

The Museum of Modern Art

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SUMMER FILM PROGRAMS AT THE MUSEUM OF MODERN ART

From June 8 through July 13 the Film Library of The Museum of Modern Art will present the first of a two-part series of Selections from the Film Library Collection chosen by Iris Barry the Film Library's first Curator. The films will be shown daily at 3:00 and 5:30 (except where otherwise noted) in the Museum auditorium. The auditorium will be closed for completion of refurbishing from July 13 - July 31. The series will be continued from August 1 through September 19.

Miss Barry, who was Curator from 1935 to 1950, is Honorary President of the International Federation of Film Archives, an organization which she was instrumental in founding in 1938. Many of the films to be shown this summer would not have survived without the pioneering efforts of the Museum and Miss Barry in rescuing them from oblivion and restoring them to view.

The films date from 1903 - 1954 and include such classics as: UNCLE TOM'S CABIN (1903), OUR HOSPITALITY, directed by Buster Keaton (1923), René Clair's A NOUS LA LIBERTÉ (1932), and DUCK SOUP (1933). Music for silent films is arranged and played by Arthur Kleiner.

Of the summer programs Miss Barry says, "This is a series for recollection, revision and pleasure. These are the films I would most like to see again. It is good to know that they are there to be seen, as they were not in 1934 in New York, or anywhere. Indeed, at that time it was virtually impossible to see any film made more than a few years earlier. It is thus a special joy now to be able to choose, to say 'let us see these films at this moment.'"

The film has been an established part of the Museum's program since 1935 when the Film Library was founded to "collect and preserve outstanding motion pictures of all types and to make them available to colleges and museums, thus to render possible the considered study of the film as an art." Today the Collection includes more than 3,000 titles or 12,000,000 feet of film from all countries which have a major film more...

industry and from all periods of time from 1894 to the present. It is the most important international collection outside of government-owned archives.

The Film Library collects films primarily for their quality as works of art though many films are also of historical or technical value. The Collection is made possible by the cooperation of the film industry and of interested individuals both here and abroad.

The films shown daily in the Museum auditorium come from the Collection or are on loan from many sources. The principal purpose of the exhibitions is educational, making possible a review of the work of a director, a national cinema, or a film movement. When ever possible, program notes and monographs are prepared to provide background material.

The Film Library's circulating programs, drawn from the Collection, provide a review of the history, technical and esthetic developments of the motion picture. Films are rented for study purposes to educational institutions, colleges and universities, and qualified film societies. Subscribers include over 2,300 institutions in all 50 states and Canada.

The Film Library's collection of books, periodicals, scripts, stills, original documents and other historical and critical material is available to researchers. Its screening room now has facilities for the projection of 35mm VistaVision and Cinemascope films in addition to standard 35mm and 16mm projection. The room, which accommodates 50, is available to members of the industry and qualified film students, from 9:30 to 5:30, Monday through Friday. Rates are available upon request.

Future plans of the Film Library include a study room with viewing facilities enabling scholars, students and film makers to study examples documenting the history and art of the film.

To supplement the summer-long programs there will be an exhibition of stills from the Film Library Collection on view in the auditorium gallery.

The schedule of films is attached.

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- June 8-10 : *RESCUED BY ROVER. 1905. England. Directed by Cecil Hepworth
- *LE TUNNEL SOUS LA MANCHE. 1907. France. Directed by Georges Méliès.
- *JUVE VS. FANTOMAS (A chapter from the serial Fantomas). 1913. France. Directed by Louis Feuillade
- June 11-13 : *UNCLE TOM'S CABIN. U.S.A. 1903. Directed by Edwin S. Porter
- *THE MOTHER AND THE LAW. U.S.A. 1915-19. Directed by D. W. Griffith; with Mae Marsh, Robert Harron.
- June 14-17 : *MAX APPREND À PATINER. France. 1905. With Max Linder.
- *A WOMAN. U.S.A. 1915. Essanay; directed by, and with, Charles Chaplin.
- *THE PAWNSHOP. U.S.A. 1916. Mutual; directed by, and with, Charles Chaplin.
- *THE IMMIGRANT. U.S.A. 1917. Mutual; directed by, and with, Charles Chaplin.
- June 18-20 : *HIS MAJESTY THE AMERICAN. U.S.A. 1919. Directed by Joseph Henabery; with Douglas Fairbanks, Marjorie Daw.
- June 21-24 : *WARNING SHADOWS (SCHATTEN). Germany. 1922. Directed by Arthur Robison; with Fritz Kortner.
- June 25-27 : *GÖSTA BERLINGS SAGA. Sweden. 1923-24. Directed by Mauritz Stiller; with Lars Hanson, Gerda Lundequist, Greta Garbo.
- June 28 - : *OUR HOSPITALITY. U.S.A. 1923. Directed by Buster Keaton and Jack
July 1 Blystone; with Buster Keaton, Natalie Talmadge.
- *TWO TARS. U.S.A. 1928. Directed by James Parrott; with Stan Laurel and Oliver Hardy.
- July 2-4 : THE FRESHMAN. U.S.A. 1925. Directed by Sam Taylor and Fred Newmeyer with Harold Lloyd and Jobyna Ralston.
- July 5-8 : MOANA. U.S.A. 1926. Directed by Robert J. Flaherty.
- MENILMONTANT. France. 1925. Directed by Dmitri Kirsanov with Nadia Sibirskaya.
- July 9-11 : DIE LIEBE DER JEANNE NEY (THE LOVE OF JEANNE NEY). Germany. 1927. Directed by G. W. Pabst with Brigitte Helm and Fritz Rasp. (One showing only at 3 p.m.)
- July 12 : MOSCOW CLAD IN SNOW. Pathe newsreel. 1908.
- BED AND SOFA (TRETYA MESHCHANSKAYA). U.S.S.R. 1927. Directed by Abram Room.
- July 13-31 : Auditorium closed for redecoration.

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Movie schedule (cont'd)

- August 1 : Repeat of July 12 program: MOSCOW CLAD IN SNOW and BED AND SOFA.
- August 2-5 : THE WIND. U.S.A. 1928. Directed by Victor Seastrom with Lillian Gish and Lars Hansen.
- August 6-8 : REBELLION, MUTINY IN ODESSA. Pathe. 1906. Directed by Lucien Nonguet.
- FRAGMENT OF AN EMPIRE (OBLOMOK IMPERII). U.S.S.R. 1929. Directed by Friedrich Ermler.
- August 9-12: MILLION DOLLAR LEGS. U.S.A. 1932. Directed by Edward Cline with W. C. Field, Jack Oakie, Ben Turpin and Lyda Roberti.
- August 13-15: WESTFRONT 1918. Germany. 1930. Directed by G. W. Pabst with Fritz Kampers. (Has few English subtitles)
- August 16-19: A NOUS LA LIBERTÉ. France. 1932. Directed by René Clair with Henri Marchand and Raymond Cordy.
- August 20-22: MOROCCO. U.S.A. 1930. Directed by Josef von Sternberg with Gary Cooper and Marlene Dietrich.
- August 23-26: DUCK SOUP. U.S.A. 1933. Directed by Leo McCarey with the Marx Brothers.
- August 27-29: THE INVISIBLE MAN. U.S.A. 1933. Directed by James Whale with Claude Rains.
- August 30 - KING KONG. U.S.A. 1933. Directed by Merian Cooper and Ernest Schoedsack
- Sept. 2 : with Fay Wray and Robert Armstrong.
- Sept. 3-5 : LES TROIS PETITS COCHONS. 1933. Produced and Directed by Walt Disney.
- SHE DONE HIM WRONG. 1933. Directed by Lowell Sherman with Mae West and Cary Grant.
- Sept. 6-9 : Trailer for THE PRIVATE LIFE OF HENRY VIII. Great Britain. 1933.
- RUGGLES OF RED GAP. U.S.A. 1935. Directed by Leo McCarey with Charles Laughton, Mary Beland and Zasu Pitts.
- Sept. 10-12: TOP HAT. U.S.A. 1935. Directed by Mark Sandrich with Fred Astaire and Ginger Rogers.
- Sept. 13-16: MR. DEEDS GOES TO TOWN. U.S.A. 1936. Directed by Frank Capra with Gary Cooper and Jean Arthur.
- Sept. 17-19: THE ADVENTURES OF ROBINSON CRUSOE. Mexico. 1954. Directed by Luis Bunuel with Dan O'Herlihy and James Fernandez.

*SILENT FILM, WITH MUSIC ARRANGED AND PLAYED BY ARTHUR KLEINER.

Stills and additional information available from Allison Matsner, Assistant Publicity Director, Department of Public Information, The Museum of Modern Art, 11 West 53 St., New York 19, N. Y. CI 5-8900.