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DEPARTMENT OF FILM: PERSONNEL

DRAFT 6/97

Iris Barry (1895-December 22, 1969)

Librarian, MoMA, 1932-35
Curator, MoMA Film Library, 1935-51
Director, MoMA Film Library, 1946-51
Retired, 1951

John E. Abbott (? -February 6, 1952)

[April 1935 he prepared a report on the development of the Museum's Motion Picture Department]
elected Vice-President, MoMA Film Library, May 24, 1935-39
Director, MoMA Film Library, July 1935- [some sources say 1939 (press release), others 1947 (A. Conger Goodyear); according to the Minutes of the Board of Trustees he was still reporting on the activities of the Film Library through the 1940s]
elected Executive Vice-President, MoMA, August 11, 1939-46
elected Trustee, MoMA, 1940
Secretary, Board of Trustees, MoMA, 1946-January 1948
[according to the June 5, 1947 Minutes of the Board of Trustees, he was granted a six-month leave of absence for health reasons]
Resigned, January 1948

Iris Barry and Alan Porter married [before 1925]; divorced between 1932-35
Iris Barry and John E. Abbott married [c. 1935,]; divorced in early 1940s

Richard Edward Griffith (1912-October 17, 1969)

Assistant to Curator, MoMA Film Library, September 16, 1940-42 [these dates from MoMA Personnel records; according to May 10, 1951 Minutes of the Board of Trustees he started employment in 1937]
[During World War II, he was film editor at the photographic center of the Army Signal Corps, where he worked on Frank Capra's "Why We Fight" series of Army orientation films. From 1946-1949 Griffith was executive director of the National Board of Reviews of Motion Pictures.]
Assistant to Director, MoMA Film Library, 1949-51
Curator, MoMA Film Library, 1951-65
Retired, November 1965

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Dept. of Film

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

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September 1977

SELECTIVE CHRONOLOGY OF THE DEPARTMENT OF FILM

(Italics indicate film series; publications are underscored; talks, lectures and symposia are in quotation marks)

"The Museum of Modern Art Film Library has been established for the purpose of collecting and preserving outstanding motion pictures of all types and of making them available to colleges and museums, thus to render possible for the first time a considered study of the film as art. At the time the Museum was founded in 1929, the Director [of the Museum] in his preliminary report to the Trustees already envisaged for the future a department of motion pictures...."

--The Founding of the Film Library,
Bulletin of The Museum of Modern Art,
Vol. 3, No. 2, Nov. 1935

1935 THE FILM LIBRARY ESTABLISHED. The first international film archive (renamed the Department of Film in 1966) established, with aid of a grant from Rockefeller Foundation, "to trace, catalog, assemble, exhibit, and circulate a library of film programs so that the motion picture may be studied and enjoyed as any other one of the arts is studied and enjoyed." WORKING SPACE RENTED IN COLUMBIA BROADCASTING BUILDING, 485 Madison Ave. JOHN E. ABBOTT NAMED DIRECTOR; IRIS BARRY, CURATOR

FIRST ACQUISITIONS included the film 'The Great Train Robbery' (1903) and an animated cartoon; beginning of collection of books, stills and other material relating to film

"Why a Museum of Modern Art Has a Film Department," NBC radio talk by Edward M. M. Warburg

MISS BARRY AND MR. ABBOTT TRAVEL TO HOLLYWOOD TO SECURE COOPERATION OF FILM INDUSTRY

"Painting and Advance Guard Film," talk by Fernand Léger with films presented in conjunction with exhibition of his work

IMPORTANT GROUP OF MOTION PICTURES ACQUIRED from Harold Lloyd, Warner Brothers, Mary Pickford, Samuel Goldwyn, Universal Films, and Paramount Pictures

Inauguration of a series of NBC radio talks on outstanding developments in movies, with guest speakers associated with history and progress of motion pictures

1936 First film series -- *A Short Survey of the Film in America, 1895-1932*; and *Some Memorable American Films, 1896-1934* -- prepared for circulation with accompanying notes and suggested music for silent films

MISS BARRY AND MR. ABBOTT VENTURE TO EUROPE IN SEARCH OF FILMS; RETURN WITH "100 MILES" OF FILM

(over)

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1937 *French and German Films*

Film by Moholy-Nagy 'New Architecture at the London Zoo' acquired (presented as part of exhibition Modern Architecture in England)

The Film in Germany -- Pabst and Realism released for circulation

A Brief Survey of the American Film from 1895 to the Present Day: exhibition of more than 200 motion picture stills; circulated 1938-41

"A Course on the History, Aesthetic and Technique of the Motion Picture" given at Museum by Department of Fine Arts, Columbia University

Swedish Film program released for circulation

The Making of a Contemporary Film (Tom Sawyer): first major exhibition organized by Film Library illustrates step-by-step the making of a film through several hundred items -- documentary material including script, production charts, costumes, stills and photographs; circulated 1938-41

- 1938 Film Library granted Special Award for Distinctive Achievement by the Academy of Motion Picture Arts and Sciences "for its significant work in collecting films dating from 1895 to the present, and for the first time making available to the public the means of studying the historical and aesthetic development of the motion picture as one of the major arts" -- first time any person or organization outside industry so honored

A History of Motion Pictures by Bardeche and Brasillach; translated and edited by Iris Barry; co-published with W. W. Norton & Co.

Museum organizes 'Trois Siècles d'art aux Etats-Unis' at Jeu de Paume in Paris. The exhibition of American art from 1609 to 1938 includes all the visual arts; film section has three parts: 1) three 50-minute programs shown twice daily illustrating development of American motion picture, 2) display of material selected from show 'The Making of a Contemporary Film' (at Museum in 1937), and 3) large exhibition of stills from pictures produced in America between 1895 and 1937

Joins with British Film Institute, Cinémathèque Française, and Reichsfilmarchiv in Berlin to form International Federation of Film Archives to exchange films and information and support scientific research in storage and preservation of motion pictures. (By 1977, there are 56 affiliates from 40 nations.)

Great Actresses of the Past: Bernhardt, Réjane, Fiske, and Duse

- 1939 REGULARLY SCHEDULED FILM SHOWINGS BEGIN IN AUDITORIUM WITH OPENING OF NEW MUSEUM BUILDING at 11 West 53 Street. Until this time, because of lack of space, film showings were limited, for the most part, to members and students and usually were held outside the Museum at such places as The Dalton School and American Museum of Natural History

A Cycle of 70 Films, 1895-1935

First annual Congress of the International Federation of Film Archives hosted by the Film Library

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1939 Georges Méliès: *Magician and Film Pioneer*; circulates 1941

The Non-Fiction Films: From Uninterpreted Fact to Documentary

1940 Publication of Film Notes, a compilation of program notes issued by Film Library for its circulating program

Ten Programs: French, German and Russian Films

A Short History of Animation: The Cartoon, 1879-1933

Three French Film Pioneers: Zecca, Cohl and Durand

Abstract Films (American design for abstract films): paintings, drawings, gouaches by Douglass Crockwell, Howard Lester, Horace Pierce, Mary Ellen Bute

The March of Time

The Films of Douglas Fairbanks; publication of The Screen Character of Douglas Fairbanks by Alistair Cooke

Forty Years of American Film Comedy, Part I; Part II presented in 1941

D. W. Griffith: American Film Master; circulates 1941-42; publication of The Life and Work of D. W. Griffith by Iris Barry (reprinted 1965)

1941 BY 1941 THE FILM LIBRARY HAS ACCUMULATED 16 MILLION FEET OF FILM (OR ENOUGH TO FILL 365 8-HOUR DAYS OF SCREENINGS) AND HAS CIRCULATED 91 PROGRAMS FROM COLLECTION TO 476 INSTITUTIONS

The Film Index, Vol. I, *The Film as Art*, WPA, published with H. W. Wilson Co.

First annual exhibition of motion picture stills from Hollywood studios organized by Motion Picture Academy of Arts and Sciences shown at Museum

Britain at War: program of 15 documentary films, shown in conjunction with exhibition of paintings and photographs entitled 'Britain at War'

A Cycle of 300 Films, 1895-1940, from the collection; Part I: *The Silent Film*, Part II: *The Talkies* (series ran for 8 months)

Holiday Matinee Movies for Children -- beginning of annual offering

IN INTEREST OF NATIONAL DEFENSE MUSEUM INAUGURATES (IN DECEMBER) PROGRAM RELATED TO WAR EFFORT: FILM IS FIRST MEDIUM USED IN PROGRAM: Civilian Defense Films. During the war years Library presents programs such as *Safety for the Citizen* and *Documentary Films*, prepared by U.S. Government; also helps to analyze enemy propaganda films and prepares programs explaining North American ways to other American republics. In addition, circulates 218 film programs related to war efforts to 63 cities in U.S. and Canada and 56 different programs to 23 cities in Latin America; contributes both film and information to Armed Services and arranges countless showings for the benefit of their motion picture sections. Propaganda and the Nazi War Film by Sigfried Kracauer published 1942.

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- 1942 *A Cycle of 300 Films* (twice repeated, runs for 16 months)
 Film Library appointed agent of Library of Congress in recommending motion pictures for preservation in national collections
 Exhibition of original drawings by Walt Disney
 MGM completes short 'The Film That Was Lost,' relating story of Museum Film Library
- 1943 *Film and Reality*
45 Years of the Movies: The History of an Art (series runs for 9 months)
- 1944 Art in Progress: 15th Anniversary Exhibition includes section on Film Library
New Documentary Films: New Methods
- 1945 'Alexander Calder: Sculpture-Constructions,' color film produced and made available for circulation
The Art of the Motion Picture, 1895-1941
- 1946 IRIS BARRY NAMED DIRECTOR OF FILM LIBRARY (position unfilled since 1939 when John Abbott became Exec. V.P. and member of Board of Trustees)
The Documentary Film, 1922-1945: 54 programs of more than 100 motion pictures; publication
The History of the Motion Picture 1895-1946 (15-month series)
- 1948 DUE TO POPULARITY OF DAILY FILM PROGRAMS, IN JANUARY TWICE WEEKLY SHOWINGS REPLACED WITH WEEK-LONG RUNS OF EACH FILM
The Film Till Now (3-year cycle)
- 1950 "Does the Public Get What It Wants," panel discussion moderated by Charles Siepmann, with Mary Pickford, Robert Montgomery, Gilbert Seldes, Arthur Mayer, Janice Loeb; sponsored by Museum's Junior Council
- 1951 IRIS BARRY RETIRES; RICHARD GRIFFITH APPOINTED CURATOR
The Art of the Film (14-month series)
- 1952 "Why Experimental Films?," illustrated discussion by Edward Steichen, part of series on "The Related Arts of Today" sponsored by Junior Council
 Robert Flaherty Evening: recording of BBC broadcast "In Memory of Robert Flaherty," John Houseman with Lillian Gish and Paul Rotha; sponsored by Museum's Junior Council
 "The Film Approach to Art," symposium moderated by René d'Harnoncourt, with Richard Griffith, Willard Van Dyke, Charles Siepmann, Horst Janson
The Work of Robert Flaherty

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1952 *Screen Personalities* (7-month series)

RECEIVES GIFT FROM PHOTOPLAY MAGAZINE OF THEIR 30-YEAR COLLECTION OF STILLS forming nucleus of Film Library's stills collection

1953 *The Films of Ernst Lubitsch*

1954 *Jean Renoir*

The American Scene, 1945-1953

United Artists, 1919-1954

Through the Looking Glass: films about films, filmmakers and filmmaking-- first in series of special cycles celebrating Museum's 25th anniversary

1955 *Family of Man*: documentaries selected by Edward Steichen in conjunction with 'The Family of Man' photography exhibition

50 Years of Italian Cinema; publication

UPA (United Productions of America): 'Form in the Animated Cartoon': exhibition of original drawings, photographs, film strips, etc., demonstrating production of animated cartoon from sketch to finished frame (with aid of 19th century spinners and mutoscopes); accompanied by film showings

Masterworks from the Film Library Collection (7-month series)

1956 *A Producer's Work: The Films of Samuel Goldwyn*; retrospective with publication by Richard Griffith

Rockefeller Brothers Foundation granted \$25,000.00, matched by \$25,000.00 from friends and the Museum, for film preservation

Selections from the Film Library Collection (8-month series)

1957 *60 Years of French Films*; publication

The Early Films of Charles Chaplin

"Prospects for the Film," three evenings: The Sponsored Film, Propaganda and Journalistic Film, Artists and Films--Animation and Experiment; co-sponsored by New York Film Council

Past and Present: A Selection of German Films 1896-1957; publication

1958 *A Cavalcade of Great American Films* assembled for Brussels World's Fair

The Films of Fred Zinnemann--retrospective with publication by Richard Griffith

The Films of Paul Rotha

The First 60 Years; Part I (Primitive) and Part II (Development of the Narrative); Part III (The Superproduction) followed in 1959; Part IV (American Film Comedy) 1959; Part V (America) 1960; Part VI (The Western Film) 1961

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- 1959 "An Evening with Marlene Dietrich," with excerpts from her films presented for the benefit of the Film Library, opens festival, *Marlene Dietrich: Image and Legend*: retrospective with publication by Richard Griffith
- John Ford: Nine Films*
- S.M. Eisenstein*
- The American Film Comedy*
- 1960 *Ten Post-War Polish Films*
- SPECIAL THURSDAY EVENING PROGRAMS INITIATED
- The National Film Board of Canada*
- 1961 *The Contemporary American Screen*
- The Flaherty Tradition, 1950-1960*
- The Cinema of Orson Welles*--retrospective with publication by Peter Bogdanovich
- Thursday Evening Series: *Art of Assemblage* in conjunction with exhibition *Recent Films from Yugoslavia*
- Thursday Evening Series: *Ancestors of the New American Cinema*
- Screen Personalities*
- Publication of A Shot Analysis of D.W. Griffith's "The Birth of the Nation" by Theodore Huff
- 1962 *Robert Frank*: 2 films by Frank presented in conjunction with exhibition of photographs by Robert Frank and Harry Callahan
- The Films of Roberto Rossellini*
- "TV--A Medium of Informal Education," lecture by Dr. John Grierson
- William Wyler: 12 Films*
- "The New American Cinema," panel discussion moderated by Richard Griffith, with Shirley Clarke, Jonas Mekas, Edward Bland, Stan Vanderbeek
- Special Polish Film Week*
- The Films of Howard Hawks*--retrospective with publication by Peter Bogdanovich
- The Cinema of Gene Kelly*--retrospective with publication by Richard Griffith

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1962 Thursday Evening Series: Warner Brothers Films

Swedish Films, 1909-1957--retrospective with publication by Einar Lauritzen

The Bitter Years; 2 programs of Farm Security Administration films in conjunction with exhibition of work by photographers of F.S.A.

Films on Art from the Film Library Collection

1963 Television USA: 13 Seasons--retrospective with publication by Gilbert Seldes, Richard Griffith, Jac Venza

The Independent Film: Animation and Abstraction

1963 *The Independent Film: Surrealism and Poetry*

The Cinema of Alfred Hitchcock--retrospective with publication by Peter Bogdanovich

The Independent Film: Symbolism and the Unconscious

The First New York Film Festival, presented with Lincoln Center and the British Film Institution in cooperation with IFIDA

MUSEUM CLOSSES FOR 5 MONTHS FOR EXPANSION AND REMODELING: DOCUMENTARY AND AVANT-GARDE FILMS FROM CIRCULATING COLLECTION SHOWN AT DONNELL LIBRARY EVERY THURSDAY AT NOON

1964 *Six Films by Yasujiro Ozu*

Selections from the Film Library Collection (chosen by Iris Barry)

The Films of Carl Dreyer--retrospective with publication by Eileen Bowser

The Films of Billy Wilder

1965 RICHARD GRIFFITH, CURATOR, RESIGNS; WILLARD VAN DYKE APPOINTED DIRECTOR

"The Film Library," lecture by Willard Van Dyke as part of series of six lectures on the Museum collections

"The Visual Nature of the Film Medium," series of ten lectures by Slavko Vorkapich

Exhibition of stills: *The Horror Film*; portfolio of 10 stills published

Spanish Film Week

D.W. Griffith: American Film Master--retrospective and stills exhibition; portfolio of stills published; new edition of Iris Barry's *D.W. Griffith: American Film Master*, revised and enlarged by Eileen Bowser

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1965 Documentary Programs I and II

A Major Gift: 7 Films Acquired through the Courtesy of Joseph E. Levine; publication with notes by Eileen Bowser

The Independent Film: Selections from the Film-Makers' Co-Operative; "Whither Underground?," symposium moderated by Willard Van Dyke, with Robert Breer, Judith Crist, Robert Osborn, Susan Sontag

The Films of Josef von Sternberg--retrospective with publication by Andrew Sarris; portfolio of stills published

1966 "A Culture Intercom," experimental mixed-media demonstration by Stan Vanderbeek

Animation: Films from Many Nations--film series and symposium "The Art of the Animated Film," moderated by John Hubley, with Louis Dorfsman, Leonard Glasser, Fred Mogubgub, Jerome Snyder; series presented again in 1967

Ernst Lubitsch: Part I, Silent Films (from the Museum Archive); Part II, The Sound Films

A Producer's Work: Sam Spiegel

NEW AND MORE FLEXIBLE FILM PROGRAMMING POLICY INITIATED, PRESENTING FOUR DIFFERENT CYCLES EACH WEEK; "WEDNESDAYS AT NOON," AN HOUR-LONG PROGRAM OF SHORTS, DOCUMENTARIES AND ART FILMS, BEGUN; WEEKLY SERIES OF "FILMS FROM THE ARCHIVE" STARTED

Russian Films, 1917-1938

FILM LIBRARY RENAMED DEPARTMENT OF FILM TO CLARIFY TO THE PUBLIC THE BROADENING SCOPE OF ITS ACTIVITIES

Films on Youth

"The Film and the Public Library," 3-day workshop/seminar attended by more than 40 representatives of libraries throughout state

The Thirties: USA, Part I; Part II, 1935-1939, presented in 1968

Exhibition of film stills illustrating The Career of an Actress: Sophia Loren; portfolio of stills published

Group of independently produced short films accompanies exhibition of 'Two Decades of American Painting' to Japan, India and Australia

Porter, Ince and Hart

The Action Still exhibition

Intolerance by D.W. Griffith--Shot-by-Shot Analysis by Theodore Huff published

Styles of Acting in Film

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1967 BY 1967 THE DEPARTMENT IS CIRCULATING 170 FEATURE PROGRAMS, 300 DOCUMENTARIES AND EXPERIMENTAL FILMS, AS WELL AS SPECIAL STUDY PROGRAMS, TO APPROXIMATELY 600 EDUCATIONAL INSTITUTIONS THROUGHOUT THE COUNTRY AND CANADA

New Cinema: An International Selection--film series and panel discussion, "Is There a New Cinema?," moderated by Willard Van Dyke, with Emile de Antonio, Shirley Clarke, Jonas Mekas, Lino Micciche, Annette Michelson, Amos Vogel

The Films of Kon Ichikawa

"Styles of Acting," illustrated lecture by Lee Strasberg

Films from George Eastman House

A Salute to the National Film Board of Canada

The French Short Film: 1947-1967

A Festival of New Czechoslovak Cinema, presented with Lincoln Center; film series and stills exhibition

21 Film Classics: A Gift from Janus Films; publication with foreword by Willard Van Dyke

Exhibition of 'Mutoscopes' in auditorium gallery

The Yugoslav Short Film

The Star Vehicle: The Making of a Movie (The Comedians): exhibition of photographs and stills showing scenes from the unfinished film, how they were shot, sets and behind-the-scenes views

Ten Recent Japanese Films

American Films from the Cinémathèque Française

1968 *Godard on Film*--retrospective and exhibition of stills

The Art of the Animator: The Storyboard, exhibition in auditorium gallery

The Trustees of the Museum vote to appropriate \$650,000.00 from capital funds and use the money for film preservation

"In the Beginning," lecture by Kemp Niver

American Comedy: 1915-1937

"An Approach to the History of Film," series of 10 lectures by Standish Lawder

"The Effect of the Invention of the Motion Picture on Painting," lecture by Gordon Hendricks

Charlie Chan at The Museum of Modern Art

Program of short films presented in conjunction with exhibition 'Dada, Surrealism and Their Heritage'

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1968 *Critic's Choice*: Bosley Crowther

WITH THE OPENING OF THE LILLIE P. BLISS INTERNATIONAL STUDY CENTER, THE DEPARTMENT'S COLLECTION OF FILMS, STILLS AND RELATED DOCUMENTARY MATERIALS MADE AVAILABLE TO SCHOLARS, STUDENTS, FILMMAKERS, AND OTHER INTERESTED PEOPLE BY APPOINTMENT. New facilities include a projection room with storage space for 16mm archive films for use by small groups of students, a new 16mm projector, two 16mm and one 35mm library readers (Moviolas). Until now reference material was stored in relatively inaccessible space in another building.

The Netherlands: Recent Films

Garbo festival, presented with Lincoln Center; retrospective and exhibition; portfolio of 10 stills published

Cinema Novo: Brasil; new Brazilian films shown again in 1972

The Lubitsch Touch

The Career of an Actor: Anthony Quinn--stills exhibition

Columbia Pictures: A Retrospective

The Machine in Film, presented in conjunction with the exhibition 'The Machine as Seen at the End of the Mechanical Age'

1969 CINEPROBE SERIES INITIATED OFFERING WORKS BY NEW, INDEPENDENT FILMMAKERS WHO ARE PRESENT FOR DISCUSSION WITH AUDIENCE, supported since 1974 by grants from NEA, NYSCA, Warner Communications and Jerome Foundation

"Why We Know Absolutely Nothing about Film," lecture by Henri Langlois

Origins of the American Animated Film

Exhibition of Stills from Lost Films; Lost Films by Gary Carey published 1970

Alain Resnais: Predecessors and Contemporaries

The American Action Movie: 1946-1964

A Tribute to Anita Loos

The Films of Robert Rossen--retrospective with publication by Alan Casty

The Career of an Actress: Katharine Hepburn--stills exhibition; portfolio of 10 stills published

Science Fiction Films

New Films from Yugoslavia

"German Expressionism and F.W. Murnau," lecture by Lotte Eisner

25th annual Congress of the International Federation of Film Archives hosted by the Department of Film

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- 1969 *Decade's End: Some Seminal Films of the Sixties*
- 1970 *The Films of George Stevens*; publication of George Stevens: An American Romantic by Donald Richie
- The Films of Robert Bresson*--retrospective with publication by Alan Casty
- The American Experimental Film* circulates in 14 European countries
- "Les Frères Lumière," illustrated lecture by Paul Genard, presented with Alliance Française
- A Tribute to Hal Roach*--retrospective with publication by William K. Everson
- "Vision and Revision: A Selective History of the Film," course of illustrated lectures
- The Japanese Film*--retrospective and stills exhibition
- Kino Eye of the 20s*--cycle coincides with exhibition 'Photo Eye of the 20s'
- WHAT'S HAPPENING? SERIES INITIATED TO PRESENT FILMS OF CURRENT SOCIAL OR POLITICAL INTEREST
- A Tribute to George Cukor; Cukor & Co.: The Films of George Cukor and His Collaborators* by Gary Carey published 1971
- Publication of Film Notes, edited by Eileen Bowser
- The Films of Claude Chabrol*
- Films from La Semaine Internationale de la Critique Française*, presented annually 1970-1974
- The Films of David Lean*--retrospective and publication
- Film Preservation: The American Film Institute Collection*
- Hal B. Wallis: Film Producer*--retrospective; published interview
- 1971 *Film Preservation: George Eastman House Motion Picture Study Collection*
- The Films of Elia Kazan*
- "The Preview Club," special evening program of new films presented with Lincoln Center
- Filmmakers for RAI-TV*; series offered again in 1972
- "Avant-Garde Film Theory," series of 4 lectures by P. Adams Sitney
- The Films of Allan Dwan (1930-1970)*
- Films Saved: 20th Century-Fox*

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1971 Stan Brakhage: A Retrospective (1952-70)

The Films of Shirley Clarke

Self-Referential Cinema

Grant from NEA provides funds for continuing preservation of American films

Roots of the American Musical Film (1927-32)

A Tribute to International Film Importers and Distributors Association (IFIDA): The Foreign Film in America, 1946-1971

65 Years of British Cinema

The Films of Otto Preminger

The Films of Stanley Kubrick

1972 *The Films of Alberto Cavalcanti*

Violent America: The Movies 1946-1964 by Lawrence Alloway published

Films from Semaines Universitaires; series offered again in 1973

SUNDAY SERIES OF FILMS FOR CHILDREN BEGINS

New Cinema from Quebec

New Directors/New Films, presented with Lincoln Center annually since 1972

The Year 1922

West Germany: Das Neue Kino

Nagisha Oshima: A Retrospective

The Films of Bruce Baillie

Will Rogers

Post-Cultural Revolution Films from the People's Republic of China: 1970-1972

"The Effect of Motion Picture Association Ratings on Creative Filmmakers," symposium

Paramount Pictures: 60 Years

King Vidor

Recent Films from the Soviet Union

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1973 Hungarian Films

The Films of Hollis Frampton

The Diary Film

Danish Films

The Films of Masahiro Shinoda

Anthropological Cinema

Warner Bros. (4-month retrospective)

Henry Hathaway

1974 MARGARETA AKERMARK NAMED ACTING DIRECTOR OF DEPARTMENT UPON RETIREMENT OF WILLARD VAN DYKE

Argos Films

Soviet Silent Cinema 1916-1925

New Mexican Cinema

Raoul Walsh

Metro-Goldwyn-Mayer: 1924-1974

Zagreb '74 in New York

New Swiss Films

1975 TED PERRY NAMED DIRECTOR

Grants received from the New York State Council on the Arts and the National Endowment for the Arts for continuing film preservation, for the Film Study Center, and for the acquisition of a collection of study films

D.W. Griffith Centennial, Part I: The Biograph Films 1908-1913; Part II: The Feature Films 1914-1931. Supported by grants from the New York State Council on the Arts and the National Endowment for the Arts

"D.W. Griffith's 'The Birth of a Nation': Muckraking a Southern Legend," lecture by Russell Merritt, Assoc. Prof. of Communication Arts, Univ. of Wisconsin at Madison

"Film History in the Making--The Early Career of D.W. Griffith," lecture by Ron Mottram, Assist. Prof., State University of N.Y., Purchase

"From Shot to Image--On the Formal Aspects of Griffith's Biograph Work," lecture by Tom Gunning, Adjunct Lecturer, Brooklyn College

A major exhibition of materials from the D.W. Griffith Collection, including scripts, correspondence, posters, music scores, and stills

Films on Edward Weston in conjunction with major photography retrospective

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1975 REQUESTS FROM THE ARCHIVE, new and continuing series begun

Emile de Antonio

Re-View

Recent Films from West Germany

John Ford in the Collection, 1917-1937, presented on the occasion of the filmmaker's 80th birthday; made possible by grants from the National Endowment for the Arts, 20th Century-Fox, and Films Inc.

Pioneer American Animator: John Bray

Soviet Silent Cinema, Part 2, 1926-1927

Films from the German Democratic Republic, 1946-1975

Three Films of Robert Wise

1976 Gift of \$1,000,000 from Mr. and Mrs. Roy V. Titus for endowment of film program and renovation of auditorium

Grants received from the National Endowment for the Arts and the D.S. and R.H. Gottesman Foundation for expansion of the circulating film collection and the preparation of a new catalogue

Buñuel in Mexico (1947-1965)

The Films of Michael Snow, concurrent with Michael Snow photography exhibition "The Artist as Filmmaker: Michael Snow," symposium; panelists: Richard Foreman, Hollis Frampton, Pierre Théberge; moderator: Regina Cornwell. Made possible by a grant from the National Endowment for the Arts

Maurice Tourneur Centennial

"The Birth of the Cinema," symposium on the occasion of the 80th anniversary of the first public projection of Edison's motion pictures at Koster & Bial's Music Hall, N.Y. Panelists: Brooks McNamara, P. Adams Sitney, John Fell, Russell Merritt; moderator: Ted Perry. Made possible by grants from the National Endowment for the Arts and the New York State Council on the Arts

"Film and Video: Focus on Change," symposium; panelists: Peter Campus, Ed Emshwiller, Joyce Nereaux, Gerald O'Grady, Marcel Ophuls; moderator: Don Allen Pennebaker. Presented by the Association of Independent Video and Filmmakers, Inc.; made possible by grants from the New York State Council on the Arts and the National Endowment for the Arts

'A History of the American Avant-Garde Cinema,' premiere showing of first U.S. circulating exhibition of American avant-garde film, organized by The American Federation of Arts; selected by John G. Hanhardt, Assoc. Cur. of Film at Whitney Museum. Made possible by a grant from the National Endowment for the Arts

American Film Comedy, 8-month Bicentennial celebration of approximately 450 films devoted to all aspects of American film comedy

(more)

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contd.

1976 Establishment of film and video information center for the benefit of interested groups in the greater New York area

Vitaphone 50th Anniversary

"An Evening with Karl Struss"

Pioneers of Japanese Animation

"Looking at Film," three-year education program of film courses designed for the general public and made possible by a grant from the National Endowment for the Humanities (NEH); The Museum of Modern Art is an NEH Learning Museum. "The Narrative Film," by Frantisek Daniel, first course

1977 *New Mexican Cinema*

Sjöström, Stiller & Contemporaries, major survey of Swedish silent cinema

Chuck Jones: The Years at Warner Brothers

"Looking at Film" continues:

"The Essence of Cinema" by Peter Kubelka

"Antonioni: The Artist as Thinker" by William Arrowsmith

"The Documentary Impulse" by James Blue

Homage to Hans Richter

"Aspects of Soviet Cinema," two lectures by Alexander Karaganov, Director of the Filmmakers' Association of the Soviet Union

OPENING OF THE ROY AND NIUTA TITUS AUDITORIUM

Universal Pictures--65 Years, seven-month series celebrating the 65th anniversary of the oldest major film studio in Hollywood

A Tribute to the Academy of Motion Picture Arts and Sciences

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The Collections

Today the Museum's film collection contains about 8,000 titles; the documentation and manuscript archives consist of clipping files of film reviews and articles dating from the earliest days of the motion picture, and approximately 2,000 unpublished scripts and 6,000 posters. The film stills archives comprises one of the largest and most comprehensive collections in the world, with approximately 3,000,000 stills, including important documentation material on lost films.

At least 2,000 titles in the Museum's archive have been saved from extinction by an ongoing preservation program, transferring from nitrate to acetate stock.

The circulating collection currently offers some 500 titles with more than 6,000 bookings of these films each year to educational institutions throughout the country.

The Study Center

The Study Center houses the documents and manuscripts archives mentioned above, along with books and periodicals related to the motion picture. The Center also provides facilities (Steenbecks, projectors, screening rooms) for individual study and group viewing of films in the archives. During an average day some one dozen visitors carry out research at the Center -- film students, filmmakers, photographers, actors, film programmers, and teachers. In addition, the Study Center answers several dozen questions each day by telephone and replies to numerous written inquiries.

Public Exhibition Program

Each week in the Roy and Niuta Titus Auditorium, the Museum's Film Department regularly presents 17 film showings of 10 or more different films, often supplemented with lectures and symposia; annual attendance is more than 245,000. In addition to the special major film series, the regular program cycles include *History of Film*, *Films for Young People*, *Shorts and Documentaries*, *Cineprobe*, *What's Happening?*, *Films from the Archives*, and *Requests from the Archives*.

Museum of Modern Art Bulletins on the Film Library

- "The Museum of Modern Art Film Library: Work in Progress," Vol. IV, No. 4, Jan. 1937
- "Film Library, 1935-1941," Vol. III, No. 1, June-July 1941
- "Film Notes," by Iris Barry, Vol. XVI, Nos. 2-3, fall 1949
- "Recent Film Library Acquisitions 1956-1959," Vol. XXVII, No. 2, winter 1959

Museum of Modern Art Publications in Print

- Film Notes edited by Eileen Bowser. (1966) 128 pages, 1 illustration.
Wiro-O-Bound \$5.00
- The Films of Robert Rossen by Alan Casty. (1969) 100 pages, 244 illustrations.
Paper \$2.50
- Lost Films by Gary Carey. (1970) 92 pages, 155 illustrations.
Paper \$4.95
- George Stevens: An American Romantic by Donald Richie. (1970) 104 pages,
41 illustrations. Paper \$2.50
- Violent America: The Movies 1946-1964 by Lawrence Alloway. (1971) 120 pages,
72 illustrations. Paper \$4.95

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Department of Film Staff

Ted Perry, Director
Margareta Akermark, Associate Director
Eileen Bowser, Curator, Collections
Adrienne Mancía, Curator, Exhibitions
Laurence Kardish, Associate Curator
Dorothy M. Gromann, Executive Secretary
Diane Hurwitz, Secretary
Mary R. Weibgen, Secretary
Jon Gartenberg, Curatorial Assistant
Christine Vouriotis, Circulation Assistant
Heidi Fenton, Film Booker
Charles Silver, Study Center Supervisor
Mary Corliss, Curatorial Assistant, Film Stills Archive
Carol Carey, Stills Assistant
Madeline Matz, Laboratory Coordinator
Steven Citrin, Projectionist
Michael Donadio, Projectionist
Jeffrey Schulman, Projectionist
Robert Regan, Film Traffic Manager
Anne Schutzer, Coordinator, Film and Video Information
Stephen Harvey, Coordinator, Program Lectures
Timothy Meyer, Assistant to the Coordinator, Program Lectures
Lucy Fischer, Researcher/Writer
Emily Sieger, Librarian

Additional information available from Linda Gordon, Associate Director,
The Department of Public Information, The Museum of Modern Art, 11 W. 53 St.,
New York, NY 10019. Phone: (212) 956-2648; 7501.

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Film Dept.
The Museum of Modern Art

50th Anniversary



Dept. of Film

LIST OF FILM EXHIBITION AT THE MUSEUM OF MODERN ART

- | | |
|--|---|
| 1. A Cycle of 70 Films, 1895-1935 | May 11 - Oct. 1, 1939
through Nov. 6 |
| 2. George Melies: Magician and Film Pioneer | May 11 - Oct. 1, 1939 |
| 3. Highlights from a Cycle of 70 Films | Nov. 7 - Nov. 26, 1939 |
| 4. The Non-Fiction Film: From Uninterpreted
Fact to Documentary | Nov. 27 - Jan. 6, 1940 |
| 5. Ten Programs: French, German and Russian Films | Jan. 8 - March 24, 1940 |
| 6. A Short History of Animation: The Cartoon,
1879-1933 | March 25 - March 31, 1940 |
| 7. Three French Film Pioneers: Zecca, Cohl and
Durand | April 1 - April 7, 1940 |
| 8. Abstract Films | April 8 - April 14, 1940 |
| 9. Great Actresses of the Past: Bernhardt,
Rejane, Fiske add Duse | April 15 - April 28, 1940 |
| 10. The March of Time | April 29 - May 5, 1940 |
| 11. The Films of Douglas Fairbanks | May 6 - July 31, 1940 |
| 12. Forty Years of American Film Comedy: Part I | Aug. 1 - Nov. 11, 1940 |
| 13. D.W. Griffith: The Art of the Motion Picture | Nov. 12 - Jan. 5, 1941 |
| 14. Forty Years of American Film Comedy: Part II | Jan. 6 - May 19, 1941 |
| 15. Films of Britain at War | May 20 - June 29, 1941 |
| 16. A Cycle of 300 Films: Tracing the History
and Development of the Motion Picture from
1895 to 1940: Part I: The Silent Film | June 30 - Oct. 31, 1941 |
| 17. A Cycle of 300 Films: Part II: The Talkies | Nov. 1 - Feb. 14, 1942 |
| 18. Holiday Matinees for Children | Dec. 20 - Jan. 2, 1942 |
| 19. Repeat of a Cycle of 300 Films | Feb. 15. - Oct. 2, 1942 |
| 20. Repeat of a Cycle of 300 Films | Oct. 3 - May 29, 1943 |

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21. Films and Reality	May 30 - Aug. 28, 1943
22. Dancing in Films	Aug. 29 - Sept. 18, 1943
23. 45 Years of the Movies	Sept. 19 - June 4, 1944
24. New Documentary Films: New Methods	June 5 - Sept. 17, 1944
25. Recent Acquisitions	Sept. 18 - Dec. 31, 1944
26. The Art of the Motion Picture, 1895- 1941	Jan. 1 - Dec. 31, 1945
27. The Documentary Film, 1922-1943	Jan. 1 - July 14, 1946
28. Highlights of the Documentary Film	July 18 - Sept. 15, 1946
29. The History of the Motion Picture, 1895-1946	Sept. 16 - Dec. 28, 1947
30. Special Holiday Program of Color Films	Dec. 29 - Jan. 4, 1948
31. New Loans and Acquisitions	Jan. 5 - July 4, 1948
32. The Film Till Now (Special Holiday Program)	July 5 - December 24, 1948 (Dec. 26, 1949- Jan. 1, 1950)
33. The Film Till Now (continued)	Jan. 2 - July 15, 1951
34. The Art of the Film: Part I: Beginnings (Sept. 2) Screen Personalities (to Nov. 11) Film and Theatre (to Dec. 23) Animation (to Dec. 30) Film and Literature (to Feb. 17) New Acquisitions (to March 30) Part II: Social & Theatrical Dancing (to April 6) Fantasy & Trick Films (to May 11) History & Biography (to June 8) Comedy (to July 27) Drama and Melodrama (to Aug. 31)	July 16, 1951 to Aug. 31, 1952
34a Why Experimental Films	Jan. 15, 1952
35. The Art of the Film: Recent Acquisitions (to Sept. 14) The Work of Robt. Flaherty (to Nov. 9) Screen Personalities (to June 28) The Films of Ernst Lubitsch (to Sept. 6)	Sept. 1, 1952 - Sept. 6, 1953
36. Recent Acquisitions and Loans	Sept. 7, 1953 - January 31, 1954
37. Jean Renoir Cycle	Feb. 1 - 7, 1954
38. The American Scene, 1945-53	Feb. 8, 1954 - Apr. 4, 1954
39. United Artists, 1919-1954	Apr. 5 - Sept. 12, 1954
40. Olympia, Parts I & II	Sept. 13 - 26, 1954

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List of Film Exhibitions at MOMA (cont'd)

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41. Rashomon	Sept. 27 - Oct. 3, 1954
42. Through the Looking Glass	Oct. 4 - Dec. 5, 1954
43. Request Film Programs	Dec. 6 - Feb. 13, 1955
44. Children's Holiday Films	Dec. 20 - Jan. 2, 1955
45. Family of Man- Steichen Selection Program	Feb. 14 - March 13, 1955
46. 50 Years of Italian Cinema	March 21 - May 29, 1955
47. Highlights from "50 years of Italian Cinema"	May 30 - June 14, 1955
48. UPA Cycle	June 15 - July 3, 1955 (July 4 - Sept. 25, 1955)
49. Masterworks from the Film Library Collection	July 4, 1955 - Feb. 12, 1956
50. A Producer's Work: The Films of Samuel Goldwyn	Feb. 13 - July 22, 1956
50a Children's Films	April 2 - April 7, 1956
51. Recent Acquisitions and Loans	July 23, 1956 - May 28, 1957
52. Selections From the Film Library Collection	July 23, 1956 - May 28, 1957
53. Sixty Years of French Film	May 29 - Oct. 2, 1957
54. The Early Films of Charles Chaplin	Oct. 3 - Oct 23, 1957
55. Past and Present: A Selection of German Films, 1896-1957	Oct. 23, 1957 - Jan. 22, 1958
56. The First Sixty Years - Part I (Primitive)	Jan. 23 - March 15, 1958
57. The Films of Fred Zinnemann	Mar. 16 - April 2, 1958
58. New Acquisitions	April 3 - April 15, 1958
59. The Films of Paul Rotha	Oct. 8 - Nov. 5, 1958
60. The First Sixty Years, Part II (Development of Narrative)	Nov. 6, 1958 - Jan. 17, 1959
61. The First Sixty Years, Part III (The Superproduction)	Jan. 18 - April 7, 1959

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62. Marlene Dietrich: Image and Legend	April 8 - June 6, 1959
63. John Ford: Nine Films	June 7 - Aug. 8, 1959
64. New Acquisitions: The Circulation Program	Aug. 9 - Sept. 20, 1959
65. S.M. Eisenstein	Sept. 27 - Nov. 28, 1959
66. A Repeat of the Silent Films from the S.M. Eisenstein Series	Nov. 29 - Dec. 5, 1959
67. The American Film Comedy	Dec. 6, 1959 - April 2, 1960
68. Thursday Evening Show	June 9 - Sept. 15, 1960
69. Ten Post-War Polish Films	May 18 - June 11, 1960
70. Recent Acquisitions	April 3-17; May 9-17; June 12 - July 16, 1960
71. The National Film Board of Canada	July 17 - Aug. 20, 1960
72. The 1936 Olympics, Parts I and II	Aug. 21 - Sept. 17, 1960
73. Two Request Programs: Flesh and the Devil; "Theatrical and Social Dancing in Film"	Sept. 18 - Oct. 1, 1960
74. Americana- Part V of the First Sixty Years (The Mikado, shown for Christmas week)	Oct. 2 - Dec. 31, 1960
75. The Contemporary American Screen	Jan. 1 - Feb. 11, 1961
76. The Western Film, Part I (Part VI of The First Sixty Years) Great Actresses of the Past program	Feb. 12 - April 22, 1961 April 23 - April 29, 1961
77. The Flaherty Tradition, 1950-1960	April 30 - June 10, 1961
77a Thursday Evening Series:	
Modigliani of Montparnasse	Feb. 16, 1961
The Italian Straw Hat Entreacte	Mar. 9
Le Mystere Picasso	Mar. 16
Phantom of the Opera	Mar. 23
Fragment of An Empire	April 6
The Navigator	April 13
Two Eyes, Twelve Hands	April 27
78. The Cinema of Orson Welles	June 11 - Aug. 12, 1961
79. Recent Additions to the Circulating Collection	Aug. 13 - Oct. 14, 1961

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79a	Art of Assemblage: Watts Towers Khrushchev Homage to Jean Tinguely A Movie Odds and Ends Object Lesson	Oct. 12, 1961
79b	Ancestors of the New American Cinema: Hallelujah Louisiana Story Housing Problems Western Approaches La Bataille Du Rail In the Street	Nov. 9, 1961 Dec. 28 Jan. 18, 1962 Jan. 18 Feb. 1 Feb. 1
80.	Recent Films from Yugoslavia	Oct. 15 - Nov. 4, 1961
81.	Screen Personalities	Nov. 5, 1961 - Jan. 31, 1962
82.	Robert Frank	Feb. 1 - Feb. 3, 1962
82a	Wright, Frank Lloyd, TV films on 1953 & 1962	April 13 - May 6, 1962
83.	The Films of Roberto Rossellini	Feb. 4 - April 7, 1962
83a	An Evening of George K. Arthur Films	March 8, 1962
83b	Dr. John Grierson Evening	April 12, 1962
83c	The New American Cinema	May 3, 1962
84.	William Wyler: Twelve Films	April 8 - May 30, 1962
85.	Special Polish Film Week	May 6 - May 12, 1962
86.	The Films of Howard Hawks	May 31 - Sept. 1, 1962
87.	The Cinema of Gene Kelly	Sept. 2 - Oct. 6, 1962
88.	Recent Acquisitions:	Oct. 7 - Oct. 9, 1962
	A Movie Colorado Legend Teatteri A Bowl of Cherries Sabotage	
88a	The Bitter Years: The Home Place The Plow that Broke the Plains The River The Power and the Land The Land	Nov. 8, 1962 Nov. 15, 1962

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89. Films on Art from the Film Library Collection	Dec. 27, 1962
90. Swedish Films, 1909-1957	Oct. 10, 1962 - Jan. 5, 1963
91. Selections from the Film Library	Jan. 6 - Feb. 4, 1963
92. Television USA: 13 Seasons	Feb. 5 - May 4, 1963
93. Warner Brothers Films	
The Jazz Singer	Sept. 13, 1962
Little Caesar	Sept. 20
Public Enemy	Sept. 20
I am a Fugitive from a Chain Gang	Oct. 4
Forty-Second Street	Oct. 18
Gold Diggers of 1933	Dec. 6
They Won't Forget	Nov. 4
The Story of Louis Pasteur	Dec. 20
The Life of Emile Zola	Jan. 3, 1963
Marked Woman	Jan. 17
Juarez	Feb. 7
The Roaring Twenties	Feb. 14
They Drive by Night	Feb. 21
The Maltese Falcon	March 3
Mildred Pierce	April 18
Arsenic and Old Lace	April 25
Key Largo	May 23
94. The Cinema of Alfred Hitchcock	May 5 - Nov. 16, 1963
96. The Independent Film:	
Animation and Abstraction	April 11, 1963
Surrealism and Poetry	May 2
Symbolism and the Unconscious	June 13
97. The First New York Film Festival	Sept. 10- Sept. 19, 1963
Theatrical and Social Dancing	Sept. 12
Musicals of the Thirties	Sept. 10
98. Four Request Film Programs	Nov. 17 - Dec. 1, 1963
98a Museum closed for reconstruction	Dec. 2, 1963 - May 27, 1964
Documentary and Avant-Garde Films from the Circulating Collection shown at Donnell Library during our closing	
99. Six Films by Yasujiro Ozu	May 28 - June 7, 1964
100. Selections from the Film Library Collection	June 8- Sept. 19, 1964
100a Two Request Programs:	
Desire	Sept. 20 - Sept. 23, 1964
The Awful Truth	Sept. 24 - Sept. 26
101. The Films of Carl Dreyer	Sept. 27 - October 28, 1964

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- 101a Films from our collection to replace
previously announced "Recent Spanish Films":
- | | |
|---------------------------------------|-------------------------|
| Theatrical and Social Dancing in Film | Oct. 29 - Oct. 31, 1964 |
| Opera in Film | Nov. 1 - Nov. 4, 1964 |
102. Recent Film Library Acquisitions Nov. 5 - Dec. 12, 1964
- 102a Michelangelo: The Man with Four Souls Jan. 7, 1964
103. The Films of Billy Wilder Dec. 13, 1964 - Feb. 6, 1965
104. The Horror Film Feb. 7 - April 17, 1965
- 104a Louisiana Story April 18, 1965 (Easter Sunday)
105. Spanish Film Week April 19 - April 24, 1965
106. D.W. Griffith: American Film Master April 25 - July 31, 1965
107. Documentary Programs I & II May 23 - 26, 1965; June 27-30
108. Stanley Kubrick: Five Recent Acquisitions Aug. 1 - Aug. 7, 1965
109. Selections from the Film Library Collection Aug. 8 - Oct. 20, 1965
- 109a Lady of the Pavements Oct. 21 - Oct 24, 1965
110. A Major Gift: 7 Films Acquired through the
Courtesy of Joseph E. Levine Oct. 25 - Oct. 31, 1965
111. The Films of Josef Von Sternberg:
Part I: The Silent Films. Nov. 1 - Nov. 14, 1965
Part II: The Sound Films. Nov. 23 - Jan. 1, 1966
112. The Independent Film: Selections from the
Filmmakers' Co-operative, New York Nov. 15 - Nov. 22, 1965
113. Recent Film Acquisitions January 2 - January 23, 1966
114. Animation: Films from Many Nations :
- | | |
|---------------------|-----------------------------|
| No Smoking | Concerto Erotica |
| Homage to Muybridge | She Said So |
| L'Oeuf a La Coque | Un Garcon Plein D'Avenir |
| La Gazza Ladra | Fotel |
| Breaking the Habit | Hommage a Francois Couperin |
| Le Nez | Don Kihot |
| Automania 2000 | Hangman |
| Homo Sapiens | Perpetuum and Mobile |
| Labirynt | Howard |
| I Know an Old Lady | |
| Who Swallowed a Fly | |

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114. Animation (cont'd):

Trois Portraits D'Un	"A"
Oiseau qui N'Existe Pas	Enter Hamlet
The Flying Man	Springtime for Samantha
Foules	The Top
The Hat	AOS
Petroushka	

115. Films from the Archives: Ernst Lubitsch
Part I: The Silent Film

Feb. 7 - Feb. 19, 1966

115a Additional Animated Films from Many Nations:

Feb. 19, 1966

Le Cadeau	Acte Sans Parole
Catch	La Porte
Le Theatre de Monsieur et Madame Kabal	Les Jeux des Anges
L'Encyclopedie de Grand- Maman	The Pop Show

116. A Producer's Work: Sam Spiegel

Feb. 20 - March 12, 1966

117. Films from the Archives: Ernst Lubitsch
Part II: The Sound Film

March 13 - April 5, 1966

118. Wednesdays at Noon

March 16, 1966

119. Nine Russian Films

March 17 - April 2, 1966

120. Films from the Archives

March 16, 1966 -
every Wed. until cycle is
exhausted (about 7 yrs.)

121. Films on Youth

April 7 - June 25, 1966

122. Russian Films

April 10 - June 28, 1966

123. The Career of An Actress: Sophia Loren

May 17 - Sept. 5, 1966

124. Experimental Films from Japan

June 30 - July 2, 1966

125. The Thirties: USA Part I

July 3 - Sept. 30, 1966

126. The Films of Joris Ivens

Oct. 1 - Oct. 9, 1966

127. The Action Still

Oct. 5 - Dec. 15, 1966

128. New Cinema: The Netherlands

Oct. 10 - Oct. 16, 1966

129. Films by Porter, Ince and Hart

Oct. 17 - Nov. 18, 1966

130. Five Films by Abel Gance

Nov. 19 - Dec. 5, 1966

131. Styles of Acting in Film

Dec. 6 - Dec. 31, 1966

132. Request Program

Jan. 1 - Jan. 8, 1967

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133. New Cinema: An International Selection	Jan. 9 - Jan. 20, 1967
134. Three French Films	Jan. 21 - Jan 28, 1967
135. Films in Search of an Audience	Jan. 29 - Feb. 4, 1967
136. George Bernard Shaw Program	Feb. 5 - Feb. 8, 1967
137. The Films of Kon Ichikawa	Feb. 12 - Feb. 28, 1967
138. New Acquisitions	March 2 - March 5, 1967
139. Animation: Films from Many Nations (new series)	March 6 - March 19, 1967
140. Films from George Eastman House, Part I	March 20 - May 2, 1967
140a Posters from the Department of film	
141. A Salute to the National Film Board of Canada	May 4 - May 15, 1967
142. Six European Films	May 16 - May 28, 1967
143. The French Short Film: 1947-1967, Part I	May 29 - June 15, 1967
144. Festival of New Czechoslovak Cinema	June 16 - June 30, 1967
145. New Acquisitions	June 16 - June 26, 1967 July 13 - July 15, 1967
146. The French Short Film: 1947-1967, Part II	July 17 - Aug. 4, 1967
146a Mutoscopes	
147. 21 Film Classics: A Gift from Janus Films	Aug. 5 - Sept. 10, 1967
148. Americana	Sept. 11 - Oct. 3, 1967
149. The Yugoslav Short Film	Oct. 5 - Oct. 22, 1967
149a Selections from the Robert Flaherty International Film Seminar	Oct. 13 - Oct. 31, 1967
150. Ten Recent Japanese Films	Nov. 2 - Nov. 20, 1967
151. The Star Vehicle (Wall Show)	
152. Silent German Films of Fritz Lang	Nov. 23 - Nov. 30, 1967
153. American Films from Cinémathèque Française	Nov. 30 - Jan. 7, 1968
154. Animation: Zagreb	Jan. 8 - Jan. 21, 1968

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155. Godard on Film	Jan. 22 - Feb. 18, 1968
156. Tribute to Michel Simon	Feb. 19 - Feb. 25, 1968
157. American Comedy: 1915-1937 Part I	Feb. 26 - March 3, 1968 March 18 - March 31
158. Charlie Chan at The Museum of Modern Art	March 4 - March 17, 1968
159. Critic's Choice	April 1 - June 2, 1968
160. The Films of Hans Richter	June 3 - June 7, 1968
161. L'Age D'Or	June 8 - June 10, 1968
162. The Netherlands: Recent Films	June 13 - June 25, 1968
163. Films by Recipients of American Film Institute Grants	June 27-28, 1968
163a Films of Henri Storck	July 8-9, 1968
164. Garbo Lincoln Center Festival Regular Screenings	July 9 - July 23, 1968 July 25 - Aug. 22
165. A Selection of Films from the Archives	July 10 - July 23, 1968
166. In Memory of Mae Marsh: Three Films	July 11 & 18, 1968
167. The Thirties Part II: 1935-39	Aug. 23 - Oct. 6, 1968
168. Cineprobe (continuing series)	October 1968
169. Cinema Novo - Brazil	Oct. 7 - Oct. 17, 1968
170. In Memory of Dorothy Gish	Oct. 18 - Oct. 20, 1968
171. The Lubitsch Touch	Oct. 21 - Dec. 2, 1968
172. The Career of an Actor: Anthony Quinn	Nov. 6 - Jan. 1, 1968
172a Film by Brassai	Dec. 1 - Jan. 5, 1969
173. The Machine in Film	Nov. 27 1968
174. Columbia Pictures: A Retrospective	Dec. 5, 1968
175. Films from the Archives	
176. Bulgarian Films of the Sixties	Jan. 9 - Feb. 6, 1969
176a The Last Film (Stills Exhibition)	

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177.	Origins of the American Animated Film	Feb. 6 - Feb. 11, 1969
178.	Recent Acquisitions	March 22 - March 31, 1969
179.	Alain Resnais: Predecessors and Contemporaries	April 3 - April 22, 1969
180.	Wednesdays at Noon (continuing program)	1969
180a	The American Action Movie: 1946-1964	April 24 - June 6, 1969
181.	The Producer: Films of Robert B. Radnitz	June 7 - June 13, 1969
182.	A Tribute to Anita Loos	June 14 - July 14, 1969
183.	The Career of an Actress: Katharine Hepburn (Wall show)	July - Sept., 1969
184.	The Films of Robert Rossen	July 17 - July 27, 1969
185.	Science Fiction Films	July 28 - Sept. 23, 1969
186.	The Soviet Film	Sept. 25 - Nov. 11, 1969
187.	The Films of Alan Jay Lerner	Oct. 8-9, 1969
188.	New Yugoslav Films	Nov. 13 - Nov. 25, 1969
189.	Films from the Archives - Rare Films and New Acquisitions	Nov. 27 - Dec. 9, 1969
190.	North American Filmmakers at Home and Abroad	Dec. 11 - Dec. 23, 1969
191.	Decade's End--Some Seminal Cinema of the Sixties	Dec. 26 - Jan. 6, 1970
192.	The Films of George Stevens	Jan. 8 - Jan. 27, 1970
193.	The Films of Robert Bresson	Jan. 29 - Feb. 10, 1970
194.	New Romanian Films	Feb. 5, 12, 19, 26, 1970
195.	A Tribute to Hal Roach	Feb. 11 - March 24, 1970
195a	Lester James Peries: A Filmmaker from Ceylon	March 26 - April 1, 1970
196.	Nine Hungarian Films	April 2 - April 11, 1970
197.	The Japanese Film	April 12 - July 22, 1970
198.	Films Saved: Six from Twentieth Century-Fox	June 9 - June 14, 1970
199.	Kino Eye of the 20's	June 4 - Aug. 26, 1970
200.	A Tribute to George Cukor	Aug. 27 - Oct. 6, 1970

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201.	What's Happening	Aug. 20, 1970 and continuing
202.	The Films of Claude Chabrol	Oct. 2 - Oct. 14, 1970.
203.	Films from La Semaine Internationale de la Critique Française (French Critics' Week: 1969-70)	Oct. 15- Oct. 27, 1970
204.	The Films of David Lean	Oct. 29 - Nov. 3, 1970
205.	Film Preservation: The American Film Institute Collection	Nov. 4 - Nov. 17, 1970
206.	Hal B. Wallis: Film Producer	Nov. 18 - Jan. 10, 1971
207.	Film Preservation: George Eastman House Motion Picture Study Collection	Jan. 14 - Jan. 27, 1971
208.	The Films of Elia Kazan	Jan. 28 - Feb. 12, 1971
209.	New Acquisitions	Feb. 13 - Feb. 18, 1971
210.	Filmmakers for RAI-TV	Feb. 18 - March 3, 1971
211.	The Films of Allen Dwan	March 4 - April 14, 1971
211a	Three Japanese Acquisitions	April 1, 8, 15, 1971
212.	Films Saved: Twentieth Century-Fox	April 10 - April 22, 1971
213.	Stan Brakhage: A Retrospective, 1952-70	April 22 - May 4, 1971
214.	The Films of Shirley Clarke	May 6 - May 12, 1971
215.	Four Films for Youth	May 13, 1971
216.	Self-Referential Cinema	May 14 - June 2, 1971
217.	Recent Acquisitions	June 3 - June 17, 1971
218.	Roots of the American Musical Film	June 17 - Aug. 4, 1971
219.	Frank Capra Day	June 24, 1971
220.	A Tribute to International Film Importers and Distributors Association (IFIDA): The Foreign Film in America, 1946-71	Aug. 5 - Sept. 2, 1971
221.	Second Chance	Sept. 3 - Sept. 8, 1971
222.	British Cinema, 1901-1966	Sept. 9 - Nov. 12, 1971
223.	A Tribute to Jean Renoir on His Birthday	Sept. 15, 1971
223a	The Films of Norman Jewison	Oct. 28, 1971

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224.	Selections from <u>Semaine Internationale de la Critique Francaise</u>	Nov. 13 - Nov. 25, 1971
225.	The Films of Otto Preminger	Nov. 26 - Dec. 23, 1971
226.	The Films of Stanley Kubrick	Dec. 24 - Jan. 2, 1972
227.	Egyptian Film: El Mumia	Jan. 5, 1972
228.	The Films of Alberto Cavalcanti	Jan. 6 - Jan. 24, 1972
229.	Films from <u>Semaines Universitaires</u> (Paris)	Jan. 26 - Feb. 1, 1972
230.	Carl Dreyer Anniversary (1889-1968)	Feb. 2, 1972
231.	New Cinema from Quebec	Feb. 2 - Feb. 15, 1972
232.	Robert Flaherty Birthday Celebration	Feb. 16, 1972
233.	Brazil Cinema Novo	Feb. 17 - March 1, 1972
234.	New Directors/New Films	March 3 - March 13, 1972
235.	The Year 1922	March 2 - March 15, 1972
236.	West Germany: Das Neue Kino	March 16 - April 12, 1972
237.	Charles Chaplin Day	April 7, 1972
238.	Recent Films from Poland	April 10 - April 19, 1972
239.	Nagisa Oshima: A Retrospective	April 20 - May 3, 1972
240.	Transcendental Cinema	May 4 - May 10, 1972
241.	The Films of Bruce Baillie	May 11 - May 17, 1972
242.	Salute to Cole Porter	May 25, 1972
243.	Will Rogers	May 18 - June 6, 1972
244.	Three by Von Stroheim	June 8 - June 15, 1972
245.	Post Cultural Revolution Films from The People's Republic of China: 1970-72	June 15 - June 30, 1972
246.	New Acquisitions	July 1 - July 11, 1972
247.	Paramount Pictures: Sixty Years	July 12- Aug. 31, 1972
248.	King Vidor	Sept. 1 - Nov. 13, 1972
249.	Zagreb '72 in New York: Selections from the 1972 International Festival of Animation	Sept. 14 & 17, 1972
250.	Abel Gance.	Nov. 9, 1972

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251.	Films from the <u>Semaine Internationale de la Critique Francaise</u>	Nov. 16 - Nov. 27, 1972
252.	Films for RAI-TV	Nov. 30 - Dec. 28, 1972
253.	Recent Films from the Soviet Union	Dec. 28 - Feb. 8, 1973
254.	Bergman Directs	Jan. 18 & 19, 1973
255.	New Acquisitions	Feb. 1 - Feb. 7, 1973
256.	Films from <u>Semaines Universitaires</u> (Paris)	Feb. 8 - Feb. 20, 1973
257.	Hungarian Films	Feb. 22 - March 6, 1973
258.	The Films of Hollis Frampton	March 8 - March 12, 1973
259.	The Diary Films	March 15 - April 9, 1973
260.	New Directors/New Films	March 30 - April 10, 1973
260a	Franco Zeffirelli	April 5, 1973
261.	Danish Films	April 12 - April 23, 1973
262.	The Films of Masahiro Shinoda	April 26 - May 14, 1973
263.	Merchant/Ivory Productions	May 15, 1973
264.	Kenji Mizoguchi Birthday Tribute	May 17, 1973
265.	Anthropological Cinema	May 17 - July 3, 1973
266.	Warner Bros.	July 4 - Oct. 8; Jan. 6-26; March 29; 31, 1974
267.	Films from the <u>Semaine Internationale de la Critique Francaise</u>	Dec. 13 - Dec. 27, 1973
268.	Henry Hathaway	Dec. 27 - Jan. 6, 1974
268a	Panavision Day	Jan. 10, 1974
269.	James Broughton	Jan. 24; 27- 31, 1974
270.	Argos Films	Jan. 31 - Feb. 28, 1974
271.	New Acquisitions	Feb. 21 - March 4, 1974
272.	Special Thursday Evening	Feb. 28, 1974

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273.	Soviet Silent Cinema, Part I: 1916-1925	March 7 - April 15, 1974
274.	New Directors/New Films	March 29 - April 9, 1974
275.	Raoul Walsh	April 18 - July 11, 1974
276.	New Mexican Cinema	July 11 - July 29, 1974
277.	Special Acquisition: <u>L'Age D'Or</u>	July 30-31, 1974
278.	Metro-Goldwyn-Mayer: 1924-1974	Aug. 1 - Dec. 5, 1974
279.	Happy Birthday, Jean Renoir	Sept. 17-18, 1974
280.	Yazuka Films	Oct. 17, 1974
281.	Zagreb '74 in New York	Nov. 7 - Nov. 11, 1974
282.	French Critics Week	Dec. 5 - Dec. 16, 1974
283.	New Swiss Films	Dec. 19 - Jan. 20, 1975
284.	The Wedding March	Jan. 20, 1975
285.	D.W. Griffith Centennial Part I: The Biograph Films	Jan. 23 - Feb. 25, 1975
286.	Films on Edward Weston	Feb./March 1975
287.	The Films of Francesco Rosi	Feb. 27 - March 11, 1975
288.	Perspective on French Cinema	March 13 - April 3, 1975
289.	New Acquisitions	April 2 - May 12, 1975
290.	New Directors/ New Films	April 4 - 15, 1975
291.	D.W. Griffith Centennial, Part II: The Feature Films	May 15 - July 9, 1975
292.	Emile De Antonio	July 10 - July 20, 1975
293.	Re-View	July 21 - Aug. 20, 1975
294.	John Ford in the Collection, 1917-1937	Aug. 21 - Sept. 28, 1975
295.	Happy Birthday, John Randolph Bray	Aug. 25;31, 1975
296.	A Day with Voskovec-Werich	Sept. 18, 1975
297.	John and Faith Hubley	Sept. 29, 1975
298.	Recent Films from West Germany	Sept. 25 - Nov.6, 1975

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298.	Recent Films from West Germany	Sept. 25 - Nov. 6, 1975
299.	Soviet Silent Cinema, Part II: 1926-1927	Oct. 2 - Nov. 18, 1975
299a	Bob Clampett Afternoon	Nov. 9, 1975
300.	Films from the German Democratic Republic: 1946-1975	Nov. 20 - Dec. 29, 1975
301.	Robert Wise Day	Dec. 11, 1975
302.	Special Archives Program	Dec. 26; 29; 30, 1975
303.	Interval	Jan. 1 - Jan. 6, 1976
304.	Buñuel in Mexico	Jan. 8 - Feb. 16, 1976
305.	Maurice Tourneur	Feb. 2 - Feb. 6, 1976
306.	Two Japanese Films: Variations on a Theme	Feb. 12, 1976
307.	Michael Snow	Feb. 19 - March 4, 1976
308.	Perspectives on French Cinema, 1975	March 4 - March 30, 1976
309.	Humphrey Jennings: Artists of the British Documentary	March 25; 29; 30, 1976
309a	New Acquisitions	April 1 - April 30, 1976
310.	New Directors/New Films	April 2 - April 14, 1976
311.	Paul Robeson: In Memoriam	April 9, 1976
312.	Otto Messmer	April 25 - April 27, 1976
313.	American Film Comedy	May 13, 1976 - Jan. 4, 1977
314.	Vitaphone 50th Anniversary	Aug. 6, 1976
315.	Projects: Charles Simonds/Mary Miss	Oct. 22 - Nov. 12, 1976
316.	An Evening with Karl Struss	Dec. 8, 1976
317.	Pioneers of Japanese Animation	Jan. 6 - Jan. 8, 1977
318.	New Mexican Cinema	Jan. 13 - Jan. 31, 1977
319.	Sjöstrom, Stiller & Contemporaries	Feb. 3 - April 8, 1977
320.	Chuck Jones: The Years at Warner Bros.	March 19 - March 22, 1977

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321.	Homage to Hans Richter	March 21, 1977 April 4-5; 11-12; 23-25, 1977
322.	Oskar Fischinger	April 7, 1977
323.	New Directors/ New Films	April 15 - April 26, 1977
324.	Universal Pictures: 65 Years	June 9, 1977 - Jan. 29, 1978
325.	A Salute to Walter Lantz	June 19; 21, 1977
326.	A Tribute to the Academy of Motion Picture Arts and Sciences on its 50th Anniversary	Sept. 9 - Sept. 21, 1977
327.	A Tribute to Anthology Film Archives Avant-Garde Preservation Program	Oct. 19, 1977
327a	The Best of Annecy '77	Oct. 27; 31 & Nov. 1, 1977
328.	Anniversary of <u>Show Boat</u>	Dec. 27, 1977
328a	Five Films by Bolognini	Jan. 19 - Jan. 23, 1978
329.	Senegal: Fifteen years of an African Cinema 1962-1978	Jan. 26 - Feb. 27, 1978
330.	Perspective on French Cinema	March 2 - March 14, 1978
330a	Yoji Yamada Day: Three Tora-San Films	March 16, 1978
331.	America's Sweetheart: The Mary Pickford Story	March 20, 1978
332.	Carl Foreman	March 23 - April 2, 1978
333.	Recent Acquisitions	March 25 - May 11, 1978
334.	New Directors/ New Films	April 7 - April 19, 1978
335.	Steve Dwoskin, A Personal Cinema	May 11 - May 26, 1978
336.	Cinema Québécois, 1972-78	June 1 - June 29, 1978
337.	Henry King	June 29 - Aug. 15, 1978
338.	A Salute to Tex Avery	July 27; 31, 1978 Aug. 1
339.	Re-View: American Movies 1975-78	Aug. 17 - Sept. 21, 1978
340.	Gilbert and Sullivan	Sept. 18; 23; 24, 1978
341.	Emile Cohl (1857-1938)	Aug. 29, 1978
342.	Visions	Sept. 14, 1978

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| 343. | The Cinema of Werner Hochbaum:
Germany in the 30's | Sept. 21 - Oct. 5, 1978 |
| 344. | Before Neo-Realism: Italian Cinema
1929-1944 | Oct. 5 - Dec. 21, 1978 |
| 345. | A Salute to Nagamasa and Kashiko
Kawakita | Oct. 19, 1978 |
| 346. | The Best of Zagreb and Ottawa '78 | Nov. 9 - Nov. 14, 1978 |
| 347. | Rediscovering RKO | Dec. 21 - May 14, 1979 |

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WHAT'S ON TODAY



MUSEUM OF MODERN ART

6 A.M. (TCM) TRIBUTE TO THE MUSEUM OF MODERN ART FILM ARCHIVE Founded in 1935 as the Film Library, the archive now includes more than 22,000 films and 4 million photographs. Its collection of international films is considered the strongest in the United States. Acting as hosts for the day's 15 films will be Robert Osborne, who will be joined by Rajendra Roy, the museum's chief curator of film, and Anne Morra, associate curator. The all-day tribute begins with "Bringing Up Baby" (1938), Howard Hawks's screwball comedy starring Cary Grant (above, with Katharine Hepburn) as a stodgy paleontologist seeking money for his museum, and Hepburn as an eccentric heiress who throws a wrench into his game. The prime-time portion includes Morris Engel's "Weddings and Babies" (1958), a naturalistic study of a New York photographer (John Myhers) struggling to become financially independent, at 8; and Otto Preminger's "Bonjour Tristesse" (1958), an adaptation of Françoise Sagan's novel about decadent lives on the French Riviera, starring David Niven, Jean Seberg and Deborah Kerr, at 9:30. At 11:30, "The Projectionist" (1971), Harry Hurwitz's portrait of a man (Chuck McCann) living deep within the movies he projects, makes its TCM premiere.



9 A.M. (CUNY) ELDRIDGE & CO. Dr. Nawal El Saadawi, left, an Arab feminist who for decades has fought female genital mutilation, was jailed by the Egyptian government in 1981 before fleeing the country in 1988. She returned to Tahrir Square this year to participate in the demonstrations that lead to the ouster of President Hosni Mubarak. In this interview with Ronnie Eldridge, Dr. Saadawi,

who will be 80 this year, speaks about her childhood dreams of a revolution in Egypt, why the country's military protected the people, and why young Egyptian men want equality for women.

3 P.M. (Fox) THE DR. OZ SHOW Dr. Mehmet Oz and Dr. C. Noel Bairey Merz, director of the Women's Heart Center at Cedars-Sinai in Los Angeles, discuss new risk factors for heart disease in women. Star Jones talks about her open-heart surgery last year to repair an aortic valve.

8 P.M. (Fox) AMERICAN IDOL The finalists perform songs from the years they were born.

8 P.M. (CW) AMERICA'S NEXT TOP MODEL The women turn jittery when they discover that the runway challenge involves fire. Later they work in pairs to film a coffee commercial. The director and photographer Francesco Carrozzini is the guest judge.

9 P.M. (History) UNDERWATER UNIVERSE The crushing pressure found in Earth's seas has kept most humans from their depths. This episode journeys through five ocean zones, each deadlier than the one preceding it. At 10, the series explores the powerful ocean currents that sweep around the planet, including four that pose a threat to mankind: the Gulf Stream of the North Atlantic; the tides of Morecambe Bay in England; the rip currents off the coast of Kauai, in Hawaii; and, biggest of all, the Great Ocean Conveyor, which circulates cold and warm water through the Atlantic, Indian and Pacific Oceans in an enormous loop — and which scientists say had a role in extinguishing more than 80 percent of the world's species 251 million years ago.

10 P.M. (TV Land) HOT IN CLEVELAND Elka (Betty White) tries to persuade Max (Carl Reiner) to winter in Cleveland instead of Florida. Victoria (Wendie Malick) is smitten by a man (Gregory Harrison) she meets during a television interview. And Melanie (Valerie Bertinelli) and Joy (Jane Leeves) serve meals at a center for the elderly. In "Retired at 35," at 10:30, Alan (George Segal) finagles some interviews for David (Johnathan McClain), the better to bolster his self-esteem.

10 P.M. (Bravo) TOP CHEF ALL-STARS The contestants cater a lunch for the 80th anniversary of a yacht club in the Bahamas. On the menu: local delicacies like conch, which they must fish for themselves.

10 P.M. (Travel) DEATHWISH MOVERS Narrow streets? Vertical buildings? Historic



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FILMS IN REVIEW

96. WEDDING PRESENT. Paramount. 36 min. Sc. Joseph Anthony (from a story by Paul Gallico). Richard Widmark. As Desacker. Noddy brother to Lass Wilson character. Cary Grant. Jean Bennett. George Bancroft. Lois Wilson.

97. NAVY SPY. Grand National. 37. 58m. Sc. Dir. Crane Wilbur. As Alan O'Connor. Eleanor Hunt. Judith Allen. Jack Doyle. Phil Dunham.

98. THE GOLD RACKET. Grand National. 37. 65m. Sc. David Levy & Griffin M. Jay (from a story by Howard Higgen). Louis Gasnier. As Alan O'Connor. Eleanor Hunt. Vince Barnett. Frank Milan. Wilma Francis.

99. BANK ALARM. Grand National. 37. 64m. Sc. David S. Levy & J. Griffin Jay. Louis Gasnier. As Alan O'Connor. Eleanor Hunt. Vince Barnett. Frank Milan. Wilma Francis.

100. LOVE TAKES FLIGHT. Condor. Grand National. 37. 8 reels. Sc. Lionel & Mervin Houser (from a story by Ann Morrison Chapin). Conrad Nagel. Bruce Cabot. Beatrice Roberts. Astrid Allwin. Conrad Hilton. Conrad Nagel's attempt at directing is still an attempt. — Weekly Variety.

101. HAREZ AND MAXIMILIAN (AKA The Mad Empress). WB. 39. 95m. Sc. Jean-Baptiste Jérôme Cholory. M.C. Torres. Miguel Contreras Torres. As the Emperor Maximilian of Mexico. Medea Novara. Lionel Atwill. Gail Bates. Paul Jason. Roberts. Frank McEvoy. Claudia Dell. Gaspar von Seckertitz. Evelyn Brent. Duncan Renaldo. Nigel de Brulier. Filmed in Mexico but bought & held for '33 release by Warner Bros. so as not to conflict with their own special on the same subject. — Variety.

102. ONE MILLION BC. U.S.A. 30. 85m. Sc. Mickell Novak. George Baker. Joseph Frickert. Descriptive Narration. Grivver Jones. Hal Roach & Hal Roach Jr. As The Narrator, a bearded archeologist who interprets ancient markings on a cave wall for a group of hikers. Victor Mature. Carole Landis. Lou Chanev Jr. Nigel de Brulier.

103. I WANT A DIVORCE. Paramount. 30. 42m. Sc. Frank Butler (from a story by Adela Rogers St. Johns). Ralph Murphy. As David Holland, Sr. who gets an uncontested divorce and custody of his small son. Joan Blondell. Dick Powell. Gloria Dickson. Frank Fay.

104. THEY SHALL HAVE FAITH. AKA Forever Yours. Monogram. 34. 83m. Sc. William Nigh. George W. Savre (from a story by Nigh. Neil Rau & Savre). William Nigh. As Dr. Randall, interested in a new treatment for infantile paralysis. Gale Storm. C. Aubrey Smith. John Mack Brown. Mary Boland.

105. THE ADVENTURES OF RUSTY. Columbia. 45. 67m. Sc. Aubrey Wisberg (from a story by Al Murray). Paul Bonifant. As Hugh Mitchell, father of a boy who is jealous of his stepmother. Ted Donaldson. Margaret Lindsay. Gloria Holden. Robert Williams.

106. THE VICTORIOUS CIRCLE. U.S.A. 37. 77m. Sc. Gus Endore & Heinz Harald (from a play *The Burning Bush*, by Heinz Harald & Grete Herereg). H. Lee Wilke. As Karl Nemesch. defense attorney. Lyle Talbot. Fritz Kortner. Reinhold Schunzel. Philip Hansen.

107. STAGE STRUCK. Monogram. 48. 71m. Sc. George Wallace Savre & Agnes Christine Johnson (from a story by Savre. William Vogt. As Police Lt. William Audley Long. Kane Richmond. Evelyn Brent. Anthony Warde.

108. ALL THAT HEAVEN ALLOWS. Universal. 55. 89m. Sc. Per Linvick (from the novel by Edna L. & Harry Lee). Technicolor. Douglas Sirk. As Harvey, the town's perennial bachelor. Jane Wyman. Rock Hudson. Agnes Moorehead. Virginia Grey.

109. HIDDEN FEAR. U.S.A. 77. 83m. Sc. Andre de Toth. John Ward Hawkins. *André de Toth*. As Arthur Miller, a counterfeiter. John Payne. Alexander Knox. Natalie Nerwick. Anne Neyland.

110. STRANGER IN MY ARMS. Universal. 59. 88m. Sc. Peter Behre (from the novel, *And Ride a Tiger*, by Robert Wilentz. Helmut Kautner & Peter Bernes. As Hattie. Beulah. weak husband of a domineering wife (MM) who finally rebels. June Allison. Jill Chandler. Sandra Dee. Mary Astor. Charles Coburn.

111. THE MAN WHO UNDERSTOOD WOMEN. 20th C.F. 59. 105m. Cinemascope. Color. by DeLuxe. Sc. Dir. Norman Johnson (from the novel, *The Colors of the Day*, by Roman Gary). As G.K. film studio boss. Henry Fonda. Leslie Caron. Cesare Danova. Myron McCormick.

Ch. 22, having been brought to Hollywood at the invitation of Mary Pickford. Erna Lubisch directed a one-reel test of Miss Pickford and Conrad Nagel in Marguerite and Faust, a project which interested Miss Pickford at the time as a feature. It was abandoned, but the film is still in existence in the Pickford vaults. It has never been shown, even in Pickford and Lubisch retrospectives.

WIDELY-USED GUIDE TO MOVIE CRITICISM

FIR's famous "How to Judge a Movie" pamphlet. Helpful for teachers, buffs and film study groups. 50c Postpaid. Special rates for multiple orders. FIR, P.O. Box 589, NYC 10021.

MOMA'S SPECIAL OSCAR

EILEEN BOWSER

This past April 9th, the Department of Film of The Museum of Modern Art was awarded an Honorary Academy Award by the Board of Governors of the Academy of Motion Pictures Arts and Sciences "for the on-going program of film preservation and its continuing support of the motion picture as an art form." In this article, Miss Bowser, Curator of the Department of Film, traces the history of the Museum's film program.

A Department of Film was included in Alfred Barr's (MOMA's first curator and its founding spirit) plans from the very beginning of The Museum of Modern Art, but it was not to be realized until '35, when a grant from the Rockefeller Foundation aided the establishment of the Film Library, to be renamed the Department of Film in '66. Only a few people shared Barr's vision of film as art at that time. For most, film was a popular entertainment industry and no more. Due in part to the pioneering work of Iris Barry, the department's founder and first curator, the whole world now recognizes cinema as the one new major art form peculiar to our century.

The Film Library's stated purpose was "to trace, catalogue, assemble, exhibit and circulate a library of film programs so that the motion picture may be studied and enjoyed as any other one of the arts." At the time it was rarely possible to see any film

once it had completed its initial distribution. The medium was already forty years old and already many films were lost. There were limited funds for the task of building a film collection. But, in the words of Iris Barry: "Unless something is done to restore and preserve outstanding films of the past, the motion picture from 1894 onwards will be as irretrievably lost as the *Commedia dell'Arte* or the dancing of Nijinsky."

Iris Barry and John Abbott, director of the Film Library, set out for Hollywood in that first year to secure the cooperation of the film industry. It was thanks to the generosity of Harold Lloyd, Douglas Fairbanks, Mary Pickford, Samuel Goldwyn, William S. Hart, David Wark Griffith and David O. Selznick, among others, that the collection had its beginnings. In the following year, Barry and Abbott searched for films in Europe. They found other people just beginning to build film collections in Berlin, London and Paris, colleagues who enthusiastically gave their cooperation and entered into exchanges of materials and information. In the next few years, the Europeans, concerned about the approaching war, entrusted many film treasures to the relative safety of New York and The Museum of Modern Art. These films were to be restored to their countries of origin in the postwar period, which saw a big growth in the establishment of film

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archives around the world.

Iris Barry organized the first big exhibition of American film art for a European audience in '38, as part of The Museum of Modern Art's *Trois Siecles d'art aux Etats-Unis* at the Jeu de Paume in Paris. That year was a very significant one for the international preservation of cinema. The Film Library joined with the National Film Archive of London, the Cinematheque Francaise de Paris and the Reichsfilmarchiv of Berlin to form the Federation Internationale des Archives du Film (FIAF), for the purpose of formalizing the cooperation which had already begun. Today, the federation has grown to include 58 affiliates in 40 countries, and plays a vital part in the life of all film archives. FIAF members exchange films and related materials, information and experiences and undertake collaborative programs to avoid duplication of effort, and save staff time. FIAF commissions of experts make recommendations in the areas of film preservation, cataloguing and documentation, and produce publications of use to the film world in general. The late Iris Barry, a dedicated internationalist, is recognized and honored as the pioneer of this movement to save cinema all over the world.

The Museum's film collection has grown from its modest beginnings in the Thirties to about 8,000 films today. There are now many film archives in the world with much larger collections. However, the Museum concentrates its efforts on assembling an outstanding collection of the important works of film art, and has become

known as well for the qualities of its materials. It does not collect films as document and historical record. However, recognizing the social importance of such films, the Museum has felt a responsibility for preserving them as well. During the time when the Museum was the only major institution seriously dedicated to film preservation in the United States, it acquired whatever American films became available to it, within the limits of its possibilities. In recent years, with the growth of archives in the United States—particularly those dedicated to the American film at the Library of Congress and the National Archives in Washington—the Museum has been able to share this task and reassert itself as a collector of the best in international cinema. The present collection is being re-evaluated with the aim of turning over films of special interest to other institutions and of systematically filling the gaps in the Museum's collections of outstanding motion pictures.

Among the earliest acquisitions were Fernand Leger's *Baller Mekanique* ('24) and Edwin S. Porter's *The Great Train Robbery* ('03), demonstrating Iris Barry's interest in acquiring works that ringed from an artist's conscious discovery of a new medium to a significant popular entertainment film which helped point the way to film narrative. From the start, a broad approach to what constitutes the art of the film governed the selections and the collection is still growing in that spirit. The curatorial staff believes that the art of cinema takes many forms: popular fiction films, documentaries,

animation, films, propaganda films, *avant-garde* and independent films. Following the concept that cinema is above all an international art, the collection contains films from all countries.

It is the nature of film to reflect its time in a very immediate sense and therefore to seemingly date quickly. As Iris Barry and her colleagues quickly discovered, a film fondly remembered may easily be seen as ridiculous and old-fashioned a decade later and yet, after another decade has passed, may be viewed as having important qualities not discernible earlier. Such a fate met Ernst Lubitsch's *The Marriage Circle* ('24), acquired in '36 because it was remembered as an important film, but shelved after viewing because it was considered artificial and stilted. Some years later, it was rediscovered by another staff member and found to be extremely witty, stylized and a landmark in the American film comedy style of the Twenties. Barry said: "It is not the films that have changed, but we and the world we live in."

The present strengths of the film collection are numerous. Because David Wark Griffith, America's great film pioneer and poet, found it difficult in the Thirties to pay old storage bills, he permitted the Museum to acquire his films together with a large collection of documents and correspondence. Today these provide the most important resources for the study of his achievements. When the Film Library was founded, the early production companies Edison and Biograph were already defunct. Their

property was stored in warehouses in the hands of receivers, who made it possible for the Museum to acquire an extraordinary collection of original nitrate camera negatives from important periods of American film history, negatives which have now all been copied on safety stock for their protection. The department's interest in the documentary film brought the British documentary filmmaker and historian Paul Rotha to the Museum for a year, which led to the creation of a major collection of documentary films from the Thirties and from the WWII period. Films by the Soviet film artist Sergei Eisenstein were added in the early years, and in '53 Upton Sinclair entrusted the Museum with all the surviving footage shot by Eisenstein in Mexico during the early Thirties for the uncompleted *Que Viva Mexico*. During the Seventies, all the nitrate originals of *Que Viva Mexico* were copied on safety stock to be kept at the Museum, and the original footage sent to the Soviet film archive in exchange for a large group of important Soviet films. During Barry's tenure, large numbers of the films of European *avant-garde* artists were acquired, including works by Man Ray, Marcel Duchamp, Eugene Deslaw, Hans Richter, Rene Clair, Jean Epstein, Germaine Dulac, Louis Delluc, Alberto Cavalcanti and Walter Ruttmann. In recent years grants from the Jerome Foundation and the National Endowments for the Arts earmarked for works by living American artists have enabled the department to build a good representative collection of works by modern independent film-

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makers, among them Stan Brakhage, Michael Snow, Tony Conrad, Robert Breer, James Broughton and Hollis Frampton as well as works of new emerging filmmakers such as James Benning, Mark Rappaport, George Griffin, Anthony McCall and David Haxton. During the Seventies the department's film preservation program has undertaken to copy major productions of Twentieth Century-Fox that still existed on nitrate. These range from the silent period to '50 and have resulted in the acquisition of the early films of John Ford, Henry King, F. W. Murnau, William K. Howard, Will Rogers, Raoul Walsh, Tom Mix and many others who spent long periods of their career with that studio. Although there are many such special collections within the archive, the intention of the department is to build a balanced collection of the best films from all periods and all countries, to include not only the acknowledged masterpieces but also with a view to Iris Barry's original intentions, new discoveries and to re-evaluate the history of the medium as an art form.

In '35 the new Film Library did not have its own film theater. The newly acquired films were exhibited in borrowed screening rooms in other institutions. Film programs were prepared for circulation to educational institutions all over the country. All the original contracts with the major producing companies included the authorization for non-commercial, non-theatrical distribution. There were then almost no possibilities to see films of the past, and the depart-

ment's pioneering work in this field contributed largely to a generation's education in their cinematic heritage. Since that time many distribution companies have entered the educational field in the United States and thousands of film courses are now taught in colleges and universities each year. The Department of Film's circulating programs continue to supply key films for the study of the art and history of cinema and to call attention to important films which are not yet sufficiently known. About 4,000 films are circulated each year to about 500 institutions. Program notes and music scores for silent films are available for many of the films. Other films from the archive are also made available on occasion (when authorized by the owner of film rights) for special showings throughout the world. The department has organized several touring programs of films which have traveled in Asia, Europe and Latin America. Currently these include "Silent American Cinema," "Anthropological Cinema," and the "David Wark Griffith" series.

The department acquired its own film theater in '39 in the new Museum building at 11 West 53rd Street in New York. Regularly scheduled showings have taken place there ever since. Two or three film programs are available to the Museum's visitors every day. The schedule is a rich and varied one. Series have been dedicated to the work of individual film artists: among the first to be shown in the new film theater was the French pioneer and master of the fantasy and trick film, Georges Méliès. This film series was

accompanied by a gallery exhibition of Méliès' sketches, drawings, designs and documents related to his work. In the nearly forty years of the theater's existence, there have been retrospectives of the work of David Wark Griffith, Douglas Fairbanks, Robert Flaherty, Charles Chaplin, Sergei Eisenstein, John Ford, Stan Brakhage, Kon Ichikawa, Alain Resnais, Howard Hawks, Alfred Hitchcock, Bruce Baillie, Orson Welles, Carl Dreyer, Raoul Walsh and Henry King, among many others.

Retrospectives have surveyed large national productions from their beginnings: the French, Italian, British, Soviet, Japanese and German. Others have called attention to new vital national developments in cinema such as those of Poland, Czechoslovakia, Brazil and Hungary in the Fifties and Sixties or West Germany and Senegal in the Seventies. Familiar genres such as the western, the musical and the comedy have been explored, and new genres such as the self-reflexive cinema or the diary film have been brought to light.

The production of major studios has been surveyed in series from Paramount Pictures, Warner Brothers, Metro-Goldwyn-Mayer, Universal and Columbia, and the work of independent producers such as Samuel Goldwyn and Hal Wallis has been given similar attention. The arts of screenwriting, acting and photography have been examined in other series. Experimental, *avant-garde*, and independent films have been frequently shown, many for the first time to New York audiences. The department's

Cineprobe series, in which independent filmmakers meet their audience, often with works in progress, has been in existence since '68 and has been widely acclaimed. Films deemed of special interest by the curatorial staff are sometimes given their world premiere at the Museum, and even recent films which for one reason or another have not received the attention they merit are presented for a closer look. At the same time, large historical retrospectives are continuously presented with the idea that each new generation needs a place where it can see the acknowledged classics of world film history. However, each time the films history series is repeated changes are made that reflect new ways of seeing the history of film. Special programs are prepared for children; films related to the other arts are sometimes shown in conjunction with exhibitions arranged by other departments and there are series devoted to the short film, animation and the documentary. The department therefore tries to meet the needs of its audiences in two ways: by educating and informing, yet providing the viewer opportunities to make his own discoveries.

Program notes are distributed at most of the film showings and live musical accompaniment is provided for silent films, which are projected at their original speed and aspect ratio. The department's intention is to present films in the way they were originally seen, using original prints where they still exist and if already preserved. Films from the archives provide the basis of the showings, but

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an equal number are borrowed from producers, filmmakers, private collectors and other film archives.

In '77 the film theater was named the Roy and Niuta Titus Auditorium in honor of the benefactors who made it possible for the first time since '39 to completely refurbish the hall and modernize the projection facilities. Provision was made for simultaneous translation of foreign films and the best in modern projection and sound equipment.

Lectures and courses and gallery exhibitions in the history and art of cinema have been periodically held at the Museum. In '35 Fernand Leger gave a talk with films in conjunction with a Museum exhibition of his work. In '37-'38 a course was given at the Museum by the Department of Fine Arts of Columbia University on "The History, Aesthetic and Technique of the Motion Picture" under the direction of Iris Barry and John Abbott. In '40 designs for abstract films were exhibited and in '42, drawings from the Walt Disney studios. In '76 a three-year series of courses entitled "Looking At Film" was organized for the general public on such topics as "Talking Pictures: The Art of the Screenwriter" by Richard Corliss; "The Musical Film" by Albert Johnson; "Screen Acting" by Walter Kerr and "American Cinema Into the Seventies" by Robin Wood. A recent exhibition, "Designed for Film," brought together original paintings, drawings, sketches and models by some of the outstanding art directors and set designers of American film.

Equally important in the activities

of the Department of Film is the Film Study Center where scholars and researchers may view films from the collection on viewing tables and in small projection rooms and study such related documents as scripts and production records, correspondence of filmmakers, contemporary reviews and critical articles, posters, designs and stills. Since the beginning of the Film Library, most important books on cinema have been indebted to the Museum's resources. Books on film history and aesthetics, formerly written almost exclusively from memory and second-hand sources, now rely heavily on the Film Study Center as it continues to expand its services. In addition to books and periodicals housed in the Museum's Library, the Film Study Center specializes in collecting original documents relating to film, its making and its history. A separate Stills Archive, its nucleus provided through the donation of "Photoplay" magazine in '52 of its thirty-year collection of stills, has grown to be what is probably the largest such collection in the world, containing nearly three million photographs, some of which provide the only visual record of films that have long since disappeared.

At the base of the Department of Film's activities is the film preservation program. Unlike many other forms of art, films wears out while people are looking at it. Further, nearly all 35mm films made before '50 were manufactured on unstable nitrate stock which deteriorates at a rate determined in part by the care

(Continued on Page 15)



(Above Left) Iris Barry with Arthur Steiger, Museum projectionist from '39 till his retirement in '75; (Above Right) Adrienne Mancina, Curator in charge of programming with King Vidor; (Below) Eileen Bowser with Henry King and Blanche Sweet.



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pie concept was arguably unique and the show was fresh and inspirational. The score has been Dolby-ized for the film and some kinetic Twyla Tharp choreography added, yet a perspective on the lifestyle a decade later or an understanding of the roots of the characters and their culture is sorely lacking. Even when director Milos Forman attempts to visualize the themes of freedom versus conformity, the hip contrasted to the straight, the results are far too vague and abstract.

Hair is caught in a time warp. With its "Let the Sun Shine In" message, it is more a relic of a departed era than a work of film art/entertainment made ten years later. And, as you hardly care about the characters, you hardly care about the film.

ROB EDELMAN

This has not been a decade for film musicals. For all the emphasis on rock, musical excursions in movies or on tv have not been *in*. But with *Hair*, director Milos Forman has created a musical fantasy *cum* message that is both exuberant and unique. Known for his satirical comedies and acclaimed for his dramatic *One Flew Over the Cuckoo's Nest*, he now proves an innovative interpreter of film musical fare as well.

On Broadway *Hair* was a series of skits, not unlike the old vaudeville turns. It was the message - flower power, anti-war, anti-hyprocrisy, etc., which made it a theatrical happening that, and of course, the unnecessary (and in hindsight very innocent) nudity at the end. But in the film, Forman has crashed through the stage proscenium - opened up the story - and given

us a celebration of life, eschewing the nudity. The script by Michael Weller integrates the exposition and songs beautifully and Twyla Tharp's modern choreography is a joy to watch.

One very important factor with *Hair* is the casting of the two male leads - Claude, the country innocent, must be believably naive without being an oaf and John Savage is just right - and Berger must be a likeable revolutionary, genial and aggressive or the story simply does not work - and Treat Williams with his ingratiating, sensuous smile is a delight.

Yes, "Let the Sun Shine In" is a simple message *vis a vis* such recent Vietnam related films as *Coming Home* and *The Deer Hunter*, but it is nonetheless a refreshing one and just as pertinent today as it was on Broadway in the '60s. *Hair* exhorts life and love. Should not we all?

ERIC BRADFORD

ALL THINGS BRIGHT AND BEAUTIFUL

All Things Bright and Beautiful is a slight, pleasant and inoffensive film for kids who like animals and can appreciate an entertainment that is devoid of crashing cars and cartoon violence. The storyline is almost nonexistent: a kind-hearted young veterinarian, nicely played by John Alderton, tends to under-the-weather pets and farm flock in the idyllic Yorkshire, England dales at the tail end of the '30s. Most memorably, he extracts from the throat of a lamb named Dorothy her owner's summer drawers and delivers a calf while slightly tipsy. The film, economically directed by

Eric Till, is unusually civilized in that it depicts a refreshing reverence for life of all kinds - ironically, right before the dawn of a world war.

ROB EDELMAN

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taken in the original processing and in part by storage conditions in the years that followed. Before the advent of the more durable triacetate stock in '50, the best the department could do was to make additional nitrate negatives which were in turn replaced by other copies, until in some generations all the original quality was lost. Since '50, despite limited means, the department has worked to copy its nitrate films in triacetate. In '68 the trustees of the Museum voted to appropriate \$650,000 from capital funds for the purposes of film preservation. In '71 the United States National Endowment for the Arts began to provide funds on an annual basis to a number of the American film archives. These funds have made it possible for the department to keep ahead of nitrate deterioration, and if support continues on the present basis, there is reason to hope that within five to ten years the major part of the department's collections will be protected from nitrate

deterioration. However, a more recent and larger preservation problem is color film. The dyes in modern color stock are even more unstable than nitrate and the department is still searching for the best and most economical way to preserve it. The principle guiding the film preservation program at the Museum is that films which it collects as works of art deserve to be saved in the way that most closely approximates the original quality of sound and image. And original prints, even nitrate, are to be kept and shown for as long a time as is possible so as to extend the number of persons experiencing them at first hand.

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N.Y. MOMA - Dept. of Film

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THE 51st ACADEMY AWARDS

Proved Opposing Views Can Co-Exist

RONALD BOWERS

I usually view the Oscars at home quietly with a few friends and a tape recorder but this year opted to accept the Museum of Modern Art's invitation to join them at their Academy Awards party in celebration of their "Special Oscar." MOMA did it up right with 10 tv monitors in the four large rooms of their penthouse for some 200 guests. Guests which included Museum staffers Eileen Bower, Adrienne Manca and Stephen Harvey plus John Springer and his lovely wife June, authors Kenneth Greist and John Kobal, John Simon, press corps members and film executives.

This year's awards ceremony was one of the most dignified in its history and seemed to indicate that Oscar has matured. The overall message of the evening was one of decorum, revealing that film industry-fies of all ages and political factions can co-exist. And the major awards themselves - going to *The Deer Hunter* and *Coming Home* - two films with, for many, opposing views of the war - revealed that Vietnam had come out of the closet.

This year's show was presented at the Dorothy Chandler Pavilion of the Los Angeles Music Center and was hosted by Johnny Carson. Carson,

whose modest talent is perfect for the small screen and whose brand of humor has never appealed to me, got off a couple good remarks, one of which described the show as "two hours of sparkling entertainment spread over four hours." (with this year's show running 3 hours and 20 minutes).

Following an introduction by Academy president Howard Koch and the reading of the rules by Danny Thomas, the first three-quarters of the show were slow and perfunctory.

Robin Williams, of *W's Monk and Mink*, cleverly presented a Special Oscar to veteran animator Walter Lantz and Woody the Woodpecker and Dyan Cannon and Telly Savalas announced, predictably, Christopher Walken as Best Actor in a Supporting Role for *The Deer Hunter*. Short Subject awards, presented by Carol Lynley and Robbie Benson went to *Teenage Lather* (Live Action), produced by Taylor Hackford and *Special Delivery* (Animated) produced by Funke Macaulay and John Weldon. David Wolper and Mia Farrow announced the Best Documentary winners as *Scared Straight* (Feature) produced by Arnold Shapiro and *The Flight of the Gossamer Condor* (Short

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Robin Williams and Walter Lentz.



Maggie Smith, here with Brooke Shields, won by playing a loser.

Subject) produced by Jacqueline Phillips Shedd.

Maggie Smith and Maureen Stapleton expediently presented the major Scientific Technical Awards (see end of article) and one of the show's funniest moments occurred when comedian Steve Martin, with an arrow piercing his invisible head, came on to present a Special Visual Effects award to *Superman*.

Jack Haley Sr. and Ray Bolger received affectionate applause from the Museum audience as they presented the Best Costume Design award to Anthony Powell for *Death on the Nile*, and Kim Novak received gasps of surprise and pleasure from the party crowd as she was escorted on stage by James Coburn to name Nestor Almendros Best Cinematographer for *Days of Heaven*. Novak, slim and sleek in

black satin, was as beautiful as we all remember her at the height of her career.

Best Film Editing went to Peter Zinner for *The Deer Hunter* (a film many thought could use a bit of editing) and was presented by Dom DeLuise and Valerie Perrine. Best Art Direction went to Paul Sylbert and Edwin O'Donovan for *Heaven Can Wait* (with Set Decoration by George Gaines) - Shirley Jones and Ricky Schroder were the presenters here, and *Superman* stars Christopher Reeve and Margot Kidder gave the Best Sound Achievement award to Richard Portman, William McCaughey, Aaron Rochin and Darrin Knight for *The Deer Hunter*.

This year's musical awards were mediocre (as was all the musical entertainment on the show except for the

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opening overture) with the Best Song Oscar going to Paul Jabara for "Last Dance" from *Thank God It's Friday*. The only point of interest here was the standing ovation given to lovely Ruby Keeler as she was introduced by handsome Kris Kristofferson. Dean Martin, doing his usual Dean Martin caricature, and sexy Raequel Welch presented the other music awards to Giorgio Moroder for the Original Score of *Midnight Express* and to Joe Renzetti for the Adaptation Score for *The Buddy Holly Story*. Like a high school freshman, Martin made a big deal out of the word "score."

Brooke Shields and George Burns

presented the Best Actress in a Supporting Role Oscar to Maggie Smith for *California Suite*, wherein she played an Oscar loser. This award seemed very popular with the Academy audience but the New Yorkers at the Museum party were rooting for Maureen Stapleton (who should have won) and Meryl Streep.

The Best Foreign Language Film award was presented by Yul Brynner and Natalie Wood. *As Get Out Your Handkerchiefs* was named the winner there were numerous hisses from the Museum audience.

Jack Valenti presented the Jean Hersholt Humanitarian Award to Leo

Telly Savalas, Christopher Walken and Dyan Cannon.



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King Vidor and Audrey Hepburn.



Cary Grant and Lord Laurence Olivier.

Jaffe, chairman of the board of Columbia Pictures and a gentleman among motion picture executives and Gregory Peck presented the Special Oscar to MOMA. As acceptance speeches were made by Museum Director Richard Oldenburg and Mrs. John D. Rockefeller III, there were cheers for the members of the Museum's Film Department from all the Museum partygoers. Elegant Audrey Hepburn was the presenter of an Honorary Oscar to 5-times nominated director King Vidor, who in accepting, candidly remarked, "Better late than never!"

With these various awards dispensed with and the hour running late, the show finally came to the most important awards. Lauren Bacall and Jon Voight presided over the Writing awards. Oliver Stone was a surprise

winner for *Midnight Express* for Best Screenplay based on material from another medium - *Heaven Can Wait* was predicted here - and Nancy Dowd, Robert C. Jones and Waldo Salt were named winners for the Best Original Screenplay for *Coming Home*.

Michael Cimino was named Best Director for *The Deer Hunter* by Ali MacGraw and Francis Ford Coppola and his name elicited applause and boos from the MOMA partygoers. Shirley Maclaine and Richard Dreyfuss came on to announce the Best Actress at which time Maclaine tastelessly remarked "How proud I am of my little brother (Warren Beatty). Just imagine what you could have accomplished if you tried celibacy; - this obviously prompted by *Heaven Can Wait*'s single win for Art Direction

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when it had been predicted as a big winner - despite the fact that it was a third-rate comedy in a second-rate year. Jane Fonda was named the winner for *Coming Home* - a surprise to many - and she accepted by interpreting her speech in sign language for the deaf - a nice moment by our best American actress - but I personally was disappointed that Ingrid Bergman had not been named for *Linnun Sointu*. Bergman's performance was not only the best of the year but also the best of her career.

The first of the evening's two most memorable moments took place when Gary Grant presented Lord Laurence Olivier with an Honorary Oscar "for

the full body of his work, for the unique achievements of his entire career and his lifetime of contribution to the art of film." Olivier, handsomely bearded, brimming with emotion, gave an eloquent speech which sounded more like Shakespeare than Shakespeare. He said, "Oh, dear friends, how am I supposed to speak after that? Cary, my dear old friend for many years, from the earliest years of either of us working in this country, thank you for that beautiful citation and the trouble you have taken to make it and for all the warm generosity in it."

"Mr. President and governors of the Academy, committee members, fel-

Jon Voight, Jane Fonda and Michael Cimino.



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lows, my very noble and approved good masters, my colleagues, my friends, my fellow students, in this great firmament of your nation's generosity, this particular choice may perhaps be found by future generations as a title of censure.

"But the mere fact of it, the prodigal, pure, human kindness of it, must be seen as a beautiful star in that firmament which shines upon me at this moment, dazzling me a little, but filling me with warmth and the extraordinary elation, the euphoria that happens to so many of us at the first breath of the majestic glow of a new tomorrow.

"From the top of this moment, in these solid, in these kindly emotions that are charging my soul and my heart at this moment, I thank you for this great gift which lends me such a very splendid part of this your glorious occasion. Thank you."

When Ginger Rogers and Diana Ross - an odd combination to say the least - came on stage to announce the Best Actor, one young woman at MOMA's party got off the best crack of the evening. In response to Ginger's fur-trimmed brocade creation, she exclaimed: "Oh, isn't that dress marvelous. It's *à la* geriatric!" The winner - Jon Voight for *Coming Home*, making it the second time since *It Happened One Night* in '34 that the actor and actress have come for the same film.

This left the highpoint of the evening - the appearance of John Wayne to name the Best Picture, *Gauni*, but indomitable, Wayne ambled on and stole the show. The winner - *The Deer Hunter* - the irony of which I am sure

was not lost on the Duke or the viewing audience.

Vietnam had come out of the closet - Oscar had grown up - generation stood beside generation to salute their industry as one.

MOTION PICTURE ACADEMY SCIENTIFIC OR TECHNICAL AWARDS

Awards for scientific or technical achievements for the 51st Annual Academy Awards were announced by Howard W. Koch, president of the Academy of Motion Picture Arts and Sciences.

The awards were voted by the Academy of Governors from the recommendations made by the Scientific or Technical Awards Committee. Donald C. Rogers is chairman of the committee. The awards are as follows:

ACADEMY AWARD OF MERIT (STATUETTE)

To Eastman Kodak Company, for the research and development of a Duplicating Color Film for Motion Pictures. Eastman Color Intermediate 11 Film, 5243, is designed for making intermediate color positives and duplicate negatives from color negatives. The advantage of a single color material for the two intermediate stages and the application of this film to the preparation of standard size, and enlarged size duplicate negatives for contact release printing, is the unique characteristic of this film. The film has superior sharpness, tonal scale and dye stability.

To Stefan Kudelski of Nagra Magnetic Recorders, Incorporated, for the continuing research, design and development of the Nagra Production Sound Recorder for Motion Pictures. The Nagra sound recorder is the summation of technical achievements to provide the motion picture industry with a high quality, professional, self-contained, lightweight recorder for motion picture production.

To Panavision, Incorporated, for the concept, engineering and continuing development of the Panaflex 35mm Motion Picture Camera System. In the Panaflex Camera System, each camera is designed effectively to fulfill a specific aspect of photography, and together they cover the entire field of motion picture photography. The system includes the Panaflex, the Panaflex-X, the Panaflex Panastar and the Panaflex Panaglide.

SCIENTIFIC AND ENGINEERING AWARD (Academy Plaque)

To Ray M. Dolby, Joan R. Allen, David P. Robinson, Stephen M. Katz and Philip S. J. Boole of Dolby Laboratories, Incorporated, for the development and implementation of an improved Sound Recording and Reproducing System for Motion Picture Production and Exhibition. The Dolby sound system, through the use of noise reduction techniques, has the capability of increasing the dynamic range and frequency response of a recording. It includes a method of encoding and decoding which, when applied to a two-channel recording, generates a stereo effect on Dolby-equipped motion picture theaters.

TECHNICAL ACHIEVEMENT AWARD (Academy Certificate)

To Karl Macher and Glenn M. Berggren of Jos. Schneider Co., for the development and introduction of the CineLux-ULTRA Lens for 35mm Motion Picture Projection. The unique design of the CineLux-ULTRA lens achieves increased screen brightness, image contrast and sharpness in motion picture projection.

To David J. Degenklob, Arthur L. Ford and Fred J. Scobey of DeLuxe General Incorporated, for the development of a Method to Recycle Motion Picture Laboratory Photographic Wash Waters by Ion Exchange. The DeLuxe General ion-exchange recycling system provides a means of salvaging and retempering process wash water with resulting energy and supply economy. The technique also removes chemical contaminants to meet ecological requirements of the waste effluent.

To Kiichi Sekiguchi of Meisei Electric Company, Ltd., of Japan, for the development of the CINE-FI Auto Radio Sound System for Drive-in Theaters. The CINE-FI drive-in installation is a radio distribution system by which the picture sound is transmitted by wire to each patron's car radio. Use of the patron's car radio achieves improved sound quality and allows selection of volume and tone control.

To Leonard Chapman of Leonard Equipment Company, for the design and manufacture of a small, mobile, motion picture camera platform known as the Chapman Hustler Dolly. The lightweight Chapman Hustler Dolly provides camera mobility and extreme flexibility in tight quarters. Smooth and stable camera movement on floor or track is achieved.

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(Above) John Wayne is warmly greeted by Sammy Davis Jr. (Below) is Jane Fonda screaming for joy because the Academy has finally accepted the "real" Fonda?



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N.Y. MOMA - Dept. of Film.

MOMA
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Properties Fund

For Historic Preservation announced the establishment of "Endangered Properties" temporary fund. The fund is a gift from the Department of the Interior. The fund will be used to purchase, lease, or acquire buildings and pay for preservation techniques. The fund will be used to loan money to Thorstein Veblen and farm near the farm is abandoned rapidly. Immediate action to secure the buildings and winter weather. The fund has acted five times to preserve nationally significant historic property. Its list of historic property includes impending demolition, neglect, currently numbering from a prehistoric site in New Mexico to a building in downtown

Survey

State that about 4,785 buildings were included in the survey of the conducted several. Institute of Museum and Library Services figures will be available with final statistics and reports of the month. The results will be reported in

Systematic Collection

Science Foundation support for the improvement of anthropological research. The Anthropology Department administers this effort and proposes for systematic collection of outstanding material need of restoration. collections of high sci-

entific value will also be considered. Grants awarded in this program are generally in the \$10,000 to \$50,000 range.

The primary goal of these grants is to enhance the availability of systematic anthropological collections for scientific research. Funds may be requested for preserving fragile and unstable artifacts, improving storage facilities or increasing accessibility through cataloging or other means. Any institution holding significant anthropological research collections may apply.

The deadline for the next annual competition is November 10, 1979. Prior to preparing a formal proposal, prospective applicants should address a short preliminary inquiry to Mary W. Greene, Associate Program Director for Anthropology, National Science Foundation, Washington, D.C. 20550; (202) 632-4208.

IN THE NEWS

(from page 1)

International Conservation Project

A United States proposal for a pilot study of adverse environmental effects on historic and artistic stone monuments will be presented to NATO's Committee on the Challenges of Modern Society, meeting May 3-4 in Brussels. If the proposal is accepted, the pilot study will be led by Greece. France and Germany are expected to head research projects identifying the reasons for stone deterioration, the relationship between air pollution and stone deterioration and the documentation of treated monuments.

Historic and artistic stone monuments represent the single most visible aspect of man's history and culture. These monuments, such as the Greek Parthenon and Chartres Cathedral, are universally threatened by the effects of pollution, urbanization and weathering cycles.

The U.S. Steering Committee is led by Lee Kimche, director of the Institute of Museum Services. It also includes the Environmental Protection Agency, the Smithsonian Institution, the Heritage Conservation and Recreation Service, the National Bureau of Standards and other agencies.

Two New Associations

The Historic House Association of America has been established under the auspices of the National Trust for Historic Preservation to serve and represent the interests of private owners of historic properties. This new association will be a forum for sharing information, monitoring legislation and providing technical assistance to private owners of historic residences, churches, schools, museums and commercial buildings. It will also acquire, maintain and dispose of historic properties when necessary for their preservation.

The HHAA's first annual meeting will be held May 11-13 at the historic Grove Park Inn and Biltmore House and Gardens, a National Historic Landmark, in Asheville, N.C. For further information contact James C. Massey, Executive Director, Historic House Association of America, 740 Jackson Pl., NW, Washington, D.C. 20006; (202) 638-5200.

The new American Indian Museum Association will address subjects of concern to Native American Indian museums. George Abrams, director of the Seneca Iroquois National Museum, Allegany Reservation, Salamanca, N.Y., has been selected as the interim chairman. The AIMA met April 30-May 3 in Denver to establish a constitution and bylaws and to consider a survey of Indian museums, the Native American Religious Freedom Act, the handling of sacred artifacts and sites and museum development, management, programs and services.

For further information about the AIMA write Abrams or James Hanson, AIMA Secretary, A&I 2235, Smithsonian Institution, Washington, D.C. 20560.

Museum Receives Oscar

At this year's Academy Awards ceremony, the evening of April 9, the Museum of Modern Art became the only museum ever to receive an Oscar. MOMA's Film Department was awarded a special honorary Oscar in recognition of its continuing support of film as an art medium and its film preservation program. The award was presented by Gregory Peck, past president and a member of the Board of Governors of the Academy of Motion Picture Arts and Sciences, and accepted on behalf of the Film Department by the museum's director, Richard E. Oldenburg, and its president, Mrs. John D. Rockefeller, 3rd.

Also May 4, 1979