

# THE MUSEUM OF MODERN ART

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John Hay Whitney, President of the Museum of Modern Art Film Library, announces the arrival of the first group of important motion picture films selected in Europe for the Film Library by John E. Abbott, Director of the Library, and Iris Barry, its Curator, on their recent trip abroad to obtain outstanding European films of the past 40 years for inclusion in the Film Library's collection. The group of films first to arrive in this country comes from Germany and comprises 29 motion pictures, including several films produced not in Germany but elsewhere.

Among the German films in this group are famous pictures such as The Cabinet of Dr. Caligari (1919) which has seldom been shown in its entirety; The Last Laugh (1924) directed by the late F. W. Murnau with Emil Jannings; and The Love of Jeanne Ney (1927) directed by G. W. Pabst. Other full length films included are Anne Boleyn (1920) directed by Lubitsch with Jannings as Henry VIII; The Golem (1920); Destiny (Der Müde Tod) (1921); Dr. Mabuse (1922); Siegfried (1923); Variety (1925); Tartuffe (1925); Metropolis (1926); Faust (1926); Emil und die Detektive (1931); Der Hitlerjunge Quex (1934). All of these have been presented to the Film Library by the big German film-producing firm Ufa. The firm Tobis has contributed a documentary of the Winter Olympics 1935-6, entitled The Camera Goes Along (Die Kamera Fährt Mit).

In announcing the first of the film acquisitions to arrive from Europe, Mr. Whitney commented enthusiastically on the cordial welcome and cooperation given the Museum of Modern Art Film Library officials abroad, and commended the ingenuity with which Miss Barry and Mr. Abbott pursued rare and elusive films through several European capitals.

"The fact that Mr. and Mrs. Abbott have returned after a few months in Europe with such splendid trophies of their film hunt", said Mr. Whitney, "is due to the combined persistence and good fortune which enabled them to track down long-hidden films through mazes of oblivion and misinformation. They have told me that in one case they traced a film of German origin to Paris, from there to London

where they learned that the only complete print in existence was in Sweden, and they finally found it in Stockholm.

"But the efforts of the Film Library officials abroad would have been fruitless had it not been for the cooperation and generosity of the Governments and private collectors of the several countries visited. In many of the foreign capitals, film archives have been or are being established to carry on work similar to that which the Museum of Modern Art Film Library was founded to do here - to obtain, preserve, catalog and make available to students of the cinema the outstanding films produced in every country since the beginning of motion pictures.

"In time we hope to repay in like manner the cordiality and cooperation shown us in Europe. The arts have always spoken a universal language. They cross national boundary lines without bloodshed, and give alien races common grounds of appreciation. The motion picture is the youngest of the arts but it speaks to the greatest number of people everywhere. In California Mickey Mouse sets off a laugh that is heard round the world. Jannings of Germany, Laughton of England are eagerly welcomed on the screens of all nations. The motion picture is the greatest common denominator of humanity".

Films contributed by Germany that did not originate in that country were obtained through the official Government Film Archives, part of the Reichsfilmkammer, which generously made its large collection available to the Film Library. From it Miss Barry and Mr. Abbott selected an early French comedy, Mon Chien Rapporte (Max and his Dog) featuring Max Linder, the great French film comedian. Other selections from the German Film Archives include a pre-war English trick film of striking originality entitled Aerial War of the Future; a pre-war Italian costume film Nero and the Empress Octavia; as well as an important group of primitive films made in Germany by the German pioneer Skladanowsky from 1898 to 1905.

Announcement was also made of the acquisition of other motion-pictures of German origin recently added to the Film Library collection. Two of these are ingenious animated silhouette films by Lotte Reiniger, who was recently accorded the honor of an exhibition

of her work and her methods at the Victoria and Albert Museum in London. These two films, both of which are short and both of which have ingenious musical accompaniments, are Carmen and The Little Chimney Sweep. They were presented to the Film Library by Frau Reiniger.

Another German acquisition, which was found and obtained in New York is The Treasure (1925), the first film directed by G. W. Pabst, well-known in America for his direction of Garbo's second picture, The Joyless Street, and for The White Hell of Pitz Palu, Westfront 1918, Kameradschaft and Dreigroschenoper (The Beggar's Opera).

World Melody (1928), a five-reel documentary film with sound, has been presented to the Film Library by the Hamburg-American Line. It was made by the well-known advance-guard director, Walther Ruttmann and has music by Wolfgang Zeller.

The Film Library has received word that shipments from other countries are on the way. These films will be announced as they arrive in New York and will form part of the new series of programs which the Film Library is preparing for circulation to colleges, museums and study groups throughout the country during the 1936-1937 season. The entire series will be announced shortly.