May 29-June 1

-- AUTOUR D’UNE CABINE (1893-94), by Emile Reynaud: an early optical show, recreated in color.

WORKERS LEAVING THE LUMIERE FACTORY (1895); THE ARRIVAL OF A TRAIN (1895); TEASING THE GARDENER (1896); and THE PLOUGHMAN: four of the earliest films ever made, produced by the Lumière Brothers.

THE CONJURER (1899), a "magic show" by George Méliès.

CAKEWALK FROM THE NOUVEAU CIRQUE (c.1900).

SOUND FILMS OF 1900, including Coquelin in the duel scene from Cyrano de Bergerac.

A STUNNING CREATION (c.1905), a trick film in color by Ferdinand Zecca.

JUNE 2-5

-- THE MAGNETISED MAN (1907) and SLIPPERY JIM (1907): two of the best known trick films.

FANTASMAGORIE (1908), by Emile Cohl: the first French cartoon.


THE DETECTIVE (c.1909) an early kidnapping and chase film.

THE RETURN OF ULYSSES (1908); the flower of the Comédie Française brought to the screen in an attempt to uplift it.

THE WITCH (LA FEE CABOSSE) (1906), a color print of one of Méliès’ fairy tales.

JUNE 6-8

-- JUVE VS. FANTOMAS (1913), by Louis Feuillade. A long chapter from the most famous of French serials.

An excerpt from THE VAGABOND (1915), directed by and starring Henri Krauss: a naturalistic adaptation of the Richepin play.

JUNE 9-12

-- THE TENTH SYMPHONY (1918), directed by Abel Gance, with Emmy Lynn and Severin-Mars: an early masterpiece by the man who helped introduce American film style into French production; whose work is considered among the very best in French film history, but which is virtually unknown today in this country.

JUNE 13-15

-- PIEVRE (1921), directed by Louis Delluc, with Eve Francis. One of the early avant-garde works, made outside of commercial channels, by the critic whose writings shaped French production throughout the twenties.

ELDORADO (1921), by Marcel L’Herbier, with Eve Francis: the celebrated essay in the translation of poetic literature and "impressionism" into screen terms.

JUNE 16-19

-- THE SMILING MME. BEUDET (1922), by Germaine Dulac, from the play by André Obey and Denys Amiel which depicts the mental sufferings of a sensitive woman living in the provinces.

COEUR FIDELE (1923), by Jean Epstein, with Gina Manès: an essay in the enrichment of film photography, and in the simplification of narrative.

JUNE 20-22

-- THE LITTLE MATCH GIRL (1927), by Jean Renoir, with Catherine Hessing, from the story by Hans Christian Andersen.

THE RETURN TO REASON (1923), by René Clair. The famous Dada spoof.

THE MUSEUM OF MODERN ART

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SIXTY YEARS OF FRENCH FILM PRESENTED AT THE MUSEUM OF MODERN ART

WITH SUPPORT FROM THE FILM LIBRARY OF THE MUSEUM OF MODERN ART AND THE FRENCH FILM OFFICE IN NEW YORK REPRESENTING THE CENTRE NATIONAL DE L’IMAGE CINÉMATOGRAPHIQUE ET ULTRASONIQUE.
-THE ITALIAN STRAW HAT (1927), directed by René Clair: the most celebrated European silent comedy.

-AUTUMN MISTS (1928), by Dmitri Kirsanoff, with Nadia Sbirrazkaya: the evocation of a woman's sadness about the end of an affair.

ARABESQUES (1928), by Germaine Dulac: images selected as an equivalent to Debussy's Arabesques.

THE FALL OF THE HOUSE OF USHER (1928), by Jean Epstein, with Marguerite Gance and Jean Debucourt: the Poe story told in the avant-garde style.


-TWO TIMID SOULS (LES DEUX TIMIDES)(1928), by René Clair. A comedy which is well-known to European audiences, but which has never been given public release here.

-PRETEXTE (1929), a study in motion by Alexander Calder, the American sculptor, then living in Paris.

-THREE AND VARIATIONS (1929), by Germaine Dulac: the movements of a dancer and of machinery contrasted.

-LIGHTHOUSE KEEPERS (GARDIENS DU PHARE)(1929), by Jean Cremillion: the researches of the avant-garde integrated into a simple narrative.

-LE CHIEN ANDALOU (1929), directed by Luis Bunuel from a script by Bunuel and Salvador Dali: a disturbing work of pure surrealism.

-THE BLOOD OF A POET (1930), Jean Cocteau's celebrated surrealist film.

-LE MILLION (1931), by René Clair, with Annabella. The musical about a chase across Paris for a missing lottery ticket.

-FA MAME (1931), directed by Jean Renoir, with Michel Simon. The first sound film which Renoir made "exactly as I wanted": about the downfall of a petit bourgeoisie because of his love for a woman.

-A NOUS LA LIBERTE (1932), by René Clair. A satire on modern industrial civilization.

-TARIS (1932), a documentary by Jean Vigo, with a surrealist ending.


-WHALE FISHING (LA PECHE À LA BALEINE)(1931), directed by Tchimoukoff, with Jacques Prevert. The satiric illustration of a folk song.

-THE FOURTEENTH OF JULY (1932), directed by René Clair, with Annabella. The celebration of the French national holiday among a group of Parisian neighbors.

-LA MATERNELLE (1932), directed by Jean Benoit-Levy and Marie Epstein, with Madeleine Reynaud. The warmly remembered film about an orphanage.

-To be announced.

-LE CHIEN ANDALOU (1934), a documentary directed by Jean Painleve, with music by Darius Milhaud.

-TONI (1935), directed by Jean Renoir for Marcel Pagnol: the famous forerunner of post-war Italian neo-realism.
---FIVE MEN AND A WOMAN (LA BELLE EQUIPE)(1936), directed by Julien Duvivier, with Vivienne Romance, Jean Gabin and Charles Vanel: an early "film noir" about the gradual dissolution of a group of best friends who band together to help each other. A NIGHT ON BALD MOUNTAIN (1934), by Alexander Alexieff and Claire Parker. The interpretation of Moussorgsky's score by a unique process of animation.

---VOCATION (c1936), directed by Jean-Yves de a Cour: dawn to dusk activities in a Benedictine monastery.

A DAY IN THE COUNTRY (1936), Jean Renoir's recreation of the times of his father, August Renoir, the painter.

---LE JOUR SE LEVE (1939), directed by Marcel (né, with Arletty, Jean Gabin and Jules Berry. The archetype of fatalistic films of crime, passion and despair.

---To be announced.

---MAN'S HOPE (ESPOIR)(1939), André Malraux's film about the Spanish Civil War, made on location.

---THE SKY IS YOURS (LE CIEL EST A VOUS)(1944), directed by Jean Grémillon, with Madeleine Renaud and Charles Vanel. The true story of a married couple who became aviators; made as a tribute to French heroism in order to arouse support for the Resistance Movement. Never released here.

---CHILDREN OF PARADISE (1943-45), directed by Marcel Carné, with Arletty, Jean Louis Barrault and Pierre Brasseur. The original, un-cut version.


---THE BARREL-MAKER (LE TONNELIER)(1945), directed by Georges Rouquier, music by Henri Sauguet: a French craftsman at work.
LE TEMPESTAIRE (1946), directed by Jean Epstein. An old Breton legend.
SPANISH GYPSIES (1947), directed by Jean Castanier. Flamenco dances and songs.

---MAN ABOUT TOWN (LE SILENCE EST D'OR)(1947), directed by René Clair, with Maurice Chevalier. A romantic comedy about an aging film producer, set in the early days of film production.

---An excerpt from ADIEU LEONARD (1943), directed by Pierre Prevert, with Carette and Pierre Brasseur.
VOYAGE SURPRISE (1947), directed by Pierre Prevert, with Martine Carol. Two examples of French comedy, the first being a satire on literary salons; and the second being a series of adventures on a "surprise tour, destination unknown."

---PARIS 1900 (1946), Nicole Vedres' reconstruction, by means of early film footage, of Paris life from 1900 to 1914.

---To be announced.

---THE SACRED FOREST (1955), directed by Dominique Gaisseau: the account of an anthropological expedition into Guinea to film the initiation rites of the Tribus Toma. WHITE MANE (1953), directed by Albert Lamorisse. A modern legend-film.

---To be announced.

---To be announced.