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THE MUSEUM OF MODERN ART
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John E. Abbott, Director of the Museum of Modern Art Film Library, and Iris Barry, its Curator, sail on the Georgic Saturday, May 16, for a stay of several months abroad. Their trip will take them to London, Paris, Berlin, Hanover and Moscow on a search for noteworthy foreign films to add to the collection of the Film Library. Their departure occurs, almost to the day, on the first anniversary of the Film Library. On May 17, 1935, the Rockefeller Foundation gave a grant to the Museum of Modern Art to establish such a Library. Mr. John Hay Whitney, President of the Film Library, has issued a statement summarising briefly the work of the Film Library during its first year.

"The Film Library was established," said Mr. Whitney, "to assemble, catalog and preserve as complete a record as possible in the actual films themselves of all types of noteworthy motion pictures made in this country or abroad from 1894 to the present day and to circulate these films to museums, colleges and study groups throughout the country. In its first season, the Library has issued two series of five programs each, which have been shown by fifty-two institutions in twenty-one states and have been seen by approximately 80,000 persons. During April and May 1936 the programs were exhibited on an average of seventeen times a week.

"Each program is scheduled to arrive the day before exhibition at the institution showing it and consists of the films themselves preceded by explanatory subtitles of fact and comment prepared by the Film Library. Printed program notes sufficient for audience distribution and complete musical scores for silent films, compiled and printed by the Film Library, are sent in advance. All films are shipped from New York, each being returned for inspection before reshipment. Next season, to avoid tying up films exhibited beyond the Mississippi River, we will establish intermediary shipping and inspection points in the Middle West and on the Pacific Coast.

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"Although the Film Library has had only a year to become established, organized and active, response to its services has grown in almost geometric ratio. That the programs encourage a serious interest in the motion picture is indicated by the number of students and professors, many resident in distant cities, who come to the Library to consult its collection of books, manuscripts, and data on the film, and by the even greater number of requests by mail and telephone for reading lists and other information. Hundreds of letters have been received from institutions and individuals here and abroad desirous of exhibiting the programs next year. Nearly fifteen hundred (1500) articles and comments on the work of the Film Library have been published in the daily press and in magazines.

"Cities in which Museum of Modern Art Film Library programs have been exhibited are Boston, Bryn Mawr, Buffalo, Colorado Springs, New York City, Columbus, Ithaca, Hanover (N.H.), Chicago, Louisville (Ky.), New Haven, New Philadelphia (Ohio), Princeton (N.J.), Providence (R.I.), San Francisco, Springfield (Mass.), Syracuse, Tacoma (Wash.), Pittsburgh, Poughkeepsie, Hartford, Dayton (Ohio), Cambridge, Hamilton (N.Y.), New London (Conn.), Bloomington (Indiana), South Hadley (Mass.), Olivet (Mich.), Madison (Wis.), and Washington, D.C.

"A series of ten programs is planned for the Film Library's second season from November 1936 to June 1937. These will include programs composed of French, German and Russian motion pictures, several programs of noteworthy American films, one program of experimental films and one devoted to the advance-guard film.

"We are very grateful for the cooperation the film industry and its leaders have so generously given the Film Library. Without their interest and assistance the work we hope to accomplish would scarcely be possible. We expect also to benefit greatly from frequent discussion of plans and activities with our newly organized Advisory Committee, which met last Tuesday for the first time."

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