

The Museum of Modern Art

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STYLES OF ACTING IN FILM is the theme of a program of sixteen films to be presented at The Museum of Modern Art from December 6 through December 31. The performances range from Lyda Borelli in MA L'AMOR MIO NON MUORE (LOVE EVERLASTING) made in 1931 to Sophia Loren in MARRIAGE ITALIAN STYLE of 1964. Also included are Irene Rich in LADY WINDERMERE'S FAN (1925), Lillian Gish in THE WIND (1928), Carole Lombard in NOTHING SACRED (1937), Laurence Olivier in WUTHERING HEIGHTS (1939), and Ingrid Bergman and Humphrey Bogart in CASABLANCA (1942), among others.

Gary Carey, Curatorial Writer for the Museum's Department of Film, who selected the program, comments in the program notes, "Few stage performers who tried their hand at early screen acting were successful in adapting to the new medium. The great silent screen actors, were, with few exceptions, those with little or no stage experience." Among the exceptions, is Eleanora Duse (CENERE, 1916), whose "style of acting was, from contemporary reports, more realistic than the romantic and exaggerated style then prevalent on the stage and therefore more indigenous to the requirements of screen acting....

"Silent screen acting, at least in America, developed along the lines of realism, emphasizing the significance of the smallest detail, expressing emotion through the inflection of an eyebrow, a flick of the hand, the curl of a lip. The greatest screen acting has always been a matter of expressing a great deal through the smallest possible means. Actresses such as Lillian Gish [THE WIND] and Louise Brooks [DAS TAGEBUCH EINER VERLORENEN (DIARY OF A LOST GIRL), 1929] had a simplicity and an artlessness that belies the considerable work that formed their artistry.

"The effect that silent screen actors had upon the whole spectrum of acting has never been fully appreciated. A more realistic style of acting was already developing on the stage....But films reached an audience larger than the theater could ever hope to attain and attuned its audiences to one particular style of acting. Realism in acting was certainly inevitable (given the dramatic literature

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since the late nineteenth century), but film speeded its arrival and influenced its development.

"If, in this country, screen acting has mainly been in the realistic vein, there have been from the very beginning other styles of acting. The grand, romantic manner of acting was perhaps first successfully adapted to the screen by Lyda Borelli [L'AMOR MIO NON MUORE]....The grand mannerisms of Borelli's performance have survived, though in a more subdued manner, in the acting in certain comedies of manners (Irene Rich, for example, in LADY WINDERMERE'S FAN). Romantic acting of this kind survives, though in very modern psychological garb and bolstered by adequate emotional support in Laurence Olivier's moody and diabolical Heathcliffe.

"Other styles of film have demanded other styles of acting: the German expressionist film exacted an extremely stylized, often tableau-esque, kind of movement; Eisenstein's IVAN THE TERRIBLE...called upon an operatic style; and there are as many different comic styles as there are comedies, from slapstick through screwball to comedy of manners."

PROGRAM:

Tues., Dec. 6 (2 & 5:30)	Sophia Loren and Marcello Mastroianni in MARRIAGE ITALIAN STYLE (1964), directed by Vittorio De Sica. 99 minutes.
Thurs., Dec. 8 (2, 5:30, 8) and	Jean Gabin in LE JOUR SE LEVE (1939), directed by Marcel Carné. Also with Arletty, Jules Berry, Jacqueline Laurent. 93 minutes.
Fri., Dec. 9 (2 & 5:30)	
Sat., Dec. 10 (11:30, 3, 5:30) and	*Eleanora Duse in CENERE (1916), directed by Febo Mari and Arturo Amoroso. Excerpt only.
Sun., Dec. 11 (2 & 5:30)	*Lyda Borelli in MA L'AMOR MIO NON MUORE (LOVE EVERLASTING) (1913), directed by Mario Caserini. Program running time: 80 minutes.
Mon., Dec. 12 and	*Lillian Gish in THE WIND (1928), directed by Victor Sjöström. Also with Lars Hanson, Montagu Love and Dorothy Cummings. 120 minutes.
Tues., Dec. 13 (2 & 5:30)	

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PROGRAM (cont'd)

- Thurs., Dec. 15
(2, 5:30, 8)
and
Fri., Dec. 16
(2 & 5:30)
- *Louise Brooks in DAS TAGEBUCH EINER VERLORENEN (DIARY OF A LOST GIRL) (1929), directed by G. W. Pabst. Also with Joseph Rovensky, Fritz Rasp, Valeska Gert. (Print courtesy of George Eastman House).
- Sat., Dec. 17
(11:30, 3, 5:30)
- *Irene Rich in LADY WINDERMERE'S FAN (1925), directed by Ernst Lubitsch. Also with Ronald Colman, May McAvoy, and Bert Lytell. 85 minutes.
- Sun., Dec. 18
(2 & 5:30)
- Jean Arthur in EASY LIVING (1937), directed by Mitchell Leisen. Also with Edward Arnold and Ray Milland. 88 minutes.
- Mon., Dec. 19
and
Tues., Dec. 20
(2 & 5:30)
- Laurence Olivier in WUTHERING HEIGHTS (1939), directed by William Wyler. Also with Merle Oberon, David Niven and Geraldine Fitzgerald. 104 minutes.
- Thurs., Dec. 22
(2, 5:30, 8)
- Carole Lombard in NOTHING SACRED (1937), directed by William Wellman. Also with Fredric March, Charles Winninger, and Walter Connolly. 75 minutes.
- Fri., Dec. 23
(2 & 5:30)
- Louis Jouvet and Harry Baur in VOLPONE (1939), directed by Maurice Tourneur. 90 minutes.
- Sat., Dec. 24
(11:30 & 2)
- Ingrid Bergman and Humphrey Bogart in CASABLANCA (1942), directed by Michael Curtiz. Also with Paul Henreid, Claude Rains, and Conrad Veidt. 102 minutes.
- Mon., Dec. 26
(2 & 5:30)
- Peter Lorre in M (1931), directed by Fritz Lang. 100 minutes.
- Tues., Dec. 27
(2 & 5:30)
- Toshiro Mifune in RASHOMON (1950), directed by Akira Kurosawa. 88 minutes.
- Thurs., Dec. 29
(2, 5:30, 8)
and
Fri., Dec. 30
(2 & 5:30)
- Gerda Lundqvist and Lars Hanson in THE STORY OF GOSTA BERLING (1923), directed by Mauritz Stiller. Also with Greta Garbo and Karin Swanstrom. 105 minutes.
- Sat., Dec. 31
(11:30 & 2)
- Diana Wynyard in GASLIGHT (ANGEL STREET) (1940), directed by Thorold Dickinson. Also with Anton Walbrook and Robert Newton. 85 minutes.

*Silent films with music arranged and played by Arthur Kleiner.

All foreign films have English sub-titles.

Program subject to change without notice.

Separate schedule for Wednesdays available.

Program notes, stills and additional information available from Elizabeth Shaw, Director, and Linda Gordon, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. Circle 5-8900.