

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 7-7470

FOR RELEASE

One of the most famous European films of the end of the silent era will be shown in the Auditorium of the Museum of Natural History Sunday evening, February 7, at 8:30 when the Museum of Modern Art Film Library will present for its members the third program of its series of notable foreign films. Program III, entitled The Film in Germany-Pabst and Realism, will be comprised of a single powerful motion picture, The Love of Jeanne Ney, produced in Germany by Ufa in 1927 under the brilliant director, G.W. Pabst, known in America chiefly for his work as co-director of The White Hell of Pitz Palu. To critics and students of the film, Pabst is perhaps better known as the director who rediscovered Garbo when, after her debut in the Swedish Atonement of Gosta Berling, she was apparently forgotten by motion picture producers and directors.

The Love of Jeanne Ney may accurately be described as international. The scenario, by the Hungarian Ladislaus Vajda, is based on a Russian novel by Ilya Ehrenburg. Edith Jehanne, the leading woman is French; the leading man, Uno Henning, Swedish. Featured players are Brigitte Helm, Fritz Rasp, Siegfried Arno and E.A.Licho, German; Jack Trevor, English; Hans Jaray, Dutch; Vladimir Sokolov, Russian; and M. Terja-Bassa, Mongolian. The chief locales are the Crimea and Paris, all scenes of which--with the exception of a few exterior shots in Paris--were built in the Ufa studios in Berlin. Pabst, the director, is an Austrian.

The story, The Love of Jeanne Ney, is too complex to give in a few words. It concerns the love of two young people against the background and through the intrigue of civil war in the Crimea. From there it follows the girl to Paris where she finds work in the detective agency of her uncle. A valuable diamond is stolen from him and he is murdered by a scoundrel who has had some contact with the girl in the Crimea. The girl's sweetheart, in Paris at the time, is accused of the theft and murder. Through the girl's courage and quick wit the perpetrator of the crime is apprehended. The villain is remarkably played by Fritz Rasp who also appeared as the robot-maker in Fritz Lang's Metropolis, and as the thief in Emil and the Detectives.

The Love of Jeanne Ney takes the development of the German film one step beyond The Last Laugh. Whereas The Last Laugh introduced the use of the travelling camera in a strikingly spectacular manner in

The Love of Jeanne Ney, the more highly developed movement of the camera is so smooth and masterly as to be almost imperceptible. Highly dramatic, the story of the film is recorded with the actuality of a news reel. In her notes for Program III Iris Barry, Curator of the Film Library, says: "Scene after scene, shot after shot, it would be hard to suggest a better camera-position than the one that Pabst and his cameraman Wagner have selected. A much more showy, more tricky use of the apparatus could easily be found, but not one that would better extract the uttermost significance from the material. It is upon his inconspicuously fine camerawork that Pabst has relied for all his effects: this and his psychological penetration are his particular strength.

"Though one is hardly conscious of movement, the camera is constantly shifting, although it is no longer used like a toy with new-found uses which must be displayed, but with the instinctive movements of psychological necessity. Every camera position chosen unerringly, every cut made unobtrusively, every movement of the actors natural because it corresponds to a feeling within, the whole composition smooth yet fluid--such is a typical piece of Pabst's discontinuous style of continuity."

After he had finished shooting The Love of Jeanne Ney, Pabst retired to the cutting room for many weeks. There are about 2,000 cuts in the entire film, yet the spectator is conscious of scarcely any. Pabst has explained his method as follows: "Every cut is made on some movement. At the end of one cut somebody is moving, at the beginning of the adjoining one the movement is continued. The eye is thus so occupied in following these movements that it misses the cuts."

The Love of Jeanne Ney has been acquired by the Film Library through the courtesy of Ufa. The musical score has been arranged by Theodore Huff, on the staff of the Film Library. After its showing in New York on February 7, the film with its musical score will be circulated to museums, colleges and film study groups throughout the country and in Canada.

On Sunday evening, February 21, the Museum of Modern Art Film Library will present for its members Program IV, The Film in France--From Lumière to René Clair.

F31

The Museum of Modern Art

Please reply to: The Film Library, 485 Madison Avenue, New York, N. Y.

Director, John E. Abbott Curator, Iris Barry Telephone PLaza 3-1981 Cable Address: Modernart

January 29, 1937

TO MOTION PICTURE EDITORS
TO CITY EDITORS

Dear Sirs:

The Museum of Modern Art Film Library will give the initial showing of its third program of foreign motion pictures Sunday night, February 7, at 8:30 in the auditorium of the American Museum of Natural History, West 77th Street and Central Park West.

The Press is invited to attend the Sunday night showing, or if more convenient, to come to a Press Preview in Room 502, 125 West 46 Street (Grand Central Palace) at 2:30 Wednesday afternoon Feb. 3.

Program III, entitled The Film in Germany--Pabst and Realism, comprises a single, powerful motion picture, The Love of Jeanne Ney. It was produced in Germany by Ufa in 1927 under the brilliant director, G. W. Pabst, who is perhaps most generally known in America as co-director of The White Hell of Pitz Palu. To critics and students of the film, Pabst is perhaps better known as the director who re-discovered Garbo when, after her debut in the Swedish Atonement of Gosta Berling, she was apparently forgotten by motion picture producers and directors. Pabst gave Garbo the lead in the second film he directed, The Joyless Street.

The Love of Jeanne Ney might accurately be described as an international picture. The scenario, by the Hungarian Ladislaus Vajda, is from a Russian novel by Ilya Ehrenburg. Edith Jehanne, the leading woman, is French; the leading man, Uno Henning, Swedish. Featured players are Brigitte Helm, Fritz Rasp, Siegfried Arno and E.A. Licho, German; Jack Trevor, English; Hans Jaray, Dutch; Vladimir Sokolov, Russian; and M. Terja-Basa, Mongolian. The chief locales are the Crimea and Paris, all the scenes of which--with the exception of a few exterior shots in Paris--were built in the Ufa studios in Berlin. Pabst, the director, is an Austrian.

The Love of Jeanne Ney should be of timely interest to motion picture critics as it has recently been announced that Walter Wanger will produce the same picture directed by Lewis Milestone from a scenario by Clifford Odets, with Luise Rainer playing the leading role.

Please note that you may attend either the Wednesday afternoon preview or the Sunday night showing. This letter or the admission card to the series will admit you and a guest to either showing. If you have no admission card will you please ask me for one at either showing.

If you desire any further information, please call me at Circle 7-7470.

Sincerely yours,

Sarah Newmeyer
Sarah Newmeyer
Publicity Director

SN/bs