

The Museum of Modern Art

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FOR IMMEDIATE RELEASE

The Museum of Modern Art Film Library will present THE HORROR FILM, a series of 20 films, from February 7 through April 18. Selected by Arthur L. Mayer, the series is planned as a representative sampling, not a comprehensive survey, of the horror genre. The pictures range from the early German fantasies and legends, THE CABINET OF DR. CALIGARI (1919), NOSFERATU (1922), to the recent Roger Corman-Vincent Price British series of adaptations of Edgar Allan Poe, represented here by THE MASQUE OF THE RED DEATH (1964).

Milestones of American horror films, the Universal series in the 1930s, include THE PHANTOM OF THE OPERA (1925), FRANKENSTEIN (1931), his BRIDE (1935), his SON (1939), and THE MUMMY (1933). The resurgence of the horror film in the 1940s, as seen in a series produced by Val Lewton at RKO, is represented by THE CAT PEOPLE (1942), THE CURSE OF THE CAT PEOPLE (1944), I WALKED WITH A ZOMBIE (1943), and THE BODY SNATCHER (1945).

Richard Griffith, Director of the Film Library, and Mr. Mayer, in their book, The Movies, state that "In true horror films, the archcriminal becomes the archfiend the first and greatest of whom was undoubtedly Lon Chaney. ...The year Lon Chaney died [1931], his director, Tod Browning, filmed DRACULA and therewith launched the full vogue of horror films. What made DRACULA a turning-point was that it did not attempt to explain away its tale of vampirism and supernatural horrors. Something in the air of the early Thirties made audiences believe and enjoy believing what they would have scoffed at ten years earlier. DRACULA's success led to a wild rummage through Edgar Allan Poe, Robert Louis Stevenson, medieval demonology, pseudo-science, and classic horror tales like Mary Shelley's FRANKENSTEIN, which, filmed with great skill and taste by James Whale, created an even greater sensation than had DRACULA. These two films made stars of Bela Lugosi and Boris Karloff, and figures of popular mythology out of the characters they played. ...Dracula, Frankenstein, and the other assorted creatures of the horror cycle, achieved a curious kind of commercial if not artistic immortality. They 'returned' either as themselves or as their 'sons' or 'daughters'

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or 'ghosts.' ...By the 1940s the public had supped full on horrors, and it became necessary to double the charge: wolf-men, vampires, and zombies were co-starred in the later chiller-dillers."

Mr. Mayer, who began his film career as a film salesman for Goldwyn and Paramount in the '20s, later directed advertising and publicity for Paramount. In 1933, he bought the moribund Realto Theatre in New York and turned it into a house of horror, thereby earning the title "The Merchant of Menace." Besides being the co-author with Mr. Griffith of The Movies, he writes for Variety and The New York Times. He has lectured at Brandeis, Dartmouth and Columbia on motion picture history and the industry.

THE HORROR FILM will be screened daily at 3 and 5:30 p.m., and Thursday evenings at 8, in the Museum Auditorium. The series is not recommended for children under 16.

The program will be accompanied by an exhibition of about 35 enlarged film stills on view in the Auditorium Lounge from March 1 through April 18.

PROGRAM

Showings at 3:00 and 5:30, and 8:00 on Thursday evening, except where noted. Music for the silent films arranged and played by Arthur Kleiner. Schedule subject to change without notice.

- Feb. 7-10: THE CABINET OF DR. CALIGARI, 1919, Germany, Decla-Bioscop, directed by Robert Wiene; with Werner Krauss, Conrad Veidt, Lil Dagover. 60 min.
- Feb. 11-13: NOSFERATU, 1922, Germany, Prana-Film, directed by F. W. Murnau; with Max Schreck, Gustov von Wangenheim, Greta Schroeder. 70 min.
- Feb. 14-17: DRACULA, 1931, U.S., Universal, directed by Tod Browning; with Bela Lugosi, Helen Chandler, Dwight Frye. c.95 min.
- Feb. 18-20: THE PHANTOM OF THE OPERA, 1925, U.S., Universal, directed by Rupert Julian; with Lon Chaney, Mary Philbin, Norman Kerry. c.100 min.
- Feb. 21-24: THE UNHOLY THREE, 1925, U.S., M-G-M, directed by Tod Browning; with Lon Chaney, Mae Busch, Matt Moore. Feb. 23: 3 p.m. showing only. 80 min.
- Feb. 25-27: KING KONG, 1933, Selznick, U.S., directed by Merian Cooper and Ernest Schoedsack; with Fay Wray, Robert Armstrong, Bruce Cabot. c.90 min.
- Feb.28-Mar.3: FRANKENSTEIN, 1931, U.S., Universal, directed by James Whale, with Boris Karloff, Colin Clive, Mae Clarke, John Beles. c. 105 min.
- Mar. 4-6: BRIDE OF FRANKENSTEIN, 1935, U.S., Universal, directed by James Whale; with Boris Karloff, Colin Clive, Elsa Lanchester, Valerie Hobson. 80 min.
- Mar. 7-10: SON OF FRANKENSTEIN, 1939, U.S., Universal, directed by Rowland V. Lee; with Boris Karloff, Bela Lugosi, Basil Rathbone. 95 min.

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- Mar. 11-13: THE MUMMY, 1933, U.S., Universal, directed by Karl Freund; with Boris Karloff, Zita Johann, David Manners. 63 min.
- Mar. 14-17: THE CAT PEOPLE, 1942, U.S., RKO, produced by Val Lewton, directed by Jacques Tourneur; with Simone Simon, Kent Smith, Tom Conway. 73 min.
- Mar. 18-20: THE CURSE OF THE CAT PEOPLE, 1944, U.S., RKO, produced by Val Lewton, directed by Gunther Von Fritsch and Robert Wise; with Simone Simon, Kent Smith, Jane Randolph, Ann Carter. 70 min.
- Mar. 21-24: I WALKED WITH A ZOMBI, 1943, U.S., RKO, produced by Val Lewton; directed by Jacques Tourneur; with James Ellison, Frances Dee, Tom Conway. 70 min.
- Mar. 25-27: THE BODY SNATCHER, 1945, U.S., RKO, produced by Val Lewton; directed by Robert Wise; with Boris Karloff, Bela Lugosi. 78 min.
- Mar. 28-31: THE INVISIBLE MAN, 1933, U.S., Universal, directed by James Whale; with Claude Rains, Gloria Stuart, William Harrigan. c. 70 min.
- April 1-3: DEAD OF NIGHT, 1946, England, Ealing Studios, Universal, directed by Cavalcanti, Basil Dearden, and Robert Hamer; with Michael Redgrave, Mervyn Johns, Googie Withers. 77 min.
- April 4-6: TO BE ANNOUNCED.
- April 7-10: THE MASQUE OF THE RED DEATH, 1964, England, American-International Pictures, produced and directed by Roger Corman; with Vincent Price, Hazel Court, Jane Asher. 89 min.
- April 11-18: TO BE ANNOUNCED.

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