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MOMA - Film Library Resources

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MUSEUM OF MODERN ART FILM LIBRARY

11 WEST 53 STREET, NEW YORK 19

Richard Griffith, Curator

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FILM NOTES

Program notes for silent films are available in a booklet entitled *FILM NOTES*, which constitutes a lively and comprehensive account of the history of the motion picture from its beginnings to the coming of sound. These careful notes are the product of considerable research and reflection on the part of the staff of the Film Library. Permission is granted to reproduce them or to quote from them in the preparation of annotative material for audiences viewing circulating film programs.

FILM NOTES is available in a paperbound, 68 page, 7¼ x 9½ edition at \$.60 per copy. Users of Film Library programs may receive an educational discount of 20% on purchases of 12 or more copies.

The Museum of Modern Art Film Library, a department of the Museum of Modern Art, is an educational institution which exists for the purpose of collecting and preserving representative motion pictures of all types, as well as related material, with the object of making them available for study. As a significant reflection of contemporary esthetics, morals and manners, the motion picture has grown more and more important to society; its influence is far-reaching. The underlying purpose of the Film Library is to render possible an examination of the history and the function of this new art.

The motion picture is of growing importance in the academic world. As a medium peculiarly characteristic of our culture, it concerns students of sociology as profoundly as it concerns students of the fine arts. A grounding in film technique provides direction for future workers in the medium and for instructors, who increasingly seek to extend and improve its use in the classroom. At the same time, an understanding of the film becomes essential to any well-rounded education, since it exercises so profound an influence on the attitude to life of the millions who attend film showings.

In order to make the significant films of the past available for critical appreciation and analysis, the Film Library has created a circulating library of film programs which illustrate the various phases through which this contemporary art has developed in the years since the first movie was projected on a screen for public entertainment in 1895. This first-hand material is at the disposal of colleges, museums and study groups throughout the country, and a new field for research—the history, and the esthetic and social content of the motion picture—has thus been opened up to the student.

The Film Library has circulated its programs of films to almost 2000 institutions throughout the country. These are utilized in a diversity of ways. In some colleges they have been used by departments of economics and sociology, in others by departments of drama, in others by departments of fine arts. In certain centers, local film societies have been founded—usually as the combined effort of an art museum and a university—to give joint showings. In other localities, foreign language departments are the prime consumers of motion picture material. The use of film and consequently of the Film Library's services is greatly increasing, whether the chief interest in the film be in the historical, the sociological, the dramatic or the purely cinematic elements involved.

Twelve complete Series of film programs are now available to subscribers. These provide a professional review of the history, the technical and the esthetic development of the motion picture

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in the United States and abroad from its invention until the present time. Most programs in these Series last roughly two hours and are usually preceded by a note of explanation and information. Each film is accurately dated. All films are new prints and, unless stated, are whole and not portions. The Film Library has also prepared for the majority of programs of silent films simple scores arranged for piano, since it has been found that a musical accompaniment, however simple, proves essential to the uninterrupted appreciation of motion pictures if they are seen by more than a handful of people at one time. This accompaniment is sent out in advance of the films to provide sufficient opportunity for adequate rehearsal.

The Film Library is willing at all times to advise subscribers and non-subscribers alike, to furnish bibliographies and to suggest study-material, to furnish information about equipment and the construction or adaptation of suitable halls for film-projection, or to indicate where films not available through its own channels may be obtained.

The present booklet lists available narrative films. DOCUMENTARY AND EDUCATIONAL FILMS appear in a special supplementary catalogue that will be mailed on request.



RENTAL PRICES

Series Programs and Additional Features

- 16mm film—\$25 per program
- 35mm film—\$40 per program

Special Short Programs

- 16mm film—\$20 per program
- 35mm film—\$30 per program

Short Subjects

- 16mm film—\$4 per reel
- 35mm film—\$8 per reel

Second Day Showings at One-Half Regular Price

Films marked * are sound films; a 16mm silent projector must not be used to run sound film under any circumstances.

SERIES I:

A SHORT SURVEY OF THE FILM IN AMERICA

Since a general knowledge of the history and development of the motion picture as a whole is almost a prerequisite for the proper appreciation of the material available, it is suggested that in all cases students will undoubtedly derive more benefit and enjoyment from the later Series if they have first reviewed Series I and that, as a general rule, subsequent programs should not be given until this Series has been shown.

1 THE DEVELOPMENT OF NARRATIVE

- 1895 **The Execution of Mary Queen of Scots**
A ruthless little film made originally for the kinetoscope.
- 1896 **Washday Troubles**
Later slapstick developed from improvised comic incidents like this.
- 1902 **A Trip to the Moon**, by Georges Méliès
A charming fantasy by the screen's first storyteller.
- 1903 **The Great Train Robbery**, by Edwin S. Porter
This short story in cinematography created a sensation and has become a screen classic.
- 1905 **Rescued by Rover**, by Cecil Hepworth
Stolen baby and wise dog in a popular English film.
- 1906 **Possibilities of a War in the Air**, by Charles Urban
Primitive science-fiction, in interesting contrast to the method of Méliès.
- 1912 **Queen Elizabeth**, with Sarah Bernhardt
The importation of this vehicle for the great star helped establish the feature-length film. (8 reels)

2 THE RISE OF THE AMERICAN FILM

- 1909 **A Corner in Wheat**, directed by D. W. Griffith
The life and death of an American speculator, an early "topical" film after Frank Norris' *The Pit*.
- 1912 **The New York Hat**, directed by D. W. Griffith with Mary Pickford and Lionel Barrymore
Miss Pickford's warmth and sincerity in a film which remains singularly fresh and moving.
- 1914 **A Fool There Was**, directed by Frank Powell with Theda Bara
The first film of Theda Bara, who gave the word "vamp" to the language. (8 reels)

3

- 1914 **The Last of the Line**, directed by Thomas H. Ince with Sessue Hayakawa
The Noble Savage as part of the Western tradition.
- 1916 **Civilization**, directed by Thomas H. Ince.
An ambitious anti-war spectacle, typical of contemporaneous pacifist feeling. (9 reels)

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4 THE BASIS OF MODERN TECHNIQUE

1916 *Intolerance*, directed by D. W. Griffith with Mae Marsh, Constance Talmadge, Lillian Gish and others
The formal masterpiece of the movies. (13 reels)

5 1903 *Uncle Tom's Cabin*, directed by Edwin S. Porter
The animated tableaux and painted backdrops of this version of the Stowe classic vividly preserve the style of a long vanished popular theatre.

1921 *Tol'able David*, directed by Henry King with Richard Barthelmess
King's great work, a model of cutting and camera realism. (9 reels)

6 1899 *Life of an American Fireman*, directed by Edwin S. Porter
An important step toward the developed construction of film plot.

1915 *The Last Card*, directed by Thomas H. Ince with William S. Hart
Hart, the apotheosis of the Western hero.

1923 *The Covered Wagon*, directed by James Cruze with J. Warren Kerrigan and Lois Wilson
The famous "outdoor epic." (11 reels)

7 THE GERMAN INFLUENCE

1928 **Hands*, by Stella Simon and Miklos Bandy
A compromise between the purely abstract film and the realistic movie with plot, interpreted by hands alone.

1927 **Sunrise*, directed by F. W. Murnau with Janet Gaynor and George O'Brien
The Ufa influence on Hollywood camerawork and lighting exemplified in the first American film of a famed German director. Synchronized musical score. (13 reels)

8 THE END OF THE SILENT ERA

1928 *Plane Crazy*, by Walt Disney
Mickey Mouse's first appearance, silent, and never shown commercially.

1928 *The Last Command*, directed by Josef von Sternberg with Emil Jannings
An actual Hollywood occurrence used as a vehicle for Jannings, incidentally documenting many aspects of silent filmmaking. (10 reels)

9 THE COMING OF SOUND

1927 **Movietone News*, with Bernard Shaw
An early sound interview with the dramatist.

1928 **Steamboat Willie*, by Walt Disney
The first Mickey Mouse to be shown publicly.

1930 **All Quiet on the Western Front*, directed by Lewis Milestone with Lew Ayres and Louis Wolheim.
Remarque's novel imaginatively adapted to the new medium of the sound film. (11 reels)

* Sound

10 1929 **Hallelujah*, directed by King Vidor with Daniel L. Haynes and Nina Mae McKinney

Camera and microphone achieve mobility in this experimental film with an all-Negro cast, made on location in the South and featuring dialogue of unsurpassed naturalism. (12 reels)

11 THE TALKIES

1930 **Anna Christie*, directed by Clarence Brown with Greta Garbo, Charles Bickford and Marie Dressler
O'Neill's play translated to the screen for Garbo's first talkie. (10 reels)

12 1930 **Morocco*, directed by Josef von Sternberg with Marlene Dietrich, Gary Cooper and Adolphe Menjou

Dietrich's first American film, remarkable for its use of action like that of silent films and its minimum of dialogue. (12 reels)

**SERIES II:
MEMORABLE AMERICAN FILMS**

The programs in this Series are planned as an extension to those in Series I and XI and should not, as a rule, be shown unless the basic Series has already been given.

1 THE WESTERN

1920 *The Toll Gate*, directed by Lambert Hillyer with William S. Hart and Anna Q. Nilsson
A realistic, rather than a romantic or melodramatic, view of frontier life. (6 reels)

2 1923 *Wild Bill Hickok*, directed by Clifford S. Smith with William S. Hart. **35mm only**

The prototype of all strong, silent men in a curiously stiff account of Western history. (6 reels)

3 1925 *The Iron Horse*, directed by John Ford with George O'Brien and Madge Bellamy

An early example of Ford's work which stands halfway between *The Covered Wagon* and the standard Western film. (11 reels)

4 1925 *Riders of the Purple Sage*, directed by Lynn Reynolds with Tom Mix, Marion Nixon and Warner Oland. **16mm only**

The longtime favorite in a film more typical of Zane Grey, its author, than of Mix. (6 reels)

5 1939 **Destry Rides Again*, directed by George Marshall with Marlene Dietrich and James Stewart

The Western with an edge of satire. (9 reels)

* Sound

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6 THE FILM AND CONTEMPORARY LIFE

- 1935 **March of Time, No. 2*
The Thirties' innovation in pictorial journalism, including ultra-rapid photographic studies of motion.
- 1933 **Cavalcade*, directed by Frank Lloyd with Clive Brook and Diana Wynyard
England from the Boer War to the Thirties; a faithful adaptation of the Noel Coward personalized pageant. (14 reels)
- 7 1934 **The President Vanishes*, directed by William Wellman with Edward Arnold and Arthur Byron
Topical films like this dealt boldly with politics, war and other controversial subjects in the early 1930s. (9 reels)
- 8 1911 *Tatters: A Tale of the Slums*, directed by A. E. Coleby
Stylized acting and boldly painted scenery lend charm to this early crime melodrama.
- 1927 *Underworld*, directed by Josef von Sternberg with George Bancroft, Clive Brook and Evelyn Brent
The first gangster film, and one of the best. (9 reels)

9 WAR IN RETROSPECT

- 1921 *The Four Horsemen of the Apocalypse*, directed by Rex Ingram with Rudolph Valentino and Alice Terry
This celebrated war-film romance established the reputations of both its star and its director. (11 reels)
- 10 1925 **The Big Parade*, directed by King Vidor with John Gilbert and Renée Adorée. Synchronized musical score.
The first realistic view of World War I, admirable for its handling of combat. (14 reels)
- 11 1926 *What Price Glory?* directed by Raoul Walsh with Victor McLaglen, Edmund Lowe and Dolores Del Rio
First screen version of Lawrence Stallings' and Maxwell Anderson's rowdy play. (12 reels)

12 VON STROHEIM AND REALISM

- 1919 *Blind Husbands*, directed by Erich von Stroheim with Stroheim
The director-writer-actor's debut. (7 reels)
- 13 1922 *Foolish Wives*, directed by Erich von Stroheim with Stroheim and Mae Busch
This opulent and unequal film is in some respects Stroheim's most characteristic piece. (8 reels)

- 14 1924 *Greed*, directed by Erich von Stroheim with Zasu Pitts, Gibson Gowland and Jean Hersholt
Stroheim's masterpiece, the ultimate in naturalism. (11 reels)

15 THE ADVANCE GUARD

- 1925 *Salvation Hunters*, directed by Josef von Sternberg with George K. Arthur
Produced independently at modest cost, this was Sternberg's first film and one of the few American experimental films made by a professional. (6 reels)

*Sound

16 MYSTERY AND VIOLENCE

- 1928 *The Cat and the Canary*, directed by Paul Leni with Laura La Plante
Physical rather than psychological terror deftly induced by the director of the German *Waxworks*. (8 reels)
- 17 1925 *The Unholy Three*, directed by Tod Browning with Lon Chaney Mae Busch and Victor McLaglen
The first version of the crime melodrama with Chaney masquerading as an old woman. (7 reels)
- 18 1930 **The Unholy Three*, directed by Jack Conway with Lon Chaney, Lila Lee and Elliott Nugent
Except in the startling final scene, this re-make of Chaney's famous vehicle makes poor use of the new medium of sound. (8 reels)
- 19 1934 **The Thin Man*, directed by W. S. Van Dyke with William Powell and Myrna Loy
An excellent adaptation of the Dashiell Hammett mystery, with the first hint of the "screwball comedies" to come. (10 reels)
- 20 1937 **Night Must Fall*, directed by Richard Thorpe with Robert Montgomery, Rosalind Russell and Dame May Whitty
A hatbox murderer at large in the English countryside; the Emlyn Williams play transferred bodily to the screen, but with excellent acting and suspense. (11 reels)
- 21 1933 **The Invisible Man*, directed by James Whale with Claude Rains
Camera wizardry at its best since the days of Méliès. (8 reels)

22 SCREEN PERSONALITIES

- 1922 *Cops*, directed by Buster Keaton and Eddie Cline with Keaton
Two reels of the comedian's brilliant style at the beginning of its maturity.
- 1920 *Excuse My Dust*, directed by Sam Wood with Wallace Reid, Theodore Roberts and Tully Marshall
The popular idol in a vehicle capitalizing on the speed craze of the budding jazz age. (7 reels)
- 23 1922 *Cops* (see above)
- 1920 *The Dancin' Fool*, directed by Sam Wood with Wallace Reid, Bebe Daniels, Raymond Hatton and Tully Marshall
The dance madness of the Twenties; a film of social and historical interest, marred like *Excuse My Dust* by weak action and a plethora of subtitles. (7 reels)

- 24 1920 *Dr. Jekyll and Mr. Hyde*, directed by John S. Robertson with John Barrymore
The first version of Stevenson's famous man-into-monster story, notable for Barrymore's performance. (7 reels)

*Sound

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- 25** 1924 *Beau Brummel*, directed by Harry Beaumont with John Barrymore, Mary Astor and Carmel Myers
The famous star in a thin transcript of a period stage play. (11 reels)
- 26** 1924 *Monsieur Beaucaire*, directed by Sidney Olcott with Rudolph Valentino, Bebe Daniels and Lois Wilson
The magic of Valentino's professional personality still survives in this ornate memento of a celebrity. (10 reels)
- 27** 1924 *Stella Dallas*, directed by Henry King with Ronald Colman, Belle Bennett, Jean Hersholt, Lois Moran, Douglas Fairbanks, Jr.
The favorite martyr of a more innocent America, who today seems to belong to an earlier period than even the Twenties. Performance and production illustrate the skill already identified with Samuel Goldwyn. (11 reels)
- 28** 1933 **Bombshell*, directed by Victor Fleming with Jean Harlow
A film star loving and battling her press agent; one of Hollywood's better and more detached looks at itself. (10 reels)
- 29** 1934 **David Harum*, directed by James Cruze with Will Rogers and Louise Dresser
The homespun philosopher being more himself than Harum, with a lively horse-race finale. (9 reels)
- 30** 1935 **The Little Colonel*, directed by David Butler with Shirley Temple and Bill Robinson
The child star in a saccharine tale of the Civil War. (8 reels)
- 31** 1935 **Ruggles of Red Gap*, directed by Leo McCarey with Charles Laughton, Mary Boland, Charlie Ruggles and Zasu Pitts
An admirable version of the popular classic, featuring Laughton's reading of the Gettysburg Address. (10 reels)
- 32** 1936 **Camille*, directed by George Cukor with Greta Garbo and Robert Taylor
Garbo's distinction and integrity of performance and personality at their zenith. (12 reels)
- 33** 1933 **Love Finds Andy Hardy*, directed by George Seitz with Mickey Rooney, Judy Garland and Lewis Stone
The fourth and most successful in a series of films about middle-class American life, with two of Hollywood's younger performers establishing their popularity. (9 reels)
- 34** THE SUPER-PRODUCTION
1926 *Beau Geste*, directed by Herbert Brenon with Ronald Colman, Neil Hamilton and Mary Brian
The famous film of the Foreign Legion, characteristic of its period. (10 reels)
- 35** 1935 **Lives of a Bengal Lancer*, directed by Henry Hathaway with Gary Cooper, Franchot Tone and C. Aubrey Smith
Romantic exoticism and heroics, combined with the maximum of lavishness and technical skill, make this excellent material for a study of Hollywood methods. (11 reels)

* Sound

- 36** 1935 **Mutiny on the Bounty*, directed by Frank Lloyd with Clark Gable and Charles Laughton
The Nordoff-Hall story of a sea-tyrant given massive but admirable film treatment. (13 reels)
- 37** 1937 **Captains Courageous*, directed by Victor Fleming with Spencer Tracy, Freddie Bartholomew and Lionel Barrymore
An intelligent and moving adaptation of the Kipling novel about Gloucester fishermen. (12 reels)
- 38** 1937 **The Good Earth*, directed by Sidney Franklin with Paul Muni and Luise Rainer
A dignified, pictorially beautiful attempt to bring the Chinese before a wide audience. (14 reels)

SERIES III: THE FILM IN FRANCE

From 1895 to 1915 the development of the film was to a considerable extent in French hands. Important experiments were also carried on in France in the late silent and early talkie days. This Series includes noteworthy and influential examples of the French film, in its many phases, in both its silent and sound form.

- 1** FROM LUMIÈRE TO RENÉ CLAIR
1895 *Films by Louis and Auguste Lumière*, French film pioneers
Brief glimpses of everyday life that were among the first films to be shown publicly.
- c1907 *The Runaway Horse*, an early "chase" film
- 1913 *Fantomas* (excerpt), directed by Louis Feuillade
One of the first serials.
- 1923 *The Crazy Ray*, directed by René Clair
The director's first comedy, using the Eiffel Tower as his setting. (10 reels)
- 2** THE ADVANCE GUARD
1923 *The Smiling Madame Boudet*, directed by Germaine Dulac
A psychological study of a wife and her oppressive husband.
- 1925 *Menilmontant*, directed by Dmitri Kirsanov
A freely cut and brilliantly acted story of two sisters in Paris.
- 1924 *Ballet Mécanique*, directed by Fernand Léger
Objects in motion in a rhythmical composition.
- 1924 *Entr'acte*, directed by René Clair
A Dadaist film which often predicts the later Clair. (9 reels)
NOTE: *Entr'acte* (2 reels) may be rented as a separate program: \$8 for 16mm; \$16 for 35mm.
- 3** 1924 *The Late Matthew Pascal*, directed by Marcel l'Herbier with Ivan Mozhukin and Lois Moran
A version of Pirandello's novel, the archetype of "highbrow" films. (10 reels)

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- 4** 1926 *Rien que les Heures*, directed by Alberto Cavalcanti
The first of the "city symphonies."
- 1928 *The Fall of the House of Usher*, directed by Jean Epstein
The title story combined with elements of Poe's *The Oval Portrait*. (9 reels)
NOTE: Either *Rien que les Heures* (4 reels) or *The Fall of the House of Usher* (5 reels) may be rented as a separate program; prices for either are: \$15 for 16mm; \$20 for 35mm.

- 5** THE COMEDY TRADITION
- 1927 *The Italian Straw Hat*, directed by René Clair with Albert Préjean
A 19th century farce deftly turned into a period film comedy. (8 reels)

- 6** TRANSITION TO SOUND
- 1928 *The Passion of Joan of Arc*, directed by Carl-Theodor Dreyer with Mlle. Falconetti
This famous film with its monumental close-ups presents Joan's trial and death with great emotional force. (8 reels)

- 7** THE COMING OF SOUND
- 1930 **Le Million*, directed by René Clair with Annabella and René Lefebvre
The most truly international sound film yet to appear, this dispenses with overprinted English titles because none are needed to clarify its story, a comedy of universal appeal and of the freshest invention. (8 reels)

- 8** 1936 **Carnival in Flanders*, directed by Jacques Feyder with Françoise Rosay, Alerme and Louis Juvet. Superimposed English titles; 35mm only
The celebrated satire, admired for its acting and its design by Lazare Meerson. (9 reels)

- 9** 1937 **Grand Illusion*, directed by Jean Renoir with Jean Gabin, Pierre Fresnay and Erich von Stroheim. Superimposed English titles; 35mm only
A powerful and moving indictment of war, expressed in terms not of conflict but of the oppressed human being. (10 reels)

- 10** 1938 **Champs-Élysées*, directed by Sacha Guitry with Guitry. Superimposed English titles; print imperfect; 35mm only
Historical and non-historical goings-on in Paris from Louis XV onward, told and acted by the inimitable if not always entrancing actor-director. (9 reels)

* Sound

SERIES IV: THE FILM IN GERMANY

The great German period which contributed so much to the body of film technique and to the American studios in particular lasted from 1919 to 1928. Many of the classic films of this period are included in this series, as well as important early German sound films.

- 1** LEGEND AND FANTASY
- 1896 *Primitive German films* by the pioneer Skladanowsky
Animated pictures made before the invention of cinematography as well as early films.
- 1909 *Don Juan's Wedding*, directed by Oskar Messter with Joseph Giampietro
A film by the first man to exhibit films in Germany.
- c1902 *Misunderstood*, with Henny Porten
A melodrama with the most popular actress of early German films.
- 1920 *The Golem* (excerpt; see below)
- 1919 *The Cabinet of Dr. Caligari*, directed by Robert Wiene with Conrad Veidt, Werner Kraus and Lil Dagover
The most famous of experimental films. (10 reels)
- 2** 1920 *The Golem*, directed by Paul Wegener with Wegener
A film legend from the expressionist period. (6 reels)
- 3** 1921 *Destiny*, directed by Fritz Lang with Lil Dagover
Fritz Lang's renowned fantasy of the "three lights," never released in this country. (8 reels)
- 4** 1924 *The Treasure* (excerpt), directed by G. W. Pabst with Werner Kraus
Lust for gold brings destruction to a bellwright and his apprentice, in Pabst's first film.
- 1922 *Nosferatu*, directed by F. W. Murnau with Max Schreck
An "unofficial" version of Bram Stoker's *Dracula*, with remarkable camera work for its time. (8 reels)
- 5** 1923 **Siegfried*, directed by Fritz Lang. German subtitles; synchronized musical score.
A pre-Wagnerian version of the Germanic saga; a film notable for its pageantry and settings. (10 reels)
- 6** 1922 *Warning Shadows*, directed by Arthur Robison with Fritz Kortner, Alexander Granach and Fritz Rasp
The familiar framework of the horror tale used as base for a Freudian study of emotion. (7 reels)
- 7** 1921 *Hamlet* (excerpt) directed by Svend Gade with Asta Nielsen
The Danish actress in a version of the story based chiefly on pre-Shakespearean sources.
- 1925 *The Last Laugh*, directed by F. W. Murnau with Emil Jannings
The supreme achievement of German studio craftsmanship. (11 reels)

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- 8** 1927 **Ghosts Before Breakfast**, directed by Hans Richter
An experiment in "moving composition," carried on with actual objects, not animation.
- 1925 **Variety**, directed by E. A. Dupont with Emil Jannings and Lya de Putti
The sensational success, famous for its camera tricks and its unrelieved atmosphere of sordidness and tension. (7 reels)
- 9** 1926 **Metropolis**, directed by Fritz Lang with Gustav Froelich and Brigitte Helm
A fantastic melodrama of the future from the era of grandiose studio production in Germany. (9 reels)
- 10** **THE ADVANCE GUARD**
1929 **Überfall**, directed by Erno Metzner with Heinrich Gotho
Experiments with diffracting lenses mark this story of Berlin low-life.
1927 **Berlin: The Symphony of a Great City**, directed by Walter Ruttmann
The second, and most famous of the "city symphonies." (7 reels)
NOTE: Each of the above titles may be rented as a separate program. Prices for **Überfall** (2 reels): \$8 for 16mm; \$16 for 35mm. Prices for **Berlin: The Symphony of a Great City**; \$20 for 16mm; \$40 for 35mm. (5 reels)
- 11** **PABST AND REALISM**
1924 **The Joyless Street**, directed by G. W. Pabst with Greta Garbo and Asta Nielsen.
Pabst introduced photographic realism into the German studios with this study of Vienna after World War I, featuring Garbo in her second leading role. (10 reels)
- 12** 1927 **The Love of Jeanne Ney**, directed by G. W. Pabst
Pabst extended his naturalistic technique in this second cross-section of the crumbling European society of the Twenties. (10 reels)
- 13** **THE COMING OF SOUND**
1929 ***The Blue Angel**, directed by Josef von Sternberg with Emil Jannings and Marlene Dietrich. No English titles
This early sound film introduced Marlene Dietrich to America and vigorously resumed the traditions of the German silent film, both in subject and in camerawork. (10 reels)
- 14** 1931 ***M**, directed by Fritz Lang with Peter Lorre. Superimposed English titles
Psychological study of crime and the criminal mind, outstanding among early sound films. (10 reels)
- 15** 1936 ***Fährmann Maria**, directed by Frank Wysbar. No English titles; 35mm only
A legend of love and death curiously reminiscent of Fritz Lang's **Destiny**, although natural exteriors here replace the grandiose sets of the earlier fable. (8 reels)

* Sound

SERIES V: THE FILM IN ENGLAND

The British film is inadequately represented in the Film Library collection; many outstanding examples have so far been difficult to acquire, in part because of their long commercial life, though the notable British contribution to the development of the documentary film is traced in detail in the companion catalogue DOCUMENTARY AND EDUCATIONAL FILMS, q.v. The four programs below illustrate the early work of three leading English directors.

- 1** **THE SILENT FILM**
1928 **Dawn**, directed by Herbert Wilcox with Sybil Thorndike.
35mm only
The martyrdom of Nurse Edith Cavell as interpreted by the famous star. (7 reels)
- 2** **THE SOUND FILM**
1929 ***Blackmail**, directed by Alfred Hitchcock with Anny Ondra and Sara Allgood. 35mm only
Hitchcock's first talkie, noted for its use of associative and contrapuntal sound. (9 reels)
- 3** 1930 ***Juno and the Paycock**, directed by Alfred Hitchcock with the Abbey Theatre Players. 35mm only
The Sean O'Casey play transferred bodily to the screen. (9 reels)
- 4** 1939 ***The Stars Look Down**, directed by Carol Reed with Michael Redgrave, Margaret Lockwood, Emyl Williams. 35mm only
This authentic portrayal of the life of Welsh miners was Carol Reed's first important film. (9 reels)

SERIES VI: THE SWEDISH FILM AND THE SWEDISH-AMERICAN FILM

This Series opens with several programs of Swedish films which played an important part in the development of the motion picture between 1917 and 1925. It shows work by two great Swedish directors, Victor Seastrom and Mauritz Stiller, and is followed by two programs illustrating the later work of Seastrom and Stiller after they came to America.

- 1** **SEASTROM AND STILLER**
1917 ***The Outlaw and His Wife** (excerpt), directed by Victor Seastrom. Synchronized musical score
An excerpt illustrative of the Swedish use of lighting and natural settings for psychological effect.
1924 ***The Story of Gösta Berling**, directed by Mauritz Stiller with Lars Hanson and Greta Garbo. Synchronized musical score
This big film, typical of Stiller's feeling for landscape and the elements, for atmosphere and characterization, provided Garbo with her first leading role. (11 reels)

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- 2 1920 *The Phantom Chariot* (excerpt; see below)
- 1919 *The Treasure of Arne*, directed by Mauritz Stiller
A powerful drama of fate and retribution in the legendary Swedish past. (8 reels)
- 3 1920 *The Phantom Chariot*, directed by Victor Seastrom with Seastrom
Seastrom's characteristic mysticism and morality in a contemporary setting. (6 reels)
- 4 THE SOUND FILM
- 1931 **En Natt*, directed by Gustav Molander, Swedish dialogue; no English titles
Romantic drama of civil war in Finland at the time of the Russian Revolution. (7 reels)
- 5 THE SWEDISH-AMERICAN FILM
- 1927 *Hotel Imperial* (excerpt; see below)
- 1928 *The Wind*, directed by Victor Seastrom with Lillian Gish and Lars Hanson
Though largely American in style and feeling, this film's unaffectedly visual passages reveal many of Seastrom's characteristics, and in the dramatic climax the characters are treated with individual insight and sincerity. (9 reels)
- 6 1927 *Hotel Imperial*, directed by Mauritz Stiller with Pola Negri. 16mm only
Only the opening sequence suggests an affinity with Stiller's Swedish work. The rest of the film employs camera methods first introduced in Germany. (8 reels)

SERIES VII: THE WORK OF D. W. GRIFFITH

Undisputed master of the motion picture, D. W. Griffith between 1909 and 1916 contributed to the medium much of its technique and its expressiveness. His *The Birth of a Nation* and *Intolerance* remain classic and their influence can be seen not only in subsequent American film production but in the work of Gance in France and of Eisenstein in the U. S. S. R. These programs trace his career from the time he first entered a studio to the waning of his era of productivity some time before the rise of the talking film.

- 1 1907 *Rescued from an Eagle's Nest*, directed by Edwin S. Porter
Griffith in his first contact with the film, as an actor.
- 1909 *The Lonely Villa*
Mary Pickford's second film.
- 1914 *The Mother and the Law*
A realistic treatment of social injustice on which the director based *Intolerance*. (9 reels)
- 2 1911 *The Lonedale Operator*, with Blanche Sweet
Fluency of cutting enlivens a last-minute rescue.
- 1912 *The Musketeers of Pig Alley*, with Lillian Gish
As an exercise in motion picture composition, this little master-

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- piece richly rewards study; the camera placements and free movement of action are especially notable.
- 1914 *The Avenging Conscience*, with Henry B. Walthall and Blanche Sweet
One of the earliest American treatments of a psychological theme. (8 reels)
- 3 1915 *The Birth of a Nation*, with Henry B. Walthall, Lillian Gish, Mae Marsh and Wallace Reid
All that Griffith and his cameraman, Bitzer, had learned was now combined in this early masterpiece. Its subject aroused, and still arouses, controversy. (12 reels)
- 4 1919 *Broken Blossoms*, with Lillian Gish, Richard Barthelmess and Donald Crisp
Thomas Burke's Limehouse tale treated as an essay in light and shade and hysteria. (7 reels)
- 5 1920 **Way Down East*, with Lillian Gish and Richard Barthelmess. Synchronized musical score
Film devices like cross-cutting applied to an old-fashioned melodrama provide the ultimate in last-minute rescues. (11 reels)
- 6 1922 *Orphans of the Storm*, with Lillian and Dorothy Gish, Joseph Schildkraut and Monte Blue
While today this film seems to lack the instinctive genius and unflinching mastery of his earlier pictures, it still has the tension and suspense which are peculiarly Griffith's. (12 reels)
- 7 1924 *Isn't Life Wonderful?* with Neil Hamilton and Carol Dempster
The tragedies of defeat and hunger in Central Europe after the first World War. (9 reels)
- NOTE: For *Intolerance*, see Series I, Program 4.

SERIES VIII: THE NON-FICTION FILM

It was as an instrument for recording facts and imparting information, not as a dramatic or narrative vehicle, that the motion picture was first admired. The subjects assembled here illustrate some of the many ways in which the factual film has been used from the time of the earliest "scenic-views" made by itinerant cameramen, through newsreels and educational films, to the more recent introduction of interpreted news like *The March of Time* and new-style documentaries that go beyond mere information to carry a message. This program is intended as an introduction to the subject, which is more amply covered by the numerous films listed in the supplementary DOCUMENTARY AND EDUCATIONAL FILMS catalogue.

- 1 1909 *In Seville*
National dances of Spain.
- 1917-1931 *The Pathe Newsreel*
Typical examples of newsreel coverage, from Wilson signing the declaration of war to Billy Sunday curing the Depression.

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- 1934 *The Pacific Problem, produced by Marcel de Hubsch
The growth of Japanese aggression, with animated maps as aids to the teaching of history.
- 1936 *The Story of the White House, produced by The March of Time
- 1943 *High Plain, produced by Julian Bryan and Jules Bucher
An introduction to the life of a Bolivian Indian community, very unlike the usual superficial travelogue. (7 reels)

SERIES IX: THE RUSSIAN FILM

Since 1919 the film in Russia under State control has been used consciously as an instrument of instruction and propaganda. Theories and experiments likely to result in more effective films were encouraged, and a group of remarkable directors sprang up whose work gained attention throughout the world. However, their films, for obvious reasons, have often been seen by special rather than general audiences. Subject before the Revolution to French, but afterwards to strong American influence, the Russian film is of the utmost interest to students of film technique and of social history. These programs trace its progress from the little-known pre-Revolutionary era through the great creative period 1919 to 1928, and on into the development of the Russian sound film.

- 1 1909 *Moscow Clad in Snow*
An early travel film.
- 1912 *The Revenge of the Kinematograph Cameraman*
A comedy with insect models animated by Ladislav Starevich.
- 1913 *Moment Musical*
A "pas de deux" by Geltzer and Tichomiroff of the Bolshoi Theater Ballet.
- 1917 *Father Sergius*, directed by Yakov Protazanov with Ivan Mozukhin
The last important Russian film produced before the October Revolution, based on the story by Tolstoy. (11 reels)
- 2 NEW BEGINNINGS: EISENSTEIN AND VERTOV
- 1922 *Kino-Pravda*
Newsreels employing the new technique developed by Dziga Vertov.
- 1923 *Kombrig Ivanov* (excerpt), directed by Alexander Razumni
A comedy of Red Army life.
- 1906 *Rebellion, Mutiny in Odessa*, directed by Ferdinand Zecca
A studio re-enactment of the Potemkin mutiny, produced in Paris.
- 1925 *Potemkin*, directed by Sergei Eisenstein and photographed by Edward Tisse
The original full version of the great film classic. (11 reels)
- 3 THE FILMS OF SERGEI EISENSTEIN
- 1928 *Ten Days that Shook the World*, directed by Sergei Eisenstein and Grigori Alexandrov
The epic approach to the Revolution. (7 reels)

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- 4 TWO EXPERIMENTAL GROUPS:
FEX AND THE KULESHOV WORKSHOP
- 1926 *The Cloak* (excerpt), directed by Grigori Kozintzev and Leonid Trauberg
An expressionistic treatment of Gogol's satirical story.
- 1926 *By the Law*, directed by Lev Kuleshov
A Russian interpretation of one of Jack London's psychological stories. (10 reels)
- 5 THE WORK OF PUDOVKIN
- 1925 *Chess Fever*
Pudovkin's first film, a topical comedy of the International Chess Tournament
- 1926 *Mother*, with Vera Baranovskaya and Nikolai Batalov
A personalized drama of the 1905 Revolution. (10 reels)
- 6 1928 *Storm Over Asia*, with V. Inkizhinov
A highly praised and freely experimental drama of the early years of the U. S. S. R. and of foreign intervention. (7 reels)
- 7 1927 *The End of St. Petersburg*, with Vera Baranovskaya and Ivan Chuvelev
The individual approach to the Revolution, involving a specific group rather than the mass. (7 reels)
- 8 THE SOCIAL FILM: ERMILER
- 1929 *Fragment of an Empire*, with Fyodor Nikitin
A depiction of personal conflict arising out of the new social order. (8 reels)
- 9 THE UKRAINE: DOVZHENKO
- 1928 *Arsenal*, with Semyon Svashenko
A poetic, symbolic representation of the Civil War in the Ukraine. (7 reels)
- 10 THE SOCIAL FILM: EKK
- 1931 **The Road to Life*, with Nikolai Batalov. Quality of print and sound both poor.
Dramatization of the plight and rehabilitation of homeless youths. (10 reels)
- 11 THE VASILYEV BROTHERS
- 1934 **Chapayev*, with Boris Babochkin.
A straightforward re-creation of a heroic tale from the early years of the U. S. S. R. (10 reels)
- 12 KOZINTZEV AND TRAUBERG
- 1935 **The Youth of Maxim*, with Boris Tchirkev, music by Dmitri Shostakovitch. Print imperfect
An unpretentious but powerful biography of a Russian youth from oppression to revolutionary participation. (10 reels)

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- 13 COUNTER PROPAGANDA**
1938 ***Professor Mamlock**, directed by Adolf Minkin and Herbert Rappaport
 A simple, effective indictment of the Jewish persecution by the Nazis. (10 reels)
- 14 THE FILMS OF SERGEI EISENSTEIN**
1938 ***Alexander Nevsky**, directed by Eisenstein and D. I. Vassiliev with Nikolai Cherkassov. 35mm only
 Battles of medieval Russia as a source of grandiose and masterly imagery. (10 reels)

SERIES X: THE FILMS OF DOUGLAS FAIRBANKS

Between 1915 and 1931 Douglas Fairbanks made forty-three films. Eight of these are costume pictures, another half-dozen are essays in the picaresque and can be called costume films only if side-burns and utilitarian knee-breeches are considered minimum qualifications, and the remainder are comedies in modern dress on American themes. Yet to one whole generation the image of Douglas Fairbanks is a memory of cloak, mustache and rapier. The first two programs in this Series present Fairbanks in three of the American comedies in which he created for a world-wide audience the character of "Doug"—the all-American male. The other programs restore to view some of his best remembered costume films and the one venture into Shakespeare which he and Mary Pickford made together.

- 1** **1917 Wild and Woolly**, directed by John Emerson with Eileen Percy
 A restless young railroad clerk, filled with dreams of the West, comes to Arizona.
- 1919 When the Clouds Roll By**, directed by Victor Fleming with Kathleen Clifford.
 Fairbanks as the harried victim of a laboratory test in a satire on psychiatry. (11 reels)
 NOTE: These two films may be rented separately at SPECIAL SHORT PROGRAM rates.
- 2** **1919 His Majesty the American**, directed by Joseph Henabery with Lillian Langdon and Marjorie Daw
 An athletic New Yorker, heir to a Ruritanian kingdom, thwarts a scheme to overthrow his monarchy. (8 reels)
- 3** **1920 The Mark of Zorro**, directed by Fred Niblo with Marguerite de la Motte and Noah Beery
 A masked bandit in the American Southwest; the star at his best and most exhilarating. (8 reels)
- 4** **1920 The Mollycoddle**, directed by Victor Fleming with Wallace Beery
 The great open spaces transform a Europeanized American into his true self. (7 reels)

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- 5** **1921 The Three Musketeers**, directed by Fred Niblo with Marguerite de la Motte, Barbara La Marr and Adolphe Menjou
 The star's immensely popular version of the Dumas romance. (12 reels)
- 6** **1922 Robin Hood**, directed by Allan Dwan with Wallace Beery
 Fairbanks at the height of his popularity. (12 reels)
- 7** **1924 The Thief of Bagdad**, directed by Raoul Walsh with Julianne Johnston and Anna May Wong
 Ahmed, the thief, defeats his powerful rivals in winning the hand of the princess of Bagdad; an early trick film derived chiefly from Fritz Lang's *Destiny*. (12 reels)
- 8** **1925 Don Q, Son of Zorro**, directed by Donald Crisp with Mary Astor
 A sequel to *The Mark of Zorro*. (11 reels)
- 9** **1926 The Black Pirate**, directed by Alfred Parker with Billie Dove
 Fairbanks, the master-producer, in a buccaneering extravaganza. (11 reels)
- 10** **1927 The Gaucho**, directed by F. Richard Jones with Lupe Velez and Mary Pickford
 A tribute to the heroes of the Pampas. (10 reels)
- 11** **1929 The Iron Mask**, directed by Allan Dwan with Marguerite de la Motte and Belle Bennett
 A sequel to *The Three Musketeers*. (11 reels)
- 12** **1929 *The Taming of the Shrew**, directed by Sam Taylor with Mary Pickford. 35mm only
 Sound and fury aplenty in a very free but entertaining adaptation. (8 reels)
- 13** **1931 *Around the World in 80 Minutes**, directed by Victor Fleming and Fairbanks
 A travelogue of the star's world tour with characteristic additions of parody and comment. (8 reels)
- 14** **1932 *Mr. Robinson Crusoe**, directed by Edward Sutherland with William Farnum
 A final glimpse of Fairbanks, the natural man. (8 reels)

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SERIES XI: FORTY YEARS OF AMERICAN FILM COMEDY

Nowhere has the art of the motion picture developed with more vigor and originality than in the realm of comedy. Because the film is a profane or popular art, "comedy" on the screen has usually implied clowning, charades, spontaneous play and a whole repertory of fantasy and caricature, markedly unlike that of modern stage comedy, though it has borrowed freely from the theatre both in themes and actors. In America, from the earliest slapstick to the latest screwball comedy, the native vitality has created a comic genre as widely delightful as it is indigenous. These programs trace a cross-section through the work of several decades and many men, reviving some half-forgotten pictures as well as others more recent.

- 1** 1933 **Duck Soup*, directed by Leo McCarey with the Marx Brothers
The Marxes involved in their own brand of war.
- 1933 **The Barber Shop*, directed by Arthur Ripley with W. C. Fields
The autocrat of the sound stage ruling his own special world in the guise of a barber. (9 reels)
- 2** 1932 **Million Dollar Legs*, directed by Edward Cline with Jack Oakie, W. C. Fields and Hugh Herbert
Olympic sports as a background for a fine piece of late slapstick. (7 reels)
- 3** 1927 *The General*, directed by Buster Keaton with Keaton and Marion Mack
The frozen-faced comedian in a Civil War setting. (8 reels)
- 4** 1926 *Hands Up!* directed by Clarence Badger with Raymond Griffith, Marion Nixon and Montagu Love
A neat parody of Wild Western heroics.
- 1928 *Two Tars*, directed by James Parrott with Laurel and Hardy
The comic pair at their most insanely destructive. (9 reels)
- 5** 1926 *The Strong Man*, directed by Frank Capra with Harry Langdon
Formerly a Mack Sennett gag man, Capra here made his first feature film.
- 1917 *The Professional Patient*, with Mr. and Mrs. Sidney Drew
Domestic satire featuring a once-famous pair of polite comedians. (8 reels)
- 6** 1906 *Dream of a Rarebit Fiend*, directed by Edwin S. Porter
Camera stunts by an American pioneer.
- 1920 *High and Dizzy*, directed by Hal Roach with Harold Lloyd and Mildred Davis
The subject of this comedy from Lloyd's middle period provided material later for his famous *Safety Last*.
- 1924 *The Navigator*, directed by Donald Crisp and Buster Keaton with Keaton
A very modern hero struggling to keep his footing in a mechanized world. (9 reels)

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- 7** 1908 *The Doctor's Secret*, by Georges Méliès
Méliès' Rabelaisian humor combined with his gift for imagining new kinds of machinery.
- 1909 *Gertie the Dinosaur*, by Winsor McCay
One of the earliest animations, inspired by the old-style "magic booklets" or "flippers."
- 1916 *His Bitter Pill*, by Mack Sennett
A satire on the Western.
- 1925 *The Freshman*, directed by Sam Taylor and Fred Newmeyer with Harold Lloyd and Jobyna Ralston
This satire on undergraduate life remains as fresh as when it was made.
- 1928 **The Sex Life of the Polyp*, with Robert Benchley
A mock-lecture showing the humorist's grasp of the possibilities of screen dialogue.
- 1929 **The Skeleton Dance*, by Walt Disney
The first Silly Symphony. (13 reels)
- 8** 1922 *Grandma's Boy*, directed by Sam Taylor and Fred Newmeyer with Harold Lloyd and Mildred Davis
- 1924 *Sherlock, Jr.*, directed by Buster Keaton with Keaton
In this program, the characteristics of Lloyd and Keaton are well contrasted: Lloyd eternally the uncomplex and optimistic American boy who makes good amid impossible obstacles; Keaton forever the simple stranger who blunders into accidental success in a world beyond his comprehension, though familiar enough to the observer. (10 reels)
- 9** 1918 *Mickey*, directed by Richard Jones for the Mack Sennett Studios with Mabel Normand
Except for Chaplin the most warmly remembered graduate of the Sennett school, Mabel Normand had a repertory of telling gestures which express comedy but suggest a wry knowledge of life; this is her most famous film.
- 1914 *Goodness Gracious*, with Clara Kimball Young and Sidney Drew
Stagy melodrama, and the excessive use of film subtitles, brilliantly satirized.
- 1919 *Stenographer Wanted*, with Flora Finch and John Bunny
The world-famous comedians in their familiar roles of shrewish wife and erring husband. (10 reels)

10 FIVE SENNETT COMEDIES

- 1910 *Comrades*
- 1916 *The Surf Girl*
- 1920 *Astray from the Steerage*
- 1913 *Mabel's Dramatic Career*
- 1916 *His Bread and Butter*
The versatility and abandon of this instinctive master of timing and the motion picture are illustrated in these five comedies featuring Raymond Griffith, Louise Fazenda, Mabel Normand, Hank Mann, Slim Summerville and others. (8 reels)

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11 FIVE KEYSTONE COMEDIES WITH CHARLIE CHAPLIN

- 1914 *Making a Living*
His New Profession
Getting Acquainted
The Knock-Out
The Rounders

Chaplin, the newcomer from vaudeville, gradually emerging from among the Keystone comedians, with whose broad action his neatness of gesture often stands in sharp contrast. (6 reels)

12 FOUR ESSANAY COMEDIES WITH CHARLIE CHAPLIN

- 1915 *The Tramp*
A Woman
The Bank
Police

Perfecting the character he had evolved for himself, in these four films Chaplin relaxed his tempo, made his gestures more meaningful, added pathos to pantomime, and established himself as the greatest single figure on the screen. (8 reels)

**SERIES XII:
 THE FILMS OF ERNST LUBITSCH**

In Germany, between 1914 and 1922, Ernst Lubitsch acted in and directed slapstick comedies, farces and historical drama; in America, from 1923 to the end of the silent era, he directed dramas, drawing room comedies and topical films. This protean achievement, the most versatile on record, covers the whole range of film genres except the epic. The highly personal "touch" which he stamped in each instance on this variety of subject matter grew out of an innate understanding of the film medium's affinity for sharp contrast and implied parallel. The following programs trace his career through its early and middle period to the time when he became executive producer of the Paramount studios. His German films are given their American release titles, with the original titles in parentheses.

- 1** 1918 *Gypsy Blood* (Carmen) (excerpt), with Pola Negri
 1919 *Passion* (Madame Du Barry), with Pola Negri, Emil Jannings, Harry Liedtke and Reinhold Schünzel
 The first two of Lubitsch's costume dramas to be released in this country, where both were sensationally successful (10 reels)
- 2** 1924 *The Marriage Circle*, with Florence Vidor, Monte Blue and Adolphe Menjou
 This American version of a Viennese comedy followed immediately in the wake of Chaplin's *Woman of Paris* and, like it, introduced new sophistication into the comedy of manners. (9 reels)
- 3** 1927 *The Student Prince*, with Ramon Novarro, Norma Shearer and Jean Hersholt. 35mm only
 Elaborate romance in an international style which Lubitsch, among other directors from Germany, introduced to Hollywood and helped perfect. (10 reels)

- 4** 1929 **The Love Parade*, with Maurice Chevalier and Jeanette MacDonald
 The conventions of stage operetta amusingly adapted to the new sound medium. (12 reels)
- 5** 1932 **The Man I Killed*, with Lionel Barrymore, Nancy Carroll and Phillips Holmes
 A drama of the aftermath of World War I, dated in its pacifist argument but humanly powerful and moving. (8 reels)
- 6** 1932 **Trouble in Paradise*, with Miriam Hopkins, Herbert Marshall and Kay Francis
 European farce skillfully Americanized, with situations more important than dialogue. (9 reels)
- 7** 1936 **Desire*, directed by Frank Borzage with Marlene Dietrich, Gary Cooper and John Holliday
 Produced by Lubitsch to further one of Miss Dietrich's several comebacks, this comedy reveals his touch more clearly than the style of its actual director. (10 reels)

RECENT ADDITIONS

- 1945** *The Lost Weekend*, produced by Charles Brackett and directed by Billy Wilder, from a screenplay by Brackett and Wilder, adapted from Charles R. Jackson's novel. With Ray Milland, Jane Wyman, Howard da Silva, Phillip Terry. 16mm only
 Distinguished alike for their original screenplays and for their skillful adaptation of literary works, the producing-directing-writing team of Charles Brackett and Billy Wilder achieved during their long collaboration a stylistic individuality rare on the contemporary screen. This celebrated film is one of the best examples of their method of shaping literary material toward film terms, avoiding censorship problems not operative on the original book but mandatory on the screen, and providing a believable substitute for a tragic ending not thought acceptable to movie audiences. (11 reels)
- 1931** *DAVID GOLDER*, directed by Julien Duvivier, with Harry Baur adapted from the novel by Irene Nemirovsky. 35mm only
 This uneven, but thoughtful and sensitive, version of the well-known novel of Jewish life registers the remarkable progress that Duvivier, with René Clair, had made by 1931 in freeing the French film from the restrictions of early sound. Laid chiefly in France, its concluding scene in Moscow includes amusing caricatures of several "old Bolsheviks," including Lenin, Trotsky, Zinoviev, and Stalin. The overprinted English subtitles are sparse, but sufficient to explain the story. (9 reels)

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SPECIAL SHORT PROGRAMS

1 GREAT ACTRESSES OF THE PAST

- 1911 *Madame Sans-Gêne*, with Réjane
- 1912 *La Dame aux Camélias*, with Sarah Bernhardt
- 1915 *Vanity Fair*, with Minnie Maddern Fiske
- 1916 *Cenero*, with Eleanora Duse (5 reels)

2 THEATRICAL AND SOCIAL DANCING IN FILM

- 1909 *In Seville*, national dances of Spain recorded by an itinerant cameraman
- 1913 *Moment Musical*, pas de deux by Geltzer and Tichomoroff
- 1914 *The Whirl of Life* (excerpt), with Vernon and Irene Castle
- 1921 *The Four Horsemen of the Apocalypse*, Valentino's tango
- 1924 *Anna Pavlova*, six solo dances
- 1928 *Our Dancing Daughters*, Joan Crawford's Charleston
- 1929 *The Skeleton Dance*, by Walt Disney
- 1936 *Blue Skies* (excerpt), with Fred Astaire (6 reels)

3 THREE FRENCH FILM PIONEERS

Ferdinand Zecca

- c1906 *Whence Does He Come?*
- 1905 *Scenes of Convict Life*
- c1906 *Slippery Jim*
- 1905 *A Father's Honor*
- c1907 *Fun After the Wedding*

Emile Cohl

- 1907 *The Pumpkin Race*
- 1908 *Une Dame Vraiment Bien*
- 1909 *Joyeux Microbes*
- 1910 *Le Peintre Neo-Impressioniste*

Jean Durand

- 1908 *Onesime Horloger*
Examples of the works of Zecca, the exceptionally versatile master of the trick film and the future newsreel, and Cohl, "the father of animated cartoon"; plus one of the classics of the pre-World War I cinema. (6 reels)

4 GEORGES MÉLIÈS: MAGICIAN AND FILM PIONEER

- 1899 *The Conjuror*
- 1902 *A Trip to the Moon*
- 1905 *The Palace of the Arabian Nights*
- 1908 *The Doctor's Secret*
- 1912 *The Conquest of the Pole*

These examples of the hundreds of films which Méliès produced between 1896 and 1914, and which introduced fantasy to the screen and contributed many technical innovations, amuse children and adults today as much as they did when they were first shown all over the world. (6 reels)

5 OPERA IN FILM

- 1915 *Carmen* (excerpt), with Geraldine Farrar
- 1918 *Thais* (excerpt), with Mary Garden

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- 1919 *My Cousin* (excerpt), with Enrico Caruso
- 1930 *Moonlight and Romance*, (excerpt) with Nino Martini
- 1936 *Give Us This Night* (excerpt), with Gladys Swarthout
- 1938 *The Big Broadcast of 1938* (excerpt), with Kirsten Flagstad
A program combining mementos of the days when producers sought opera singers to act in their silent films and when Geraldine Farrar enjoyed a success as conspicuous as the failures Mary Garden and Caruso suffered, plus two noteworthy attempts to introduce opera to the sound film. (6 reels)

6 GERMAN PROPAGANDA FILMS, 1934-1940

- 1934-1936 *Triumph of the Will*, directed by Leni Riefenstahl. Abbreviated version.
- 1937 *Pilots, Gunners, Radio Operators*
- 1940 *Baptism of Fire*
- 1940 *German Newsreels*. (11 reels)

NOTE: This program rented to special groups only.

7 A SHORT HISTORY OF ANIMATION

- c1879 *Animated Paintings*, pre-film animation from the magic lantern era.
- 1907 *Drame chez les Fantoches*, by Emile Cohl. The second of the French pioneer's cartoons.
- 1909 *Gertie the Dinosaur*, by Winsor McCay. One of the earliest animations.
- c1918 *Mutt and Jeff*, by Bud Fisher. One of the first cartoon series.
- 1920 *Newman's Laugh-o-Grams*, by Walt Disney. Disney's first film drawing rather than an animated cartoon.
- 1924 *Felix the Cat*, by Pat Sullivan. The cartoon's first animal hero.
- 1928 *Steamboat Willie*, by Walt Disney. The first Mickey Mouse to be released.
- 1932 *Flowers and Trees*, by Walt Disney. The first colored Silly Symphony.
- 1933 *Les Trois Petits Cochons*, by Walt Disney. The famous pigs in a French version.
NOTE: The last two Disneys are available only on 35mm; in their place, the 16mm program includes:
- 1933 *Carmen*, by Lotte Reiniger. An animated silhouette film.
- 1932 *Mad Dog*, by Walt Disney. One of the later black-and-white Mickeys. (6 reels)

MOTION PICTURE STILLS

Stills from a collection of over 500,000 may be purchased by film users for \$.75 each—printed in 8" x 10" size except in the few instances when the quality of the negative makes it inadvisable to enlarge the still beyond 5" x 7". Stills are available from more than 10,000 films which include nearly all of those listed in both circulating film catalogues as well as a great many that are not in the Film Library collection.

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CONDITIONS OF RENTAL

One of the main purposes of the Film Library is to make available to all educational and cultural institutions or film study groups a constantly increasing series of films that exemplify or illustrate the history, development and technique of the motion picture. The exhibition of Film Library programs is in no way to be compared with, nor is it in any way intended to compete with, the exhibition of motion pictures in local theatres.

The Film Library is the custodian, not the owner, of the films it makes available to students. Its function and activities are strictly non-commercial and educational. Therefore, before any films can be shipped, two copies of a non-commercial license, prepared by the Library and listing the films scheduled for exhibition, must be signed by the institutional exhibitor and the President of the Library, one copy to be retained by each party. This license is sent out only after films have been ordered, and the counter-signed copy must be in the hands of the Film Library before programs can be shipped.

The principal provision of this license is the "non-commercial clause" prohibiting the exhibition of the films at a public performance, that is to say, at any performance for which tickets are sold at the door or elsewhere. The exhibiting organization must supply membership cards.

When these programs are shown by a college or school to its students or by any other organization to its members, the circumstance does not arise. Frequently, however, special groups of students or as yet unorganized adult groups interested in the film wish to avail themselves of the Film Library's services. The greatest difficulty is to find means adequately to finance these showings. The method which has been most successfully employed, both in colleges and by outside groups, is to organize a local "Film Society" with memberships limited to those individuals interested in the motion picture from one or another aspect. A membership fee is determined, sufficient to pay the general costs of operation and film rental; the right to attend the exhibitions of the films is a privilege of membership. It is necessary, however, to adhere strictly to admission by membership only, since the right to circulate these otherwise unobtainable films was secured by the Film Library for the sole purpose of making this material available to educational and cultural groups.

In cases where the aggregate membership fees total more than the cost of operation and film rental, one-half of the surplus or profit may be applied to any legitimate educational purpose, such as the purchase of books for a college or museum library, the installation of motion-picture equipment, or the provision of scholarships. The other half, as laid down in the contract, is to be returned to the Film Library as a contribution toward its maintenance.

HOW TO ORDER FILMS

Address your orders to the Circulation Director, Museum of Modern Art Film Library, 11 West 53rd Street, New York 19. Series or programs should be booked as early as possible, since bookings are made in the order of their receipt. Only a limited number of copies of each program or film is available, and it is therefore advisable to indicate possible substitutes, or to give two or three alternative dates for exhibition. In every case it should be made clear whether 35mm or 16mm film is required.

Please give complete shipping instructions for film and for music. (See SHIPPING DATA.)

After the film programs have been reserved and the license form sent to the prospective user (see CONDITIONS OF RENTAL), the dates are held as long as it is practicable. Until the signed license is returned to the Film Library no films can be shipped. While every effort is made to cooperate with program users in the cancellation of bookings or rearrangement of dates, it is imperative that such cancellations be made well in advance of the scheduled date so that the picture may be made available to others. Users who cancel their programs too late to make this possible will be charged half the normal rent of that program.

The Film Library cannot accept responsibility for unavoidable delays in shipping. All films ordered for a particular day are shipped far enough in advance to allow for all reasonable delays. If films are required for more than one day, this should be specified when the reservation is made. Ample time is allowed between bookings for return shipment and inspection of the films. It is essential, however, that program users return films immediately after their showing so that the next user will not be disappointed. If films are returned late through the negligence of the user, the Film Library reserves the right to charge 50% of the base rental for each day's delay.

IMPORTANT: Please order films by title rather than by series or program number.

SHIPPING DATA

All Film Library programs of 35mm width are shipped on 1,000 ft. reels and all 16mm film on 1,600 ft. reels with the exception of 16mm short subjects which are shipped on reels of smaller capacity.

All shipments, unless definitely specified otherwise by the subscriber, are forwarded express collect and must be returned express prepaid. Accompanying each shipment are especially prepared labels to facilitate the return of the films. Subscribers are urged to use them.

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Shipments are planned to arrive at their destination no later than the morning of the scheduled exhibition date, and, whenever bookings permit, the day prior to the showing. Return shipments must be made as soon as possible on the day following the showing.

PROJECTION AND CARE OF FILM

Motion picture film is highly perishable and its successful projection depends upon careful handling.

Either silent or sound films of 35mm width can be projected on any 35mm equipment. If the machine is equipped with a variable-speed projection motor, the silent film can be run at any speed from 60 ft. per minute to 90 ft. per minute, depending upon the tempo of the action. All 35mm sound film must be run at a constant speed of 90 ft. per minute.

Either sound or silent film of 16mm width can be projected on a 16mm sound projector. If the machine is equipped with a variable-speed projection motor, the silent film can be run at any speed from 24 ft. per minute to 36 ft. per minute, according to the tempo of the action. All 16mm sound film must be run at a constant speed of 36 ft. per minute.

A 16mm silent projector cannot be used to run sound film under any circumstances.

Extreme care should be taken in threading the machine and any instructions or diagrams furnished with your machine describing such an operation should be followed minutely.

The breaking of the film is not a serious matter if taken care of properly. Stop the machine at once and re-thread the remaining part, utilizing a spare take-up reel to facilitate the operation. Do not repair broken film; the splicing will be done by the Film Library. Return all damaged portions of the film. Minor repairs, such as breaks, cleaning, etc., will be made by the Film Library without charge, but serious injury which requires replacement will be charged to the subscriber, as provided in the contract, at the actual laboratory cost per linear foot, with a minimum charge of \$5.

Films mounted on the 35mm 1,000 ft. reels may not be "doubled up," that is, two 1,000 ft. reels may not be spliced together to make a 2,000 ft. reel for projection purposes; nor is it permitted to break down 16mm films mounted on 1,600 ft. reels into reels of smaller capacity.

All take-up reels should be straight and in perfect condition before using.

IMPORTANT

Do NOT rewind the film—except the reel necessary to secure your own take-up reel.

Replace reel-bands on proper reel immediately after it has been projected.

Keep the film channel of your projector clean to eliminate film scratches and sound distortion. Do this before each projection.

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ACKNOWLEDGMENTS

On behalf of the President and Trustees of the Museum of Modern Art the Film Library gratefully acknowledges those firms and individuals whose generosity has made possible the acquisition of these films for non-commercial use:

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The March of Time	Stella Simon
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THE MUSEUM OF MODERN ART FILM LIBRARY

documentary and experimental
films



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THE QUALITY OF INSTRUCTIONAL FILMS

All of the films in this catalogue—documentary, experimental, advertising, instructional, newsreel, propagandist—were added to the Film Library's collection as examples of the art of the motion picture as it developed at various periods, and are primarily offered for study as such. Recognizing, however, that many of the films may be useful to teachers and study groups for quite different instructional purposes, the descriptions of films in this catalogue endeavour to provide a key to the general character of each film, to suggest related uses, and to indicate the purposes for which the films were originally made. Except in special cases, no attempt is made to evaluate the quality of the film as cinematography. This omission signifies that the quality of the film is adequate. It does not mean that the Film Library believes esthetic and technical excellence to be irrelevant to educational considerations. On the contrary, the Library is greatly of the opinion that no film can function adequately as a teaching aid unless it obeys the laws of the motion picture medium. It further suggests that teachers who wish to use the film might profitably study the history and technique of this rapidly developing medium, as illustrated both in this catalogue and in the catalogue, "Circulating Film Programs," which lists narrative films available from the Film Library.

Cover: Frames from Oskar Fischinger's Study No. 8
(see page 26)

MUSEUM OF MODERN ART FILM LIBRARY

11 WEST 53 STREET, NEW YORK 19

Richard Griffith, Curator

September, 1953

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RENTAL PRICES

Rental prices are indicated after each title. Where two prices are shown, the first is for 16mm prints and the second for 35mm. Second showings are one-half the base rental.

Films marked * are sound films; a 16mm silent projector must not be used to run sound films under any circumstances.

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The Film Library, from its beginnings, has drawn the attention of scholars as well as the general public, to the motion picture as unique testimony of our times. While its main interest has been in the history and development of the narrative film, at the same time the Library has made a consistent effort to preserve and restore to view the maximum of non-fiction pictures. The reason for so doing should be obvious. Never before and in no other medium have historians and students been provided with such living documents, for in the fact film and newsreel we see historic events from the viewpoint of contemporaries, and "history" suddenly becomes "news" again. Too, many records of seemingly trivial incidents possess as much value as those which recall headline news, for they commemorate a host of forgotten fashions, manners, morals, social codes—the whole flavor and spirit of their epoch.

While collecting this memorabilia, the Film Library also pioneered in drawing attention to the newly-important documentary film. It sponsored the first showing of Pare Lorentz's government-made *The Plow That Broke the Plains* in Washington in 1936, and, with the aid of the Rockefeller Foundation, in 1937-38 invited Paul Rotha, British film director and historian, to spend five months at the Film Library. The representative selection of British documentary films which Mr. Rotha brought with him thus received their first showing in this country; their circulation to the Library's subscribing groups is considered to have played an important part in creating an audience for the American documentary film.

As early as 1936, the Film Library had begun what it regarded as another essential task, that of collecting and preserving propagandist films and films of opinion of all kinds. As subsequent events have taught the value of an understanding of propagandist techniques, especially in the mass media, the Film Library's group of such films becomes a part of the materials of contemporary scholarship.

The post-war era has seen a revived interest in America in the "experimental film," which term has come loosely to cover films made independently of any branch of the commercial industry, by amateurs or "Sunday film-makers"; films which endeavour to explore the resources of the film medium by the use of new techniques; and films which treat subjects not generally associated with the motion picture or with mass entertainment. In recognition of this renewed interest, the Film Library has this year added to its circulating collection thirteen experimental films, including the important work of Oskar Fischinger, such historically important experiments as *La Marche des Machines* (1928), and *Night on Bald Mountain* (1934), together with new films never before shown like Charles and Ray Eames' *Blacktop and Parade*, and Frank Stauffacher's *Notes on the Port of St. Francis*. These are all films which consciously set out to break new ground and to extend the scope of the film medium. It goes without saying that most of the documentary films in this catalogue are also, consciously or unconsciously, "experimental" films—such for example as Fred Zinnemann's recent *Benji*.

THE ARTS

Painting and Sculpture

***Alexander Calder: Sculpture & Constructions** (1944). Produced by Hartley Studios for the Museum of Modern Art; commentary by Agnes Rindge, music by Arthur Kleiner.

The technique and intent of the artist are authoritatively presented in a little film which, with the aid of color, displays many of his attractive free-hanging forms. 1 reel, 16mm only, \$5; also available on 10 yr. lease, \$75.

***L'Art Retrouvé** (1946). Produced by Les Actualités Françaises.

The end of the war brought a resurgence of creative activity in France. This film offers glimpses of the painters Utrillo, Rouault, Braque and Picasso, the sculptors Janniot, Gimond and Laurens in their studios, while the architects Le Corbusier and Perret draw plans for the cities and homes of the future. Commentary in French; English version available from A-F Films, 1600 Broadway, New York 19. 1 reel, \$3-\$6

***C.E.M.A.** (1944). Produced by Strand Films; directed by Alexander Shaw.

Throughout the war, the Council for the Encouragement of Music and the Arts brought music, theatre and the graphic arts to the people. This is an account of its activities. 2 reels, 35mm only, \$12

***La Cathédrale des Morts** (1935). Produced by Compagnie Nouvelle Commerciale; directed by Rudolph Bamberger, music by Jean Wiener.

A camera study of the interior sculpture of the historic cathedral at Mainz, Germany, a Romanesque structure with Gothic additions and details. No spoken commentary. 2 reels, \$6-\$12

***Hans Memling** (1937).

***The Mystic Lamb** (1937).

Directed by André Cauvin, photographed by Gevaert.

Here the camera is used as a magical eye for seeing and studying the detail of a painting. *The Mystic Lamb* is Van Eyck's 15th century Flemish masterpiece; Memling surveys that artist's work in the Hospital of St. Jean at Bruges. To a musical accompaniment played on ancient instruments, the English narration suggests the theme and color of the paintings. 1 reel each, \$3-\$6 per reel

***Hobbies Across the Sea** (1939). Directed by J. B. Brunius and Georges Labrousse.

A French film of special interest to teachers and students of art. The camera surveys the work of the customs official Rousseau, the postman Cheval, the motorman Tanguy and other self-taught artists whose fresh eye and untrammelled imagination produced such masterpieces as the Museum of Modern Art's celebrated *SLEEPING GYPSY*. 3 reels, \$9-\$18

***Die Steinernen Wunder von Naumburg** (1935). Produced by Deutsch Universal; directed by Rudolph Bamberger and C. Oertel.

A survey of the stone sculptures within and without the cathedral of Naumberg, in Saxony. The "feeling" of the sculptures and of the cathedral (Romanesque Transition) is suggested by striking camera work and by music of Johann Sebastian Bach, played on the organ by Prof. Fritz Heitman. Commentary in German. 2 reels, \$6-\$12

***Works of Calder** (1950), produced and narrated by Burgess Meredith; photographed and directed by Herbert Matter; music by John Cage; narration by John Latouche.

This film is a poetic, almost abstract interpretation of an artist's work rather than a simple document. Rhythmically composed sequences suggest a parallel between familiar forms and movements in nature and the movements of Alexander Calder's mobiles. The color, the motion, the gaiety of Calder's work is eminently suited to the color film medium. 2 reels; 16 mm only. Rental: \$15, Purchase: \$200

Architecture

Architecture d'Aujourd'hui (1931). Directed by Pierre Chenal.

A study of the work of Le Corbusier and Pierre Jeanneret. Subtitles in French, explain the theoretical basis of their work. The film concludes with a survey of Le Courbusier's model for the proposed reconstruction of the slums of Paris. 1 reel, 35mm only, \$6

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Evolution of the Skyscraper (1939). Produced by the Architecture Dept. of the Museum of Modern Art; photographed by Francis Thompson. An account of the history of the skyscraper in America, presenting the work of the principal architects and their most notable buildings. Details of construction are explained in titles. 4 reels, 16mm only, \$12

***The Home Place (1941).** Produced by the U. S. Department of Agriculture; directed by Raymond Evans. The American farmstead, from colonial times to the present; its physical aspect and its spiritual significance. Includes many shots of homes of historic interest from coast to coast. 3 reels, \$4.50-\$9

Calligraphy

***La Lettre (1938).** Produced by Marcel de Hubsch for Atlantic Film, directed by Jean Mallon, music by Jean Wiener. The development of lettering, from Roman capitals through cursive to Renaissance and modern; a charming if not exact essay. 1 reel, \$3-\$6

Crafts

***Aubusson (1946).** Produced by Compass Films; directed by Jean Lods. Under the leadership of painter Jean Lurçat, a new school of tapestry weaving has been established in Aubusson, France. The film follows an actual tapestry through the various steps to its completion. Commentary in French; English version available from A-F Films, 1600 Broadway, New York 19. 2 reels, \$6-\$12

***The Great Glass Blower (1933).** Produced and directed by Jean Benoit-Levy, music by Jean Wiener. A camera study of the work of a master glassblower, emphasizing the elements of esthetic craftsmanship involved. Commentary in French; no English titles. 2 reels, 16mm only, \$6

***Les Heures Passent (1947).** Produced and directed by J. K. Raymond-Millet.

The story of the invention of clocks, through the middle ages to the present time; and present day difficulties in keeping up with time. Commentary in French; English version available from A-F Films, 1600 Broadway, New York 19. 1 reel, \$3-\$6

***Industrial Britain (1933).** Produced by John Grierson and Robert J. Flaherty.

Flaherty worked with the documentary group in London as both student and teacher. The film stresses the importance of individual craftsmen even in a machine age. 2 reels, 35mm only, \$12

The Dance

***L'Amitié Noire (1946).** Conceived and narrated by Jean Cocteau; photographed by François Villier.

A remarkable document of the Chad culture in French Equatorial Africa, showing the arts, handicrafts, and particularly the exciting traditional ceremonial dances never before filmed. The music was recorded on the scene. Jean Cocteau's narration points up the exotic in this film. Commentary in French; English version available from A-F Films, 1600 Broadway, New York 19. 2 reels, \$6-\$12

***Dance Contest in Esira (c1936).** Produced by Nordisk Film Co.; directed by Paul Fejos, photographed by R. Frederiksen.

A record of a dance contest held between tribes in southern Madagascar, with an explanation of the meaning of the dances. 1 reel, 35mm only, \$6

***The Eternal Song (1941).** Produced by Czechoslovak Film Chronicle; written and directed by Karel Plicka, photographed by Joseph Micek.

The songs for holidays as well as for everyday occasions, sung and danced by the people of Bohemia and Moravia. Beautifully photographed and edited; narration and titles are in Czech. 3 reels, 35mm only, \$18

***Gitans d'Espagne (1947).** Produced by Pierre Braunberger; directed by Jean Castanier.

Filmed at Sacro-Monte, Granada, Spanish Gypsies preserves an

authentic and exciting series of flamenco folk dances and songs, performed by Juan Salido and a group of artists. Commentary in French. 2 reels, \$6-\$12

Theatrical and Social Dancing in Film. See Circulating Films Catalog.

***The Singing Earth (1948).** A modern dance film in color danced by Kurt and Grace Graff who also did the choreography. The text, from Walt Whitman's *Leaves of Grass*, is narrated by Hunter Galloway and the music is by Arthur Kleiner. The film is produced and directed by Neil Dorr. 2 reels. 16mm only, \$10

Drama

***Drottningholm's Teatervärld (1935).** Directed by Agne Beijer.

A view of the interior of the 18th century playhouse in the Winter Palace, near Stockholm. The film indicates how its stage machinery was operated by hand and the scenic effects gained thereby. Subtitles in Swedish. 1 reel, \$3-\$6

***England's Shakespeare (1939).** Produced by the Advertising and Publicity Dept. of the London, Midland, and Scottish Railway.

An effort to contrast what the commentary calls the peaceful humanistic age of Shakespeare with our own coldly mechanical era, in terms of typical travelogue shots. All the buildings and monuments connected with the poet are shown, and there are glimpses of the interior of the Memorial Theatre and of actors in costume for some of the famous roles. 2 reels. \$6-\$12

Great Actresses of the Past. See Circulating Films Catalog.

The Motion Picture

***Als Man Anfing zu Filmen (1934).** An Ufa Kulturfilm, written and directed by Dr. Martin Rikli and Wilhelm Prager.

A brief description of the historical development of motion picture apparatus, including excerpts from early German, French and American films, with emphasis on primitive attempts to synchronize sound with the picture. Commentary by Oskar Messter, German film pioneer, in that language; no English titles. 2 reels, 35mm only, \$12

***Cameramen at War (1944).** Produced by Realist Film Unit for the British Ministry of Information; compiled by Len Lye.

Compiled from newsreel and combat footage, this film shows well-known cameramen on battlefronts all over the world, and some of the shots they brought back at extreme personal risk. 2 reels, 35mm only, \$12

***Film and Reality (1930-40).** Produced by the National Film Library, London; extracts selected by Alberto Cavalcanti, assembled by Ernest Lindgren.

This detailed, controversial account of the sources and history of documentary films by no means agrees with the views of eminent documentarians such as Paul Rotha and John Grierson, nor with that of the Film Library. Illustrated with clips from many of the most famous documentary productions, however, *Film and Reality* graphically covers a wide range of fact-film background. 10 reels, 35mm only, \$40

***Die Kamera Fahrt Mit (1936).** Produced by Tobis; photographed by Walter Brandes, Bernhard Juppe and Heinz Kluth.

A survey of the methods employed in producing newsreels in Nazi Germany: how they were photographed, processed and edited. The picture shows in part how such spectacular events as the Nuremberg Congress (*Triumph of the Will*) and the Olympic Games (*Olympia*) were staged so that they could be recorded by a vast staff of newsreel cameramen with maximum dramatic impact. Commentary in German; no English titles. 1 reel, 35mm only, \$6

***Minns Du? (1935).** Produced by Svensk Filmindustri; edited by Knut Martin.

A history of the Swedish film, traced through excerpts from the beginnings of the Swedish industry to the end of the silent era. The film presents glimpses of such famous stars and directors as Greta Garbo; Lars Hanson, Victor Seastrom and Mauritz Stiller. Commentary in Swedish, no English titles. 2 reels, 35mm only, \$12

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***The Movies March On (1939)**. Produced by The March of Time. A resumé of American motion picture history from the invention of the film to 1939, illustrating the progress of production methods, and containing excerpts from many famous American films. The work of the Museum of Modern Art Film Library in collecting, annotating, and distributing historic films is described. 2 reels, \$6-\$12

***La Naissance du Cinéma (1947)**. Produced by Compass Films; directed by Roger Leenhardt.

A pre-screen history of the scientific developments and advances in animation techniques that led up to the film as we know it today, including the work of Plateau, Marey, Muybridge, Lumière and Edison. Commentary in French; English version available from A-F Films, 1600 Broadway, New York 19. 4 reels, \$12-\$24

***Recordar Es Vivir (1941)**. Directed by Fernando A. Rivero. 40 years of Mexican film history, presented through cuttings and excerpts from Mexican pictures. The commentary, in Spanish, tends to be facetious; no English titles. 6 reels, 35mm only, \$40

Music

***Lili Marlene (1944)**. Produced by Crown Film Unit; written and directed by Humphrey Jennings.

Stranger than fiction is the story of the song "Lili Marlene," retold here in a film about the peculiar uses of propaganda and counter-propaganda in wartime Europe. Lili Marlene employs a theatrical style unusual in English documentaries, but well suited to this subject. 2 reels, 35mm only, \$12

***Listen to Britain (1942)**. Produced by Ian Dalrymple for Crown Film Unit; directed by Humphrey Jennings and Stewart McAllister.

An impressionistic picture of Britain at war exemplifies the care taken in English documentaries to explore the use of sound-on-film, whether directly recorded natural speech, music, poetic commentary, or the sounds of daily life. 2 reels, 35mm only, \$12

***St. Louis Blues (1928)**. Bessie Smith, one of the great Negro blues singers, has been preserved in this self-consciously arty but unique film record made in the early days of sound by experimental director Dudley Murphy. 2 reels, \$8-\$16

***Toscanini: Hymn of the Nations (1945)**. Produced by Irving Lerner for OWI Overseas; directed by Alexander Hackenschmied, photographed by Peter Glushanok.

The music of Verdi, interpreted by Arturo Toscanini and the NBC Symphony Orchestra, jubilantly hails the liberation of Italy by the Allied troops. Brilliantly photographed, brilliantly recorded. 4 reels, \$12-\$24

***Upbeat in Music (1943)**. Produced by The March of Time, Vol. X-10.

This film, designed not only to give a comprehensive picture of American music, but also to intensify musical interest and create a better understanding of it, presents such outstanding musical personalities as Marian Anderson, George Gershwin, Benny Goodman, and Serge Koussevitsky in performance. The 35mm version relates their musical activities to the war effort; the 16mm version, a specially prepared March of Time "Forum Edition" titled *Music in America*, is broader in its approach. 2 reels, \$6-\$12

Opera in Film. See Circulating Films Catalog.

Many of the films included in this catalog carry musical scores of more than ordinary interest. Among the outstanding contemporary composers represented here are the following:

WILLIAM ALWYN
Desert Victory
New Worlds for Old
World of Plenty

RICHARD ARNELL
The Land

MARC BLITZSTEIN
Valley Town

HENRY BRANT
The Capital Story
The Pale Horseman
Valley of the Tennessee

BENJAMIN BRITTEN
Calendar of the Year
Line to the Tschierwa Hut
Night Mail

JOHN CAGE
Works of Calder

AARON COPLAND
The City
The Cummington Story

BRIAN EASDALE
Men in Danger
Spring Offensive

HANNES EISLER

New Earth

GENE FORRELL
Boundary Lines

MORTON GOULD
San Francisco

LEE GRON
And So They Live

ROY HARRIS
One Tenth of a Nation

MAURICE JAUBERT
Easter Island

ARTHUR KLEINER
Alexander Calder
Singing Earth

WALTER LEIGH
Face of Scotland
Song of Ceylon

LOU LICHTVELD
Philips-Radio

DARIUS MILHAUD
The Islanders
The Sea Horse

GIAN-CARLO MENOTTI
Mr. Trull Finds Out

DOUGLAS MOORE
Power and the Land

ALEX NORTH
A Better Tomorrow

EMIL REESEN
The Wedding of Palo

VIRGIL THOMSON
The Plot That Broke the
Plains
The River
Tuesday in November

KURT WEILL
Salute to France

JEAN WIENER
La Cathédrale des Morts
The Great Glass Blower
La Lettre

RADIO AND TELEVISION

***Is Everybody Listening? (1947)**. Produced by The March of Time, Vol. XIV-1.

America's radio fare, from comedy to quiz program, from symphony to soap opera, is sampled and analyzed by such experts as Pollster C. E. Hooper and Herald-Tribune columnist John Crosby. The 16mm version, a March of Time "Forum Edition," is titled *Radio Broadcasting Today*, but its content is identical with the theatrical release print. 2 reels, \$6-\$12

Ten Kinescopes of the Museum Television Program

"Through the Enchanted Gate" was a television program on developing the art interests of children and parents. There were two series, the first for children from 3-10 years of age, presented in 1952, and the second for the entire family, presented in 1953. The programs were presented by WNBT and the Museum of Modern Art and were produced by Victor D'Amico, Director, Department of Education, and Frances Wilson and Moreen Maser, instructors in the People's Art Center of the Museum.

Both series introduced various creative activities to the home audience and invited viewer participation in one or more media. The format included the motivation of a theme and introduction to the materials by the teacher in an informal discussion with the group. After the motivation the group went to the worktables where the camera panned each participant as he began his project. This was usually followed by a brief demonstration addressed to the home audience. The instructors then talked with each individual about his work as the camera closed in on them. A short talk to parents about developing children's creative interests ended the programs.

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First Series (children 3-10 years of age)

Making a Feeling and Seeing Picture—Children make collages and enjoy visual and tactile experience in texture, color and pattern. They first discuss the qualities of materials, then make a collage out of them.

Make a Paper Magic—This film introduces the design problem of exploring what can be done with paper by cutting, folding and tearing it to produce a three-dimensional form. Children make a number of forms that stand or hang on the wall that serve as decorations.

Tell Your Ideas With Clay—Clay is introduced as a plastic three-dimensional material for expressing ideas. Three children demonstrate different ways of building in clay: letting the material suggest the idea, selecting an idea suited to the material, and making hollow sculpture using the coil method.

Paint a Picture of Sounds—Children listen to several sounds—cats mewling, dogs barking, trains whistling—and suggest how they can express them in lines and color. A variety of other sounds are painted such as an atom bomb explosion, rolling thunder and ringing bells.

Making a Space Design—The problem of making constructions is discussed and explored. Motivation is based on creative possibilities of the everyday materials which children have brought from home.

Second Series, "Art for the Family" (children and adults)

Family Portrait—This program emphasizes the expressionistic portrait and interpretation of personality in line, color and a variety of materials rather than representation of a face or person. Family groups on the program do self-portraits or portraits of each other, interpreting them from memory in paint, clay, collage and construction.

City Inspired—The city with its tall buildings, its crowds and traffic rush, its moods of weather and season, is used as a theme for the creative expression of the families participating in the program. Children and parents make such things as constructions of city windows and skyscrapers, paintings of storm and night over the city, and a collage of looking down on the city.

Up in the Sky—Fantasy of flying over the house-tops, up in the sky and among the planets and stars is the motivation in this program. Children release gas balloons and watch them go upward. The families emphasize the feeling of flying in their constructions, mobiles and so forth, each member choosing his own medium.

Under the Sea—An aquarium of tropical fish begins the motivation. The children and parents explore undersea life in their imagination and discuss its possibilities for creative work. Such things as an octopus and fish are made as mobiles. Constructions suggesting undersea plant life as well as paintings and clay work are based on this theme.

In Touch With Your World—Attempts to develop a sense of the awareness of tactile, kinesthetic and visual experiences in creative work. Families respond to and discuss the texture, pattern and form of various materials and how they may help to convey their ideas. Some of the things made are a hand sculpture, a tactile toy and a texture painting.

Each Kinescope is 30 minutes. Rental price: \$12 each. 16mm only. (For permission to use these Kinescopes for telecasting, please apply to WNET, Rockefeller Plaza, New York City)

RELIGION

***For All Eternity (1935)**. Produced by Strand Films for the Travel and Industrial Development Assn., London; directed by Marion Grierson, music by Walter Vale and Greville Cooke, with the cooperation of the All Saints Church Choir.

Dramatic description of the historic role of religion in English life, including interior and exterior views of many cathedrals in the British Isles. 2 reels, 35mm only, \$12

***Religion and the People (1941)**. Produced by Arthur Elton for British Ministry of Information; directed by Andrew Buchanan.

This film shows the social work carried on by churches of all faiths in England, and emphasizes that their cooperation in providing for the service and welfare of the people is one of the integral aspects of a democracy. 2 reels, 35mm only, \$12

***Vocation (c1936)**. Produced by Bertrand Glauzel for S.E.C., Paris; directed by Jean-Yves de la Cour, photographed by Jean Bachelet and Georges Clerc. "With the authorization and under the high patronage of His Eminence Mgr. Verdier, Cardinal Archbishop of Paris."

Dawn to dusk activities in a Norman monastery of Benedictine monks, including devotions, work, gardening, and other duties, and featuring the ceremony in which a novice takes his first vows. Commentary in French and Latin. 3 reels, \$9-\$18

NATURAL SCIENCES

Biology

***Catch of the Season (1937)**. Produced by Gaumont-British Instructional; directed by Mary Field, photographed by Percy Smith.

One of the commendable "Secrets of Nature" series, presenting the life-cycle and habits of the trout in a picturesque rural setting, with some consideration of the angler's point of view as well as that of the nature student. 1 reel, \$3-\$6

***The Private Life of the Gannets (1935)**. Produced by London Film Productions; directed by Julian Huxley.

A well-photographed and skillfully edited study of the environment, mating, breeding, and food-gathering habits of gannets and other birds on the tiny island of Grassholm, off South Wales; commented by Julian Huxley. 2 reels, \$6-\$12

***The Sea Horse (1934)**. Produced by Cinégraphie Documentaire; directed and photographed by Jean Painlevé, music by Darius Milhaud.

The best known of a series of marine studies by the famous French producer of nature films, this describes the life-cycle of the sea horse in an arresting fashion. French commentary, no English titles; quality of print is poor. 1 reel, \$3-\$6

Botany

***The Gift of Green (1947)**. Produced and directed by David Flaherty for the Sugar Research Institute and the New York Botanical Society, edited by Helen Van Dongen.

Color is used effectively to illustrate the vital role of chlorophyll in the pattern of living things. Excellent animation makes the process clear. An example of the public relations work that industry is doing with films. 2 reels, 16mm only, \$6

***The Grain That Built a Hemisphere (1943)**. Produced by the Walt Disney Studios for the C.I.A.A.

The romantic history and life cycle of maize, simply and well told in color animation—an example of the non-humorous cartoons that Disney made for government offices during the war, opening new possibilities in educational pictures. 1 reel, \$3.50-\$7

Mathematics and Astronomy

***D'Astronomie (1935)**. Produced by Marcel de Hubsch for Atlantic Films; directed by Etienne Lallier.

A description of the solar system by means of models and animated diagrams. Commentary in French; no English titles. 1 reel, 35mm only, \$6

X+X=A SYN NT (1937). Notation by Robert Fairthorne; animation by B. G. D. Salt.

Animated diagrams demonstrate this equation in a film intended for educational use in higher mathematics only. 1 reel, silent, \$3-\$6

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Meteorology

*Cold Front (1943)

*Fog (1943)

Produced by Walt Disney Studios for the Bureau of Aeronautics, U. S. Navy.

Two of a series of color cartoons dealing with meteorology in relation to aerial navigation. Using animation and models, but no animal or human figures, these typify the best of Disney's strictly educational shorts. 2 reels each; Fog available in 16mm only, \$7-\$14

*Unsichtbare Wolken (1932). An Ufa Kulturfilm, supervised by Dr. Nicholas Kaufman, scenario by Dr. Martin Rikil.

The causes and effects of air currents described by a special device which makes the movement of air visible. Commentary in English. 1 reel, 35mm only, \$6

*Weather Forecast (1934). Produced by John Grierson for G.P.O. Film Unit, London. Directed by Evelyn Spice, sound by Alberto Cavalcanti.

An account of the collection of meteorological news by radio and telephone in the British Isles and the transmission of weather reports to ships at sea, to airplanes, and to the public. 2 reels, \$6-\$12

Physics

The Behaviour of Light (1930). Produced by the Eastman Kodak Co.; directed by Dr. James Sibley Watson.

Phenomena such as light and shadow, reflection, refraction, and color are described and demonstrated in this elementary film, but not explained in terms of physical law. 1 reel, silent, \$3-\$6

Mechanical Principles (1930). Directed by Ralph Steiner.

An impressionist study of the movement of valves and gears. 1 reel, silent, 35mm only, \$8

APPLIED SCIENCES

Engineering

*Aircrew (1940). Produced by Arthur Elton for the Shell Oil Co., directed by Grahame Tharp.

Manufacture of all-metal airplane propellers from raw material to finished article, with an explanation of "variable pitch" in theory and practice, and emphasis on its military usefulness. A brilliantly made film of exceptional technical interest. 2 reels, \$6-\$12

The Bridge (1928). Produced by Capi, Holland; directed by Joris Ivens.

A description of a bridge near Rotterdam. This first film by Ivens, well-known director of documentary films, is chiefly notable for the visual rhythms it creates, but is also an analysis of the functional movements of the drawbridge. 1 reel, silent, \$4-\$8

Pile Driving (1929)
Zuiderzee (1930)

Produced for Capi, Holland; directed by Joris Ivens, assisted by Helen Van Dongen, photographed by Ivens and John Ferno.

A record of engineering processes involved in reclaiming the Zuider Zee and turning it into farm land. Pile Driving (1 reel, 35mm only, \$6), deals exclusively with those operations. Zuiderzee (5 reels, 35mm only, \$20), follows the consecutive stages of construction. Diagrams with Dutch captions are included; no English titles. (See also New Earth)

*The Transfer of Power (Lever-Age) (1939). Produced by Arthur Elton for the Petroleum Films Bureau.

This film, produced as part of a public relations program, has become noted for the clarity of its exposition of difficult subject matter. It draws an imaginative parallel between the development of the simple lever through the wheel and pulley to the modern gear, and the development of civilization of large. 2 reels, \$6-\$8

Agriculture

*Ditching (1 reel, \$2-\$4)

*Hedging (1 reel, \$2-\$4)

*How to Dig (2 reels, \$4-\$8)

*More Eggs From Your Hens (1 reel, \$2-\$4)

*Sowing and Planting (1 reel, \$2-\$4)

*Storing Vegetables Indoors (1 reel, \$2-\$4)

*Storing Vegetables Outdoors (1 reel, \$2-\$4)

*Turn of the Furrow (2 reels, \$4-\$8)

*A Way to Plough (2 reels, \$4-\$8)

*Winter on the Farm (2 reels, \$4-\$8)

These films on gardening, domestic egg production, ploughing, hedging and ditching are straightforward instructional pictures of a practical nature, made in wartime England. Turn of the Furrow and Winter on the Farm are documentary rather than instructional: the first deals with the use of mechanical equipment of various types on English farms and the second is a remarkably lucid and appealing account of the economy and operation of one typical mixed farm of some 400 acres.

*Spring Offensive (1940). Produced by Alberto Cavalcanti for the G.P.O. Film Unit; directed by Humphrey Jennings, assisted by Lee Allward.

A lyrical account of Britain's wartime effort to increase her food supply by "all-out" plowing of pastures and reclamation of land that had long lain dormant, as seen through the eyes of a small boy evacuated from London. The film describes the plan and the method of replanting in some detail, and concludes with the exhortation, "After the war, we must never forget the land again." 2 reels, \$6-\$12

Medicine

*Benji (1951). Produced by Paramount. Directed by Fred Zinneman. Made to raise money for the Los Angeles Orthopedic Hospital by Hollywood artists and craftsmen who contributed their services, Benji is an achievement beyond its immediate purpose and utility. It brilliantly demonstrates a most important and much-overlooked fact about film propaganda technique: that the camera treatment of a human experience—especially of human suffering—can build such emotional involvement and sympathy that direct propagandist appeal becomes unnecessary. The film achieves its aim while hardly mentioning it. In pursuit of this approach, it significantly singles out for emphasis the psychological rather than the physical aspects of the need for orthopedic surgery. The film is therefore of extreme interest and importance to all concerned with the instructional and indoctrinating use of motion pictures. Script by Stewart Stern.

NB: while surgery is not shown, the effects of crippling diseases on young children are compellingly, and to some, harrowingly, revealed. The film should therefore only be shown to audiences which have been prepared in advance for its hospital scenes. 4 reels, \$12-\$24

*Röntgenstrahlen (1937) An Ufa Kulturfilm; directed by Dr. Rikil.

This film details the discovery of X-rays by Röntgen, and describes how they are generated and used for medical purposes in the study of human and animal tissues. The use of X-rays in engineering and in the treatment of works of art is also shown. Commentary in German. 2 reels, \$6-\$12

SOCIAL SCIENCES

Housing and Community Planning

*The City (1939). Produced for the American Institute of Planners through Civic Films, Inc.; directed by Ralph Steiner and Willard Van Dyke, from a scenario by Henwar Rodakiewicz, music by Aaron Copland.

A survey of the problem of planning community living in America, embodying the views of the American Institute of Planners. The turmoil of the planless city and the color and spaciousness of the small planned community are contrasted dramatically and humorously. The City has become one of the most celebrated of American documentary films. 3 reels, \$4.50-\$9; also available in 16mm on 10 yr. lease, \$100

The City of Tomorrow (c1930). Produced and directed by Svend Noldan.

A film on city planning, stressing the problems that arise as a small town grows into a city. Made in Germany, the present version was specifically prepared for American audiences and has English titles. 3 reels, 35mm only, \$18

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***Housing in Scotland (1945).** Produced by Merlin for the Ministry of Information; directed by Gilbert Gunn.

Before VE-day, films concerning reconstruction were already being made in Great Britain. This one recalls Scotland's honorable record in pioneer housing schemes and gives details of its immediate future in the field. 2 reels, 35mm only, \$12

***Housing Problems (1935).** Produced for the British Commercial Gas Assn. by Realist Film Unit; directed by Edgar Anstey and Arthur Elton, photographed by John Taylor.

By means of personal interviews with inhabitants of London slums, **Housing Problems** discloses what housing actually means to the individual slum dweller. Efforts to replace the slums with healthful buildings, and results achieved in the housing estates of Stepney are also shown. 2 reels, \$6-\$12

***Kensal House: A Model House Estate (1937).** Produced for the Gas, Light, and Coke Company, London; directed by Frank Sainsbury, photographed by S. Onions.

Part of a survey of London housing projects to describe living conditions in a modern low-income housing estate. This particular one was built by the Gas Industry as a showcase example of the efficiency and cheapness with which gas can serve a modern block of flats. Like other British housing films, it contrasts the moral and physical effect of new housing estates with the effects of life in the slums. 2 reels, 35mm only, \$12

***The Londoners (1938).** Presented by the British Commercial Gas Assn.; produced by John Grierson for the Realist Film Unit; associate producer, Basil Wright, directed by John Taylor, verse by W. H. Auden.

A film history of the London County Council, produced for the Council's Jubilee. An elaborate reconstruction of 19th century London shows how the disorganization of city life finally impelled its citizens to create their own County Council and set to work to solve their problems. 4 reels, 35mm only, \$20

***The Smoke Menace (1937).** Directed by John Taylor for the Gas Industry of Great Britain.

England's experience with the evils of smoke is of long standing. The causes and effects of smoke are shown here, together with attempts at community planning to overcome this menace to public health and property. 2 reels, 35mm only, \$12

***When We Build Again (1945).** Produced by Strand Films for Cadbury Bros.; directed by Ralph Bond.

A discussion of their needs by three returning soldiers opens this account of housing and town-planning in England as envisaged in a film made for the chocolate manufacturing firm which was responsible for an early "ideal" suburb. 3 reels, \$9-\$18

Conservation and Economic Planning

***The Face of Scotland (1938).** A Realist Film Unit Production for the Films of Scotland Comm.; produced by John Grierson, directed by Basil Wright, music by Walter Leigh.

Supplementing **Wealth of a Nation's** picture of Scottish national resurgence, this film dramatizes with considerable feeling the historic traditions which have given rise to the character and point of view of the Scots, relating the past impulse toward work and thrift to the new plan to rehabilitate industry. 2 reels, 35mm only, \$12

***The Land (1941).** Produced by the Agricultural Adjustment Agency of the U. S. Dept. of Agriculture; directed by Robert J. Flaherty, with the collaboration of Frances H. Flaherty, edited by Helen Van Dongen, music by Richard Arnell.

The Land is the story of American agriculture during the 1930's, depicting conditions that have in some measure been improved. Today its chief interest lies in the fact that it was produced by Flaherty, a master of the documentary form, directed and narrated in his powerful, intimate, and highly personal style. It concludes with an equally personal hope that the planned use of machinery will solve America's agricultural problems. 5 reels, \$15-\$30

***New Earth (1934).** Produced by Capi, Holland; directed by Joris Ivens, photographed by John Ferno and Huiskens, edited by Helen Van Dongen, music by Hanns Eisler.

This last of Joris Ivens' three films on the reclamation of the Zuider Zee goes beyond the engineering problems involved to the human and economic consequences of a great Dutch national project. The enormous harvests produced from the hard-won land are dumped back into the sea to keep up wheat prices, while all over the world people go hungry. Deeply and bitterly emotional, **New Earth** is clearly propagandist in intent, but it states no remedy for the situation it denounces. Commentary in Dutch; superimposed English titles. 3 reels, \$9-\$18

***New Worlds for Old (1938).** Produced by the Realist Film Unit for the British Commercial Gas Assn.; producer, Paul Rotha, commentary by Alistair Cooke, music by William Alwyn.

A film on the historic background of England's gas industries, emphasizing their contribution to the social and economic life of that country before the war. 3 reels, 35mm only, \$18

***Northwest U.S.A. (1944).** Produced for O.W.I. Overseas; directed by Willard Van Dyke.

A regional portrait, with emphasis on the development of the Grand Coulee dam, the industrial and agricultural development of the area and its future. 2 reels, \$6-\$12

***The Plow That Broke the Plains (1936).** Produced by the U. S. Resettlement Admin.; written and directed by Pare Lorentz, photographed by Paul Strand and Ralph Steiner, music by Virgil Thomson.

A dramatic exposition of the social and economic history of the Great Plains, through the World War I boom to the drought and depression of the early '30's. This famous film gave the initial impetus to the American documentary film movement, and established its director as one of the important film talents of our time. 3 reels, \$4.50-\$9

***Power and the Land (1940).** Produced by the Rural Electrification Admin. and the Dept. of Agriculture; directed by Joris Ivens, photographed by Floyd Crosby and Arthur Ornitz, script by Edwin Locke, commentary by Stephen Vincent Benet, music by Douglas Moore.

Joris Ivens' first American film is a dramatic document of a day in the life of a U. S. farm, centering around the coming of electricity to rural districts and the human advantages it brings to farmers. The film argues for the setting up of cooperatives through which farmers can receive electric power at small cost. Its characters are an actual farm family in the Middle West. 4 reels, \$12-\$20

***The River (1937).** Produced by the Farm Security Admin.; written and directed by Pare Lorentz, photographed by Willard Van Dyke, Stacey Woodward, and Floyd Crosby, music by Virgil Thomson.

A panoramic story of the Mississippi River basin, of the vast agricultural and industrial expansion which led to its exploitation and ruin, and of the efforts made to control its floods by reforestation and the T. V. A. Beautifully photographed, and with a lyrical commentary now classic, this visualization of one of the most dramatic chapters in our history has come to be considered a masterpiece of the American screen. 3 reels, \$4.50-\$9

***They Made the Land (1938).** Produced and directed by Mary Field.

This third in the Films of Scotland series tells the story of agriculture, of the gradual and painful cultivation of the stony or sandy Scottish soil in the middle ages, of the loss of much arable land through neglect during the industrial revolution, and of its reclamation by modern methods. Dramatized with a romantic and lyrical commentary, reminiscent of **The River**. 2 reels, 35mm only, \$12

***Valley of the Tennessee (1944).** Produced for O.W.I. Overseas Branch; directed by Alexander Hackenschmied, music by Henry Brant.

Another documentary on T. V. A., produced for distribution abroad, emphasizing the change in agricultural methods made possible by flood control through the Tennessee Valley with particular reference to the people affected. 3 reels, \$9-\$18

***Wealth of a Nation (1938).** Produced by Stuart Legg, directed by Donald Alexander, commentary by Harry Watt.

A survey of Scotland's economic and social history which, though rapid, covers its material adequately and objectively, and succeeds in suggesting the gradual altering of Scottish national character through the changes of the past fifty years. 2 reels, 35mm only, \$12

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Employment

***Eastern Valley (1937)**. Produced by Stuart Legg for an Order of Friends, London; directed by Donald Alexander.

In England social service agencies attacked the problem of the depressed areas by schemes which sought to accomplish the physical and mental rehabilitation of the unemployed, and to give them training for new industries. This film describes a cooperative run by the Quakers in which idle Welshmen were given the opportunity to resume their ancestral occupation of farming. 2 reels, 35mm only, \$12

***Today We Live (1937)**. Produced by Paul Rotha for the National Council of Social Service, London; directed by Ruby Grierson and Ralph Bond, scenario by Stuart Legg.

Another British film on the effort to retrain unemployed men shows how Social Service workers supervise the men in constructing public building and playgrounds which can be used for reviving the lost social life of country villages. The film, set alternately in the Rhondda Valley of Wales and a West England village, relates these activities to the social and economic changes in Britain over the last hundred years. 3 reels, \$9-\$18

***Unemployment and Money (1940)**. Produced for the Rockefeller Foundation by Dr. Edgar Polanyi.

Animation and commentary explains the Keynes theory of money, and its relation to the economic cycle from boom to depression, with particular reference to the role of banks in controlling or checking inflationary trends. Available free, except for transportation expense, through the courtesy of the Rockefeller Foundation. 6 reels, 16mm only

***Valley Town (1940)**. Produced for Educational Film Institute of N.Y.U. and Documentary Film Productions, Inc.; directed by Willard Van Dyke, photographed by Roger Barlow and Bob Churchill, edited by Irving Lerner, music by Marc Blitzstein.

This study of technological unemployment is remarkable for its incomparable photography, its original music, and for its daring (though perhaps not wholly effective) use of soliloquy, even of sung soliloquy. A tragic view of an American industrial city in depression, like its English companion piece, *Eastern Valley*, it offers a partial solution to the bitter problem it examines. 3 reels, \$6-\$12

Education and Vocational Training

***And So They Live (1940)**. Produced by Educational Film Institute of N.Y.U. and the Alfred Sloane Foundation; written and directed by John Ferno and Julian Roffman, commentary by Edwin Locke, music by Lee Gron.

An examination of the unsatisfactory relationship between education and local needs which exists in many parts of this country. The problem is so clearly defined as to make a specific statement of the solution superfluous. 3 reels, \$6-\$12

***A Better Tomorrow (1945)**. Produced for O.W.I. Overseas Branch; directed and edited by Alexander Hackenschmied, music by Alex North.

New York's public school system is made meaningful by its management of a difficult if very human subject, for its concern is with the children themselves and with what learning means to them as citizens. The score is especially apposite. 3 reels, 35mm only, \$12

***Children at School (1937)**. Produced by John Grierson for the British Commercial Gas Assn.; directed by Basil Wright.

A review of the system of public education in England, showing how new teaching techniques are being introduced and contrasting the excellent environments of a few schools with the antiquated conditions in the many "blacklist" establishments. 3 reels, 35mm only, \$18

***The Library of Congress (1945)**. Produced by Irving Lerner for the O.W.I. Overseas Branch; directed by Alexander Hackenschmied, written by Irving Jacoby.

The extent and purpose of this great institution is clearly if somewhat solemnly defined, and much of its inner operation, its field work, its services to music and the fine arts as well as to literature, are shown in action. 2 reels, 35mm only, \$8

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*Sound

***New Schools for Old (1936)**. Produced by the March of Time.

A journalistic description of the controversy over progressive education, contrasting the little red schoolhouse, its methods and results, with the modern classroom and the effects of new teaching techniques. 1 reel, \$3-\$6

***One Tenth of a Nation (1940)**. Directed by Felix Green, photographed by Roger Barlow, music by Roy Harris.

A beautifully photographed and frequently moving account of the Negroes' contribution to American culture, with emphasis on the role of the Negro colleges in preparing their people more adequately to shoulder the burden that democracy places upon its citizens. Several prominent Negroes, including the late Dr. Carver, appear briefly in the film. 3 reels, \$9-\$18 (Poor sound quality in 16mm prints)

***Portrait of a Library (1942)**. Produced and directed by Hans Burger for the Montclair, N. J., Public Library; photographed by Sy Wexler.

A modest account of a library in a progressive American town, showing not only its physical set-up, but its role as a cultural center for the community. 2 reels, 16mm only, \$6; also available on 10 yr. lease, \$50

***The Village School (1940)**. Produced by Alexander Shaw and Arthur Elton for the Ministry of Information, London; directed by John Eldridge.

How children, including evacuees from a large city, were educated in a village school in wartime, as seen from the point of view of the woman teacher who speaks the commentary. 1 reel, \$3-\$6

***Youth Is Tomorrow (1939)**. Produced by Frank Badgley for the Canadian Motion Picture Bureau; directed by Stuart Legg.

A description of the apprentice plan for training unemployed youth in Canada before the war. 2 reels, 35mm only, \$12

Public Health, Nutrition

***The Capital Story (1945)**. Produced and written by Irving Jacoby for O.W.I. Overseas Branch; directed by Henwar Rodakiewicz, music by Henry Brant.

Detective work, carried out by personnel of the U. S. Dept. of Health in its laboratories, traces the source of a harmful ingredient in a process employed in a shipyard, thus by one small instance making real the services of a government agency to the nation and to the individual. 2 reels, 35mm only, \$8

***Enough to Eat? (1936)**. Produced by the Gas, Light, and Coke Co., London; directed by Edgar Anstey, assisted by Frank Sainsbury.

Julian Huxley explains the problem of nutrition in England, pointing out that even persons of large income are frequently under-nourished because of ignorance of the fundamentals of diet. Lucid diagrams and exhibits describe the proper diet for various age and occupation groups, and personal interviews with housewives show how nutrition in Britain is governed by income and knowledge. 2 reels, \$6-\$12

***Hidden Hunger (1942)**. Produced for Swift & Co.; directed by Joseph Krungold and Henwar Rodakiewicz.

Verging on the dramatic form and employing "name" actors, this film uses humor and fantasy to stress the importance of a proper diet and explains its constituents. 2 reels, \$6-\$12

***It is for Us, the Living (1940)**. Directed by Henwar Rodakiewicz, photographed by Floyd Crosby and Roy Phelps.

A dramatized account of the work of the Federation of Jewish Charities in caring for and rehabilitating the sick, crippled and indigent. The Federation's cooperative plan is described and the work of its various institutions shown. 2 reels, \$6-\$12

***Men in Danger (1939)**. Produced by Alberto Cavalcanti for the G.P.O. Film Unit; directed by Patrick Thompson, music by Brian Easdale, commentary by Sir Henry M. Bashford.

A detailed survey of working conditions in the mines and factories of England. The film examines methods initiated by employers or required by law to combat injury by machine, occupational disease, and the psychological effects of boredom and monotony. 4 reels, 16mm only, \$12

*Sound

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***Something You Didn't Eat (1945).** Produced by Walt Disney Productions for the War Food Admin.

An animated cartoon on food conservation, typical of the many poster films that came from the Disney studios during the war. 1 reel, color, 35mm only, \$7

***Spare Time (1939).** Produced by Alberto Cavalcanti for the G. P. O. Film Unit; directed by Humphrey Jennings.

A survey of the ways in which working people in peacetime England spent their spare time, including hobbies, dancing, card-playing, and amateur participation in group activities. A closely-observed document of folkways in an industrial community, this film places special emphasis on the recreational attitudes and interests brought about by the rise of the electrical media of communication. 2 reels, 16mm only, \$6

***Water, Friend or Enemy (1943).** Produced by Walt Disney Productions for the C.I.A.A.

One of a series of deliberately simple health films made for use in rural South America, omitting comic cartoon figures and concentrating on a message. Here the lesson about the right and wrong place for a well, about the necessity to boil water, is clarity itself. It should be useful in any rural community. 1 reel, color, 35mm only, \$7

***World of Plenty (1943).** Produced by Paul Rotha for the Ministry of Information; written by Eric Knight, diagrams by the Isotype Institute, music by William Alwyn.

The novel approach and technique of this film on nutrition, the natural voices that argue and discuss the topic within its framework, its forthrightness and breadth of vision all combine to make this one of the most striking of war documentaries, and of important application even now. 4 reels, \$12-\$24

Industry

***Granton Trawler (1934).** Produced and photographed by John Grierson for the Empire Marketing Board, London; directed by Edgar Anstey.

A simple study of fishermen off the coast of Scotland, perhaps more important as an exercise in the photographic analysis of movement than for its informational content. 1 reel, \$3-\$6

***Phillips-Radio (1931).** Produced by Phillips-Radio Corp.; directed by Joris Ivens, photographed by John Ferno and Kollhoff, sound by Helen Van Dongen, music by Lou Lichtveld.

An impression of the Phillips-Radio factory in Holland, showing the manufacture and assembling of radios. Phillips-Radio was celebrated in Continental Europe for its experimental use of sound. 4 reels, 35mm only, \$24

***Rhapsody in Steel (1935).** Produced by the Ford Motor Co.; directed by F. Lyle Goodman.

An impressionistic account of activities in the Ford plant, in the second part of which a car is made to assemble itself by the use of trick photography and cartoon characters. 2 reels, \$6-\$12

Communications

***Calendar of the Year (1936).** Produced by John Grierson for the G.P.O. Film Unit, London; directed by Evelyn Spice, music by Benjamin Britten.

An impressionistic outline of seasonal activities in England, showing how the Post Office is adapted to deal with them in transmission of radio and television, in the public telephone service, and in the collection and distribution of mail. 2 reels, 35mm only, \$12

***The Islanders (1939).** Produced by J. B. Holmes for the G.P.O. Film Unit, London; directed by Maurice Harvey, music by Darius Milhaud.

A film describing how Post Office communications enable the islanders off the northwest coast of Scotland to continue existence on a terrain otherwise uninhabitable. The film's brief sketch of occupational and environmental conditions on these remote islands is of considerable anthropological interest. 2 reels, \$6-\$12

***Line to the Tschierva Hut (1937).** Produced by the G.P.O. Film Unit, London, and Pro Telefon, Zurich; directed by Alberto Cavalcanti, photographed by John Taylor, music by Benjamin Britten.

Again suggesting the importance of communications in the modern world, this vivid yet economical film shows how telephone lines are carried through wild country to an outpost in the Alps, providing its only link with the outside world. 1 reel, \$3-\$6

***Night Mail (1936).** Produced by John Grierson for the G.P.O. Film Unit, London; directed by Harry Watt and Basil Wright, music by Benjamin Britten.

Night Mail stresses the human meaning behind the nightly journey of the Postal Special from London to Glasgow. By intimate observation of the postal workers, it suggests the dignity of ordinary labor, while the poetic ending celebrates the meaning of mail to the man in the street. Its use of sound and the commentary in verse by W. H. Auden have made this film famous. 3 reels, \$9-\$18

Transportation

***The Autobiography of a Jeep (1943).** Produced and written by Joseph Krungold for O.W.I. Overseas Branch.

This straightforward account of how the "jeep" was born and its many accomplishments is one of the few humorous documentaries and a bit of genuine Americana. 1 reel, 35mm only, \$6

***Roadways (1937).** Produced by Alberto Cavalcanti for the G.P.O. Film Unit; directed by William Coldstream, Stuart Legg, and R. Elton.

A survey of the development of transport and the growth of highways in England since 1918, with the resultant effects on industry and communication, dramatized with sidelights on the lives of motor drivers. 2 reels, 35mm only, \$12

Children

***Bambini in Citta (1946).** See page 26.

***Children of the City (1944).** Produced by Paul Rotha Productions for the Ministry of Information; written and directed by Budge Cooper.

Though the war claimed the English documentarians' attention, such important questions as juvenile delinquency were not ignored. In this dramatization, three cases arising out of a single crime are reviewed, and constructive remedies are suggested. 4 reels, 35mm only, \$24

***The Children's Story (1938).** A Strand Film Production for the Films of Scotland Comm.; produced by Stuart Legg, directed by Alexander Shaw.

A passionate interest in education has always been characteristic of the Scotch. This film shows how the old tradition, with its moral and theological preoccupations, is being modified by more progressive methods of education, with emphasis on work as a productive effort rather than as an end in itself. 2 reels, 35mm only, \$12

***Five and Under (1944).** Produced by Paul Rotha for the Ministry of Health; directed by Donald Alexander.

The problems of caring for small children in nursery schools while their mothers work in war factories are examined here. Many of the problems remain although the war itself has passed, hence this film retains much of its original usefulness. 2 reels, 35mm only, \$12

***Junior Big Leaguers (1944).** Produced by the Museum of Modern Art for the C.I.A.A.; written and directed by Ethan Allen, photographed by Jules Bucher.

A baseball primer intended to explain the game to Americans south of the border, this film offers Yale's baseball coach, demonstrating elementary tactics to a group of Bronxville boys. 1 reel, 35mm only, \$6

***Sweeney Steps Out (1942).** Directed by Joseph Krungold, edited by Henwar Rodakiewicz.

Made for the N. Y. Zoological Society, Sweeney teaches its young hero not only the names of many of the Bronx Zoo's inhabitants, but the meaning of courage and loyalty as well. John Kieran's witty commentary keeps pace with the humor and spirit of this well-made film. 1 reel, \$3-\$6

Travel and Anthropology

***L'Amitié Noire (1946).** See page 4.

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***Baboons (1935)**. Produced by Mr. and Mrs. Martin Johnson for Fox Films.

A first-hand description of the Martin Johnsons' flight over Central Africa and their stops to visit pygmies, hunt lions and rhinoceri, and study the life and organization of a "village" of baboons. 8 reels, 35mm only, \$40

***The Bilo (c1936)**. Produced by Nordisk Film Co.; directed by Paul Fejos, photographed by R. Frederiksen.

A brilliant photographic study of the funeral of a tribal chief in Madagascar, with emphasis on the tabus, fetishes and sacrificial blood rites of the ceremony, photographed on the Nordisk Madagascar expedition. 1 reel, 35mm only, \$6

***Dance Contest in Esira (c1936)**. See page 4.

***Earth in Song (1933)**. Directed and photographed by Karel Plickal edited by Alexander Hackenschmied, music by Frantisek Skvor.

This Czechoslovakian picture, made by a native ethnologist among the peoples of the Carpathian mountains, has a lyrical intensity that lifts it beyond mere scientific interest. 7 reels, 35mm only, \$40

***Easter Island (1934)**. Produced by Cinema Editions; directed and photographed by John Ferno, edited by Henri Storck, music by Maurice Jaubert, commentary by Dr. Henry Lavachery.

This film emerges as a record of the present-day life of the inhabitants—inheritors of the remains of a vanished culture. Anthropological information is the burden of the commentary; the visuals and the music combine to create an impressionistic picture of relapse and decay which finds culminating poignance in a sequence depicting the island leper colony. Although in French, the picture is clearly comprehensible. 3 reels, \$9-\$18

***The Eternal Song (1941)**. See page 4.

***Grass (1925)**. Produced by Paramount Pictures; directed and photographed by Merian C. Cooper and Ernest B. Schoedsack.

The camera follows the migration of the nomadic Baktyari tribes across central Persia in search of grazing lands. At the time it was made, Cooper and Schoedsack were wandering adventurers, and their film often reflects the capricious curiosity of the traveler rather than the trained observation of the scientist. 7 reels, \$20-\$40

***Chang (1927)**. Produced by Paramount Pictures; written and directed by Merian Cooper and Ernest Schoedsack.

The directors called their second film "a melodrama with man, the jungle, and wild animals as its cast," and it is obvious that many scenes were introduced for the sake of thrills alone. Despite this effort to entertain, **Chang** was popular with world-wide audiences at the time of its release as much for the information it contained as for the excitement it evoked. 6 reels, \$18-\$36

***Land Without Bread (1932)**. Produced and directed by Luis Bunuel, photographed by Eli Lotar.

A social and anthropological document on the unique district of Las Hurdes, near the Portuguese border of Spain. The abject misery of the disease-ridden people, dramatized with great feeling and realism by the director, makes the film suitable chiefly for audiences having a special interest in its subject. 3 reels, \$9-\$18

***Moana (1926)**. Produced by Paramount Pictures; directed and photographed by Robert J. Flaherty.

A dramatization of the traditional forms of hunting, fishing, feasting and love-making in Samoa, ending with the ceremonial of the tattoo, by which male Samoans were formally initiated into manhood. As in **Nanook**, Flaherty again creates a poetic document by letting his camera dwell lovingly on a simple community, portraying his own conception of their idyllic existence. 7 reels, \$20-\$40

***Notes on the Port of St. Francis (1952)**. Produced and photographed by Frank Stauffacher.

San Francisco, which nurtured the post-war experimental film movement in the United States, has now appropriately produced its own self-portrait. Although modestly titled "notes," it is obviously a descendant of the famous cross-sectioning "city symphonies" of the past. It is less pretentious, and more observant than many. 2 reels, 16mm only, \$7

***Régard sur l'Afrique Noire (1947)**. Produced by Les Actualités Françaises; directed by A. Mahuzier.

A film record of native life in the interior of French Equatorial Africa, emphasizing 20th century influences on the inhabitants. Commentary in French. 1 reel, \$3-\$6

***The Russians Nobody Knows (1947)**. Produced by The March of Time.

From footage shot inside Russia in 1946 UNRRA cameraman Peter Hopkins has put together an intimate and informative picture of Russia since the war. Emphasis is placed on UNRRA aid to the warcrippled Russian economy. 2 reels, \$6-\$12

***Sondeurs d'Abîmes (1947)**. Produced and directed by Marcel Ichac.

The exploration of caves and abysses in the earth, originally a sport, has become a new science called speleology. The camera here follows a team of Alpine explorers on their subterranean investigation, producing scenes of strange and unusual beauty. Commentary in French; English version available from A-F Films, 1600 Broadway, New York 19. 2 reels, \$6-\$12

***Song of Ceylon (1934)**. Produced by John Grierson for the Ceylon Tea Propaganda Board; directed by Basil Wright, music by Walter Leigh.

Song of Ceylon provides a rare insight into the lives of the Singhalese, conceived on the level of the senses and lifted toward philosophy by the shape it has been given. Mounting contrast between what is seen and what is heard results in a sophisticated interpretation of the impact of Western civilization on Singhalese life. Quality of sound is poor. 4 reels, \$12-\$24

***The Wedding of Palo (1927)**. Produced by Palladium Films; directed by Friedrich Dalsheim and Knud Rasmussen.

A study of the East Greenland Eskimos of the Angmagssalik district, told in terms of the marriage of an Eskimo boy and girl. This story is used because the courtship formula provides an adequate medium for presenting the cultural pattern of this remote people. Although the dialogue is in Eskimo, it is universally comprehensible. 7 reels, 35mm only, \$40

THE FILM OF FACT AND INTERPRETATION

THE FIRST PROGRAMS (1895-6)

Motion pictures reached the screen virtually simultaneously in France, England, and the United States. From its archives, the Film Library has reconstructed the first film programs ever shown publicly in theaters. Included are:

Grand Cafe, Boulevard de Capucines, Paris.
 Empire Theatre, London.
 Koster & Bial's Music Hall, New York.
 Keith's Union Square Theatre, New York.
 Eden Musee, New York. 2 reels, \$6-\$12

EARLY EDISON SHORTS (1893-1901)

The first Edison camera was a ponderous machine, the weight and size of a grand piano. At first it photographed only the material that was brought before it in the famous "Black Maria," the first film studio. Only later did the camera go afield in search of incidents and events for an omnivorous public. Originally intended for the Edison Kinetoscopes, the earlier subjects were among the first films to be shown on a screen.

In "The Black Maria"
 1893 *Washing the Baby*
 1894 *Fatima*—uncensored
 —censored
 c1896 *Dickson Experimental Sound Film*
 1896 *Fun in a Chinese Laundry*

The Camera Wanders

1897 *The Black Diamond Express*
 1897 *Feeding the Chickens*
 1897 *The Burning Stable*
 1898 *Easter Parade, Fifth Avenue*

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Early Films of Record

- 1896 McKinley's Inauguration
 - 1898 Dewey Aboard the Olympia at Manila
 - 1901 McKinley's Speech at the Pan-American Exposition
- The First Advertising Film
- 1898 Dewars'—It's Scotch. 2 reels, \$6-\$12

EARLY LUMIÈRE SHORTS (1895-1900)

The Lumière brothers brought out their Cinématographe late in 1895. Light and compact, it became the camera of wandering photographers who sent back to Paris a steady stream of brief interest films. The following selections, listed as they appear in the first Lumière catalog, are representative.

- Vues Diverses: Barque Sortant du Port
Bal d'Enfants
Repas de Bébé
Scieurs de Bois
Baignade de Négrillons
- Vues Comiques: Arroseur et Arrosé
Dans Russe
Jury de Peinture
- France: Défourrage du Coke, Carmaux
Inondations 1896, Lyon
- Vues Militaires: Abreuvoir
Cuirassiers: Mêlée
Dragons Traversant la Saône à la Nage
Sauts au Cheval en Longeur, Australie
Exercices d'Artillerie: Mise en Batterie et Feu
2 reels, \$6-\$12

Note: The three above programs form an admirable introduction to any study of film history.

EARLY FILMS OF INTEREST

Even before the creation of the formal newsreel in 1910, the camera was recording the scenes and incidents that were to become newsreel staples. From its archives, the Film Library has drawn a series of typical clips, ranging from the Excursion (Lumière), which may in fact be the first instance of camera reporting, to a Jeffries-Corbett fight staged in the Biograph Studio against a painted canvas of enraptured spectators.

- 1895 Excursion of the French Photographic Society to Neuville
- 1898 Gold Rush Scenes in the Klondike
- 1901 Funeral of Queen Victoria
- 1903 Jeffries-Corbett Fight
- 1906 San Francisco Earthquake
- 1908 First Wright Flight in France
- 1912 Meeting of the Motion Picture Patents Co.
- 1913 Miss Davidson's Funeral
- 1915 Sinking of the Austrian Battleship "St. Stephen." 1 reel, \$3-\$6

The Newsreel

*Assassination of King Alexander of Yugoslavia (1934). Produced by Fox Movietone News; edited by Laurence Stallings, narrated by Lowell Thomas.

In this remarkable reel the film student sees first the edited picture as presented in theaters by Fox Movietone News. This is followed by all the footage shot by the two cameramen who covered the story before it was edited into screen form. 2 reels, \$6-\$12

*Lindbergh's Flight (1927). Produced by Fox Movietone Entertainments. One of the very first of the sound newsreels, this record of Lindbergh's historic flight did much to establish the new form of pictorial reporting, with emphasis on natural sound. 1 reel, 35mm only, \$6

The Film of Interpretation and Opinion

Bilddokumente: 1912-18 (1935). Edited by Frank Hensel for the Reichsfilmkammer.

A compilation of newsreel material illustrating important events in the chief belligerent countries immediately before and during World War I, from a Nazi point of view. Titles in German. 4 reels, 35mm only, \$24

*Boundary Lines (1947). Produced by International Film Foundation; written and designed by Philip Stapp, music by Gene Forrell.

New techniques are employed in this color film to preach a moderate, well-reasoned sermon on international and inter-racial relations in an important as a social document and of high artistic merit, it is equally 1 reel, 16mm only, \$3.50

*The Bridge (1944). Produced by Documentary Film Productions, Inc., for the Foreign Policy Assn.; directed by Willard Van Dyke and Ben Maddow.

A vivid study of the economics of South America, with particular reference to inter-trade relations between its countries and North America, and to the importance of communications and of aerial transportation to the hemisphere of the future. The brilliant photography, sincere truthfulness and workmanship of this film add much to its informative quality. 3 reels, \$9-\$18

*Brought To Action (1945). Produced by O.S.S. in cooperation with the U. S. Navy.

One of the best of incentive films, this combines combat photography from the Navy, Marine Corps, Coast Guard, Signal Corps and Army Air Force photographic units. It covers the second battle of the Philippine Sea which crippled the Japanese Navy in October of 1944, making excellent account of the strategy employed through use of diagrams and charts. 2 reels, 35mm only, \$8

*Channel Incident (1940). Produced and directed by Anthony Asquith for the British Ministry of Information.

A powerfully staged reenactment of a true incident in the evacuation of Allied forces from Dunkirk. 1 reel, \$3-\$6

*The Cummington Story (1945). Produced for O.W.I. Overseas Branch by Irving Lerner; directed by Helen Grayson and Larry Madison, music by Aaron Copland.

A real situation in which a group of Middle European war refugees are absorbed into the life of a New England town, reenacted by the actual participants, furnishes an unaffected and moving sermon against insularity and intolerance. Incidentally, it provides an intimate portrait of life in rural America. 2 reels, 35mm only, \$8

*Dai Jones (1941). Produced by Jay Gardner Lewis for the British Ministry of Information; directed by Dan Birt.

A Welsh miner, Dai Jones, comes up to the big city during the air raids and assists in rescue work. An example of the effectiveness of under-emphasis on the screen. 1 reel, 16mm only, \$3

*Desert Victory (1942-43). Produced by the British Army Film & Photographic Unit and the R.A.F. Film Production Unit; commentary by J. L. Hodson, music by William Alwyn.

This fine record of the triumphant 1300 mile chase of Rommel's Afrika Korps from El Alamein to Tripoli by the British 8th Army celebrated a victory and marked a turning point in the war. Its effectiveness spurred on American film makers to report back from the many fronts the thrilling facts of Allied combat. Exceptionally lucid, the film also brought home with a shock to the average civilian the reality, the human element, of battle. 6 reels, \$18-\$36

*Fighting Lady (1945). Produced by Louis de Rochemont for the U. S. Navy; distributed by 20th Century-Fox.

The biography of an Essex-class aircraft carrier and one of the most famous documentaries to come out of the war, this film details the gradual fusion of a new ship and a green crew into a compact fighting unit. 6 reels, color, 16mm only, \$25

*Fury in the Pacific (1945). Produced by the U. S. Army, Navy and Marine Corps for O.W.I.

In this film, notable for its tough tone, its swift pace, and its terrific combat shots (nine cameramen were wounded at one spot), battle is depicted with a dignity and force of expression adequate to the historic occasion. This covers the invasion of the Peleliu and Anguar Islands, a combined operation in which the Navy played a significant role. 2 reels, 35mm only, \$12

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***German Propaganda Films, 1934-40**

1934-36 **Triumph of the Will**, directed by Leni Riefenstahl; abbreviated version

1937 **Pilots, Gunners, Radio Operators**

1940 **Baptism of Fire**

1940 **German Newsreels**. 11 reels, \$20-\$40. Available for special study groups only.

***High Plain (1944)**. Produced by Julien Bryan for the C.I.A.A.; photographed by Jules Bucher.

A study of the ways of a Bolivian Indian community, far removed in style and content from the superficial travelogue. One of a series prepared during the war to acquaint the U. S. with its South American neighbors. 2 reels, \$6-\$12

Im Anfang War das Wort (1928). Directed by Erno Metzner, photographed by Edward von Borsody.

Emotional reconstruction of the history of the Social-Democratic Party before 1928, made to commemorate the 80th anniversary of the founding of the party press. Important incidents in the party's underground growth and later rise to power were reenacted by professional actors. Although the titles are in German, the action of the film is easily followed. 2 reels, \$6-\$12

***Know Your Ally, Britain (1944)**. Produced by the Special Service Division, U. S. Army.

Made to help the soldier "know and understand one of your Allies," this study of English mores sympathetically explains Great Britain's political role during the Munich era, the nature and problems of the Empire, and other topics debated by the average American. Burgess Meredith acts as the soldier-commentator. 4 reels, 35mm only, \$16

***Lilli Marlene (1944)**. See page 6.

***Listen to Britain (1942)**. See page 6.

***The New West (1945)**. Produced by the Museum of Modern Art for the C.I.A.A.; directed by John A. Haeseler, written by Hal Borland.

The Spanish version of a film on our western resources and natural beauties, one of a series produced during the war to acquaint the people of South America with life in the United States. 2 reels, 35mm only, \$12

***The Pacific Problem (1934)**. Produced by Marcel de Hubsch for Atlantic Films.

A thumb-nail history of Japanese expansion in the Far East from 1895 to 1934, shown in animated maps. 1 reel, \$3-\$6

***The Pale Horseman (1946)**. Written and produced by Irving Jacoby for the U. S. Information Service; edited by Peter Elgar, music by Henry Brant.

World devastation, famine, and the threat of pestilence: and why it is in our own self-interest to combat them, whether through U.N.R.R.A. or other means, is detailed with considerable force in this unbeautiful but forthright film. 2 reels, \$6-\$12

***Peace of Britain (1936)**. Produced by Strand Film Co.; directed by Paul Rotha.

A brief poster film of some historical interest, urging "peace by discussion." 1 reel, \$3-\$6

***The Ramparts We Watch (1940)**. Produced by The March of Time; directed by Louis de Rochemont, edited by Lothar Wolf.

Premonitions of world conflict had been frequent in *The March of Time's* bi-weekly shorts; in *The Ramparts We Watch* its characteristic approach to current topics, in which actual newsreel is combined with reenactments, was directed toward a frankly alarmist, anti-isolationist feature-length film. Retrospectively, its account of the state of the American mind before World War II emerges as illuminating, if occasionally wooden in treatment. 10 reels, 35mm only, \$40

***A Salute to France (1944)**. Produced by Burgess Meredith, with the assistance of Army Pictorial Service and O.S.S.; directed by Jean Renoir and Garson Kanin, music by Kurt Weill.

It seems odd that during the war we had to explain the French to themselves, but this dramatization doubtless did much that was useful to recall and explain the course of events and the surge of feeling

within France during enemy occupation. The use of famous film actors rather than "plain people" accounts for an air of artifice unusual in official documentaries. 4 reels, 35mm only, \$16

***San Francisco (1945)**. Produced and directed by Willard Van Dyke for O. W. I. Overseas Branch; written by Waldo Salt, music by Morton Gould.

The warmth and force of this study of the first United Nations conference well illustrates the difference between newsreel, which presents the mere surface of events, and documentary, which interprets or suggests their meaning. 2 reels, 35mm only, \$8

***The Silent Village (1943)**. Produced by the Crown Film Unit for the British Ministry of Information; directed by Humphrey Jennings.

The crime of Lidice, in which an entire Czechoslovakian village was wiped out in an act of Hitlerian vengeance, is recreated as if it had happened to a Welsh village. Effective propaganda technique in a well-realized film. Much of the dialogue is in Welsh. 4 reels, 16mm only, \$12

***Target for Tonight (1941)**. Produced by Crown Film Unit; directed by Harry Watt.

First of English documentaries to win wide theatrical distribution in the U. S., this to the American public was also the first film of World War II. Its step by step detailing of a mission over Germany flown by a Lancashire bomber not only gave sharp immediacy to the conflict, but widened understanding of the issues at stake. 5 reels, 35mm only, \$25

***They Also Serve (1940)**. Produced by Realist Film Unit for the British Ministry of Information; directed by Ruby Grierson.

The heroine of this simple and affecting study is an average wartime housewife of England, whose dawn to dusk activities provide a backlog for the duties of soldiers and defense workers. 1 reel, \$3-\$6

***To the Shores of Iwo Jima (1945)**. Photographed by cameramen of the U. S. Navy, Marine Corps and Coast Guard; edited by Warner Bros.

This spectacularly beautiful and terrible film, by far the best and fullest record of combined operations, can well stand as a tribute to the skill and courage of the cameramen in the armed forces and to the proficiency in organization of those in charge of combat photography which, as the war drew to a close, was finally coordinated and controlled to give a full account of the impact of modern warfare. 2 reels, color, 35mm only, \$15

***The Town (1944)**. Produced by Joseph Krungold for O.W.I. Overseas Branch; directed by Joseph von Sternberg.

The cultural heritage of the old world was transmitted to America where an average midwestern town—its eclectic architecture, its mixed population, its many religions—becomes at once a synthesis of Europe's contributions and a symbol of American democracy in action. 2 reels, 35mm only, \$8

***The True Glory (1945)**. Produced by the Office of War Information and the British Ministry of Information; edited by Carol Reed and Garson Kanin, photographed by combat cameramen of 9 countries.

The vernacular of a polyglot Allied Army forms an integral part of *The True Glory*, a rough but rich cross-section of recent European and human history. Both the broad plan of battle and the significant role of millions of individuals have been compressed into the same canvas, with much more suggested than the visible facts. No other film has so fully sustained or recorded the heroic story from D-Day to VE-Day. The voice of General Eisenhower lends authority and adds elucidation to its telling. 9 reels, \$25-\$40

***Tuesday in November (1945)**. Produced by John Houseman for O.W.I. Overseas Branch; directed by John Berry, music by Virgil Thomson.

The American electoral system explained in terms of people, and elucidated by the simplest possible diagrams. 2 reels, 35mm only, \$8

***United States (1945)**. Produced by the Directorate of Army Kinematography for the British War Office.

Reversing the compliment of *Know Your Ally, Britain*, this English film explores and explains American ways and habits of thinking, American customs and preferences, for English audiences who seemingly have as strange misunderstandings of us as we of them. 5 reels, 35mm only, \$25

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***The Window Cleaner** (1945). Produced for O.W.I. Overseas Branch; directed and photographed by Jules Bucher, written by Joseph March.

A thumb-nail sketch of Manhattan, as seen by the man who keeps its skyscrapers sparkling. It tells more than how we get our windows washed, however; it suggests something of the kind of people who make up our democracy. 1 reel, \$3-\$6

***With the Marines at Tarawa** (1944). Produced by the U. S. Marine Corps, edited by Warner Bros.

The landing on Tarawa Atoll is recorded with all the vivid fury of combat itself. Color, the authentic sounds of war, and an eye-witness commentary heighten the sense of immediacy; but it is the incredible close-up camera work that makes this one of the great documents of the war. 2 reels, color, 35mm only, \$15

Note: In addition to the above, the Library has many of the American combat reports and the famous *Why We Fight* series in its archives and available on application for limited circulation. These films are of primary interest and value to students of current history, and could perhaps best be used in conjunction with high school and college level curricula. Titles and prices will be forwarded on request. Films are available in 35mm only

The *Why We Fight* series was produced by Col. Frank Capra for the War Dept. in fulfillment of the belief that a man who knows whom he is fighting, what led up to the conflict, and what he is fighting for, makes the best kind of soldier. This series formed part of an extensive production program for informational and educational films, and represent the most carefully planned use of documentary to date in this country. On them and on their success were pinned many hopes for the future use of the film in adult education and in the classroom.

- 1943 *Prelude to War (5 reels, 35mm only)
- 1943 *The Nazis Strike (4 reels, 35mm only)
- 1943 *Divide and Conquer (6 reels, 35mm only)
- 1943 *The Battle of Britain (5 reels, 35mm only)
- 1943 *The Battle of Russia (8 reels, 35mm only)
- 1945 *War Comes to America (6 reels, 35mm only)

The March of Time

In 1935 *The March of Time* introduced a new kind of newsreel in which methods of narration borrowed from journalism and the new pictorial journalism were used to present current events dramatically, rather than in the descriptive manner of earlier custom. Available in 16mm and 35mm, sound, rental \$3-\$6 per reel.

- Vol. II-6 **Crime School** (1936) (1 reel)
- 8 **The Sharecroppers** (1936) (1 reel)
- Vol. III-3 **The Story of the White House** (1936) (1 reel)
- New Schools for Old** (1936) (1 reel)
- 5 **Girls in Business** (1936) (1 reel)
- 7 **Father of All the Turks** (1937) (1 reel)
- 13 **Rehearsal for War in Spain** (1937) (1 reel)
- Vol. IV-1 **War in China** (1937) (1 reel)
- 4 **Alaska's Salmon War** (1937) (1 reel)
- 8 **Arms and the League** (1938) (1 reel)
- Vol. V-10 **Dixie—U.S.A.** (1939) (35mm only, 2 reels)
- 12 **The Movies March On** (1939) (2 reels)
- Vol. X-10 **Upbeat in Music** (1943) (2 reels)
- (16mm title: **Music in America**)
- Vol. XIII-10 **The Russians Nobody Knows** (1947) (2 reels)
- Vol. XIV-1 **Is Everybody Listening?** (1947) (2 reels)
- (16mm title: **Radio Broadcasting Today**)

EXPERIMENTAL FILMS

These films are important to students of modern art as well as to cineastes, and represent many schools and many influences. A few of them are calculated to shock the squeamish.

- 1921 **Rhythmus 21**, by Hans Richter. Orchestration of abstract forms. 1 reel, \$4-\$8
- 1921 **Symphonie Diagonale**, by Viking Eggeling. An experiment to discover the basic principles of the organization of time intervals in the film medium. 1 reel, \$4-\$8
- 1924 **Ballet Mécanique**, by Fernand Léger with photography by Dudley Murphy. A cubist film by the famous painter. 1 reel, \$4-\$8
- 1924 **Entr'acte**, directed by René Clair. A Dadaist film which predicts the later Clair. 2 reels. \$8-\$16
- 1925 **Menilmontant**, directed by Dmitri Kirsanov. A freely cut and brilliantly acted film. 3 reels, \$12-\$24
- 1926 **Rien Que Les Heures**, directed by Alberto Cavalcanti. An impressionistic study of Paris—the first of the "city symphonies." Suitable for adult audiences only. 4 reels, \$15-\$30
- 1926 **Anaemic Cinema**, by Marcel Duchamp. A variation on the circle and the spiral akin to his "rotoreliefs" or optical discs. The film is characteristically Dada. 1 reel, \$4-\$8
- 1927 **Berlin: Symphony of a Great City**, directed by Walter Ruttmann. The second, and most famous of the "city symphonies." 5 reels, \$20-\$40
- 1927 **Emak Bakia**, by Man Ray, the artist and photographer whose range of experiments with forms and lighting has included several films. 2 reels, \$8-\$16
- 1928 **Etoile der Mer**, by Man Ray. Difformations and transfigurations. 1 reel, \$4-\$8
- 1928 **The Bridge**, by Joris Ivens. See page 10.
- 1928 **La Marche des Machines**, directed by Eugene Deslaw. An abstract film of machinery in motion, typical of many "pattern" films made independently toward the end of the silent era and superior to most of them. 1 reel, \$4-\$8
- 1928 **The Fall of the House of Usher**, directed by Jean Epstein. The title story combined with elements of Poe's *The Oval Portrait*. 5 reels, \$15-\$20
- 1929 **Les Mystères du Château du Dé**, by Man Ray. Tantalizing visit to elegant villa, eminent example of modern architecture. 2 reels, \$8-\$16
- 1929 **Rain**, by Joris Ivens and Mannus Franken. A shower of rain in Amsterdam. 1 reel, \$4-\$8
- 1929 **Le Chien Andalou**, produced and directed by Luis Bunuel from a scenario by Bunuel and Salvador Dalí. A brilliant if disturbing work of pure surrealism. Suitable for adult audiences only. 2 reels, \$8-\$16
- 1929 **H₂O**, by Ralph Steiner. An almost abstract film study of the rhythms of light and shade on water. 1 reel, \$4-\$8
- 1929 **Überfall**, directed by Erno Metzner with Heinrich Gotha. A study of panic and fear. A rare example of a studio made experimental film. 2 reels, \$8-\$16
- 1930 **Mechanical Principles**, by Ralph Steiner. An impressionistic study of the movement of valves and gears. 1 reel, 35mm only, \$8
- 1930 **Breakers**, directed by Joris Ivens. A brief experiment in the dramatic form. 2 reels, 35mm only, \$16
- 1931 **Surf and Seaweed**, by Ralph Steiner. A rhythmic study of shapes, shadows and surface textures. 1 reel, 35mm only, \$8
- 1934 **Jale de Vivre**, an animated cartoon by Hector Hoppin and Anthony Gross. 1 reel, \$4-\$8
- 1934 **Night on Bald Mountain**, by Alexander Alexeieff and Claire Parker set to Moussorgsky's music. An interpretation of the famous music in a novel technique originated by the French artist Alexeieff; on a vertically placed board thousands of pins were mounted in rows close to each other—the image on the board was created by pushing the pins in and out using pressure on the front and on the back of the board. The film's imagery and symbolism are much more sophisticated, complex, and "highbrow" than in most animated cartoons, for example, Walt Disney's rendering of the theme in *Fantasia*. 1 reel, \$4-\$8
- 1935 **Colour Box**. Designed and drawn by Len Lye for the G.P.O. Len Lye, using a unique method of drawing his animation directly on film, employed gay abstractions to accompany the modern rhythms of his sound tract. 1 reel. Color. \$5-\$10
- 1940 **Swinging the Lambeth Walk**. Designed and drawn by Len Lye for the British Ministry of Information. Vivid color accompanies the vivid, swingy music in this brief abstract film. 1 reel. Color. \$5-\$10

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- 1940 ***Object Lesson**, by Christopher Young. A skillful essay in which objects produce startlingly different reactions by the juxtaposition to unaccustomed backgrounds. 1 reel. 35mm only. \$8
- 1940 ***Mr. Trull Finds Out**. Directed by Henwar Rodakiewicz, written by Joseph Krungold. Music by Gian-Carlo Menotti. One of the increasingly rare experimental films produced on a professional basis. Mr. Trull finds out about life believing himself dead. 2 reels, \$8-\$16
- 1946 ***Bambini in Citta**. Produced by Gigi Martello, directed by Luigi Comencini. A sensitive and strangely moving study of children at play amongst the ruins of Milan. Commentary in Italian, but knowledge of the language is not essential. 2 reels. 35mm only. \$16
- 1946 ***Barboni**. Produced by Gigi Martello, directed by Dino Risi. A document from war-scarred Milan, Barboni (Hoboes) presents a picture of human misery and decay to match the wreckage of the city. Perceptively photographed by Guilio Bologna, it conveys admirably the apathy of the socially depressed. 1 reel. 35mm only. \$8
- 1946 **Glens Falls Sequence**
- 1947 **The Long Bodies**. Designed and drawn by Douglas Crockwell. In these novel animations, created by a prominent American illustrator as a hobby, free association determines the movement and patterns of abstract form. 1 reel each. Color. 16mm only. \$5 per reel.
- 1947 ***Boundary Lines**. Produced by International Film Foundation; written and designed by Phillip Stopp, music by Gene Forrell. New techniques are employed in this film to preach a moderate, well-reasoned sermon on international and inter-racial relations. Intelligently conceived and of high artistic merit, it is equally important as a social document and a novel experience in film-making. 1 reel. Color. 16mm only. \$3.50
- 1948 **Shadows and Light Reflection**. Produced and directed by James E. Davis. James E. Davis, American artist and sculptor in plastics, here presents his abstract plastic forms as they reflect colored lights against a background screen. The play of color soon becomes more abstract than the original objects themselves. 1 reel. Color. 16mm only. \$5.
- 1952 ***Blacktop**. Produced and directed by Charles and Ray Eames. The well-known designers of modern furniture have only recently turned to experimental films as creative medium to express their sense of the beauty of form and motion to be found in everyday occurrences. This film, a study of natural design, shows the motion of water as it flows over a grainy surface with occasional irregularities and geometric lines. 1 reel. Color. 16mm only. \$10
- 1952 ***Parade**. Produced and directed by Charles and Ray Eames. A lively and humorous parade of mechanical dolls and animals wound up into motion. Here the toys appear life-size in gay array both in the parade itself and as spectators. 1 reel. Color 16mm only. \$5

FILMS BY OSKAR FISCHINGER

Oskar Fischinger is the foremost exponent of the "absolute" film of abstract experimentation and the only film-maker who has continuously produced abstractions on film for 3 decades. These absolute films represent the flood of feeling created through music in visual, cinematic terms. Utilizing the simplest kind of shapes, the square, the circle, the triangle, he manipulates them along a curve of changing patterns suggested by the music and based upon the laws of musical form. 1 reel each, 16mm only.

- 1929 **Study No. 6**. Black and white abstraction to jazz. \$4
- 1930 **Study No. 7**. Black and white abstraction to Brahms' Second Hungarian Rhapsody. \$4
- 1931 **Study No. 8**. Black and white abstraction to Dukas' The Sorcerers Apprentice. \$4
- 1932 **Study No. 11**. Black and white abstraction to Mozart's Divertissement. \$4
- 1933 **Composition in Blue**. Color abstraction to Nicolay's Merry Wives of Windsor. \$7
- 1933 **Circle**. Color abstraction based on circles to music from Wagner's Tannhauser. \$7
- 1936 **Alligretto**. Color abstraction to jazz. \$7
- 1939 **An American March**. Color abstraction to Sousa's Stars and Stripes Forever. \$7
- 1949 **Motion Painting No. 1**. Oilpointing on glass. This colorful abstraction is set to Bach's Brandenburg Concerto. (Filmed in Technicolor.) \$15

CONDITIONS OF RENTAL

The exhibition of Film Library programs is in no way to be compared to, nor is it in any way intended to compete with, the public exhibition of motion pictures in local theaters. Circulation is limited to organizations and institutions; unlike commercial distributors, the Film Library does not and cannot make the pictures in its archives available to individuals for projection in the home. The Film Library is the custodian, not the owner, of the films it makes available to students. Its functions and activities are strictly non-commercial and educational. Therefore, before any films can be shipped, two copies of a non-commercial license prepared by the Library and listing the films scheduled for exhibition, must be signed by the institutional exhibitor and an Officer of the Library, one copy to be retained by each party. This license is sent out only after films have been ordered, and the counter-signed copy must be in the hands of the Film Library before programs can be shipped.

The principal provision of this license is the "non-commercial" clause prohibiting the exhibition of the films at a public performance for which tickets are sold at the door or elsewhere. The exhibiting organization must supply membership cards. When these programs are shown by a college or school to its students or by any other organization to its members, of course, this circumstance does not arise. But where an organization has been formed specifically for the purpose of Film Library programs, using a membership subscription plan to finance the costs of operation, should the aggregate membership fees total more than the cost of operation and film rental, one-half of the surplus or profit may be applied to any legitimate educational purpose, as the purchase of books for a college or museum library, the installation of motion picture equipment, or the provision of scholarships. The other half, as laid down in the contract, is to be returned to the Film Library as a contribution towards its maintenance.

HOW TO ORDER FILMS

Address your orders to the Circulation Director, Museum of Modern Art Film Library, 11 West 53rd Street, New York 19. Films should be booked as early as possible, since bookings are made in the order of their receipt. Only a limited number of copies of each program or film is available, and it is therefore advisable to indicate possible substitutes, or to give two or three alternative dates for exhibition. In every case it should be made clear whether 35mm or 16mm film is required. Please give complete shipping instructions for films.

After the film programs have been reserved and the license form sent to the prospective user (see CONDITIONS OF RENTAL), the dates are held as long as is practicable. But until the signed license is returned to the Film Library no films can be shipped. The Film Library has established shipping dates for deliveries to all parts of the country, roughly 4 to 7 days to cities east of the Mississippi, 7 to 12 days west of the Mississippi. Every effort will be made to get the film to the licensee in ample time, but in case of extreme emergencies he may be called upon to authorize higher shipping charges.

While every effort is made to cooperate with program users in the cancellation of bookings or rearrangement of dates, it

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is imperative that such cancellations be made well in advance of the scheduled dates so that the picture may be made available to others. Users who cancel their programs too late to make this possible will be charged half the normal rental of that program.

The Film Library can not accept responsibility for unavoidable delays in shipping. Films ordered for a particular day are shipped far enough in advance to allow for all reasonable delays. If films are required for more than one day, this should be specified when the reservation is made. (Note that for second screenings the charge is half the base rental.) Ample time is allowed between bookings for return shipment and inspection of the films. It is essential, however, that program users return films the next business day after their final showing so that the next user will not be disappointed. If films are returned late through the negligence of the user, the Film Library reserves the right to charge 50% of the base rental for each day's delay.

PROJECTION AND CARE OF FILM

Motion picture film is highly perishable and its successful projection depends upon careful handling.

Either silent or sound films of 35mm width can be projected on 35mm sound equipment. If the machine is equipped with a variable speed projection motor, the silent film can be run at any speed from 60 ft. per minute to 90 ft. per minute, depending upon the tempo of the action. All 35mm sound film must be run at a constant speed of 90 ft. per minute.

Either silent or sound films of 16mm width can be projected on a 16mm sound projector. If the machine is equipped with a variable speed projection motor, the silent film can be run at any speed from 24 ft. per minute to 36 ft. per minute, depending upon the tempo of the action. All 16mm sound film must be run at a constant speed of 36 ft. per minute.

A 16mm silent projector cannot be used to run sound film under any circumstance.

Extreme care should be taken in threading the machine and any instructions or diagrams furnished with your machine describing such an operation should be followed minutely.

The breaking of the film is not a serious matter if taken care of properly. Stop the machine at once and re-thread the remaining part, utilizing a spare take-up reel to facilitate the operation. *Do not repair broken films yourself*; the splicing will be done at the Film Library. Return all damaged portions of the film. Minor repairs, such as breaks, cleaning, etc., will be made by the Film Library without charge, but serious injury which requires replacement will be charged to the subscriber, as provided in the contract, at the actual laboratory cost per linear foot, with a minimum charge of \$5.

Films mounted on the 35mm 1,000 ft. reels may not be "doubled up," that is, two 1,000 ft. reels may not be spliced together to make a 2,000 ft. reel for projection purposes; nor is it permitted to break down 16mm films mounted on 1,600 ft. reels into reels of smaller capacity.

All take-up reels should be straight and in perfect condition before using.

IMPORTANT

Do NOT rewind the film—except the reel necessary to secure your own take-up reel.

Replace reel-bands on proper reel immediately after it has been projected.

Keep the film channel of your projector clean to eliminate film scratches and sound distortion. Do this before each projection.

SHIPPING DATA

All Film Library programs of 35mm width are shipped on 1,000 ft. reels and all 16mm film on 1,600 ft. reels with the exception of 16mm short subjects which are shipped on reels of smaller capacities.

All shipments, unless definitely specified otherwise by the subscriber, are forwarded express collect and must be returned express prepaid. Accompanying each shipment are especially prepared labels to facilitate the return of the films. Subscribers are urged to use them.

Shipments are planned to arrive at their destination no later than the morning of the scheduled exhibition date, and, whenever bookings permit, the day prior to the showing. Return shipments must be made as soon as possible on the first business day following the final showing.

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THE MUSEUM OF MODERN ART

Date April 5, 1954

cc/ Douglas MacAgy

To: File
From: Sidney Peterson
Douglas MacAgy

Re: Luncheon with Caroline Burke,
Rene d'Harnoncourt, A.H. Barr, Jr.,
Richard Griffith, Sidney Peterson,
Douglas MacAgy - March 19, 1954

Proposals the Museum might make to the heads of Boards of Directors of ABC (Goldenson or Kintner), NBC (Paley), CBS (Sarnoff) by way of encouraging participation in TV archive project.

1. Question of availability of material.
2. Problem of storage space requirements.
3. Methods of selection.
4. Consultation from within and without the industry.
(anthropologists, sociologists)
5. Function of the archives.
 - a. Private study
 - b. Non-theatrical release in some way analogous to the Film Library
 - c. Possible re-use on TV (kind of material available for re-release)
6. Financing.

— set up jointly for industry use —

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THE MUSEUM OF MODERN ART

Mr. d'Harnoncourt

Mr. Barr

Mr. Ritchie

Mr. Wheeler

Mr. McAgy

Mr. Peterson

To: Mr. Griffith

Date May 4, 1954

Re:

Mr. Ian Hugo, who has achieved some reputation over the past four years as an avant-garde film-maker in collaboration with his wife, Anais Nin, wants to sell to the Film Library prints of his three films AI-YE, THE BELLS OF ATLANTIS, and THE JAZZ OF LIGHT, at prices so considerable that I could not recommend their purchase unless one or another of these films is so important to the interests of some department of the Museum, other than the Film Library, that their acquisition is imperative. We will be screening the films at 1:45 p. m. on Friday, May 7, in the projection room. I hope you and members of your department will come in order to help us decide. Will you let me know? I believe Mr. d'Harnoncourt and Mr. Wheeler have already seen THE BELLS OF ATLANTIS.

For

Date May 11, 1954

THE MUSEUM OF MODERN ART

Received from March of

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List of material in MOMA Film Library for possible TV use.

1. ASSASSINATION OF KING ALEXANDER OF JUGOSLAVIA (final cut version). b/w; sound: 625. Produced by Fox Movietone Newsreel.

THE MUSEUM OF MODERN ART

Date April 21, 1954

To: Mr. Peterson

Re: _____

From: O. Granevia

Some time ago you asked if we had any Harry Langdon films. I checked and found we have one entitled, ^{7 reels -} THE STRONG MAN made in 1926, directed by Frank Capra. (Capra's first feature film)

9. CROSS STREET. b/w; silent: 1911. Produced by Fearless.

10. BERLIN SYMPHONIE DER GROSS STADT. b/w; silent: 4768. Received from Reichsfilmarchiv.

11. CROSS STREET. b/w; sound: 800.

11. BILDDOKUMENTE. b/w; silent: 3622. Reichsfilmarchiv.

12. THE BILBO. b/w; sound: 4400. World Film, Inc. (original version).

12. THE BILBO. b/w; sound: 912. Produced by Nordisk Film Co. Received from March of Time.

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List of material in MOMA Film Library for possible TV use.

1. ASSASSINATION OF KING ALEXANDER OF JUGOSLAVIA (final cut version). b/w; sound: 625. Produced by Fox Movietone Newsreel.
2. ASSASSINATION OF KING ALEXANDER OF JUGOSLAVIA (uncut version). b/w; sound: 766.
3. BALZAC (French version). b/w; sound: 2,031. From A.F. Films.
4. BARBONI (Italian narration). b/w; sound: 1,021. From Societa Cinematografica, Milano, Italy.
5. BARRYMORE, JOHN - TESTS - "HAMLET" (Dec. 8-11, 1933) Technicolor; sound: 492. Pioneer Pictures.
6. BEADLE'S ABSTRACT FILM NO. 1. Kodachrome: silent. 1 reel (ap. 150 ft.). Precision Film Lab.
7. THE BEGGAR MAID. b/w; silent: 1800. Presented by John Bloom. Condition fair.
8. BEHAVIOUR OF LIGHT. b/w; silent: 975. Eastman Kodak Co.
9. THE BENEFACTOR. b/w; silent: 1656. General Electric Co.
10. BERUN SYMPHONIE DER GROSS STADT. b/w; silent: 4768. Received from Reichsfilmarchiv.
11. BILDDOKUMENTE. b/w; silent: 3622. Reichsfilmarchiv.
12. THE BILCO. b/w; sound: 912. Produced by Nordisk Film Co. Received from March of Time.

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MOMA Film Material -3-

12. LA CANTINE DE LA RUE AL NIO (see. Jorge Ferraci Bardo). b/w: 1 reel.
MOMA Film Material -2-

13. BIRDS OF THE FAR OFF SEA. b/w: silent: 434. Produced by Kleine.

14. BIRTH OF THE ROBOT. Gasparcolor: sound: 581. Produced by Len Lye and Humphry Jennings for Shell-Mex, England. (1936).

15. BLACK BOTTOM DANCE. b/w: silent?: 221.

16. THE BLACK DIAMOND EXPRESS. b/w: silent: 50. Incorporated in early Edison shorts.

17. CALIFORNIA ARCHITECTURE (Frank Lloyd Wright film). b/w: sound: 800.

18. CARUSO, ENRICO. b/w: silent: 123.

19. CARUSO, ENRICO. b/w: silent: 219.

20. CATHEDRALE DES MORTES. b/w: sound: 1,091. From Universal Pictures.

21. CENERE (Excerpt - Eng. Titles) b/w: silent.

22. CHESS FEVER. b/w: silent: 1943. Processed by Peerless.

23. CINE-WHIMSY. b/w: sound: 800. Dep't of Architecture, MOMA.

24. THE CITY. b/w: sound: 4,428. World Films, Inc. (original version).

25. THE CITY OF TOMORROW. (English subtitles). b/w: silent: 2700 app.

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MOMA Film Material -3-

26. LA CIUDAD FRENTE AL RIO (arq. Jorge Ferrari Harday). b/w: : 1 reel.
27. COLOR BOX. color: sound: 100. Received from British Information Services. card
28. COLOR FLIGHT. color: sound: 1 reel. (early 1920s). b/w: silent: 52. (title reversed).
29. LA COQUILLE ET LA CLERGYMAN (see card on SEASHELL & THE CLERGYMAN)
FIRST PRIZE FILM IN FRANCE. b/w: silent: 100. (incorporated in EARLY FILMS OF
HERBERT Program - see card for that subject)
30. CORTEGE DE LA COURONNE, BUDAPEST (Procession, Budapest). b/w: silent: ?
31. FOC. Technicolor; sound: app. 850. Navy Photographic Services.
31. LA CUCARACHA. Technicolor: sound: 1,842. Received from Selznick.
32. FRANK JOSEPH (no blank or main title). b/w: silent: 523.
32. CURIOSIDADES DO PARA (no main title). b/w: silent: 666. Source unknown - no credits.
33. FROM LITIGATION TO TELEVISION. (television sequence missing - 1945). b/w: sound: 1900. Max Richter.
33. LA DAME AUX CAMELIAS. b/w: silent: 1128. Reels 2 & 3 only (excerpt).
34. THE DUMB GIRL OF PORTICI (Anna Pavlova). b/w: silent: 3109. From Universal Pictures.
35. THE OLD CITY. b/w: sound: 1716. A. E. Svensk Filmindustri.
35. EINSTEIN (fine grain). b/w: sound: 31. Source unknown.
36. GALLERY OF MODERN SCULPTORS. b/w: sound: 1187. N.Y. Films
36. EUROPA RADIO. b/w: sound: 1072. From W. E. Donovan.
37. GARDENS OF JAPAN. b/w: : 2 reels. Kinuzumi Banko Shinkokai of Tokyo.
37. THE EVOLUTION OF THE SKYSCRAPER. b/w: silent: 1453. Dep't of Architecture, MOMA.
38. GEORGE BRIDGEMAN FILMS: 1934-40. b/w: sound: 3763. Reversed.
38. FATHER OF ALL TURKS (Vol. III Issue 3). b/w: sound: 742.
39. GERMANY / ALGERIA (WE DAY THE FILM). b/w: sound: 230. Office of War Information.
39. FILM AND REALITY. b/w: sound: 9,254. British Ministry of Information.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MOMA Film Material -5-
MOMA Film Material -4-

40. THE FIRST FILMS (Bluth). b/w; silent: 1233. (for list of subjects see "M" card)
41. FIRST FLIGHT FROM NORTH TO SOUTH AMERICA (early 1920's). b/w; silent: 815. (Pathe Newsreel).
42. FIRST WRIGHT FLIGHT IN FRANCE. b/w; silent: 100. (incorporated in EARLY FILMS OF INTEREST Program - see card for that subject)
43. FOG. Kodachrome: sound: app. 650. Navy Photographic Services.
44. FRANZ JOSEPH (no blurb or main title). b/w; silent: 523.
45. FROM LIGHTENING TO TELEVISION. (television sequence missing - 1945). b/w; sound: 1800. Hans Richter.
46. FUR UNS (9. November). b/w; sound: 1197. Received from Reichsfilmarchiv.
47. THE OLD CITY. b/w; sound: 1716. A. B. Svensk Filmindustri.
48. GALLERY OF MODERN SCULPTORS. b/w; sound: 1167. A.F. Films
49. GARDENS OF JAPAN. b/w; : 2 reels. Kokusai Bunka Shinkokai of Tokyo.
50. GERMAN PROPAGANDA FILMS: 1934-40. b/w; sound: 3763. Newsreel.
51. GERMANY COLLAPSES (VE DAY TRAILER). b/w; sound: 210. Office of War Information.
52. GIFT OF GREEN. Kodachrome: 650. Gift of: David Flaherty & Neil Kelly of Sagar Research Institute.
53. GHOSTS BEFORE BREAKFAST (1927) b/w; silent: 800 (plus 100 blurb). Hans Richter.
54. GREAT DECISION. b/w; sound: 1 reel. Wilson & Gibbons
55. GREAT STARS FLOWERS. b/w; sound: 156.
56. A GOOD JOB (William Saroyan's short subject made in 1942). b/w; sound: 994. M.M.
57. GREATS THAT BUILT A NATION. Technicolor: sound: 967. Office of Inter-American Affairs
58. H.C. b/w; silent: 210.
59. HUNTERS AND THE HUNT. b/w; sound: 91. Paramount Pictures (Newsreel.)
60. HUNTERS AND THE HUNT. b/w; sound: 267. Mr. Clarke's Cooperation film.

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MOMA Film Material -5-
 MOMA Film Material -6-

52. GERTIE THE DINOSAUR (II - 2). b/w: silent: 625
 53. HALLO WILFRIED. b/w: sound: 1132.
53. GHOSTS BEFORE BREAKFAST (1927) b/w: silent: 600 (plus 100 blurb). Hans Richter.
 54. HANDS. b/w: sound: 1214.
54. THE GIFT OF GREEN. Kodachrome: 650. Gift of: David Flaherty & Neil Kelly of Sugar Research Institute. In Luck). b/w: sound: 690. Hans Richter.
55. GOLD MINING IN THE KLONDIKE (Goldrush Scenes in the Klondike). b/w: silent: 53½. Paramount (Newsreel material).
56. THE HARBOR OF COPENHAGEN. b/w: silent: 700. Spanish and English titles. Shortreel.
 56. A GOOD JOB (William Saroyan's short subject made in 1942). b/w: sound: 994. MGM.
57. HEADLESS HORSEMAN (test reel). b/w: ? : 773. Pathe.
 57. GRAIN THAT BUILT A HEMISPHERE. Technicolor: sound: 967. Office of Inter-American Affairs.
58. HEART OF SPAIN. b/w: sound: 2812.
58. GREAT DECISION. b/w: sound: 1 reel. Wilson & Gibbons
59. HERBIBUS TESTS. Technicolor: silent: 900 spp. Pioneer Pictures.
59. GREAT GLASS FLOWERS. b/w: sound: 456.
60. HERITAGE. b/w: sound: 2 reels.
60. GRIFFITH "MEMORY LINGERS ON". b/w: silent: 44.
61. LES HEURES PASSANT (The Passing Hours). b/w: sound: 1500. French commentary.
61. GRIFFITH "GAUMONT NEWS". b/e: silent: 78.
62. HIDDEN HUNGER. b/w: sound: 1038. Swift and Company.
62. H₂O. b/w: silent: 910.
63. HIGH PLAIN. b/w: sound: 1200 spp.
63. HALIFAX SEES WAR ART. b/w: sound: 94. Paramount Pictures (Newsreel.)
64. HITCHHIKER'S QUE. b/w: sound: 775. Reichsfilmarchiv.
64. HALL OF LIFE MASKS. b/w: sound: 267. Mr. Clarke's Cooperstown film.

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MOMA Film Material -6-

65. HALLO HILVERSUM. b/w: sound: 1132. sound: 1969. The National Film Board of Canada.
66. HANDS. b/w: sound: 1214. (TOLSON D'IMPRESS). b/w: sound: 3,041.
68. HANS IM GLUCK (Hans in Luck). b/w: sound: 690. Hans Richter.
69. HANS WESTMAR. b/w: sound: 8161. Richard Kretzschmar. Danish Brotherhoods visit in 1925. (Reel 4 only). b/w: silent: 1 reel.
70. THE HARBOR OF COPENHAGEN. b/w: silent: 700. Spanish and English titles. Shortreel.
71. HEADLESS HORSEMEN (test reel). b/w: ? : 773. Pathe.
72. HEART OF SPAIN. b/w: sound: 2812.
73. HEPBURN TESTS. Technicolor: silent: 900 app. Pioneer Pictures.
74. HERITAGE. b/w: sound: 2 reels.
75. LES HEURES PASSANT (The Passing Hours). b/w: sound: 1500. French commentary.
76. HIDDEN HUNGER. b/w: sound: 2038. Swift and Company.
77. HIGH PLAIN. b/w: sound: 1800 app.
78. HITLERJUNGE QUEX. b/w: sound: 7985. Reichsfilmarchiv.

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MOMA Film Material -7-

79. HITLER'S PLAN (GEO-POLITICS). b/w: sound: 1969. The National Film Board of Canada. 1969, Brussels.
80. HOBBIES ACROSS THE SEA (VIOLEON D'INGRES). b/w: sound: 3,041.
81. THE TELEGRAMS. b/w: sound: 7019. Contemporary Films.
81. THE HOME PLACE. b/w: sound: 1150.
92. IN ARMS VAN IAS WEST. b/w: silent: 1949. Erno Metzer, Budapest.
82. HJEM TIL DENMARK (Home to Denmark) (Pictures from the Danish Brotherhoods visit in 1925) (Reel 4 only). b/w: silent: 1 reel.
(Contains of non-fiction program).
83. HOUSING IN CHILE. b/w: sound: 1657. Julien Bryan Production for O.I.A.A.
84. HOUSING IN SCOTLAND. b/w: sound: 1344. British Information Services.
84. HOUSING PROBLEMS. b/w: sound: 1293. Strand Film Co., London.
85. HOW GOOD IS A GUN. b/w: sound: 1275. Signal Corps Photographic Center - Maj. Wade.
86. HOW MOTION PICTURES MOVE TALK. b/w: sound: 865. Bell & Howell Co.
87. HOW TO RUN A CAMERA IN FOUR LESSONS. b/w: silent: 462.
(Italian War Monuments (American)).
88. HYMN OF THE NATIONS (see Arturo Toscanini card)
100. ITALIAN MEMBERS #30. b/w: sound: 1892.
89. ICE FORMATIONS AT ODESSA. b/w: silent: 400 app. Pathe.
100. ITALIAN MEMBERS #25. b/w: sound: 1190.

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MOMA Film Material -8-

90. IDYLL SUR LE SABLE (IDYLE SUR LA PLAGE*. b/w: sound: 2209. Cinematheque de Belgique, Brussels.
91. THE ILLEGALS. b/w: sound: 7019. Contemporary Films.
92. IM ANFANG WAR DAS WORT. b/w: silent: 1969. Erno Metzger, Budapest.
93. IN SEVILLE. b/w: silent: 570. (outline of non-fiction program).
94. INDUSTRIAL BRITAIN. b/w: sound: 1961. British Information Services. (22 mins.)
95. INONDATIONS 1896, LYONS (Flood in Lyons). b/w: silent: 50.
96. INSIDE FRANCE. b/w: sound: 1719. National Film Board of Canada. LeRoy Coll., Louiers Catalogue #58.
97. IS EVERYBODY LISTENING, (Radio Broadcasting Today. (Vol. XIV. No. 1) March of Time. 121. LEYER AGE. b/w: sound: 1,948. The Shell Oil Co. (Revised version of Transfer of Power).
98. IT IS FOR US THE LIVING. b/w: sound: 1950. Pathe.
99. ITALIAN MONUMENTS AND THE WAR. b/w: sound: 2181. Committee for the Restoration of Italian War Monuments (American).
100. ITALIAN NEWSREELS #30. b/w: sound: 1894.
101. ITALIAN NEWSREELS #35. b/w: sound: 1190.
102. LEYER AGE. b/w: sound: 1,948. The Shell Oil Co. (Revised version of Transfer of Power).
103. LIGNE AMERIQUE. b/w: sound: 1,379. Cinematheque Francaise. (French narration).
104. LIGHTS ON. b/w: silent: 195. (Property of Architecture Department).
105. LINDBERG'S FLIGHT. b/w: sound: 1,110. Fox Movietone Entertainments.

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MOMA Film Material -10-

114. THE LAND. b/w: sound: 3826. Robert Flaherty.
115. LAND OF ENCHANTMENT (Southwest U.S.A.). b/w: sound: 2,700. Affiliated Film Producers.
116. LAND WITHOUT BREAD. b/w: sound: 2,643.
117. IASCAUX: CRADLE OF MANIS ART. Kodachrome: sound: 700.
118. THE LAST DAYS BEFORE THE WORLD WAR. b/w: silent: 6,587. Origin unknown.
119. LEONIDE MASSINE (can marked #II). b/w: silent: 400. (Consists of Tricorne, Le Beau Danube, Rouge et Noir).
120. LEVEE DE FILET DE PECHE (Drawing in the Net). b/w: silent: LeRoy Coll., Lumiere Catalogue #58.
121. LEVER AGE. b/w: sound: 1,938. The Shell Oil Co. (Revised version of Transfer Of Power).
122. THE LIBERATION OF ROME. b/w: sound: 1,859. Office of War Information, Washington.
123. LIBRE AMERIQUE. b/w: sound: 1,379. Cinematheque Francaise. (French narration).
124. LICHTSPIEL. b/w: silent: 185. (Property of Architecture Department).
125. LINDBERGH'S FLIGHT. b/w: sound: 1,110. Fox Movietone Entertainments.
126. MARCH AUX POISSONS, MARSEILLES (Fish Market, Marseilles) Muted Lumiere Shorts.
127. MARCHING BANDS. b/w: silent: 111. Printed with sovietone aperture. From Fogg Museum.
128. MARCHING BANDS. b/w: sound: 990. Belgium Information Center.
129. MARCHING BANDS. b/w: silent: 50. LeRoy Coll. Lumiere Catalogue # -
130. NEW ARCHITECTURE. b/w: silent: 1 reel. From Joris Ivens.
131. NEW ARCHITECTURE AT THE LONDON EXH. b/w: silent: 575.
132. NEW ARCHITECTURE AT THE LONDON EXH. b/w: sound: 575.
133. NEW ARCHITECTURE AT THE LONDON EXH. b/w: silent: 575. LeRoy Coll. Lumiere Catalogue #50.

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MOMA Film Material -11-

126. INAUGURATION OF MCKINLEY. b/w: silent: 50. Paramount.
127. MCKINLEY'S SPEECH AT THE PAN AMERICAN EXPOSITION, BUFFALO, N.Y.. b/w: silent: 50. (Incorporated in Early Edison Shorts - Master Print)
128. MACHU*PICCHU. b/w: sound: 963. (Print made in Lima, Peru.)
129. THE MAKING OF THE WROUGHT IRON. b/w: silent: 602. Gift of the Metropolitan Museum of Art.
130. MARCHE AUX POISSONS, MARSEILLES (Fish market, Marseilles). Marked Lumiere Shorts.
131. MARK TWAIN. b/w: silent: 114. Printed with movietone aperture. From Fogg Museum.
132. MECHANICAL PRINCIPLES. b/w: silent: 792.
133. MECHANICS OF THE BRAIN. b/w: silent: 5,597. From Amkino.
134. MEMLING, HANS. b/w: sound: 990. Belgian Information Center.
135. MOHAMMEDAN PRAYING. b/w: silent: 50. LeRoy Coll. Lumiere Catalogue # -
136. NEW ARCHITECTURE. b/w: silent: 1 reel. From Joris Ivens.
137. NEW ARCHITECTURE AT THE LONDON ZOO. b/w: silent: 575.
138. 99e REGIMENT D'INFANTERIE: ANNEAUX et TRAPEZE (Infantry Trapeze). b/w: silent: LeRoy Coll. Lumiere Catalogue #503.

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cc/ Mrs. Shaw



WILLIAM INTNER COMPANY, INC.

Rest Assured Bedding

340 EAST 40TH STREET, NEW YORK 16, NEW YORK

MURRAY HILL 3-5000

September 14, 1953

Doug MacGregor

Dear Mr. Intner:

Your letter of September 1st to Mrs. Shaw has been referred to me and I am unable to suggest any programming for the hour you mention that might work out to our mutual advantage.

The hour suggests film. At the present time the Film Library of the Museum is unable to release film for such use. The only non-film possibility that comes to my mind is one that might lightly, in a series of programs, cover the subject of beds and bedding in this country from, say, bundling to Bauhaus, somewhat in the style of the late Mr. Benchley's classical statement about beds. So far as I know, the Benchley film is unobtainable. Conceivably, in such a series, we might come in at the post-Bauhaus end. I should imagine that the Museum of Natural History might be useful in regard to the general subject of sleeping habits and at least one program might be devoted - again lightly - to a psychiatric discussion of the *Recubitus* - how, why and what of it. Doubtless you have already explored such possibilities. I bring them up because nothing else has occurred to me. If something should, I shall not hesitate to communicate with you.

Meanwhile, thank you for the courtesy of your request. Appreciative of the time you have spent, we look forward to your reply. Sincerely,

Sidney Peterson

MATHEW INTNER

Mr. Mathew Intner
William Intner Company, Inc.
340 East 40th Street
New York 16, N. Y.

SP:ret

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WILLIAM INTNER COMPANY, INC.

Rest Assured Bedding

340 EAST FORTIETH STREET, NEW YORK 16, NEW YORK
MURRAY HILL 5-6185

Doug Weidgy

September 1, 1953

Museum of Modern Art
11 West 53rd Street
New York, New York

ATTENTION: Mrs. Shaw

Gentlemen:

As manufacturers of mattresses and springs, we are serving, since 1907, the better Furniture and Department Stores within Metropolitan New York and states.

Recent inception of consumer advertising has been through media of the New York Sunday Times magazine section, radio station WQXR and TV station WCBS.

Commencing September 19, 1953 we have the hour of 10:00 P.M. to 11:00 P.M. of Saturday night on TV station WABC.

Is there any programming you could suggest for this hour that might workout to our mutual advantage?

Appreciative of the telephone courtesies of your staff, we look forward to your reply.

Cordially yours,

WILLIAM INTNER COMPANY, INC.

MATHEW INTNER:pma

William Intner

*round table with film clips
Nat. hist. - Psychology in art. in post. - Psychology
+ furniture giant - Metropolitan
problems to Psychology - with a natural good design.*

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THE MUSEUM OF MODERN ART

MR. WHITNEY
MR. BROWN
MR. STRANDBERG
MR. BARR
MR. FITZGERALD
MR. KAPLAN
MR. LAMONT
MR. ROSEN
MR. STIX
MR. TERRY
MR. WHELAN
MR. WOODRUFF
MR. ZUCKERMAN

Date: March 22, 1954

To: Dick Griffith
From: Sidney Peterson

Re: Paul Killiam Show

Dear Dick:

By sheer chance I "caught" Paul Killiam's old film program on Channel 2, Saturday, March 20, and suffered the pangs of sitting through Edison's remarkable proto-scapopus, "Won Through Merit." As you know, it is hardly a feast either for the eyes or the intellect but, on this occasion, the sound was remarkable.

Every conceivable vulgarity was committed, from nauseating creaks when hands were shaken, to remarks so cute as to be, frankly, appalling. What astounded me, however, was not the sound itself. Rather it was the sound taken in conjunction with the credit: "Courtesy of the Museum of Modern Art." Obviously, Mr. K. had provided the voice and effects. I say obvious because it was obvious to me. It could not have been obvious to the CBS audience. The Museum was being saddled with the onus - and no mean onus, believe me - of Mr. Killiam's kicky approach to old film.

Since I could not imagine that the Museum was renting the film to Killiam, I assumed that he had purchased it - else how the credit? - and was dragging the Museum in for what it was worth to him. In which case I think a protest should be made if only on the grounds of misrepresentation.

As you know, film has always been in the foreground of the Museum-TV picture. Our Mr. Stix is most interested in the possibilities. Is this Killiam thing ancient history or is it something you didn't know about? Let's talk about it.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

To:	MR. WHITNEY	MR. McCRAY	Date: <u>September 9, 1954</u>
	MR. BURDEN	MR. WHEELER	
	MR. d'HARNONCOURT ✓	MR. McILHENNY	
	MR. BARR	MRS. SHAW	
	MR. RITCHIE	MR. KEPPEL	Re: _____
	MR. JOHNSON	MR. PORTER	
From:	MR. KAUFMANN	MRS. WOODRUFF	From: <u>Richard Griffith</u>
	MR. STEICHEN	MRS. BORDEN	
	MR. LIEBERMAN	MISS DUDLEY	
	<u>Mr. KARPEL</u>	<u>MR. D'AMICO</u>	

A new British documentary on the paintings and inventions of Leonardo da Vinci, directed by Basil Wright and called THE TRAGIC PURSUIT OF PERFECTION, will be shown to John Marshall of the Rockefeller Foundation in our fourth-floor projection room Tuesday, September 14, at 11:30 a. m. Museum personnel cordially invited to attend.