatch 36 letters and 13 telegrams and, in the case of Cornell University, 63 letters and 9 telegrams.

In addition to the above there has been a general correspondence (also recorded in a card file) with a further 365 groups as follows:

- 178 High schools
- 37 CCC Camps
- 30 Hospitals
- 27 WPA Projects
- 10 Jewish Centers
- 19 Drama Groups
- 8 Prisons
- 47 Miscellaneous, including Junior Leagues, Primary Public Schools, Churches, Libraries, Women's Clubs, Parent-Teachers Associations, Y.M.C.A.'s., College Graduate Clubs, American Civil Liberties Union and Association of University Women.

ii (contd.) INFORMATION ABOUT FILMS OTHER THAN THOSE CIRCULATED BY THE FILM LIBRARY

Requests are constantly received for information as to how to obtain films other than those circulated by the Film Library for non-commercial exhibition, and also for suggestions for special programs. For example, suggestions were asked for programs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

of films for:

patients in Germantown Hospital, Philadelphia
 the Players Group
 University of Santa Clara, California
 the Philadelphia Art Alliance
 the Wadsworth Atheneum and Morgan Memorial,
 Hartford, Connecticut
 Vassar College
 the Department of English, Bryn Mawr College
 the Chicago Art Institute
 the Etting Art School, Philadelphia

In almost all of these cases additional help was given to securing the films chosen for exhibition, and in providing factual and critical information about these films. As the following typical instances indicate, many requests are also received for general information and services:

Frank Colcott, Dept. of Spanish, Columbia University	was told how to obtain Spanish talking films for his course
Walt Disney	was given a precis of the history of animated cartoons, shown numerous early examples of same and provided with specific information about "balloon titles"
Arthur De Bra, Motion Picture Producers & Distributors of America	confirmed through the Film Library that a film had been made of Queen Victoria's funeral, and was assisted in tracing it
British Film Institute	(a) obtained a shot-for-shot description of the portions missing from their print of THE GREAT TRAIN ROBBERY (b) obtained information as to the whereabouts of German films they want to secure and were assisted in obtaining them from Berlin (c) obtained through the Library prints of Disney and other films to be used in a film history of the animated cartoon
The Film Society, London	Arrangements were made for them to obtain a print of THE PLOW THAT BROKE THE PLAINS from the Resettlement Administration, for exhibition

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

11.

Buffalo Fine Arts Academy	was provided with a list of films on art-processes and on travel
U.S. Farm Credit Administration	was advised how to obtain musical films
St. Paul School of Art	was advised where to obtain a number of films required for exhibition
University Museum of Philadelphia	were provided through the Film Library with the films HOPI and PRINCE ACHMED, for showing
National Film Society, Canada	were sent two Lotte Reiniger silhouette films, and special program notes with material for exhibition
WPA Writers' Project, Film Bibliography	workers employed on this project made constant use of the library and of the knowledge of the staff over a period of months in compiling this bibliography.
Los Angeles Board of Education Cooper Union Art School Fond du Lac Public Schools Paramount Pictures	and innumerable colleges were provided with bibliographies on the motion picture generally, or on specific subjects relative to it
Frederick Osborn, graduate student at Princeton	wrote his thesis "Notes on the Art of the Motion Picture" entirely in the library, which furnished all source material for the work
Mr. Friedman, student at Columbia University	worked in the library over a period of weeks in preparing a thesis on "censorship in Films"
D. M. Mendelowitz, instructor at Stanford University	prepared material for his next semester's course on the motion picture in the library with the help of the staff
Gilbert Seldes) Nancy Naumberg) authors Lewis Jacobs)	used the library daily for long periods while writing their books "The Movies Come from America" Scribners, 1937; "We Make the Movies" Norton, 1937; and "A Critical History of the American Film" Harcourt Brace, 1938.
Glenn Matthews, Eastman Kodak Company	secured from the library otherwise unobtainable material on the filming of the Boer War, to be incorporated in a history of the film in S. Africa now being written by a S. African student

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

12.

Miss Welch, Berlin

was sent copious material for a paper on the influence of the German films on the American films

A. A. Vilesoff, student at N.I.S. (Film School), Moscow

was provided with much material on the American serial films and with stills from these for a paper on the subject

H.D. Waley, British Film Institute

was sent a correct list of all Chaplin's films, for a book on Chaplin which he is preparing

111 PROVISION OF OR INFORMATION ABOUT STILLs

A library reference collection of 5000 stills, illustrating all types of films, has been formed: these are available for the use of students in the library, for reproduction in newspapers, magazines or books, or for exhibition by museums, colleges, etc. Besides the many stills provided to illustrate articles dealing with the work of the Film Library, stills of both types have been provided, for example to illustrate articles in:

New Theatre
 Stage Magazine
 Scribners
 Cue
 Sight & Sound
 Theatre Arts Magazine
 Harper's Bazaar
 Longview (Texas) Public Schools Annual
 Building America

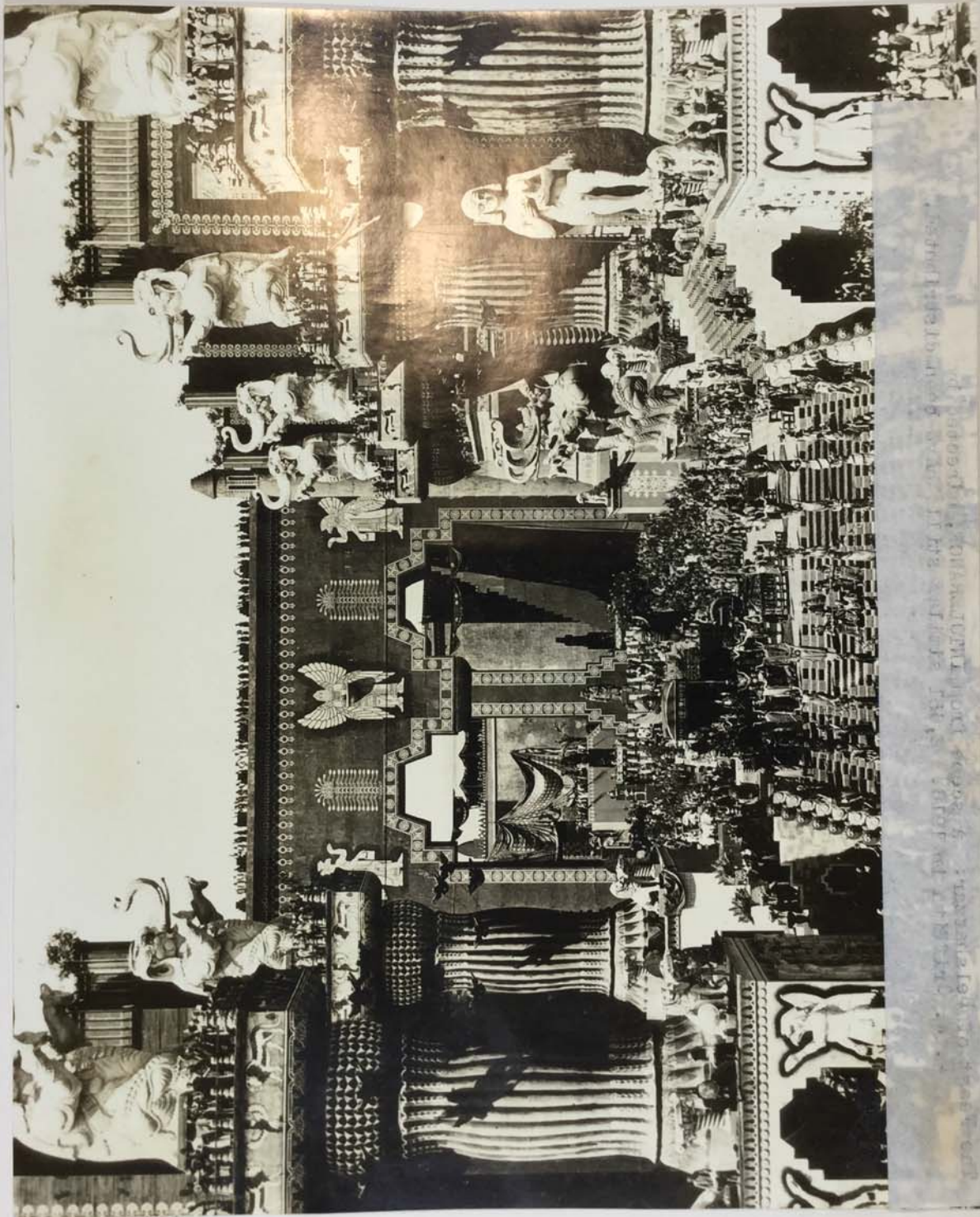
and to illustrate the following books:

G.R. Doyle's "25 Years of the Film," Mitre Press, 1936
 Paul Rotha's "Movie Parade," Studio, 1936
 Gilbert Seldes' "The Movies Come from America," Scribners, 1937 (all stills in this book furnished through the Film Library)

for a thesis on the film written by Gordon Vandermarker, Wesleyan University; and for a forthcoming critical book on the film by Carl Vincent, Brussels.

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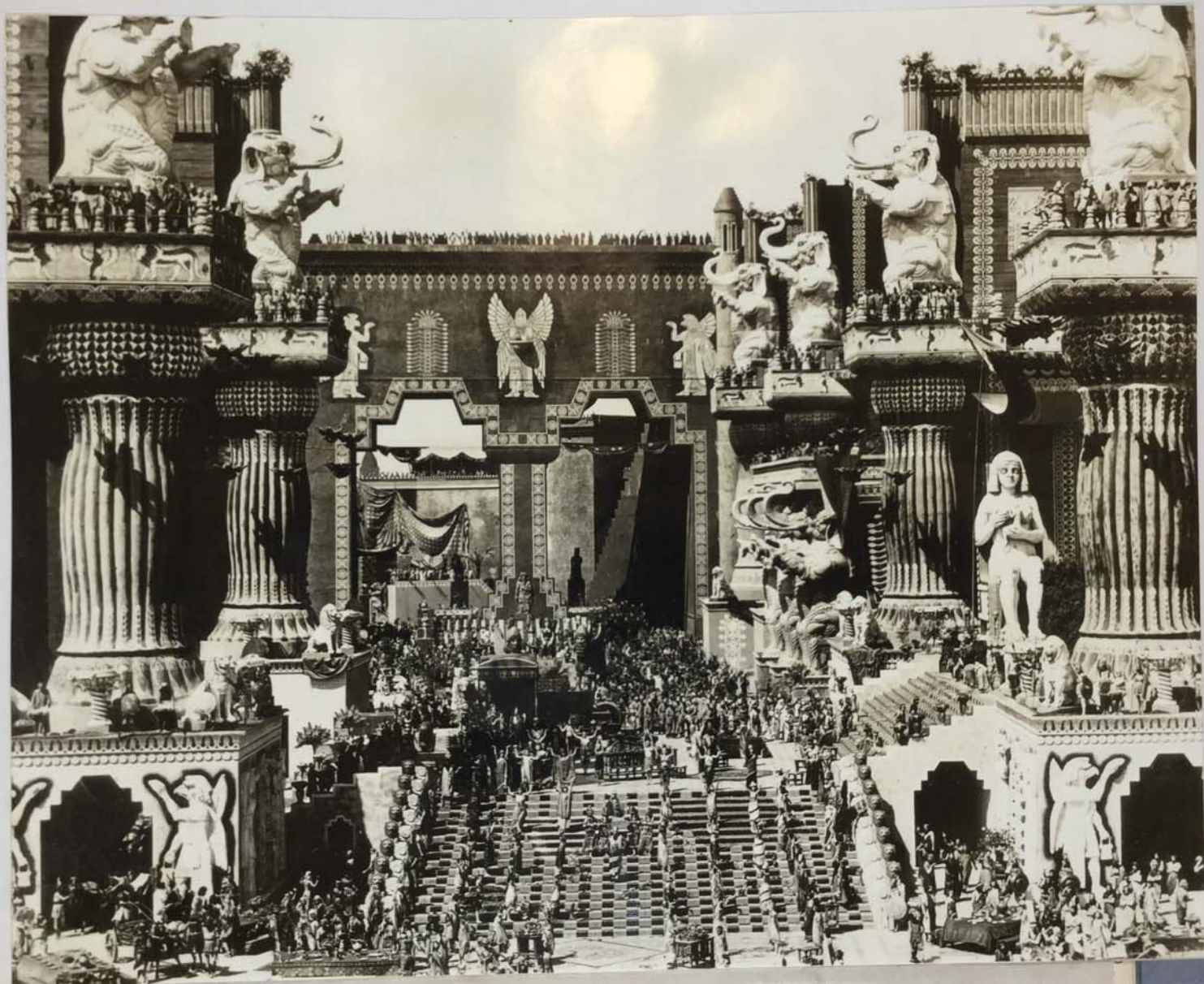
The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	EMH	I.14



Photograph of the Fountain of the Sun, designed by the architect Antoni Gaudí, located in the Park Güell, Barcelona, Spain. The fountain is a masterpiece of modernist architecture, featuring a central column topped with a sunburst and surrounded by a circular base with various figures and symbols. The fountain is set in a park with a view of the city of Barcelona.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14



The Feast of Belshazzar: a scene from INTOLERANCE, directed by D. W. Griffith in 1916. 2,651 similar stills have been distributed.

..., editor and cast of each film, of the present
owner of the negative, of the different titles under which the film

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

13.

In addition, stills are prepared from all films circulated by the Film Library. These are sold (7 cents for a 5x7 still, or 15 cents for a 8x10 still) to the institutions subscribing to the Film Library's circulating programs. They are also furnished free upon request to newspapers, magazines or publishers. 495 negatives of such stills have been made, and 2651 prints therefrom sold or provided gratis: each one labelled with information as to title of film, date, producer, director, etc.

iv SCENARIOS, POSTERS, SLIDES

A collection of scenarios is in process of formation.

A collection of posters, backed and mounted ready for exhibition, is available for loan.

A collection of slides (made from stills and dealing chiefly with settings and designs for settings) is available for loan.

v LIBRARY INDICES, FILES etc.

1. An author card-file index of the books and periodicals in the Film Library has been compiled. Filed in with it is a supplementary index of further books and periodicals not as yet acquired by the Library. No subject index has been compiled, since the publication of the WPA's Film Bibliography will independently provide one.

2. A card-index file of information about films of all types and periods has been made (800 cards to date), one card to a film. Each card bears full details of the producer, director, scenarist, cameraman, editor and cast of each film, of the present owner of the negative, of the different titles under which the film

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

14.

was known in various countries and of articles or reviews which refer to the film. These cards are filed under director, then under country. There is a separate card to record biographical or bibliographical information about each director.

3. A card-index file is kept of all the films owned by the Film Library.

4. An accession book is kept of all gifts or purchases of books, periodicals, etc. All donors are thanked by letter.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

Sample card from card file

800 cards thus far

GRIFFITH

1920

USA: Way Down East - United Artists; 9/4/20
 ENG: Way Down East -
 FR: A. Travers l'Orage -
 GER: Mädchen los - Ufa;
 SWE: Genom stormen -
 USSR: Vodopad Zhizni - 1925

Source: play by Lottie Blair Parker
 Scenario:
 Direction: D. W. Griffith
 Photography: G. W. Bitzer
 Hendrik Sartov
 Music: Louis Silvers
 William F. Peters
 Editing: James E. Smith

Anna Moore - Lillian Gish
 David Bartlett - Richard Barthlemess
 His father - Burr McIntosh
 His mother - Kate Bruce
 Eccentric aunt - Florence Short
 Lennox Sanderson - Lowell Sherman
 Martha Perkins - Vivia Ogden
 Diana Tremont - Mrs. Morgan Belmont
 Maria Poole - Emily Fitzroy
 Kate Brewster - Mary Hay
 Professor Sterling - Creighton Hale

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

1.

THE MUSEUM OF MODERN ART FILM LIBRARY: SERIES I

Buckle's "The Mind and the Film" p.117
Cinéa-Ciné: Feb. 1, 1925; p.23
Paine's "Life and Lillian Gish" p.156

* Sound

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

1.

THE MUSEUM OF MODERN ART FILM LIBRARY: SERIES I

A SHORT SURVEY OF THE FILM IN AMERICA, 1895-1930

All the films in the four series are available on either 16 mm. or 35 mm. non-flam stock. The charge for the series consisting of five programs is \$125, plus express charges but including films, program notes and printed music for piano accompaniment of all silent films. The charge for a single program is \$40, but additional programs may be booked by institutions having shown a complete series for \$25 each. Still-photographs may be purchased.

- | | | |
|---|------|--|
| 1. THE DEVELOPMENT
OF NARRATIVE

(7 reels) | 1895 | The Execution of Mary Queen of Scots
(Edison) |
| | 1896 | Wash Day Troubles |
| | 1902 | A Trip to the Moon, by George Melies |
| | 1903 | The Great Train Robbery, by Edwin S.
Porter (Edison) |
| | 1910 | Faust, a Pathe film |
| | 1912 | Queen Elizabeth, with Sarah Bernhardt
(Paramount) |
| 2. THE RISE OF THE
AMERICAN FILM

(11 reels) | 1912 | The New York Hat, by D. W. Griffith,
with Mary Pickford and Lionel Barry-
more (Miss Pickford) |
| | 1914 | The Fugitive, by Thomas H. Ince, with
Wm. S. Hart |
| | 1917 | The Clever Dummy, a Mack Sennett
comedy |
| | 1914 | A Fool There Was, with Theda Bara
(Fox) |
| 3. D. W. GRIFFITH
(13 reels) | 1916 | Intolerance (D. W. Griffith) |
| 4. THE GERMAN
INFLUENCE
(13 reels) | 1928 | Hands, by Stella Simon (Mrs. Simon)* |
| | 1927 | Sunrise, by F. W. Murnau (Fox)* |
| 5. THE TALKIES
(13 reels) | 1927 | Two scenes from The Jazz Singer (War-
ner Bros.)* |
| | 1927 | Movietone Newsreel, with George Ber-
nard Shaw (Fox)* |
| | 1930 | All Quiet on the Western Front (Uni-
versal)* |
| | 1928 | Steam Boat Willie, by Walt Disney
(Disney)* |
| 5a. THE END OF THE
SILENT ERA

(10 reels) | 1928 | Plane Crazy, the first Mickey Mouse
(Disney) |
| | 1928 | The Last Command, by Josef von Stern-
berg (Paramount) |

* Sound

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

2.

SERIES II:

SOME MEMORABLE AMERICAN FILMS, 1896-1935

The programs in this series are planned as an extension to those in Series I and should, as a rule, not be shown unless the first Series has already been given. All the films in Series II are available under the same conditions as hold for Series I.

- | | |
|-----------------------------------|---|
| 1. THE "WESTERN" FILM | 1903 The Great Train Robbery, by Porter (Edison) |
| 11 reels | 1915 The Last Card, by Thomas H. Ince, with Wm. S. Hart |
| | 1923 The Covered Wagon, by James Cruze (Paramount) |
| 2. "COMEDIES" | 1900 The Doctor's Secret, by Georges Melies |
| 13 reels | 1909 Gertie the Dinosaur, by Winsor McCay (McCay) |
| | 1916 His Bitter Pill, a Mack Sennett satire |
| | 1925 The Freshman, with Harold Lloyd (Harold Lloyd) |
| | 1928 The Sex Life of the Polyp, with Robert Benchley (Fox)* |
| | 1929 The Skeleton Dance, by Walt Disney (Disney)* |
| 3. THE FILM AND CONTEMPORARY LIFE | 1935 March of Time No. 2 (March of Time)* |
| 14 reels | 1933 Cavalcade, by Frank Lloyd (Fox)* |
| 4. MYSTERY AND VIOLENCE | c1907-8 Tatters: A Tale of the Slums (Cricks & Martin) |
| 9 or 11 reels | 1927 Underworld, by Josef von Sternberg (Paramount) |
| | or 1928 The Cat and the Canary, by Paul Leni (Universal) |
| 5. SCREEN PERSONALITIES | 1896 The May Irwin - John C. Rice Kiss (Edison) |
| 11 or 12 reels | 1915 Enoch Arden, with Wallace Reid and Lillian Gish (two reels only) |
| | 1924 Monsieur Beaucaire, with Rudolph Valentino (Paramount) |
| | or 1928 The Last Command, with Emil Jannings (Paramount) |

* sound

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3.

Series III:

The Film in Germany and the Film in France

In this series, supplementary programs will, as a rule, be provided only to institutions or groups that have already given the series as a whole.

THE FILM IN GERMANY

- | | | |
|-----------------------|-------|---|
| 1. LEGEND AND FANTASY | 1896 | Primitive German films by the pioneer Skladanowsky (Reichsfilmkammer) |
| 8 reels | 1909 | Don Juan's Wedding, a comedy with the actor Giampietro (Reichsfilmkammer) |
| | c1912 | Misunderstood, a melodrama with Germany's most popular actress, Henny Porten (Reichsfilmkammer) |
| | 1920 | The Golem: one sequence only. Directed by the eminent actor, Paul Wegener, who also plays the title-role (Ufa) |
| | 1919 | The Cabinet of Dr. Caligari, directed by Robert Wiene. Most celebrated of foreign films, it has seldom been shown in its entirety (Ufa) |
| 2. THE MOVING CAMERA | 1921 | Hamlet: one sequence only. The Danish actress, Asta Nielsen, as Hamlet in a version derived from Saxo Grammaticus, not Shakespeare (Mrs. Philip Manson) |
| 11 reels | 1924 | The Last Laugh, directed by F.W. Murnau, with Jannings. Its creative use of studio mechanics had a marked influence on the American film (Ufa) |
| 3. PABST AND REALISM | 1927 | The Love of Jeanne Ney, directed by G.W. Pabst. A powerful essay in realism, with an international setting (Ufa) |
| 9 reels | | |

Supplementary Programs available with the foregoing:

- | | | |
|-----|----------|---|
| 3a. | 10 reels | 1926 Metropolis, directed by Fritz Lang. (Ufa) |
| 3b. | 8 reels | 1923 Siegfried, directed by Fritz Lang. Originally a silent film, the present version has been synchronized with a musical accompaniment (Ufa)* |
| 3c. | 7 reels | 1920 The Golem. A legend of ancient Jewry with an expressionist setting, directed by Paul Wegener (Ufa) |

Films marked with an * require sound equipment.

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	EMH	I.14

3-A.

Series III: (Contd)

THE FILM IN FRANCE

4. FROM LUMIÈRE
TO RENÉ CLAIR
9 reels
- 1895 Films by Louis Lumière, the French pioneer (Lumiere)
c1907 The Runaway Horse, an early "chase" film (Jean A. LeRoy Collection)
1913 Fantomas, a serial contemporary with The Perils of Pauline (Gaumont)
1923 The Crazy Ray, Paris qui Dort, René Clair's first film (Fairfax Jones)
5. THE ADVANCE GUARD
8 reels
- 1923 The Smiling Madame Beudet, a psychological study directed by Germaine Dulac (Dulac)
1925 Menilmontant, produced and directed by Dmitri Kirsanov (Kirsanov)
1924 Ballet Mécanique, produced and directed by the painter, Fernand Leger

Supplementary Program available with the above:

- 5a. 8 reels
- 1928 The Fall of the House of Usher. An essay in the macabre directed by Jean Epstein (Cinematheque Francaise)
1924 Entr'acte, directed by René Clair
1934 Joie de Vivre, an animated cartoon by Hector Hoppin and Anthony Gross (Gross)*

Films marked with an * require sound equipment.

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	EMH	I.14

4.

Series IV

The Swedish Film and Post-War American Films

The Series opens with a program on the Swedish film which played an important part in the development of the motion picture between 1917 and 1925; it shows work by the two great Swedish directors, Victor Seastrom and Mauritz Stiller, followed by two complementary programs illustrating the later work of the director Seastrom and the actress Greta Garbo after they came to America.

Also included is the first important war film made after the war, THE FOUR HORSEMEN OF THE APOLCALYPSE - an interesting contrast with the much later "All Quiet on the Western Front" included in Series I. The remaining programs consist of additional outstanding examples of the growth of the American film.

1. THE SWEDISH FILM: "The Outlaw and His Wife",
11 reels directed by Victor Seastrom 1917
"Atonement of Gosta Berling",*
directed by Mauritz Stiller 1923-4
(Svensk Filmindustri)
 2. HOTEL IMPERIAL (2 reels) excerpt, directed by Mauritz
Stiller with Pola Negri (Paramount) 1926-7
THE WIND (8 reels) directed by Victor Seastrom
with Lillian Gish and Lars Hanson 1928
(Metro-Goldwyn-Mayer)
 3. ANNA CHRISTIE* directed by Clarence Brown with
10 reels Garbo and Marie Dressler (MGM) 1930
 4. FOUR HORSEMEN OF THE APOLCALYPSE (MGM), directed by
11 reels Rex Ingram with Rudolph Valentino 1921
 5. GREED (10 reels) directed by Eric von Stroheim (MGM) 1924
 6. THE NAVIGATOR (6 reels) with Buster Keaton (MGM) 1924
 7. THE MUSICAL-TALKIE,* "The Love Parade" directed by Lubitsch
12 reels with Maurice Chevalier and
Jeanette MacDonald (Paramount) 1929
 8. LITTLE CAESAR* directed by Mervyn LeRoy with
8 reels Edward G. Robinson (Warner Bros.) 1930
- Supplementary Programs:
1. EN NATT* (10 reels) a Swedish talking film 1933
(Svensk Filmindustri)
 2. THE BIRTH OF A NATION, Directed by D.W. Griffith 1915
12 reels (Harry Aitken)
 3. THE GENERAL (8 reels) with Buster Keaton (MGM) 1926
 4. THE UNHOLY THREE directed by Tod Browning with
8 reels Lon Chaney and Victor McLaglen (MGM) 1925
 5. GRASS directed by Cooper and Schoedsack
7 reels (Paramount) 1925

*sound

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

E CIRCULATING PROGRAMS

TOTAL NUMBER OF EXHIBITIONS - up to June 1937:

546 two-hour programs.

TOTAL NUMBER OF INSTITUTIONS EXHIBITING:

118 organizations* have exhibited programs during the two six-month periods, January-June 1936, and January-June 1937 (see EXHIBIT THREE).

The present year is the first full year of operation.

TOTAL ATTENDANCE: 288,904

TOTAL AMOUNT OF FILM CIRCULATED: 6,552,000 feet.

FEE CHARGED:

\$40. for a single program and \$125. for a series of five programs.

FILMS:

Twenty programs of films were prepared and circulated up to June 1937 (see EXHIBIT ONE) and thirteen additional programs are now in process of release.

SERIES I

A SHORT SURVEY OF THE FILM IN AMERICA, 1895-1930

Six programs - released January 1936

SERIES II

SOME MEMORABLE AMERICAN FILMS, 1896-1935

Five programs - released January-March 1936

.....
*28 new organizations have arranged for exhibitions since Sept. 1937 (See EXHIBIT THREE)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

17.

E - CIRCULATING PROGRAMS
Exhibit Three

<u>EXHIBITING INSTITUTION</u>	<u>ATTENDANCE</u>	<u>NUMBER OF PROGRAMS</u>
Adelphi Academy, Brooklyn	250	1
Albright Art Gallery (see U. of Buffalo)		
American Bookseller's Ass'n N.Y.	275	1
American Council on Education	100	1
Bay City Michigan Children's Charity	500	1
Barnard College Club of N.Y.	1350	6
Bennington College, Art Dept.	400	2
Boston Comm. Museum of Modern Art	75	1
Bowdoin College	2500	5
Brown University (see Providence Film Soc.)		
Brown Club of New York	275	1
British Schools & Universities Club	300	1
Bryn Mawr (Undergraduate Ass'n)	1400	5
Child Walker School (Boston) Art Dept.	500	5
Choate School (English Club)	150	1
Colgate University (Art Dept.)	1500	5
City College, N.Y. (Movie Club)	8000	7
Chicago Art Institute (Film-Art)	1600	4
College of William & Mary (Art Dept.)	5000	10
Colorado Springs Fine Arts Museum	500	1
Columbia U., Inst. of Arts & Science	9800	14
Columbus (Ohio) Gallery Fine Arts	2000	5
Conn. Chapter, Daughters of the British Empire (see Choate School)		
Connecticut College (Faculty Club)	150	1
Cooper Union (Art Dept.)	240	2
Cornell University (University Theater)	6000	15
Cornell Summer School	4500	15
Dartmouth College (Art Dept.)	13450	17
Detroit Institute of Art	500	1
Ethel Walker School	250	1
Fresno State Teacher's Coll. Art Dept.	250	1
Glens Falls Film Guild	750	5
Hackley Art Gallery, Muskegon, Mich.	100	1
Harvard University (Film Society)	3125	5
Haverford College Film Society (see Bryn Mawr)		
Indiana University, Bureau Visual Inst.	2400	6
Jewish People's Institute, Chicago	3500	7
Junior League of New York	250	1
Junior League of Pittsburgh	200	1
Junior League of Wilmington	1800	5

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

18.

Lafayette College	1500	5
Louisville Art Ass'n	90	1
Lyman Allyn Museum (see Conn. College)		
Memorial Art Gallery, Rochester	7500	10
Milwaukee Arts Institute	1000	5
Mt. Holyoke College, Dept. Eng.-Drama	1800	5
Museum of Modern Art, New York	9100	13
National Film Society of Canada, Ottawa	5300	17
" Toronto		
" Montreal		
" Vancouver		
" Kingston		
Newark Museum	3000	6
New Haven Museum of Modern Art	4300	5
New Philadelphia (Ohio) Players	100	1
New York Adult-Education Council	1940	5
N.Y. University, School of Education	1000	4
N.Y. Public Library	250	1
Northwestern University (see Jewish People's Institute)		
Ohio State University	250	1
Olivet College (Film Society)	3750	15
Philadelphi Coll. Pharmacy & Science	400	1
Phila. Art Alliance (see U. of Penn.)		
Penn. Museum of Art (" " " ")		
Pittsburgh Parent-Teachers	4769	5
Pomfret (Conn.) School	140	1
Present Day Club (Princeton)	300	1
Princeton University (Art Dept.)	2800	14
Providence Art Club	300	2
Providence Film Society	2000	5
Resettlement Administration, Washington	250	1
Rocket Society (Inter-Planetary Society)	50	1
Salt Water Anglers of America	200	1
San Diego Fine Arts Gallery	1500	5
San Francisco Museum of Art	11700	26
Sarah Lawrence College (Art Dept.)	200	1
St. Paul School of Art	2000	5
Siegel-Antheil Gallery (Hollywood) Art Soc.	1400	7
Simmons College, Boston	2500	5
Smith College	7000	10
Smith College Club of New York	175	2
Southern California Film Society	2800	5
So. Dakota State College (Div. Eng.)	500	1
Society of Motion Picture Engineers	1000	2
Special Libraries Ass'n	50	1
Springfield (Mass.) Museum of Art	625	5
Stanford University	5610	15
Stephens Coll. (Mo.) Dept. Visual Ed.	1000	5
Stevens Institute of Technology	2700	9
Syracuse University (Art Dept.)	1100	2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

19.

Tacoma Newspaper Guild	500	1
Taliesin Fellowship (Frank Lloyd Wright)	500	5
Universal Pictures	50	1
University of Buffalo (Film Society)	3000	10
U. of California (University Extension)	8800	11
U. of Chicago (Film Society)	7000	27
U. of Chicago Summer School (see above)		
U. of Minnesota (Visual Education Dept.)	540	9
U. of Pennsylvania	8800	11
U. of Penn. (see above) School of Fine Arts		
U. of Michigan (Art Cinema League)	2750	5
U. of Rochester (see Memorial Art Gallery)		
U. of Pittsburgh (Art Dept.)	3000	10
U. of Washington (Div. of Drama)	3600	9
U. of Wisconsin (University Theater)	4625	5
Vassar College (Art Dept.)	2250	6
Wadsworth Atheneum, Hartford Conn.	800	2
Washington State Normal School	1500	5
Washington D.C. Film Society	500	1
Wayne University, University Theater	2775	13
Wesleyan University (Cinema Club)	600	2
Westchester Motion Picture Council	1200	1
Wheeler, Mary C. School	200	1
Winbrook School	75	1
Worcester Art Museum	1500	5
Yale University Theatre	4000	10
Y.M.C.A. Dayton Ohio	2200	11
Y.M.C.A. Muskegon, Mich.	250	1
<hr/>		
Total Attendance	228,904	546 programs
Total Amount of film circulated - 6,552,000 feet		

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

New Organizations (since Sept. 1st '37)

Art Center School, Los Angeles
 Bryn Mawr English Dept.
 Cleveland Museum of Art
 Dance International, New York
 Detroit Edison Business Club
 English Speaking Union
 Fogg Museum of Art
 Foreign Film Club of New Haven
 Harvard Dramatic Club
 Hayden Planetarium
 James Whitcomb Riley High School, South Bend, Ind.
 Ladies' Garment Worker's Union, New York
 Louisiana State University
 Maryland Institute, Baltimore
 Metro-Goldwyn-Mayer
 Millbrook School
 Middlebury College, Vt.
 Pasadena Playhouse (California)
 Pomona (Calif.) City Schools
 Progressive Education
 Selznick International Pictures
 Society of the Four Arts, Palm Beach
 Texas Technological College
 University of North Carolina
 Western Reserve University
 Williams College
 Yale Club, New York
 Y. M. H. A., New York

Progressive Film Society

Your film is the attraction, the Film Society is very young and very interested here. At each interval, it is hoped that we can get a program which is educational and artistic.

Local Shows

The movies have not with great interest here, and I feel that it is a real disappointment. In all respects, the local audience is limited in attendance for such programs as we have to make a great deal of effort.

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	EMH	I.14

COMMENTS FROM EXHIBITORS
Exhibit Four

College of William & Mary

"The first program of Series III went off smoothly with our large student audience still in attendance. The Magazine of Art wrote me recently for an article on our aims and methods in the new department here (Dept. Fine Arts) and in it I mentioned what a great aid your movies have been in arousing sections of the student body to the realization of the fact that they at least liked one form of art - and did not regard it as 'sissy' or high-hat."

Southern California Film Society

"After last night's show we are glad to report that your Film Classics are definitely getting a fine reception in Hollywood. The Earl C. Anthonys' brought a dinner party of 24 including Will Hays, and despite the fact that we were competing with a big preview, I noticed Robert Taylor, Barbara Stanwyck, Binnie Barnes, Robert Young, Kay Francis and many others in the audience. We now have 576 paid subscribers and are closing the membership as the present members are all the theatre will seat comfortably."

San Diego Fine Arts Gallery

"I do want to tell you that people are very enthusiastic about the programs, and that our large audience was really much pleased and greatly interested. We are very happy with the result of the Series. We cannot tell you now about a future series, but there is great interest now, and we have gotten people going on the idea of good movies. There is another organization in the city that wants to take it up and bring your films in from time to time."

Providence Film Society

"With your films as the attraction, the Film Society is provoking more and more interest here. So much interest, in fact, that we ran out of program notes for Intolerance last night."

Newark Museum

"The movies have met with great success here, and I feel that it was a most worth-while project. We all enjoyed it. Our seating capacity is limited so unfortunately for each program we had to turn away a great many persons."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

Jewish People's Institute, Chicago

"The last program was enthusiastically received and our audiences were very well pleased with the high calibre of the series. We are looking forward to other series."

Princeton University

"The film evenings have been a great success and our audiences seem much interested and enthusiastic. I do not think that there will be any difficulty continuing next year. The two additional programs this year should clinch the matter."

Art Cinema League, University of Michigan

"Our first Film Library series was so successful last year that our membership has increased beyond the capacity of the theatre. Hence, this year we shall be forced to show both a matinee and evening showing."

Cleveland Museum of Art

"Regarding the programs of the HISTORY OF FILM, which we have been carrying during the last month. The attendance has been very satisfactory, in fact, we have been obliged to turn away people by the hundreds from each performance. The attendance for the 5 programs has totaled 2,659."

Stanford University

"I have just completed a year's use of your film programs in conjunction with my course, Graphic Art 66, "Lectures on the Motion Picture" and I wish to acknowledge the assistance your services have been to me.
I planned my course before the Film Library Series became available but I found it impossible to assemble a sufficiently adequate body of illustrative material to justify giving the course. Your programs have fitted into my needs most admirably and I am showing them as laboratory assignments in conjunction with my lectures.
I hope that the number of available films continue to increase so that it will be possible to procure illustrative material for students with more specialized interests."

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	EMH	I.14

23.

E. CIRCULATING PROGRAMS

ii PROGRAM NOTES

250,000 COPIES DISTRIBUTED TO STUDENTS

Twenty two printed program notes of a critical and factual nature were written by Miss Iris Barry, Curator, up to June, 1937 (eight more are in preparation) and are provided for each member of the audiences at education and cultural institutions showing the Film Library's circulating programs.

Requests for back numbers of these program notes have been received from a score of institutions. These and many other sets have been given on request to students, critics and directors.

Sets are provided for the files of:

The New York Public Library
The Art Institute of Chicago
The British Film Institute
Cinematheque Francaise, Paris
NIS (Film School, Moscow)
Reichsfilmarchiv, Berlin
Svensk Filmsamfundet, Stockholm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

Sample card from card file

800 cards thus far

GRIFFITH

1920

USA: Way Down East - United Artists; 9/4/20
 ENG: Way Down East -
 FR: A Travers l'Orage -
 GER: Mädchen los - Ufa;
 SWE: Genom stormen -
 USSR: Vodopad Zhizni - 1925

Source: play by Lottie Blair Parker
 Scenario:
 Direction: D. W. Griffith
 Photography: G. W. Bitzer
 Hendrik Sartov
 Music: Louis Silvers
 William F. Peters
 Editing: James E. Smith

Anna Moore	-	Lillian Gish
David Bartlett	-	Richard Barthelmess
His father	-	Burr McIntosh
His mother	-	Kate Bruce
Eccentric aunt	-	Florence Short
Lennox Sanderson	-	Lowell Sherman
Martha Perkins	-	Vivia Ogden
Diana Tremont	-	Mrs. Morgan Behot
Maria Poole	-	Emily Fitzroy
Kate Brewster	-	Mary Hay
Professor Sterling	-	Creighton Hale

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	EMH	I.14

24.

Buckle's "The Mind and the Film" p.117
Cinea-Cine: Feb. 1, 1925; p.23
Paine's "Life and Lillian Gish" p.156

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

E. CIRCULATING PROGRAMS

iii MUSIC

A library of music, suitable for the accompaniment of silent films, has been formed. This musical library consists of:

- a. 2000 pieces of sheet music, classified by date and type, such as "agitato," "dramatic tension," "storm," etc.
- b. 800 cue sheets, indicating the music which was originally played when the film was first released.
- c. 15 complete scores, issued at the time the film was released.

THIRTY NINE COMPLETE SCORES (see exhibit one) have been composed and arranged from this material by Mr. Theodore Huff. These have been printed (25 copies of each) and sent, two weeks in advance, to the exhibitors. In addition, special scores for special showings have been arranged (i.e. for showings other than a program from the series). Mr. Huff also played the score for the Museum showings and for other exhibitors in New York lacking a competent pianist.

Two synchronized scores have been recorded. Hands, 1936, recorded on piano by Marc Blitzstein, the composer; and The Outlaw and his Wife, 1937, composed, arranged and played by Mortimer Browning on piano, assisted by two students from the Julliard School on violin and cello.

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	EMH	I.14

25.

E. CIRCULATING PROGRAMS
Exhibit One

Thirty nine scores arranged and printed up to
June, 1937, for the following films:-

Execution of Mary Queen of Scots
Wash Day Troubles
A Trip to the Moon
The Great Train Robbery
Faust
Queen Elizabeth

The New York Hat
The Fugitive
The Clever Dummy
A Fool There Was

Intolerance (258 pages)
Plane Crazy
Last Command
The Last Card
Covered Wagon (reprinted and edited original score)

The Doctor's Secret
Gertie the Dinosaur
His Bitter Pill
The Freshman
Tatters
Underworld

The Kiss
Enoch Arden
M. Beaucaire

German Primitives
Don Juan's Wedding
Misunderstood
The Golem
Cabinet of Dr. Caligari

Hamlet
The Last Laugh

Love of Jeanne Ney

Lumiere shorts
Fantomas
Crazy Ray

Smiling Madam Beudet
Menilmontant

Fall of the House of Usher
Metropolis (207 pages)

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sample page from scenarios recorded from INTOLERANCE
Scene 326 and THE BIRTH OF A NATION

SAME AS 324
The Union fire 5½ ft.

Scene 327
MEDIUM SHOT (ARCH VIGNETTE ON ONE SIDE)
Union side - rifles lined up 3 ft.

Scene 328
LONG SHOT AS 323 FADE OUT
The charge 8 ft.

Scene 329
FADE IN
¾ SHOT OF CAMERON FAMILY AT TABLE
Father praying (from Bible) - two girls at feet of mother (candlelight) 5 ft.

Scene 330
FADE IN BACK TO BATTLE SCENE AS 238 5 ft.

Scene 331
BACK TO 329
The Cameron family FADE OUT 7 ft.

Scene 332
MEDIUM SHOT (CIRCLE VIGNETTE)
Charge arrives at Union trench - hand to hand fighting -
bugler - flags waving 14 ft.

Scene 333
¾ SHOT (SIDES ROUNDED)
Hand to hand struggle - one bit over the head 13 ft.

Scene 334
MEDIUM LONG SHOT (ARCHED WINDOW VIGNETTE)
Confederates charge to next trench 12 ft.

Scene 335
SEMI CLOSE UP ON ONE MAN STABBING A FALLEN MAN WITHOUT BAYONET 5 ft.

Scene 336
CIRCLE VIGNETTE MEDIUM SHOT
Close fighting 9 ft.

Scene 337
MEDIUM LONG SHOT (ARCH VIGNETTE)
Union retreat to another trench 9 ft.

TITLE: Two lines of entrenchments taken,
but only a remnant of his regiment
remains to continue the advance. 8 ft.

Scene 338
LOW ARCHED VIGNETTE MEDIUM LONG SHOT
Confederates behind trench 5 ft.

Scene 339
MEDIUM SHOT OF UNION TRENCH (SIDES ROUNDED)
Phil Stoneman in charge 4½ ft.

TITLE: All hope gone, "the little Colonel" pauses
before the last charge to succor a
fallen foe. 7 ft.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

F ADDITIONAL ACTIVITIES

ii LECTURES GIVEN BY MEMBERS OF STAFF

John E. Abbott - National Board of Review, Annual Convention, 1935
 " " " " " " " " , 1936
 Meeting of Film Executives, Hollywood, 1935
 Society of Motion Picture Engineers, 1936
 American Association of Museums, 1936
 Present Day Club, Princeton, 1936
 Radio Broadcast, Station WOL, 1936
 British Schools & Universities Club, 1936
 Resettlement Administration, Washington, 1936
 American Federation of Women's Clubs, 1936
 Brown University Club, 1937
 Washington Film Society, 1937
 Cooper Union, 1937
 American Library Association, 1937

 Iris Barry - New York University (Film Course) 1935
 " " " " " " " " 1936
 Twentieth Century Club, Buffalo, 1936
 American Library Association, 1936
 University of Buffalo, 1937
 Washington Film Society, 1937
 Albright Art Gallery, Buffalo, 1936

 Allen Porter - Westchester Motion Picture Council, March 1937
 White Plains High School (1500 attended) 1937
 N. Y. U. 1937

 W.L. Jamison - Station WEAH Half-hour talk on "Movie making,
 and movie faking" (Reprinted in N.Y. Times) 1935
 Six repetitions of above to women's clubs in
 the Bronx, 1936

 Jay Leyda - New York University, 1937

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

F ADDITIONAL ACTIVITIES

iii ARTICLES PUBLISHED BY MEMBERS OF THE STAFF

John E. Abbott Journal of the Society of Motion Picture
Engineers, March, 1937
Journal of the American Library Association,
1937
National Board of Review Magazine, 1935

Iris Barry American Magazine of Art, January, 1937
American -German Review, June, 1937
Sight & Sound, Summer 1936
Screen Guild Magazine, November 1936
Wadsworth Atheneum Festival Program, 1936
Radio City Music Hall Weekly, March, 1936
Delineator, March, 1937

Jay Leyda Publishers Weekly, September, 1937
Theatre Arts Monthly, March, 1937
Photo Reporter (The March of Time)
Vol.III, # 5 and 6, 1937
Theatre Workshop, April-July, 1937
Art of the Cinema (Russian)

Theodore Huff World Film News, June, 1937

Allen Porter World Film News, July, 1937

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

F ADDITIONAL ACTIVITIES

iv TECHNICAL ADVICE PROVIDED

Edward Kerns, M.I.T. graduate and technical expert on the staff, in charge of distribution, has provided advice on method of projection to over sixty colleges, and plans and specifications for auditorium layout, projection-room equipment and screens to:-

- Yale University
- Olivet College
- Duke University
- Dartmouth College
- University of Buffalo
- Berkshire Museum
- The Museum of Modern Art
- Columbia University
- New York University
- Bellevue Hospital

Mr. Fox, of United Artists, inspected the Film Library projection room as a model before completing plans for their new projection room.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

F ADDITIONAL ACTIVITIES

v SPECIAL EXHIBITIONS OF FILMS GIVEN AT:-

- British Schools and Universities Club (Hotel Astor)
- Brown Club of New York
- Museum of Modern Art, Membership Committee
- American Rocket Society (formerly The Interplanetary Society)
- Resettlement Administration (Hotel Mayflower, Washington)
- Washington Film Society
- President and Mrs. Franklin Delano Roosevelt (White House)
- Columbia University, Macmillan Hall (Documentary Films)
- Cooper Union, Art Class

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

F - ADDITIONAL ACTIVITIES

vi. SPECIAL PROJECTION OF FILMS at the Film Library. Typical examples of this service are:

Showing of Cabinet of Dr. Caligari to Mr. Feher, about to remake this subject.

Showing of Birth of a Nation to staff member of Scribners Magazine, for a feature article on same in November, 1937 issue.

Showing of Hamlet with Asta Neilsen to Eva le Gallienne, about to stage a Hamlet with herself in title role.

Showing of The Love of Jeanne Ney to Lewis Milestone and Clifford Odets, about to re-make this subject.

Showing of Menilmontant, Intolerance and The Last Laugh to Mr. Benson, Pennsylvania Museum of Art, so that he might select material for continuous projection of film in the exhibition "Problems in Portraiture", 1937.

Showing of his own films to Erno Metzner, Berlin

Showing of old films to film critics and professors of art.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

F. ADDITIONAL ACTIVITIES

vii - EXHIBITIONS (OTHER THAN FILM) GIVEN OR CONTRIBUTED TO:-

- MAKING A MOTION PICTURE FROM SCRIPT TO RELEASE, March 9 to August 1, 1937, at the Film Library, with daily docent talks to groups such as Cooper Union Art Class, Hunter College Film Study Group, etc.
- BRIEF SURVEY OF THE AMERICAN FILM, 1895-1937, June 1937 to date. at the Museum of Modern Art. Attendance 11,641 to September 1st. Voted the most popular feature of the Summer Exhibition, is being retained until December after which it will be circulated.
- FANTASTIC ART, DADA AND SURREALISM, December 1936 to March 1937, at the Museum of Modern Art. Provided "celluloids" (master paintings) from Walt Disney films.
- PHOTOGRAPHY, 1839-1937, March 1937, at the Museum of Modern Art, Provided stills for a section on cinematography.
- PROBLEMS IN PORTRAITURE, October and November, 1937, at the Pennsylvania Museum of Art. Provided excerpts from three films for continuous projection.
- ORIGINAL WORK OF CINEMA ART DIRECTORS, 1937, at the National Gallery of Canada. Provided a set of stills from "The Cabinet of Dr. Caligari."
- INTERNATIONAL EXHIBITION OF DESIGN IN OUTDOOR ADVERTISING, 1937, at the Franklin Institute, Philadelphia. Provided a rare early film poster.
- A permanent gallery to accomodate sixty stills was installed in the outer hall of the Film Library in February, 1937. The exhibit is changed monthly.
- SETS OF STILLS for exhibition and preservation have been furnished to -

Cinemateque Francaise, Paris
N.I.S. Moscow
Svensk Filmsamfundet, Stockholm
National Film Society of Canada
Auckland (N.Z.) Society of Arts

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

G. INTERNATIONAL AFFILIATIONS, REQUESTS FOR PROGRAMS

An exchange of information and printed material is maintained with and programs have been requested by :

(excluding Canada)

The Film Society of England and branches

British Film Institute, London

Liverpool (England) Philharmonic Society

The Film Center, London

Associated Realist Film Producers, London

Cinematheque Francaise, Paris

Reichsfilmkammer, Berlin

Reichsfilmarchiv Berlin

NIS (Film School) Moscow

Svensk Filmsanfundet, Stockholm

Brussels Film Festival - an annual affair

Society for International Cultural Relations, Tokio

National University of Mexico, Mexico City

Cuban Institute of History, Havana

Auckland Museum, New Zealand

Prague Film Student Group, Czechoslovakia

Bucharest Film Student Group, Roumania

Honolulu Academy of Arts, Hawaii

Means for making this distribution possible are being considered.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

H. COURSE GIVEN AT COLUMBIA UNIVERSITY, DEPARTMENT OF FINE ARTS

Dean Egbert of Columbia University invited John E. Abbott and Iris Barry of the Film Library to conduct a course on The Development, Technique and Appreciation of the Motion Picture under the University Extension, Department of Fine Arts.

This course (Department of Fine Arts eml-em2) is being given during the winter session 1937 and Spring Session 1938, in the Film Library's projection room at 125 East 46th Street on Tuesday evenings from 7 to 10 p.m. It consists of 28 classes, each comprising one hour of lecture, one hour and a half of film projection and a half hour of discussion.

The number of students was originally limited to 30, in part because of the experimental nature of the course, and because of the limited space available. More than 200 applications to join the course were received. After personal conferences with the director of the Film Library, 39 students were finally admitted. All these students have an active interest in one phase or another of the subject. Several of them are employed in the film business, others are under-graduates with a specific interest in the film. Also included among the students are :

Gordon Bernard	Senior at C. C.N.Y. and president of the "Film and Sprockets Society"
Whit Burnett	Editor of "Story" magazine, on the English faculty of Columbia University
Alistair Cooke	film critic and international radio broadcaster
John J. McClafferty	executive secretary of the Legion of Decency
Hermogenes Garavita	sent to New York to study film production by the Minister of Public Education, Colombia (S.A.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

35.

Ralph Pendleton professor of Fine Arts, Wesleyan University, Middletown, Conn.

Edward Preisel official photographer, Brooklyn Navy Yard

Sarah Shiras making medical films at Bellevue Hospital

Irving Reis director of Columbia Workshop, Columbia Broadcasting System

Nan Whiteley teacher of English at Miss Hewitt's School, New York

Lectures typical of those already given :

Iris Barry on History of the Motion Picture from 1895-1915
Iris Barry on History of the Motion Picture from 1915-1928
Eric Knight on History of the Motion Picture from 1928-1936
John E. Abbott on Corporate History of the Film Industry
Paul Lazarus of United Artists on the Problem of Distribution
David Selznick on the Function of the Producer
King Vidor on the Function of the Director
Eric Knight on Comparison of Five Directorial Schools
J. Robert Rubin on Story Purchase and Legal Problems
Talbot Jennings on The Scenario
James Cagney on The Actor
Louis J. Bonn on The Camera

Some future lectures will be :

I. E. Sponable on Sound and Sound Recording
Erwin Panofsky on the Film as an Art Form
Louis de Rochemont on Films of Fact
Paul Rotha on Documentary Films
Gilbert Seldes on Film Comedy
Otis Ferguson on the Sociological Film
Iris Barry on The History of Film Theory and Aesthetics
Mark May on the Social Significance of the Film

Stenographic reports are taken of all lectures and of the discussions, and it is hoped to make these available for other institutions (and possibly for publication) at the end of the course.

It may be noted that the cooperation of the motion picture industry has been most readily forthcoming for the preparing of this course and in providing appropriate films, especially those of a technical nature never before shown outside the studios.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

I. PUBLICITY

It has proved advisable to keep the activities of the Film Library constantly in view of the faculty members and of students, and also in view of members of the film industry and others capable of contributing material to the Library. To this end, 41 press releases have been issued to a general press and critic list.

Press cuttings on the activities of the Film Library are filed in albums as received. These number to date, 2029 clippings.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

J. ACTIVITIES IN PREPARATION

EXHIBITION IN PARIS, 1938

The Museum of Modern Art has been invited to give an exhibition of "Art in America" at the Jeu de Paume during the summer of 1938. This is to include projection of important American films of all periods, and the exhibition of "The Making of a Film from Script to Release" (see below). These are to be arranged and directed by the Film Library.

EXHIBITION ON THE MAKING OF A CONTEMPORARY FILM

Material for this exhibition on a much larger scale than the one held at the Film Library in the spring of 1937 is now being acquired from Selznick International on the making of THE ADVENTURES OF TOM SAWYER. This will be mounted, labelled and exhibited at the Museum of Modern Art on December 20th, 1937. It will include data on every conceivable aspect of film production (such as original scenario, final scenario, continuity and shooting script with director's revisions and retake-script, dialogue script, original designs for sets and photographs of sets, production stills and film stills, etc.)

PRODUCTION OF A FILM

A film on "The Technique of the Film" is now being prepared and will be directed by Paul Rotha, assisted by Richard Griffith. This will be available for educational and cultural institutions. An illustrated pamphlet will be prepared to accompany the film.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

J. ACTIVITIES IN PREPARATION (contd.)

SPECIAL PROGRAMS FOR DRAMA DEPARTMENTS

Special programs of films based on stage plays are contemplated for the use of college and university departments of drama. These would be made available through the National Theatre Council.

DISTRIBUTION OF A FULL YEAR COURSE ON THE FILM

Preparations are being made to render the entire film course which the Film Library is giving during the year for Columbia University, available for distribution to American colleges. This would include a full bibliography, the lectures as given and edited by the guest lecturers, and the films used as illustrative material. Response from universities and colleges has shown that this service would be in considerable demand, since it is virtually impossible for any individual college to present such a course unaided.

COOPERATION WITH THE FRENCH NATIONAL MUSEUMS AND ECOLE DU LOUVRE

M. Henri Verne, Director of National Museums and the Ecole du Louvre, has requested the cooperation of the Film Library in the distribution of films specially produced under his guidance. M. Verne writes :

"the running of films representing works of art and monuments which took place at the Ecole du Louvre coming after others in the same line have proved to us that the use of this kind of film is indispensable from now on as a means of direct education, as illustrations for libraries on material in art and archaeology, or as a means of artistic propaganda."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

J. ACTIVITIES IN PREPARATION (contd.)

PUBLICATION OF FILM BIBLIOGRAPHY

The Film Library has accepted the sponsorship of the Film Bibliography prepared by the Federal Writers Project of the Public Works Administration. This bibliography will have 15,000 titles, including books, articles and periodicals.

ADVICE ON SLIDE FILM

All available information on this new method of reproduction is being assembled and advice on its uses will be given. Currently, the Film Library is supplying technical information to the Lockwood Memorial Library, Buffalo, on the microfilming of poetry manuscripts and to Ezra Pound on using the medium to record the Vatican music library.

INTERNATIONAL IMPORT-TAX REMISSION ON NON-THEATRICAL AND EDUCATIONAL FILMS

The task of establishing precedents in this field is being carried on constantly. As a result of protesting all import duty payments, conferences with the Collector of the Port of New York and a formal appearance before the General Counsel of the Customs Division, U. S. Treasury Department, the Film Library has received an official ruling exempting it from the payment of duty on master prints of foreign films imported for its use.

Circulation of Film Library programs in Canada, free from both Canadian and American duties, has been in operation for the past year.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	I.14

J. ACTIVITIES IN PREPARATION (contd.)

The French Government offered and the Film Library has accepted the free use of its diplomatic bag for the transcript of films to and from Paris.

In May, 1938, a film series of five programs will be sent to Hawaii, New Zealand and Australia. In Australia, a test will be made of their non-theatrical import tax.