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THE MUSEUM OF MODERN ART

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FOR IMMEDIATE RELEASE

STUDENTS OF MOTION PICTURE TO SEE RARE FILM ITEMS

Forty students of the motion picture will have the privilege this year of seeing rare items from the Griffith and Fairbanks collections and from the old Biograph films no longer shown to the public. These items will be taken from the archives of the Museum of Modern Art Film Library to illustrate lectures to be given in a course on the History, Technique and Aesthetic of the Motion Picture conducted by Iris Barry, Curator of the Museum of Modern Art Film Library for the Department of Fine Arts, Columbia University.

This is the fourth successive year for the Film Course, which will be held in the private projection room of the Museum of Modern Art, 11 West 53 Street. Registration must be completed during the week of September 23 and may be made at the Museum. Only forty students can be accepted. The first of the three-hour classes, which will be given weekly, will be held on Wednesday evening, October 2, from 7 to 10 P.M. The first hour of each session will be devoted to a lecture; this will be followed by one hour and a half of films to illustrate the lecture topic, and the session will conclude with a half hour of open discussion.

The Course is open to anyone in New York qualified for advanced study in the subject. Only in a few instances are members of the class taking the Course in conjunction with college graduate or under-graduate work. Last year, as in the three previous years of the Course, the classes were composed of a wide variety of students, among them a lawyer, a dancer, a museum director, an advertising man, a statistical worker in the United States Customs, a television director, a coal salesman and several people engaged in motion picture work in the fields of directing, writing, title-writing and publicity.

Lecturers for each Course are selected from people prominent in the motion picture world. Among the lecturers in the season just

passed have been Frank Powell, early film actor and director, discoverer of Theda Bara; Rouben Mamoulian, director; Joris Ivens, documentary director; Aaron Copland, famous composer who has recently written film music; Nunnally Johnson, scenario writer; Arthur de Bra from the Hays office; Luis Bunuel, producer of surrealist and documentary films; Lothar Wolff, film editor of The March of Time.

The Course is designed primarily to furnish first-hand knowledge of the history and development of the motion picture from its beginnings to the present day, particularly in the United States. An analysis of its basic technique and of the technical innovations that have extended its range of expression, is allied to an analysis of the two-fold influence of the film on society and on the contemporary arts, and of the influence of the arts and society on the film itself.

Detailed consideration of the outstanding stages in the progress of the art will include a survey of the important contributions made from time to time by France and Italy, Denmark and Sweden, Germany and Russia, and of the effect that their films had on the even more important American film. These, as well as the work of important directors and technicians both in the silent and the sound film, will be illustrated by the projection of motion pictures appropriate to each session.

Established in 1935, with the aid of a grant from the Rockefeller Foundation, the Museum of Modern Art Film Library now circulates film programs on a non-commercial basis to more than 300 colleges, museums, schools and study groups throughout the country. In addition to a vast amount of data, stills, programs, scores, etc., the Library contains more than 1,700 rare and noteworthy films produced in this country and abroad since 1895.