

QUESTIONNAIRE

I. Archive:

1. The Museum of Modern Art Film Library
2. 11 West 53rd Street, New York, New York 10019
3. Founded 1935 Founder member of F.I.A.F.
4. Private
5. Departments and Services
 - a. Curatorial Department (Exhibition, Preservation, Research, Acquisition, Exchanges):
Curator: Richard Griffith
Curatorial Assistant: Eileen Bowser
Secretary to Curator: Adrienne Mancia
 - b. Circulation Department (Circulation to schools, colleges, film societies, use of footage by television):
Circulation Director: Margareta Akermark
Assistant: Eloise Wright
 - c. Technical Department (Vaults, Projection, Equipment, Laboratory):
Technical Director: Joanne Godbout
Projectionists, inspectors, shippers
 - d. Stills Department:
Stills Assistant: Joseph Longo
 - e. Music Department:
Music Director: Arthur Kleiner

I. INTRODUCTION

In May 1964, the new Museum of Modern Art reopened its doors to the public, with two new wings and many expanded facilities, and the Film Library resumed its exhibitions. The increased gallery space has made it possible for the Film Library to make occasional use of the auditorium gallery for exhibitions of still photographs and other memorabilia relating to the current film showings. A permanent display illustrating the Film Library's various functions is on the wall next to the auditorium doors. The private projection room is equipped for showing wide-screen films, previously limited to the main auditorium facilities. The staff has more office space, and the 16mm film storage vaults are less crowded. Space has been allocated for our long-dreamed-of study room, which will be equipped to permit hand-viewing of films by the staff and by outside scholars and researchers. The still collection, presently in very crowded quarters, will have to wait the second phase of the Museum's building program, about two years, before receiving adequate space. We have added one general office assistant to the staff, and this year we expect to expand the services of the stills assistant to full-time hours. The Museum's Library, so necessary to the Film Library's daily work, has also received additional space and new stacks.

Other than the reopening of the Museum, the outstanding event of 1964 was the visit of Richard Griffith, the Curator, to the British Film Institute during May and June, thanks to a grant of funds from the Rockefeller Foundation and to the hospitality of our British colleagues. The purpose of the stay was to find means of closer cooperation between the two major English-speaking archives in many areas of our work: in exhibition, publication, acquisition and preservation. Thanks to the time, energy, and enthusiasm of everyone on the staff of the British Film Institute, a number of joint projects are now contemplated. We expect that our next report to F.I.A.F. will reflect some of the results of Mr. Griffith's trip.

II. EXHIBITIONS HELD IN 1964:

December 2, 1963 - May 27, 1964: While the Museum building was closed for reconstruction, DOCUMENTARY AND AVANT-GARDE FILMS FROM THE FILM LIBRARY'S CIRCULATING COLLECTION were shown at the Donnell Branch of the New York Public Library on Thursdays at noon, in the building directly across the street from the Museum of Modern Art.

May 28 - June 7: The Museum reopened with a loan show which had previously toured Europe, SIX FILMS BY YASUJIRO OZU, selected by Donald Richie, and lent by Shochiku Films of Japan. Mr. Richie's brochure was distributed during the exhibition. Following the showing here, the Film Library sponsored the tour of the films to Wesleyan University, Dartmouth College, University of Minnesota, and the University of California at Berkeley.

June 8 - September 26: SELECTIONS FROM THE FILM LIBRARY COLLECTION, chosen by Miss Iris Barry, our first curator. This was Part I of a two-part exhibition, Part II to continue in the summer of 1965. Miss Barry made her selection to show the riches and wide extent of the Collection, especially for the benefit of visitors to the New York World's Fair 1964-65.

September 27 - October 28: THE FILMS OF CARL DREYER, selected by Eileen Bowser. This was the first retrospective of Mr. Dreyer's work in the United States and included almost all of his films. Many of his early films had never been seen here, and they were a revelation to the Museum's audiences. The exhibition was made possible by the cooperation of Mr. Dreyer, the Danish Government, Det Dansk Filmmuseum (which lent many of the films), and George Eastman House (which lent three films). A brochure by Eileen Bowser was published in conjunction with the exhibit, see Publications 1964.

October 29 - December 12: RECENT ACQUISITIONS TO THE FILM LIBRARY COLLECTION. The films which comprised this exhibition were selected from the films listed in New Acquisitions 1964.

December 13, 1964 - February 6, 1965: THE FILMS OF BILLY WILDER, selected by Richard Griffith, in cooperation with Mr. Wilder and the Mirisch Company. The show included Mr. Wilder's film beginnings in Germany, MENSCHEN AM SONNTAG and EMIL UND DIE DETEKTIVE, for which he wrote scripts; examples of his early script-writing days in Hollywood, NINOTCHKA, MIDNIGHT, and HOLD BACK THE DAWN; the Wilder-Charles Brackett writing-directing collaborations, THE MAJOR AND THE MINOR, FIVE GRAVES TO CAIRO, DOUBLE INDEMNITY, THE LOST WEEKEND, SUNSET BOULEVARD; and Wilder-directed films from the '50's, THE BIG CARNIVAL, STALAG 17, SABRINA, WITNESS FOR THE PROSECUTION, SOME LIKE IT HOT, THE APARTMENT.

III. PROJECTED FILM EXHIBITIONS FOR 1965:

THE HORROR FILM, February 7 - April 17, selected by Arthur Mayer. The twenty films ranging in time from THE CABINET OF DR. CALIGARI (1919) to THE MASQUE OF THE RED DEATH (1964) are not intended as a comprehensive survey of the genre, but have been selected to illustrate trends in horror films.

RECENT SPANISH FILMS, April ¹⁹~~18~~ - 24, selected by Margareta Akermark during a recent trip to Spain, in cooperation with Uniespana and the American Motion Picture Association. Five or six new Spanish films will be shown which have not yet been released in the United States.

D. W. GRIFFITH: AMERICAN FILM MASTER, April 25 - July 24, selected by Eileen Bowser. This will be the most comprehensive exhibit of Griffith's work ever held, including some of the early films made for Biograph, and every feature film which is still known to exist. We expect to be able to show 17 Griffith films which were not available when the Film Library gave its first Griffith exhibition in 1940. See Publications section for book which will accompany the exhibition.

SELECTIONS FROM THE FILM LIBRARY COLLECTION, PART II, selected by Iris Barry, will begin about July 25.

IV. WALL EXHIBITIONS 1964 - '65:

On May 27, 1964, an exhibition of film stills from the Film Library Collection was installed, selected by Margareta Akermark, to relate to the film exhibition SELECTIONS FROM THE FILM LIBRARY COLLECTION. On March 1, 1965, a new stills exhibition will begin, in which stills will be related to the film exhibition THE HORROR FILM, and on April 18, 1965, stills related to the film exhibition D. W. GRIFFITH: AMERICAN FILM MASTER.

V. SPECIAL EVENTS IN 1964:

A press reception to meet Billy Wilder was held on November 24 in the Museum's new Founders Room. The closing of the Museum building during 1964 made it necessary to have no other special events in this year.

SPECIAL EVENTS IN 1965:

The chief event of early 1965 is the illustrated lecture-seminars given by Slavko Vorkapich, THE VISUAL NATURE OF THE FILM MEDIUM, which began February 1 for a series of ten Monday evenings. The series is designed for the professional and student film-makers, and explores the basic elements underlying the film medium, the laws of visual perception, various kinds of movement in film, camera angles, editing, etc., with illustrations consisting of excerpts from more than fifty historic and contemporary films, and examples shot by Mr. Vorkapich for purposes of his lecture. Brochures giving the details accompany this report. Much to the amazement of the Film Library staff, the entire series was sold out before it began, and many applications had to be returned after we had filled our 480-seat auditorium. The Museum plans to publish a book to be written by Mr. Vorkapich based on the material covered in the lectures.

On January 7, 1965, the Film Library held the premiere of MICHAELANGELO: THE MAN WITH FOUR SOULS, Italian feature-length documentary by Luigi Moretti and Charles Conrad. This was in cooperation with the Italian Cultural Institute.

On February 16, 1965, the premiere of FINNEGAN'S WAKE, directed by Mary Ellen Bute, the pioneer experimental film-maker, was held in conjunction with the James Joyce Society.

In April, the National Film Board of Canada will present a preview of its latest films for an invited audience.

On February 23, 1965, Willard Van Dyke, the documentary film-maker, lectured in the Museum's auditorium on "The Film Library and the Filmmaker," one in a series of lectures on the Museum's collections sponsored by the Junior Council of the Museum. Mr. Van Dyke related the collection and the facilities of the Film Library and the work of its staff to the needs and interests of film-makers, researchers, and students.

VI: PUBLICATIONS 1964:

THE FILMS OF CARL DREYER, by Eileen Bowser, an essay and a chronological list of Dreyer's films, accompanied the Dreyer exhibition. 7 pp., paper, 25¢.

PUBLICATIONS 1965:

In conjunction with the D. W. Griffith exhibition, the Museum is publishing a revised edition of Iris Barry's monograph, D. W. GRIFFITH: AMERICAN FILM MASTER, published in 1940 and long out of print. The new edition will have the first complete list of Griffith's films ever published, annotated by Eileen Bowser,

with additional stills and much new material drawn from the collection of Griffith papers held by the Film Library. The book will be about 88 pages, 100 illustrations, and will be available in both paper and hard-cover versions. Publication date: April 25, 1965.

In addition, the Film Library hopes to be able to publish in 1965 a limited edition of the CATALOGUE OF THE D. W. GRIFFITH COLLECTION OF BUSINESS AND PERSONAL PAPERS, by Eileen Bowser, and the Shot Analysis of INTOLERANCE, as well as a new edition of THE BIRTH OF A NATION Shot Analysis by the late Theodore Huff, but plans for these publications are not completed at date of this report.

Mr. Slavko Vorkapich is under contract to the Museum for a book covering the material of his lecture-seminars (see Special Events, 1965), and this is a probable 1965-66 publication.

VII. NEW FILM ACQUISITIONS IN 1964:

THE SORROWS OF SATAN, 1926, Paramount, directed by D. W. Griffith.
 AM RAND DER WELT (AT THE EDGE OF THE WORLD), 1927, directed by Karl Grune.
 FORGOTTEN FACES, 1928, Paramount, directed by Victor Schertzinger.
 MAKE WAY FOR TOMORROW, 1937, Paramount, directed by Leo McCarey.
 EASY LIVING, 1937, Paramount, directed by Mitchell Leisen.
 SULLIVAN'S TRAVELS, 1941, Paramount, directed by Preston Sturges.
 LES OLIVIERIS DE LA JUSTICE (THE OLIVE TREES OF JUSTICE), 1961, directed by James Blue. (This film was in the first New York Film Festival.)
 POINT OF ORDER, 1954-1963, produced by Emile de Antonio and Daniel Talbot. The compilation of the Army-McCarthy hearings. (This film was also in the first New York Film Festival.)

Short Films:

HYPERBOLIC-PARABOLOID, 1951, by Wheaton Galentine. An experimental film.
 A VISIT WITH DARIUS MILHAUD, 1955, produced by Ralph Swickard. Documentary.
 BASIC PRINCIPLES OF FILM EDITING, 1958, produced by The American Cinema Editors, Inc.
 INTERPRETATIONS AND VALUES, 1958, produced by The American Cinema Editors, Inc.
 TREJ MUZYKANCI (THREE MUSICIANS), 1961, produced by students of the Polish Film Film School. An animated cartoon based on Picasso's painting.
 COSMIC RAY, 1964, by Bruce Conner. An experimental film.
 THE INNOCENT FAIR, 1963, produced by Ray Hubbard. A compilation film made from footage taken during the San Francisco Exposition of 1915.
 MY OWN YARD TO PLAY IN, 1963, produced by Patricia Jaffe, John Schulz, Garry Silk, Peggy Lawson, sound track by Tony Schwartz. Experimental-documentary.
 FRONTIERS OF NEWS, 1964, by Willard Van Dyke. A compilation film made from still photographs taken by newspaper photographers, a tribute to photo-journalism.
 RICE, 1964, produced by Willard Van Dyke and Wheaton Galentine for the Rockefeller Foundation. A documentary.

VIII. FILM PRESERVATION IN 1964-65:

As this year is dedicated to the showing of the films of D. W. Griffith, we have allocated our funds for preservation in this area. Copies for preservation purposes were made of THE SORROWS OF SATAN, 1926; JUDITH OF BETHULIA, 1914; and now in process, a color internegative of BROKEN BLOSSOMS, 1919. This last is so expensive that it will consume our entire remaining film preservation budget for the year. We have not attempted to copy the toned and tinted silent prints in our collection on any large scale, contenting ourselves with black-and-white prints in most cases because that way we can preserve a greater number of films. But with BROKEN BLOSSOMS it seemed to us the color was so vital that we have made a special effort in this case to preserve it.

IX. INTERNATIONAL ACTIVITIES 1964-65:

- A. The Film Library borrowed on temporary loan a large group of Carl Th. Dreyer films from Det Dansk Filmmuseum, see Exhibitions 1964. We acquired on indefinite loan THE REVENGE OF HOMUNCULUS, Part IV, from the Staatliches Filmarchiv of the D.D.R., a film long thought to be lost by historians here; and SWINGING THE LAMBETH WALK from the British Film Institute.
- B. Four Fairbanks films and the Study Version of Eisenstein's Mexican Film were sent on indefinite loan to the Filmoteca Nacional of Spain, as part of a long-range program to supply this archive with many classic American films. Two early one-reel films and copies of THE BIRTH OF A NATION and QUEEN KELLY were sent on indefinite loan to the Israel archive. The Study Version of Eisenstein's Mexican Film was also supplied on indefinite loan to the Filmhistoriska Samlingarna of Sweden.
- ~~§~~ BENJY was supplied to the British Film Institute on temporary loan for its Shakespeare series; THE GREAT TRAIN ROBBERY and THE DEVIL IS A WOMAN were sent on indefinite loan. Robert Flaherty's GUERNICA and THE POTTERY MAKER were sent on temporary loan to the Staatliches Filmarchiv of the D.D.R. for their Robert Flaherty exhibition. POTESKIN was sent on temporary loan to the Austrian Film Archive. WHAT PRICE GLORY?, SHE DONE HIM WRONG, THE LAST COMMAND, MILLION DOLLAR LEGS were or are being sent on temporary loan to Det Dansk Filmmuseum. REACHING FOR THE MOON, PRIVATE LIFE OF DON JUAN, TAMING OF THE SHREW, MR. ROBINSON CRUSOE, AROUND THE WORLD IN 80 MINUTES, and BLIND HUSBANDS, were sent on temporary loan to the Royal Film Archive of Belgium, and by special arrangement this archive made negatives of the Fairbanks films which we had not yet duplicated, thus assisting in the preservation of these films. Further cooperation in the realm of film preservation is anticipated between our two archives.

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_____ Fred Zinnemann lecture, and TAMING OF THE SHREW and HAMLET for its

III. Statistical Data

<u>Collections</u>	<u>No. in Coll.</u>	<u>Acquired in 1964</u>
Films, No. of titles	3,500	28
Newsreels		
Photos	1,000,000	250
Books	1,000	10
Periodicals	50	
Clippings	100,000	200
Posters	100	
Apparatus		
Scripts	500	
Music Scores	500	
Set Designs		

Exchanges, Projections and Publications

Number of films exchanged with other members

	<u>Borrowed</u>	<u>Loaned</u>
a) Temporary	18	16
b) Indefinite	1	12
	<u>Number</u>	<u>Spectators</u>
Projections in own theatre or under supervision (Theatre closed, re-opened May 28, 1964)	250	75,000
Conferences and/or seminars		
Films furnished to film societies and other institutions in U. S.	2,600	45,000
Publications: Books and Pamphlets: 2		
Posters: 5		
Programs: 5		

Richard Griffith
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Richard Griffith, Curator
 The Museum of Modern Art Film
 Library