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THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

film list (with #81) —

September 22, 1954

Dear Sir:

You are cordially invited to attend a press showing of selected excerpts from a new nine-week series of films about films, film-makers and film-making called THROUGH THE LOOKING GLASS, which will be presented to the public beginning October 4 in the Museum Auditorium.

The special preview will be held on Monday, September 27, at 11:30 a.m. and at 2:30 p.m. in the Projection Room on the fourth floor of the Museum of Modern Art. Entrance is through the lobby at 21 West 53 Street.

The Program will take approximately one hour and is planned to give you highlights of the series, which is described and listed in full on the enclosed press release. The special press program will include:

FIRST SCREEN TESTS of Danny Kaye, Jeanmaire, Harold Russell, and others, courtesy of Samuel Goldwyn.

"HOME MOVIES" of and by Mary Pickford, Gloria Swanson, Douglas Fairbanks, and others.

CRITIC AND FILM, NUMBER 2, produced by the British Film Institute. A screen lecture in which the director and critic, Basil Wright, discusses Carol Reed's ODD MAN OUT, illustrated with scenes from the film.

THE ASSASSINATION OF KING ALEXANDER OF JUGOSLAVIA produced by Fox Movietone News. The edited newsreel, followed by the uncut footage as photographed on the spot.

TEST SHOTS of a sequence from YOU ONLY LIVE ONCE (1937), followed by the completed sequence as directed by Fritz Lang.

GOODNESS GRACIOUS! (1914), directed by James Young, with Clara Kimball Young and Sidney Drew.

Richard Griffith, Curator of the Museum of Modern Art Film Library will be present to answer questions, and stills will be available.

Will you please indicate on the enclosed postcard whether or not we should expect you and which showing you plan to attend, as our seating capacity is limited.

This is the first of a series of special film cycles planned in celebration of the Museum of Modern Art's 25th Anniversary, and we hope very much that you can attend the preview.

Sincerely,

Elizabeth Shaw
Publicity Director

THE MUSEUM OF MODERN ART

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FOR IMMEDIATE RELEASE

No. 82

NEW FILM SERIES TO BE SHOWN AT MUSEUM OF MODERN ART

Films about films, film-makers and film making will be presented at the Museum of Modern Art in a nine-week series called THROUGH THE LOOKING GLASS which will begin on Monday, October 4. Showings will be held twice daily in the Museum Auditorium at 3 and 5:30. This is the first of several special cycles of films to be presented by the Museum's Film Library as part of the Museum of Modern Art's 25th Anniversary celebration.

Included in the nine weekly programs are satires on the movies made as early as 1912, as well as the most famous satire, Once in a Lifetime, which was made in 1932, and Bombshell, a Jean Harlow film made in 1933. Other films include a screen lecture by director-critic, Basil Wright, on Carol Reed's ODD MAN OUT with scenes from the film, first film tests of players who later became famous, uncut sequences from newsreels and dramatic films, and "home movies" of motion picture players and their friends as well as serious dramatic films about movie life such as LIFE AND DEATH OF A HOLLYWOOD EXTRA.

Commenting on THROUGH THE LOOKING GLASS series, Richard Griffith, curator of the Film Library, says:

"Almost from the moment movies began, movie-makers have felt an apparently irresistible urge to "tell all" about themselves, their new and strange profession, and the new medium itself. For a time a policy of keeping trade secrets prevailed, but the demands of publicity, and public interest in everything which concerned films and film-makers, soon broke down the barriers. Strangely enough, from A VITAGRAPH ROMANCE OF 1912 to CALLOWAY WENT THATAWAY of 1951, comedy, burlesque, and particularly satire have dominated films about films - strangely, because satire is an element rarely to be found on the popular screen.

ONCE IN A LIFETIME, the most famous satire on movies, and BOMBSHELL, the most mercilessly revealing, contrast in this series the ridicule of the world outside with Hollywood's own considerably more knowing and mature exposition of what makes the wheels go round. The time-honored subject of Thespian ego provokes the same risibilities everywhere, as evidenced by the British SHOOTING STARS and by Mack Sennett's HER SCREEN IDOL, on the same program. The less credible conventions of both theatre and film receive irreverent treatment in A VITAGRAPH ROMANCE and Will Rogers' DOUBLING FOR ROMEO, while Buster Keaton's SHERLOCK, JR., with profound insight investigates the magical and even metaphysical nature of the movie medium itself.

Serious efforts to acquaint the movie public with film-making are represented here by selections from THE MOVIES AND YOU, a series of short films about the crafts of film, produced by the industry itself; CRITIC AND FILM NO. 2, a deliberately academic screen lecture by the director and critic, Basil Wright, on Carol Reed's ODD MAN OUT, with scenes from the film; and by THE MOVIES MARCH ON, an account of the work of the Museum of Modern Art Film Library. The last program takes us still further into looking-glass-land with "home movies" of motion picture players and their friends, filmed by the stars themselves for sentiment and fun, even as you and I. First screen tests of players who later became famous cast a revealing light on the raw material of screen personality, and tests for color, light and sound provide glimpses of the meticulous craftsmanship of studio workers and of the raucous

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confusion in which they carry on. Uncut sequences from both newsreels and dramatic films testify to the crucial though unseen importance of the master craft of editing.

From the relatively small store of serious dramatic films about movie life, the series offers Josef von Sternberg's and Emil Jannings' sardonic account of the fate of a Russian aristocrat turned Hollywood extra, with as a pendant Robert Florey's avant-garde *LIFE AND DEATH OF A HOLLYWOOD EXTRA*, while Erich von Stroheim plays to the hilt a horrific caricature of himself as the villainous movie director of *THE LOST SQUADRON*. The apotheosis of films about films, James Cruze's masterly *HOLLYWOOD*, is unfortunately missing; the negative and all prints seem irretrievably lost. The classic *MERTON OF THE MOVIES* and King Vidor's well-remembered *SHOW PEOPLE* have also yet to be recovered. It is hoped to include these and other old and new films in subsequent editions of this series, which the Film Library will present at intervals in the future."

The Film Library acknowledges the cooperation of the motion picture industry in the assembling of these programs, with thanks for special assistance to John D. Desmond, Samuel Goldwyn, William D. Kelly, James A. Mulvey, Reid H. Ray, David O. Selznick, and Gloria Swanson.

The Program is as follows:

Oct.4-10: *A VITAGRAPH ROMANCE* (1912), with Clara Kimball Young. *GOODNESS GRACIOUS!* (1914), with Clara Kimball Young, Sidney Drew. *MABEL'S DRAMATIC CAREER* (1914), directed by Mack Sennett, with Sennett, Mabel Normand. *HOODOO ANN* (1916), produced by Griffith-Triangle, with Mae Marsh.

Oct.11-17: *ONCE IN A LIFETIME* (1932), directed by Russell Mack, with Jack Oakie, Aline McMahon, Gregory Ratoff, Zazu Pitts.

Oct.18-24: (no film showing Oct. 19) *THE MOVIES AND YOU* (1951), selections from a series produced by the Members of the Film Industry in collaboration with the Academy of Motion Picture Arts and Sciences, including *LET'S GO TO THE MOVIES*, *THE DIRECTOR*, *THE SCREEN WRITER*, *THE CINEMATOGAPHE*. *CRITIC AND FILM*, No. 2 (1949), produced by the British Film Institute. An illustrated screen lecture by Basil Wright, on Carol Reed's *ODD MAN OUT*, with scenes from the film. *THE MOVIES MARCH ON* (1939), produced by the March of Time.

Oct.25-31: *BOMBSHELL* (1933), directed by Victor Fleming, with Jean Harlow, Lee Tracy, Franchot Tone.

Nov.1-7: *THE LOST SQUADRON* (1932), directed by George Archainbaud, with Richard Dix, Erick von Stroheim, Mary Astor, Joel McCrea, Hugh Herbert.

Nov.8-14: *THE LIFE AND DEATH OF A HOLLYWOOD EXTRA* (1928), directed by Robert Florey. *THE LAST COMMAND* (1928), directed by Josef von Sternberg, with Emil Jannings, Evelyn Brent, William Powell.

Nov.15-21: *SHOOTING STARS* (1928), directed by Anthony Asquith, with Annette Benson, Brian Aherne. *HER SCREEN IDOL* (1923), produced by Mack Sennett, with Ford Sterling, Louise Fazenda.

Nov.22-28: *DOUBLING FOR ROMEO* (1921), directed by Clarence Badger, with Will Rogers, Raymond Hatton (excerpt). *SHERLOCK, JR.* (1924), directed by Buster Keaton, with Keaton.

Nov.29-Dec.5: *"HOME MOVIES"* (1920-40), film personalities, shot off the set by their colleagues, including Gloria Swanson, Mary Pickford, Douglas Fairbanks, Sr., and Jr., Johnny Weissmuller, Bruce Bennett, and others. *TECHNICOLOR TESTS* (1922-35), directed by Robert Edmond Jones for Pioneer Pictures, Inc., of Nan Sunderland, Dolores del Rio, Ann Harding, Miriam Hopkins, Sir Cedric Hardwicke, Mrs. Leslie Carter, Elsie Ferguson, Alan Mowbray, Frank Morgan, Nigel Bruce. *FIRST SCREEN TESTS* (1940-50) Danny Kaye, Jeanmaire, Harold Russell, Gregory Peck, Joan Fontaine, Vivian Leigh, and others. *TEST SHOTS* (1937), for a sequence from *YOU ONLY LIVE ONCE* followed by the complete sequence as directed by Fritz Lang. *THE ASSASSINATION OF KING ALEXANDER* (1934) produced by Fox Movietone News. The edited newsreel as released, followed by all the footage shot by the cameramen before it was edited into screen form.