

THE MUSEUM OF MODERN ART

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WILLIAM WYLER FILM SERIES AT MUSEUM OF MODERN ART

Nine films by William Wyler will be shown at the Museum of Modern Art during April and May, it was jointly announced today by Arthur B. Krim, President of United Artists and Richard Griffith, Curator of the Museum's Film Library. The retrospective series will begin April 8 through 14, daily at 3 p.m., with Dead End (1937), starring Sylvia Sydney, Joel McCrea, and Humphry Bogart, and Memphis Belle (1944), produced by the War Department. With daily showings at 3 and 5:30, the series will continue April 15-21 with Jezebel (1938), with Bette Davis, Henry Fonda, Donald Crisp and Fay Bainter; April 22-28, Wuthering Heights (1939), with Merle Oberon, Laurence Olivier, Geraldine Fitzgerald, David Niven and Flora Robson; and April 29-May 5, The Westerner (1940), with Gary Cooper and Walter Brennan. The series will be interrupted May 6-12 for a week of films made by students of the Polish State Film School. Wyler films will continue May 13-19, at 3 p.m. only, with the Best Years of Our Lives (1946), with Myrna Loy, Fredric March, Dana Andrews, Teresa Wright, Virginia Mayo and Cathy O'Donnell; May 20-22, at 3 and 5:30, Roman Holiday (1953), with Gregory Peck, Audrey Hepburn and Eddie Albert; and, at 3 p.m. only, May 23-26, Friendly Persuasion (1956), with Gary Cooper, Dorothy McGuire, Marjorie Main and Anthony Perkins; and May 27-30, The Big Country (1958), with Gregory Peck, Jean Simmons, Carroll Baker, Charlton Heston and Burl Ives.

Films with which Wyler has been associated have amassed a total of 34 Academy Awards. Wyler himself was nominated for the Award for Best Director 11 times and received the trophy on 3 occasions. His most recent work, the film version of Lillian Hellman's play, The Children's Hour, is now being shown at the Astor and Trans Lux 52nd Street Theatres.

"William Wyler," according to Richard Griffith, "began his career as a director of two-reel Westerns. Since then he has made every kind of film, from the massive spectacle Ben Hur, the greatest boxoffice attraction of all time, to the charming romantic comedy Roman Holiday, the wartime documentary Memphis Belle, and the powerfully dramatic The Children's Hour."

"What links the rich variety of his achievements is a single style, what can only be called the classical style, since it has persisted through all periods of film history, whatever the current fashion. It consists in numerous camera set-ups and a shifting of the angle of vision at the precise instant when the spectator feels, or is made to feel, that he wants to watch the action from another viewpoint. These changes of camera position are 'the movements of psychological necessity,' and it may be that they constitute the whole of film art. The classical style may be seen at its zenith in Wyler's and Samuel Goldwyn's The Best Years of Our Lives, one of the profoundest as well as most moving achievements of the screen."

Photographs and further information available from Herbert Bronstein, Associate Publicity Director, Museum of Modern Art, 11 West 53 Street, N.Y.C. Circle 5-8900.