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Film-Bibliothek.

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Film - Bibliothek.

Filme haben eine kurze Lebensdauer. Alle Welt kommt sie, ein paar Wochen lang; alle Welt schenkt sie - ein paar Wochen später. Man kann wissen wie eine Bekanntschaft an solche Filme wie der guten alten Zeiten. "Die ~~er~~ berühmte ~~bei~~ Oane" - mit der Nielsen, Wanda Kowalska und einer Garbo, die noch etwas fester war und erhalten war. Die ganze Nielsen-Filme, "Abitur", oder "Luther". Wie lang ist das. Wo kommt sie noch?

Am besten ist noch ohne historischen Sinn. Man kann "Museum" werden die alten Filme bewahrt. Eine schwedische Sache Es ist ein Abend nicht ohne Freuden. ~~Einige~~ ~~besonders~~ Es ist gut in "Kalter Brille" (man muss sich lange setzen.) Dann kommt die Vorstellung einige besonders für viele alte Dinge - so wie man sie alte. Man kann auf wunderliche Jahre abwarten.

Ordnungsmannschaften v. langen Adressen. Sich an - dem
man spindlich - : das hat die Themen
damals wählen können! Und: Sich an -
dem man spindlich. E, nicht nicht nicht ...
Der Vorführung folgen Reden. Der Diskurs
der Filmindustrie gibt sich selbstwider-
sprüchlich und eine Absicht. Einigen der
Filme kriegt Leben mit. Dann spricht
ein alter Herr aus Hollywood. Vom
der wilden Zeit der Filme spricht
er wie von einer verlorenen Epoche.
Die Geschichte der Zweifelsfrage ist eine
Überraschung, ist es bemerkenswert, wie
diese Annahmen zu sehen sind:
marketing, Hände in den Taschen,
dabei pointiert, formvollendet. Die
Künste der öffentlichen Reden ist hier
fast so selbstisch wie im neuen
Recht ...

Aber ich sollte von den alten
Filmen erzählen.

A M. Film.

Die

Die Post- und Räumungsarbeiten hat man sich
Vorsorge der ganzen Welt - Welt - Kunde -
die nächste Postzustände Handhabung, die
unbekannte Dauer der ^{Hinweis} Stille - ; wird
aber noch wichtiger, wichtiger bildet, nicht
als Möglichkeit denn als Erfüllung da.

Was haben Kälte nicht gesehen, wenn die D.,
nicht; nur ist man sich doch wenigstens,
den Samen der S. D.

~~im~~ bei diesem mit meiner Kunstlichkeit ~~per~~
ausgegangen Schmutz ist der Schaden, nicht
die nur noch widersteht in der Zeit.
Umgeben von dem D. man steht in
200 Jahre ~~hat~~

"Entkriegerung der Königin Mary vom
Solothurn." 1893. Schnecken- und
Tischbild. Man sieht den Kuchladen.
Bewegte Schneckenkammer. ^{Eine so große} ~~Bewegte~~ ^{ausstehende}
Zellen.

"Wasch Day Trombley." 1895. Harnes.
Bewegte Witzkarte.

"Die Rufe vom Thron." 1904.
Große Fotokarte. Das Gnie der
George Miller. Phantastische Theater-
demonstration. Prakt. Eine viele-
jährige Hühner, Tinkament für die
phantastischen Wurzeln und Pfähle
der Fiktion. Einmal mit Variationen
gleichen Fiktion. Als Cocteau seine
Tänze kurbelt ...

"Der große Zug - Überfall."
Wildwest anhängende. Sieh auch die
Medien in der Technik des.

"Frank." Pakt.
Der Rabbi. Die dicke Gekochte. Der
große Schnecken. Die Fiktion.
Man muss sie haben.

"Quinn Elizabeth" Betracht.

— Freilich, die Popularität der S. B.
ist kleiner mit der Popularität der
Neugkeiten, die heute im Film haben.
Die große Schauspielerei aber hatte, was
kein Film haben dürfte: Ansehlichkeit.
Was sie anfangte, war — wenn man
"gehört", so doch "salon-
fähig." Sie gewöhnte sich, zu sitzen —
— Eine alte Frau, etwas dick,
und sie lachte. Aber wir admen
ihre köstlichen Wörter.

; dann man ist nicht ohne Sinn für
Historie im diesem Endwerk mit der
historischen Historie. Der ~~frühere~~ Leuten
hier imponiert auch, was die Palmen
des Vergangenen hat — und man
wird mit von 30 oder 40 Jahre
alte Palmen ist. Ein Film mit
dem Jahre 1844; das ist was
ein Ungeheuer mit der Eizug.
— Nicht ohne Zweifel zu kommen
sich einen Abend im den Chikadee
des Filmens, im 19. J. . .

Während
Licht
mit
den
Filmen
nicht
auf
den
Tendenzen
des
Vergangenen
zu
weisen

A Short Survey of the Film in America circulated by

The Museum of Modern Art Film Library

Program I

The Development of Narrative: 1894-1911

The Execution of Mary Queen of Scots 1893-4

Produced by The Edison Co. Directed by William Heiss. Cast: Unknown.

Once people had overcome their amazement that the moving picture really moved, the new invention was appreciated because it could *record* the present—topical views of Fifth Avenue or a French railway station were much enjoyed—and because it could *recreate* the past. This ruthless little Edison film was made for the peep-show, or kinetoscope, but in February 1894 Jean A. LeRoy succeeded in projecting it on a screen. After 1895, films were commonly shown on screens.

Wash Day Troubles 1895

Directed by Edmund Kuhn. Cast: Mrs. Edmund Kuhn and others.

The film could do more than record and recreate: it could invent new stories. Comic incidents like this were improvised from the earliest days, and developed later into slapstick comedy.

It was after the period now under review that the American film developed its own characteristic expression. During the early years foreign films contributed much to the repertory of the cinema in America. Trick films and historical films from France, spectacles from Italy and melodramas from England were widely shown.



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A Trip to the Moon

1902

Produced and directed by George Méliès. Story, design, scenery, effects by George Méliès. Cast: George Méliès, dancers from the Théâtre du Chatelet, acrobats from the Folies Bergères.

Méliès made hundreds of films between 1896 and 1914. His experience as an illusionist and magician helped him to exploit the camera's resources, so that he quickly hit upon stop-motion photography for magical transformations and disappearances, used a close-up as early as 1896 and made the first film by artificial light. His influence can be traced in innumerable films but most markedly in French advance-guard work like Cocteau's *The Blood of a Poet*.

Clearly, Méliès regarded the film literally as a series of tableaux vivants, though he achieved a continuity by overprinting the end of each scene on the beginning of the next. As in most early narrative films, the scenery is disposed and the characters move horizontally as on a stage in view of an audience.

The beautiful painted backcloths, movable scenery and stylized props Méliès himself designed, and executed in grisaille: he was an enthusiastic student of Prud'hon, Delacroix and other Romantic painters. Méliès notably developed screen narrative by ransacking literature for stories to tell and by telling them in his own energetic and imaginative manner.

A Trip to the Moon was made when most films were only three minutes long. It displays the richness of Méliès' invention and humor: his zooming close-up of the face of the moon is masterly and the whole film is charmingly unrealistic and gay.

This print is incomplete: there should be thirty instead of the present twenty-five tableaux. Scenes of rejoicing when the explorers return to port are missing at the end.

The Great Train Robbery

1903

Produced by The Edison Co. Directed by Edwin S. Porter. Cast: George Barnes, "Bronco Billy" Anderson, A. C. Abadie, Marie Murray and others.

This short story in cinematography created a sensation upon its appearance and has become a classic of the screen. The whole feeling of the film is definitely cinematic, movement is employed towards and away from the camera as well as horizontally in front of it. Once or twice the camera is even swung to follow the action. The sudden close-up with which the picture ends could, according to the original Edison catalog, be inserted either at the end or the beginning as desired.

The story is told falteringly and the continuity is crude, yet already here is a feeling for the inter-play and assembly of short shots which D. W. Griffith afterwards mastered and the Russians have since developed into modern montage. Porter had hit upon the principle of film editing.

Its style is mixed. In the chase scenes there is not a trace of the theatrical: the dance-hall has a stage backdrop with painted stove and lamp; in the station-master's office a horizontal stage-set looks onto the great outdoors.

When issued, the film was printed on tinted celluloid—yellow for the dance-hall, bluish-green for the woods. Since tinted stock is seldom used today, it has not proved practical to match the color of the original.

Faust

c1905

Produced by Pathé. Director and cast: Unknown.

This is not the *Faust* which Méliès made, but another version. The last half of the film is missing. Like so many of the early French pictures it was issued either plain or hand-colored: the coloring cost extra and was done in bright stained-glass or stereopticon hues.

It is interesting to note how, in an effort to let the audience know what the actors were thinking, "visions" were used as here when the tapestry on the wall gives place to Marguerite's memory of her meeting with Faust.

Queen Elizabeth

1911

Directed by Louis Mercanton. Acquired through the courtesy of Paramount.

Cast: Sarah Bernhardt, Lou Tellegen and others.

"This is my one chance of immortality," Sarah Bernhardt said when first asked to act for the screen. The ability of the film to bring eminent persons of the day before the widest public has preserved for us here a ghostly souvenir of the theatrical past. It was Adolph Zukor who acquired this French picture and distributed it here as the first of the "Famous Plays with Famous Players" with which the career of the firm we now know as Paramount was begun. "Presented by Daniel Frohman," it made its first appearance at the Lyceum Theatre, July 12, 1912. The story of the film's introduction to and subsequent career in this country is well told in Will Irwin's "The House That Shadows Built." (Doubleday Doran, 1925).

Queen Elizabeth is a photographed play rather than drama conceived in terms of the cinema. There is, nevertheless, a distinct shock to the spectator when, at the conclusion, the star takes a curtain, for on the screen the player has hardly ever stepped out of his role. (A recent exception occurred in *Escapade*, with William Powell and Luise Rainer). It is noticeable that the acting, which is for the most part decidedly statuesque, at times becomes painstakingly pantomimic, especially in the scenes between the Queen and the Countess of Nottingham. Long subtitles are also employed throughout, each of which describes carefully the action about to take place.

Sarah Bernhardt's prestige surpassed that of any player now living: she could do no wrong, and the fact that she had consented to act for the films did much to diminish prejudice against the movies. The success of this film and of the Italian spectacle *Quo Vadis* helped to establish the longer feature.

Iris Barry

The music for this program was arranged by Miss Alden Beach.

The next program in this series will be

The Rise of the American Film