

ERICH VON STROHEIM'S "THE WEDDING MARCH"
WITH ILLUSTRATED LECTURE BY HERMAN WEINBERG

"The Wedding March," Erich von Stroheim's unfinished masterpiece, will be shown at The Museum of Modern Art at 5:30 P.M. Monday, January 20, when Herman G. Weinberg, author, critic, film historian and teacher, will discuss both the film as it exists and his newest book, The Complete "Wedding March" of Erich von Stroheim. Mr. Weinberg's book reconstructs the film's two parts, the second of which was never released in the United States, with almost 300 still photographs and includes a 30,000 word introduction on the film's background.

By the author of The Complete "Greed", Mr. Weinberg's present work, just published by Little Brown, represents two decades of research and scholarship devoted to the recreation of the original von Stroheim production. Reduced by the director from 200 reels to 50, according to Mr. Weinberg, it was later divided into two separate films: "The Wedding March" and "The Honeymoon," but the latter, released only in Europe and South America, was never shown in this country. The only print of "The Honeymoon" was apparently destroyed in a fire.

It was by a fortuitous circumstance that both "The Wedding March" and "The Honeymoon" were found in the possession of Mr. P.A. Powers, who had originally produced the picture independently and from whose estate Mr. Weinberg purchased the two prints and sent them to Thomas Quinn Curtiss of the Paris Herald Tribune, who turned them over to von Stroheim, who had by then resumed his career, as an actor, abroad. Von Stroheim did some re-editing and recorded the films and then donated both to the Cinematheque Francaise in Paris.

"The Wedding March," starring von Stroheim and Fay Wray, was in its original version eleven hours long and had to be condensed into a marketable length. Eventually it was released by Paramount Pictures in a truncated version. The

(more)

saga of its production during 1926-28 indicates the uncontrollable genius of von Stroheim and his obsession with realism. Some of the original scenes eliminated will be shown in slide form as part of Mr. Weinberg's lecture.

Herman Weinberg has been teaching film history at the College of the City of New York since the early 1960s. He is the author of Saint Cinema, The Lubitsch Touch and Josef von Sternberg: A Critical Study. In addition to his scholarly work he has in the past contributed the English sub-titles to hundreds of famous foreign films. Two years ago in a highly popular lecture at The Museum of Modern Art, Mr. Weinberg similarly introduced and showed slides of cut scenes from von Stroheim's "Greed," in connection with his book The Complete "Greed".

January 1975

* * * * *

Additional information available from Lillian Gerard, Special Projects Coordinator, and Mark Segal, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019. Phone (212)956-7296.