

# The Museum of Modern Art

50th Anniversary



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## NORMAN McLAREN RETROSPECTIVE AT MoMA

As part of NATIONAL FILM BOARD OF CANADA: A RETROSPECTIVE, Norman McLaren, master animator and founder of the Board's animation unit in 1941, will be honored with a retrospective of virtually all the films he made at NFBC. Part One of MoMA's NFBC Retrospective, ANIMATION, runs from January 22 through February 16, and presents a survey of 150 animated films. Five programs of the extraordinary and influential work of Norman McLaren will be presented from February 12 through 16.

"Animation came to the National Film Board of Canada in 1941 with the person of Norman McLaren. In 1943, after having recruited George Dunning, Jim MacKay and Grant Munro, it was McLaren who was put in charge of the first animation workshop. The earliest films were craftsmanlike, having a more utilitarian than aesthetic character. After the war the time of the artist came about. The spirit and goals of the animation unit changed; the styles and techniques became more and more refined leading to today's sophisticated animation."

--Louise Beaudet, Head of Animation Department, Cinémathèque québécoise, Montreal

"Norman McLaren (Stirling, Scotland, 1914) completed his first abstract films in 1933 while a student at the Glasgow School of Art. Here he attracted the attention of John Grierson, who invited the young man upon graduation to make promotional films for the General Post Office in London. McLaren worked for the GPO from 1936 until 1939 when, at the onset of war, he moved to New York. Introducing himself to the Guggenheim Museum of Non-Objective Art, he made a few short works for presentation there. He was approached by Grierson once more, this time to head up an animation unit at the newly founded National Film Board of Canada in Ottawa. McLaren agreed, and in 1941 there began an extraordinary 40-year collaboration between artist and institution.

"Because McLaren's astonishing body of work at the Board is both unique and influential, and because McLaren, probably more than any other figure, has defined the animation program at the Board, the Department of Film celebrates the filmmaker with a five-program retrospective comprising over 40 works. It includes such classic animations as V FOR VICTORY (1941), A LITTLE PHANTASY ON A NINETEENTH-CENTURY PAINTING (1946), FIDDLE-DE-DEE (1947), BEGONE DULL CARE (1949), NEIGHBORS (1952), BLINKITY BLANK (1955), CANON (1964), MOSAIC (1965) and PAS DE DEUX (1967). McLaren's 1977 five-part series on the principles and techniques of animation, ANIMATED MOTION, will also be shown."

-- Larry Kardish, Associate Curator of Film  
Museum of Modern Art

Parts Two and Three of NATIONAL FILM BOARD OF CANADA: A RETROSPECTIVE will focus respectively on documentary and fiction films produced by NFBC since its inception in 1939. PART TWO: DOCUMENTARY begins on March 12 and ends on May 11. PART THREE: ASPECTS OF FICTION runs from the 24th of August through September 15. Further information on Parts Two and Three will be made available closer to their presentation.

The Department of Film would like to express its thanks to the National Film Board of Canada and the Office of the Consul-General of Canada for their collaboration and assistance in the preparation of this retrospective.

January 23, 1981

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A complete schedule of the Norman McLaren Retrospective is attached. For further information, please contact Alicia Springer, Film Press Representative, (212) 956-7289.  
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## NORMAN MCLAREN, MASTER ANIMATOR

program compiled by Louise Beaudet, Head of Animation Department, Cinéma-thèque québécoise, Montreal, Quebec, Canada

The films in programs I to IV will be shown in chronological order.

- Thursday, February 12 (2:30) - V. "Didactic Films": including WORKSHOP EXPERIMENTS IN ANIMATED SOUND. 1949. 7 mins.  
 PEN POINT PERCUSSION. 1951. In which McLaren demonstrates how he composes synthetic sound directly on the film itself. During this explanation McLaren shows two short films he completed in New York in 1940, DOTS and LOOPS. 11 mins.  
 ANIMATED MOTION - FRAME BY FRAME. 1976-1978. Five films in which McLaren studies aspects of motion for those beginning studies on the techniques of animation. 42 mins.  
 KOREAN ALPHABET. 1967. Kim in Tae (a former student of McLaren). Synthetic (animated) sound by Norman McLaren. Made to teach Korean children their alphabet. 7 mins. 14 secs. (68 mins.)
- Thursday, February 12 (6:00) - 1. First films at the NFBC, 1941-1952: 15 films -  
 1941 - MAIL EARLY. In color. Music - Benny Goodman's band playing "Jingle Bells (film completed in 48 hours). 2 mins.  
 1941 - V FOR VICTORY. In Warnercolor. 2 mins.  
 1942 - FIVE FOR FOUR, AN EXERCISE IN NATIONAL RYTHMETIC. In Vitacolor. Music - Louis Appelbaum. Lyrics by McLaren & Guy Glover. 5½ mins.  
 1944 - ALOUETTE. Co-made with René Jodoin for the "Chants populaires" series. 3 mins.  
 1944 - C'EST L'AVIRON. For the "Chants populaires" series. 3 mins.  
 1944 - KEEP YOUR MOUTH SHUT. Animated by George Dunning. 3 mins.  
 1945 - LA-HAUT SUR LES MONTAGNES. For the "Chants populaires" series.  
 1946 - A LITTLE PHANTASY ON A NINETEENTH CENTURY PAINTING. Music edited by Benton Jackson. Based on Arnold Boecklin's painting "Isle of the Dead". 3½ mins.  
 1946 - HOPPITY POP. In color. 2½ mins.  
 1947 - FIDDLE-DE-DEE. In color. Eugène Desormaux, the Gateau Valley fiddler, plays Alice Hawthorne's "Listen to the Mockingbird". 3½ mins.  
 1947 - LA POULETTE GRISE. In color. Music by Anna Malenfant. 5½ mins.  
 1948 - BEGONE DULL CARE. Co-made by Evelyn Lambart. In color. Music - Oscar Peterson performed by his trio. 7 mins. 48 secs.  
 1948-1952 - A PHANTASY. In Kodachrome. Developed from CHALK RIVER BALLET (begun in 1948; not finished). Music - Maurice Blackburn. Saxaphonist - Bert Niosi. 7¼ mins. approx. 60 mins.
- Thursday, February 12 (7:30) - 2; 1949-1958: 1949 - "ON THE FARM" miscellaneous tests preceding NEIGHBOURS. silent. 9 mins.  
 1952 - NEIGHBOURS. Camera (Kodachrome) - Wolf Koenig. Music - McLaren. Sound Mix - Clarke Daprato. With: Jean-Paul Ladouceur, Grant Munro. 8 mins.  
 1952 - TWO BAGATELLES (ON THE LAWN - from an out-take from

NEIGHBOURS and IN THE BACKYARD). Co-maker Grant Munro. Synthetic Music by McLaren. With: Grant Munro. 2½ mins.  
 1955 - BLINKITY BLANK. In color. Music - Maurice Blackburn. Additional "Percussives" by McLaren (synthetically). Sound Recording - R. Beaudry, J. Champagne. Produced by Tom Daly. 5¼ mins.  
 1956 - RYTHMETIC. Co-maker Evelyn Lambart. In color. Sound by McLaren. Produced by Tom Daly. 8½ mins.  
 1956 - blurr tests of multi-image runs (leap frog). 7 mins.  
 1957 - A CHAIRY TALE. Co-maker Claude Jutra. Music - Ravi Shankar, Chatur Lal, Modu Mullick. Production and technical assistance - Herbert D. Taylor. Production and Chair Animation - Evelyn Lambart. Musical Production Assistance - Maurice Blackburn. Sound Recording - Joseph Champagne. Produced by Tom Daly. 10 mins.  
 1958 - Le Merle rehearses; discarded takes with musical variations via McLaren's card method of animating sound. 3½ mins.  
 1958 - LE MERLE. Co-animator - Evelyn Lambart. Camera (chrome) - Douglas Poulter. Musical Director - Maurice Blackburn. Sung by "Le Trio Lyrique". Produced by Tom Daly. 4¼ mins. (approx 60 mins.)

- Friday, February 13 (2:30) - 4, 1964 - 1972: 1964 - CANON. Co-maker Grant Munro. Camera (color). Ron Humble. Opticals - Gillissie. Music - Eldon Rathburn. Sound - Ron Alexander. 9¼ mins.  
 1965 - MOSAIC. Co-maker Evelyn Lambart. In color. Opticals - Douglas Poulter, Wally Howard. Sound - Ron Alexander. 5½ mins.  
 1965 - PAS DE DEUX. Camera - Jacques Fogel. Sound - Ron Alexander. Choreography - Ludmilla Chiriaeff. Musical Director - Maurice Blackburn. Panpipes played by Dobre Constantin, United Folk Orchestra of Romania. Danced by Margaret Mercier and Vincent Warren of Less Grands Ballet Canadiens. 13½ mins.  
 1969 - SPHERES. Co-maker Rene Jodoin. In color. Opticals - Ramu Perumal. Sound Re-recording - Ron Alexander. Music - J.S. Bach. Pianist - Glenn Gould. 7½ mins. (approx 55 mins.)  
 1971 - SYNCHROMY. In color. Optical Effects - Ron Moore. Sound re-recording - Roger Lamoureux. Music by McLaren.  
 1972 - BALLET ADAGIO. Camera (color) - Jacques Fogel, Douglas Keifer. Lighting - Jacques Fogel. Sound - Ron Alexander. Music - Albinoni's "Spring Water". Danced by David and Anna Marie Holmes. 10 mins. (approx 55 mins.)
- Friday, February 13 (6:00) - V. "Didactic Films": See Thurs. Feb 12 2:30
- Saturday, February 14 (2:30) - 2; 1949-1958: See Thurs Feb 12 7:30
- Saturday, February 14 (5:00) - 4; 1964 - 1972: See Fri Feb 13 2:30
- Sunday, February 15 (2:30) - 3; 1959-1963: 1959 - SHORT AND SUITE. In Eastmancolor. Co-animator - Evelyn Lambart. Music - Eldon Rathburn. Special Effects - Arnold Schieman. 5 mins.  
 1959 - SERENAL. In color. Music by/of the Grand Curucaya Orchestra, Trinidad. 3 mins.  
 1959 - MAIL EARLY FOR CHRISTMAS. In color. 40 seconds.  
 1960 - LINES VERTICAL. In color. Co-maker - Evelyn Lambart. 6 mins.  
 1960 - OPENING SPEECH. Camera - Eugene Boyko. Opticals - Vince Tavlour. Assistant Director - Arthur Lipsett. Sound

Recording - Karl du Plessis. Made by McLaren to "substitute" for his own person hosting the 1960 Montreal International Film Festival. Produced by Tom Daly. 7 mins.  
 1961 - "NEW YORK LIGHTBOARD" (Welcome to Canada). Made by the NFBC for the Department of Northern Affairs (Canadian Government Travel Bureau). Produced and directed by McLaren. Animation by McLaren, Kaj Pindal, Ron Tunis, René Jodoin. silent. Made to be presented on a Times Square lightboard running without interruption from sundown to one a.m. 8 mins.  
 1961 - NEW YORK LIGHT RECORD. silent. With: New Yorkers and Visitors reacting to the Times Square Canadian lightboard. 8 mins.  
 1962 - LINES HORIZONTAL. Co-maker Evelyn Lambart. In color. Music - Peter Seeger. Sound - Joseph Champagne. 6 mins.  
 1963 - CHRISTMAS CRACKER. Directed by Grant Munro. Animation - Norman McLaren (titles, inserts, of human being), Gerald Potterton, Grant Munro, Jeff Hale. Music - Maurice Blackburn, Eldon Rathburn. 9 mins. (approx 52 mins)

Monday, February 16 (2:30) - I: First Films at the NFBC, 1941-1952: see Thurs Feb 12 6:00  
 Monday, February 16 (6:00) - 3; 1959 - 1963: see Sun Feb 15 2:30

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Not included in this program are the films McLaren completed in Great Britain and the USA before he went to work for the NFBC. These include; (untitled work in which color dyes were applied to clear 35mm film, 1933); SEVEN UNTIL FIVE, 1933; CAMERA MAKES WOOPEE, 1935; COLOUR COCKTAIL, 1935; HELL UNLIMITED, 1936; five untitled shorts made for window projection display, 1935; DEFENCE OF MADRID, 1936; BOOK BARGAIN, 1936; NEWS FOR THE NAVY, 1937-38; MONY A PICKLE, 1937-38; LOVE ON THE WING, 1937-39; THE OBEDIENT FLAME, 1939; (in USA - ) holiday greeting for NBC-TV, 1939; ALLEGRO, 1939; RUMBA, 1939; (DOTS first known as SCHERZO and LOOPS, both 1940 included in PEN POINT PERCUSSION program V); BOOGIE DOODLE, 1940; SPOOK-SPORT, 1940. Also not included are two films made between 1950 and 1951 in 3-D which the NFBC co-produced with the British Film Institute for the Festival of Britain - AROUND IS AROUND and NOW IS THE TIME.

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NATIONAL FILM BOARD OF CANADA: A RETROSPECTIVE is divided into three parts. ANIMATION is the first. The second part, DOCUMENTARY, begins on March 26th and ends May 11th. The third, ASPECTS OF FICTION, will be exhibited from August 24th through September 15th.

The Department of Film would like to thank the National Film Board of Canada/ l'Office national du film du Canada for its cooperation in mounting this program. We are most grateful to Sally Bochner, Tony Lapointe, and Huguette Parent in Montreal headquarters for their help and to Ken Shere, the U.S. General Manager in New York, for his enthusiastic participation.

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