

1960 - 1961

THE MUSEUM OF MODERN ART FILM LIBRARY

Among the developments of the Film Library during the 1960 - 61 season, none has been more significant for the long range efforts of the Film Library than the Rockefeller Foundation grant to the Museum of Modern Art for expansion of its study and research facilities. The grant represented one of the two largest donations given by the Foundation in the past year. Of course, only a small part of the money will go toward improvements of the study facilities of the Film Library. Other departments have needs as great or greater than ours. But the needs of the Film Library in the cause of scholarship are many and oft repeated: More vault space to house its growing collection of film, better projection facilities to serve all the scholars who come to it for help, organization and cataloguing of the unique materials in the collection such as original D. W. Griffith papers and the Robert Flaherty collection of diaries and photographs, additional staff to accomplish the above, and more. The grant will not be used for the acquisition of film. And, although the full realization of the Film Library as a study center may be far away, we have already seen the fund being put to practical effect in the Edward Wagenknecht research project, discussed more fully below under "Scholarly Projects." It might be noted that the Film Library was founded with the aid of a grant from the Rockefeller Foundation, and again in 1955 the Foundation sparked our Film Preservation Fund, now exhausted.

FILM SHOWINGS

Regular Auditorium Series

The Film Library during the 1960 - 61 season continued its policy, started about six years ago, of presenting in its auditorium loan shows as well as shows drawn from its own collection of films. In the early days all auditorium showings were drawn from the collection and represented a chronological review which generally took about two years to complete. The benefits of our newer policy can be seen in the variety and scope of our series over the past season in which three were primarily loan shows and three collection shows, as follows:

October 2 - December 31, 1960: "AMERICANA," a collection show featuring such films as TOL'ABLE DAVID (1921), STELLA DALLAS (1925), RUGGLES OF RED GAP (1935), and others of the type which have caught on the fly America's popular culture, history, slang, fads, and fashions of the eras in which they were made.

January 1 - February 11, 1961: The new year saw the realization of a loan show which had taken several years to mount. "THE CONTEMPORARY AMERICAN SCREEN," 42 films produced between 1948 and 1958 was at last arranged with the help and participation of six major film companies. The series was intended as a conspectus of American film achievement under the new conditions ushered in by the advent of television and of new screen techniques. Since all save two of the films were borrowed for one-day showings from the companies, we feel it has helped pave the way toward better relations between the industry and the Film Library.

February 12 - April 22, 1961: "THE EARLY WESTERN FILM, PART I" was a survey of the early Western, based on the silent films in the collection.

April 30 - June 10, 1961: "THE FLAHERTY TRADITION" was a selection of films drawn from the winners of the annual Robert Flaherty Award for "outstanding creative achievement in films of a factual nature." The Curator is on the panel of judges for this Award which, in the ten years of its existence has recognized such films as THE QUIET ONE (1949) and ALL MY BABIES (1953) which have already become minor classics.

June 11 - August 12, 1961: All the completed films personally produced and/or directed by Orson Welles were shown under the heading "THE CINEMA OF ORSON WELLES," with the single exception of MR. ARKADIN (CONFIDENTIAL REPORT) which was being prepared for commercial distribution at the time.

August 12 - October 14, 1961: In honor of its ever growing circulation program to educational institutions, the Film Library is currently presenting "RECENT ADDITIONS TO THE CIRCULATING COLLECTION," being composed of films recently acquired for this purpose.

At all auditorium showings of silent films, piano accompaniment is provided by Arthur Kleiner, Music Director of the Film Library, who has also prepared the scores.

Saturday Morning Film Series

The Saturday Morning Film Series in its fifth year during 1960 - 61 continued the review of the Film Library's collection for the staff and a small group of students, and nearly completed the task begun five years ago of viewing all rarely-projected parts of the collection. This year the group financed the printing up of the William S. Hart film CRADLE OF COURAGE from the negative, and the showing of this excellent Hart film was the highlight of the series. The series will continue in 1961 - 62 but will consist of more repeated than new material.

Premieres

On the evening of January 12th, 1961, the Film Library presented a gala invitational premiere of Luis Bunuel's THE YOUNG ONE prior to its commercial release. A reception followed the screening at which Zachary Scott and Key Meersman who starred in the film were guests of honor.

During the 1960 - 61 season the Museum of Modern Art instituted a regular series of special events on Thursday evenings, including concerts, lectures and films. In many instances the films shown on these evenings were the same ones which were currently being shown in the auditorium, or films of popular appeal drawn from the collection. There were however, two notable exceptions, films having their first New York showings. On Thursday evening, February 16th, MODIGLIANI OF MONTPARNASSE, directed by Jacques Becker, with Gerard Philipe, was previewed prior to its New York opening through the courtesy of Continental Distributing, Inc. Then, on Thursday evening, April 27th, the Film Library presented through the courtesy of Mr. Ram Bagai of Films of India, Inc. an Indian program consisting of the 1958 film TWO EYES, TWELVE HANDS. Also on this program was a short, INDIA'S DANCE QUEENS, and, as the audience were taking their seats a recorded "Concert In Miniature" of Indian music took place.

SCHOLARLY PROJECTS

The most ambitious scholarly project of the year, which saw the Film Library play host to more scholars than in any previous, was that of Edward Wagenknecht. Professor of English at Boston University and author of many scholarly works, he also wrote the chapbook, Lillian Gish: An Interpretation (1927). Professor Wagenknecht is currently writing a book about the American silent film for the University of Oklahoma Press, with emphasis on his own recollections of the primitive period. With the Rockefeller Foundation funds granted the Museum, the Film Library was able to provide him with two weeks of uninterrupted screenings and use of all Library facilities for several weeks without payment of the usual scholar's fee.

Other notable scholarly projects include the following:

Miss Maxine Haleff, in successful completion of her Master's at Columbia University in New York City, wrote a thesis on Georges Melies for which she researched our Crawford-Melies correspondence as well as other Melies material in the files of the Film Library.

Robert M. Henderson, a candidate for a Ph.D at New York University, doing work on the Biograph period of D. W. Griffith, was given access to original Griffith papers belonging to the Film Library, and screened some early Biograph films in the collection.

C. Larry Hutchens, working on his Master's thesis at the University of Iowa on D. W. Griffith's treatment of the Negro in THE BIRTH OF A NATION, worked with the Theodore Huff shot analysis while turning the film by hand on the movieola; also used the Griffith papers.

Robert L. Snyder, for his Doctoral Disertation at the State University of Iowa on Pare Lorentz and the United States Film Service documentaries, screened films and used pertinent books in our reference library.

Charles S. Swartz did a senior honors paper at Yale University on Orson Welles' CITIZEN KANE, based on the script in our collection.

PUBLICATIONS

Supplement to the Circulating Film Catalogue, Spring, 1961.

The Cinema of Orson Welles, by Peter Bogdanovich; a monograph, with an index to the films and unrealized film projects of Mr. Welles. Written in conjunction with the Museum series.

CIRCULATION DEPARTMENT

Film Program

The Circulation Department, discussed in detail in the 1959 annual report, reports an increased number of courses on the history of the cinema being offered by educational institutions. Films are being rented to nearly 1,000 schools, colleges, universities and film societies. In most cases yearly programs are planned with the advice and help of the Circulation Director or other members of the Film Library staff. A clipping file containing miscellaneous reviews and program notes on many of the films circulated are kept to be consulted at the Museum by film society programmers. Excerpts for classroom use in the history, art and technique of the motion picture, called "Special Study Materials" have been assembled by the Department and are much in demand by film teachers. The University of Wisconsin Film Society and the Roosevelt University Film Society have provided financial assistance which has enabled the Film Library to add the complete TEN DAYS THAT SHOOK THE WORLD to the circulation program and a 16mm print of the 1929 TAMING OF THE SHREW, heretofore available in 35mm only.

The Spring, 1961 Supplement to the Circulating Film Catalogue is being provided with each copy of this report.

Television Services

The Circulation Department continues to cooperate with television programs of serious intent through advice, research, and the supplying of footage where rights can be cleared by the networks. The Curator has acted as consultant on some major television programs dealing with the history of film and related subjects.

LECTURES AND APPEARANCES BY RICHARD GRIFFITH, CURATOR

The Society of Cinematologists, Annual meeting, March, 1961. The national organization composed of educators dedicated to the cause of film scholarship, now in its third year, met this year at the George Eastman House in Rochester. Gerald F. Noxon of Boston University was elected new President; the Curator was elected Treasurer. The Curator read a paper on THE LIGHTS OF NEW YORK, a study of the first all-talking picture.

Smith College, The Vanderbilt Symposium, April, 1961. Delivered a talk on "The Nature of the Film Medium," supplemented by films from the collection, and participated in a panel discussion which climaxed seven sessions of the Symposium devoted to "The Film Today and Tomorrow."

Academy of Television Arts and Sciences, May 1961. Served as judge on the Committee for the Special Station Achievement Award, presented to to New York television station which has made the greatest contribution to quality programming during the past season.

INTERNATIONAL ACTIVITIES

Festivals

San Sebastian. Contributing to the George Melies manifestation held during the IX International Film Festival of San Sebastian, the Film Library sent the following Melies films from its collection through the Filmoteca Nacional in Madrid: A TRIP TO THE MOON, UNEXPECTED FIREWORKS, THE CONJURER, THE DOCTOR'S SECRET, PALACE OF THE ARABIAN NIGHTS. These films will then be sent to Budapest for inclusion in the XVII Congress' "Homage to George Melies."

Venice. The Film Library has again cooperated with the Mostra Internazionale d'Arte Cinematografica. For the retrospective in honor of Mack Sennett, the following films were sent through the Cineteca Italiana: THE MASQUERADER, GETTING ACQUAINTED, HIS BITTER PILL, MAKING A LIVING, THE KNOCKOUT, THE ROUNDERS, MABEL'S DRAMATIC CAREER, THE SURF GIRL, COMRADES, A CLEVER DUMMY, DON'T BITE YOUR DENTIST. In a special feature of our cooperation this year, the Mostra provided funds for the Film Library to make a duplicate negative from its unique copy of DON'T BITE YOUR DENTIST so that its only archive print could be conscionably sent.

FIAF Activities

The Film Library sent its list of silent feature films for the FIAF catalogue. As regards the Members' Pool and other commissions, the complicated problem of American producers' attitudes toward our exchanging their property will be discussed by the Curator during the Congress.

FILMS ACQUIRED

The following is a list of film material which the Film Library has added to its collection during the 1960 - 61 season:

ADVERTISING FILMS, c1930s, by Alexieff
ALRAUNE, 1930, directed by Richard Oswald
CRIN BLANC, 1953, by Albert Lamorisse
A DANCER'S WORLD, 1957, with Martha Graham and her Dance Company, directed by Peter Glushanok
FINLAND DESIGNS FOR LIVING, c1959, directed by Ulf Backstrom, produced by the Finnish Society of Crafts and Designs
FROKEN JULIE, 1950, directed by Alf Sjoberg
DAS GESTOHLENE HERZ, c1935, by Lotte Reiniger
LILAC TIME, 1928, directed by George Fitzmaurice
LA MATERNELLE, 1933, by Jean Benoit-Levy and Marie Epstein
OSTATNI ETAP (THE LAST STOP), 1948, directed by Wanda Jakubowska
PANTA RHEI (ALL THINGS FLOW), 1954, by Bert Haanstra

POW WOW, 1960, by Allen Downs and Jerome Liebling.
PULSE BEAT OF OUR TIME, 1959, directed by Otto Martini
LO SCEICCO BIANCO, 1951, by Federico Fellini
THE SCREAMING SHADOW, 1920, directed by Duke Worne, with Neva Gerber, an excerpt
from the 13th chapter of the series "The Fourth Symbol."
SWEDISH CINEMA CLASSICS, 1959, arranged by Gardar Sahlberg
THE TRAIN, 1946, by Gosta Werner
THE VIRGINIAN, 1929, by Victor Fleming
I VITELLONI, 1953, by Federico Fellini
WATTS TOWERS FILM, c1959, by Bob Bagley, unedited footage
WEST OF THE LAW, 1926, by Ben Wilson
WESTFRONT 1918, 1930, by G. W. Pabst

FILMS PRESERVED

Preservation material has been made on the following films:

THIEF OF BAGHDAD, 35mm dupe neg	DREAM STREET, 35mm Fine Grain Master
IN AGAIN, OUT AGAIN, 35mm dupe neg	PRESIDENT ELIOT OF HARVARD, 35mm dupe neg
BATTLE OF RUSSIA, 35mm dupe neg	WAR COMES TO AMERICA, 35mm dupe neg
BATTLE OF BRITAIN, 35mm dupe neg	DIVIDE AND CONQUER, 35mm dupe neg
THE NAZIS STRIKE, 35mm dupe neg	PRELUDE TO WAR, 35mm dupe neg
BIG BUSINESS, 35mm dupe neg	THE CAT AND THE CANARY, 35mm dupe neg
RIO RITA, exc, 35mm color interneg	HIGH OVER THE BORDERS, 35mm dupe neg
TRADE TATTOO, 35mm color interneg	REACHING FOR THE MOON, 35mm dupe neg
ST. LOUIS BLUES, 35mm dupe neg	MUSICAL POSTER NO. ONE, 35mm color interneg
LA MATERNELLE, 35mm dupe neg	MUSEUM OPENING, 35mm dupe neg
THE RIVER, 35mm dupe neg	GOLD DIGGERS OF 1933, exc, 35mm dupe neg
AMERICA, 35mm dupe neg	GOLD DIGGERS OF 1935, exc, 35mm dupe neg
THE KID, 35mm dupe neg	FLYING DOWN TO RIO, exc, 35mm dupe neg
LA CUCARACHA, 35mm color interneg	FORTY SECOND STREET, exc, 35mm dupe neg
THE BLACK PIRATE, 35mm dupe neg	THE PLOW THAT BROKE THE PLAINS, 35mm dupe neg
TOL'ABLE DAVID, 35mm FGM	WHEN THE CLOUDS ROLL BY, 35mm dupe neg
THE MOVIES MARCH ON, 35mm dupe neg	KINETOPHONE DEMONSTRATION, 35mm FGM

SUPPLEMENT to the Circulating Film Catalogue

Spring, 1961

The Museum of Modern Art Film Library
11 West 53rd Street, New York 19, N. Y.

*Films marked * are sound films.*

NARRATIVE FILMS

THE WITCH AND THE BICYCLIST (HEKSEN OG CYKLISTEN) (1909), maker unknown. An early Danish film illustrating double exposure, stop-motion, and other standard tricks of the primitive period. *(half reel, 16mm only, \$5)*

REACHING FOR THE MOON (1917), directed by John Emerson, scenario by Emerson and Anita Loos, with Douglas Fairbanks, Eileen Percy. "Doug" as a button counter clerk dreams of hobnobbing with royalty and becoming royalty himself. His dream seems to come true, then turns into a nightmare which, said Alistair Cooke, should have made Fairbanks a paragon to "the more hag-ridden circles of German expressionism." Probably the tight cutting and artificially accelerated action of this, one of the best of film dreams, should be attributed to Anita Loos and John Emerson. *(5 reels, 16mm only, \$25)*

MALE AND FEMALE (1919), directed by Cecil B. De Mille, adapted by Jeanie Macpherson from "The Admirable Crichton," by Sir James M. Barrie, with Gloria Swanson, Thomas Meighan, Lila Lee, Bebe Daniels, Theodore Roberts. This is typical of the series of glittering "all-star" dramas of high life which De Mille made during the 1920s as a counterpoise to his religious spectacles. Like most of them it contains a flash-back, laid in ancient Babylon, which points the moral and certainly adorns the tale. Like all of them, it preserves forgotten fads, fashions, and moral and social attitudes. It is of interest that Barrie approved this free version of his play. *(9 reels, 16mm and 35mm, \$25/\$45)*

THE IDOL DANCER (1920), produced and directed by D. W. Griffith for First National, photographed by G. W. Bitzer, with Richard Barthelmess, Clarine Seymour, Creighton Hale, Kate Bruce, Anders Randolph. Always in search of fresh film locales, Griffith spent the winter of 1919-20 in Florida and the Bahamas where he made two minor pot-boilers of which this was the first. Its thin and improbable story seems improvised to take advan-

tage of the background. THE IDOL DANCER offered the film public of 1920 the fresh charm of its youthful leads, Bitzer's superb Caribbean and New England photography, and a confused theme of Puritanism succumbing to the Tropics, then—apparently—triumphing in the end. *(7 reels, 16mm only, \$25)*

THE CRADLE OF COURAGE (1920), produced by William S. Hart for Paramount, directed by Lambert Hillyer, with William S. Hart, Ann Little, Tom Santschi. Old stager that he was, Bill Hart knew the showmanship value of off-type casting and so occasionally forsook his cherished West for city streets. Here he is a San Francisco hoodlum who, reformed by his experiences in the A. E. F. during World War I, is thrown out of the house by his white-haired mother when he tells her he is turning cop! This lively topical melodrama, full of fisticuffs, gunplay, and allusions to the post-war scene, is one of the best Hart vehicles. *(5 reels, 16mm only, \$25)*

BED AND SOFA (TRETYA MESHCHANSKAYA) (1927), directed by Abram Room, produced by Sovkino, Moscow, with Ludmilla Semyonova, Nikolai Batalov, Vladimir Fogel. Along with the theme of mass revolution, another subject, that of the new society's effect on the ordinary person and the ordinary family, was entering the Soviet cinema in the mid-Twenties. BED AND SOFA was one of the first films on this theme, and it remains classic. Dealing as it does with adultery and abortion, its circulation has been even more severely restricted than that of most Russian pictures outside the Soviet Union. For adult audiences only. *(6 reels, 16mm and 35 mm, \$25/\$45)*

TEN DAYS THAT SHOOK THE WORLD (OCTOBER) (1928), written and directed by S. M. Eisenstein and Grigori Alexandrov. The Film Library acknowledges with thanks the help of the Wisconsin Film Society in enabling it to acquire this version of the film, much more complete than the one previously circulated, and more complete than any previously shown in the United States. For comment, see *Circulating Film Programs* catalogue. *(10 reels, 16mm only, \$25)*

FRAGMENT OF AN EMPIRE (1929), directed by Friedrich Ermler. The complete and subtitled version now available. For comment, see *Circulating Film Programs* catalogue.

(8 reels, 16mm, \$25)

*THE TAMING OF THE SHREW (1929), directed by Sam Taylor, with Mary Pickford and Douglas Fairbanks. The Film Library wishes to thank the Roosevelt University Film Society for making it possible to acquire this film in 16mm. For comment, see *Circulating Film Programs* catalogue.

(8 reels, 16mm, \$25)

BIG BUSINESS (1929), directed by J. Wesley Horne, with Stan Laurel, Oliver Hardy, Jimmy Finlayson. The best of Laurel and Hardy's short silent pictures, made under the supervision of Leo McCarey, are insanely violent farce-comedies on the theme of the worm that turns. Here it turns into anti-social cataclysm; and the spectacle of mildly ineffectual men, provoked through a crescendo of exasperation into total onslaught on property, arouses half-shocked laughter whose sources are both horrific and illuminating.

(2 reels, 16mm and 35 mm, \$10/\$20)

*WESTFRONT 1918 (FOUR FROM THE INFANTRY) (1930), directed by G. W. Pabst, adapted by Ladislav Vajda from the novel by Ernst Johannsen, photographed by Fritz Arno Wagner, Charles Metain, design by Erno Metzner, with Fritz Kampers, Gustav Diessl, Claus Clausen, H. Mobis. This most terrible of war films "seems experienced rather than staged." In it the trench warfare of 1918 is depicted as a monotony of terror. The soldiers walk on corpses, they are perpetually showered by the debris of shellfire, their dugouts may collapse on them at any moment under a direct hit. All around them, cutting off any escape, is the certain death of no-man's-land. The vivid details, memorable scenes, and powerful camerawork of this film, though humanly appealing, deliberately culminate in a denial of humanity and of life itself. The present print is visually excellent, but the poor recording of the early sound period makes the German dialogue hard to follow, while the sparse full-screen titles—the method followed before overprinted titles were devised in 1932—accomplish little more than to punctuate episodes or translate an isolated snatch of dialogue. It would be well if audiences were informed in advance of the film's plot and general tenor. Cf. Kracauer, *From Caligari to Hitler*, pp. 232-235.

(8 reels, 16mm only, \$25)

*LA MATERNELLE (1933), directed by Jean Benoit-Levy and Marie Epstein, with Madeleine Renaud, Mady Berry, Paulette Elambert. This case-history of an unwanted child is presented with a so deceptively school-teacherish sobriety that its warmth and vitality seem to well up out of the incidents and the people themselves. Of all the many attempts to accommodate the documentary approach to a fictional story, this is one of the best because its technique, far from being adopted for its own sake, grows out of the sociological and psychological aims of the film-makers. These aims are simple. They are the unpretending, ameliorative aims of the pedagogue, the social worker, the healer. They have resulted in a film of the highest distinction.

(8 reels, 16mm only, \$25)

*SHE DONE HIM WRONG (1933), directed by Lowell Sherman, with Mae West, Cary Grant, Owen Moore, Gilbert Roland, Raffaella Ottaviano. An era came to an end in 1933, year of the bank holiday and legal drinking, likewise of THE THREE LITTLE PIGS and this Mae West extravaganza, itself the end of an era of increasingly free-spoken films of crime and the underworld. Miss West will long be remembered for her lush, low-life caricature of a belle of the Nineties, and for a couple of her original catch-phrases. She carried to its final stage that delineation of the predatory female which Theda Bara had first introduced in 1914, but gave it an added humor, gusto, and impudence. In the intervening years, taste has changed and today SHE DONE HIM WRONG is in two senses a period piece.

(6 reels, 16mm and 35mm, \$25/\$45)

DOCUMENTARY FILMS

*NINETY DEGREES SOUTH (1912-1933), directed, photographed, and narrated by Herbert G. Ponting. This ancestor of the documentary film is a camera record of Captain R. C. Scott's ill-fated dash to reach the South Pole ahead of Amundsen. Though at this date no form for the exploratory film had been invented, Ponting builds up a surprisingly complete picture of the human and technical details of the expedition: the birds and animals native to the fringe of the southern continent; and the hardihood of the bulldog breed. Even the final disaster is movingly if fragmentarily represented. The splendour of Ponting's photography of the unearthly and terrible beauty of Antarctica is still striking. In 1933, after George V had accepted the film as a "national and historical possession," a sound track was added in which Ponting narrates an intimate, first-hand account of the events he had photographed 21 years before.

(7 reels, 16mm only, \$25)

*HIGH OVER THE BORDERS (1941), written and directed by Irving Jacoby, edited by John Ferno, produced by the National Film Board of Canada for the New York Zoological Society. A beautifully made film on the facts and mysteries of bird migration in this hemisphere, with overtones that reflect on human affairs.

(2 reels, 16mm and 35mm, \$6/\$16)

*PRELUDE TO WAR (1942), 5 reels

*DIVIDE AND CONQUER (1943), 5 reels

*THE NAZIS STRIKE (1943), 4 reels

*WAR COMES TO AMERICA (1944), 6 reels

The above four films, produced during World War II by Col. Frank Capra for the Army Pictorial Service, are now available in 16mm. For comment, see *Documentary and Experimental Films* catalogue. (Note: DIVIDE AND CONQUER concerns the invasion of the low countries, Denmark, Norway, and France, not the Royal Air Force's defense of Britain, as erroneously printed in the catalogue.)

(16mm and 35mm, \$15/\$45 each film)

*WHITE MANE (CRIN BLANC) (1953), written and directed by Albert Lamorisse, with Alain Emery. "If the young man who made this film were to meet Robert Flaherty walking down some Champs Elysées, he would have the right to say 'Bonjour.'" That is an exact estimate of the quality of this tragic and mythic story of a boy's love for a wild horse, superbly photographed against the watery wilderness of the Camargue region of southern France. Many things in the film may show the influence of Flaherty, but what chiefly links the two men is a common spirit of wonder and discovery. (4 reels, 16mm only, \$22.50)

*SWEDISH CINEMA CLASSICS (1959), arranged by Gardar Sahlberg, produced by the Svensk Filmindustri in cooperation with the Swedish Institute. A resumé in excerpt form of the Swedish silent film, 1913-24, from its beginnings through the great days of Sjöström and Stiller. Included are excerpts from Sjöström's INGEBORG HOLM, TERJE VIGEN, THE OUTLAW AND HIS WIFE, JERUSALEM, THE PHANTOM CHARIOT, and Stiller's EROTIKON, TREASURE OF ARNE and THE STORY OF GÖSTA BERLING. (4 reels, 16mm only, \$12)

*PULSE-BEAT OF OUR TIME (1960), directed by Otto Martini for the Siemens Organization. This "documentary of the House of Siemens" (founded in Germany a hundred years ago by the pioneer electrical engineer Werner Siemens) describes in colorful imagery how electricity is generated today, and portrays it as the prime force which will raise the living standards of underdeveloped countries. (2 reels, 16mm only, \$7)

EXPERIMENTAL FILMS

*TRADE TATTOO (1937), by Len Lye, produced for the G.P.O. by John Grierson. Using solarization, montage, photo-montage, and other photographic tricks, Len Lye here creates his own highly individual vision of the world of commerce, all in support of the British post office propaganda message that correspondence is the life of trade. Intensely modern in its day, it is still miles ahead of most of the work of Lye's imitators. (half reel, color, 16mm only, \$5)

*MUSICAL POSTER NUMBER ONE (1939), by Len Lye. "Number One" apparently had no successors, but this abstract, animated admonition to "Be Careful, the Enemy Is Listening" served the purpose of British wartime propaganda in Len Lye's most brilliant, amusing, and tuneful sound-picture counterpoint. (half reel, color, 16mm only, \$5)

*N.Y., N.Y. (1957), a color film by Francis Thompson, music by Gene Forrell. Using the most varied and surprising camera distortions seen so far on the screen, Mr. Thompson's film moves swiftly through a day in New York, turning the city's familiar scenes into a new world of fantasy. Buildings float, limp automobiles swallow themselves, trumpet horns distend. With the actual scene manipulated and transformed by the camera itself, each sequence is organized into a visual structure of movement and mood. (2 reels, 16mm only, \$15)

*PANTA RHEI (ALL THINGS FLOW) (1954), directed, photographed, and edited by Bert Haanstra. The universal flux as seen in the movement of shadows, sunrays, breakers, clouds, flowers, raindrops by the noted Dutch photographer-director. (1 reel, 16mm only, \$7.50)

*POW POW (1960), photographed and edited by Allen Downs and Jerome Liebling. Using concealed cameras and long-focus lenses, these two art teachers have turned an ordinary rehearsal of the University of Minnesota band into what can only be called an anthropological comedy. A simple but hilarious piece of work, aptly named. (1 reel, 16mm only, \$5)

SPECIAL STUDY MATERIALS

Excerpts for classroom use in the history, art, and technique of the motion picture.

THE BIRTH OF A NATION (1915), excerpt, directed by D. W. Griffith. The famous "homecoming scene" in which the "Little Colonel" returns to his war-ravaged home, a classic of camera placement, editing and restrained acting. Cf. Gilbert Seldes, *An Hour with the Movies and the Talkies*, pp. 78-79. (1 reel, 16mm only, \$3)

*OUR DAILY BREAD (1934), excerpt, directed by King Vidor. The last 400 feet of the film, in which Vidor inter-relates acting, cutting, and music in time to a metronome. Cf. King Vidor, *A Tree Is a Tree*, pp. 225-226. (1 reel, 16mm only, \$3)

RENTAL PRICES

Rental prices are indicated after each title. Where two prices are shown, the first is for 16mm prints and the second for 35mm. Each consecutive showing is 50% of the basic rental.