

I hope you found a print of LA REGLE DU JEU with the right cutting and good subtitles. Even so this picture is very confusing for non French audiences. I know several Americans who saw it at the Film Library in Paris and didn't like it at all. Their French companions were very much surprised. I was told of the same negative reaction in a festival in Germany, and I know that the commercial showing in the States was definitely unsuccessful. On the other hand in France the young generation places LA REGLE DU JEU much above LA GRANDE ILLUSION or LA BETE HUMAINE and I think they are right. Is this difficulty to interest foreign audiences due to the dialogue maybe impossible to translate; or the spirit of the picture (bad or good) so far away from the Anglo-Saxon spirit?

I will be very happy nevertheless to introduce my work to the members of Cinema 16 but I wanted to warn you that we must not expect a success.

With my best regards.

Sincerely,

[hw] Jean Renoir

Jean Renoir

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Program Announcement: Fall 1952/Spring 1953

October 1952

Trance and Dance in Bali (Margaret Mead)

An authentic, unstaged film record of the famous Balinese ceremonial dance drama, including the Kris ritual and actual trance seizures. A dramatic glimpse into

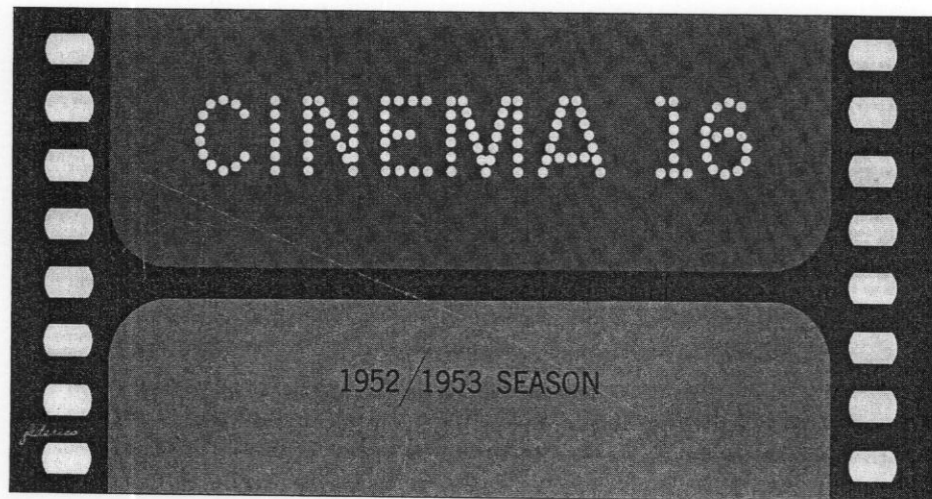


Illustration 42. Program announcement, fall 1952/spring 1953.

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the mind of primitive man, produced and narrated by the famed anthropologist. Balinese music and chants.

Recent Work of U. P. A.

The best new cartoons by the producers of Columbia's *Gerald McBoing-Boing*, who are revolutionizing the American cartoon field, including their celebrated *Man Alive* (recently featured in *LIFE*). Last season's showing of UPA's earlier work was one of Cinema 16's most popular programs.

Images of Madness (Images de la Folie)

An unprecedented film document, consisting of the drawings and paintings of the insane. A moving and macabre journey through the universe of the mentally ill. Photographed at the Paris International Exposition of Psychopathic Art.

A Phantasy (Norman McLaren)

The newest creation of the famed Canadian animator. Delightful objects come to life in a surrealist landscape to disport themselves in playful rituals and grave dances. Set to jazz and synthetic sound.

November 1952

Image in the Snow

A young man's spiritual journey through the lyric landscape of a dream to a world of violence and disillusionment. This absorbing new film poem by Willard Maas is the first motion picture to use twelve-tone music... an original score by the distinguished American composer Ben Weber.

Time in the Sun

Produced by Marie Seton from Eisenstein's unfinished masterpiece *Que Viva Mexico*. Against a panorama of paganism and strange religious rituals are shown joyous and sad vignettes of Mexican life, as the people of Mexico dramatize their own moving story of love, death and oppression.

"A film of great pictorial splendor, most fascinating and enormously significant... nothing short of magnificent!"—*Herald Tribune*

"A spectacular display and magnificent account of Mexican native life which rises from mere externals to spiritual forces... the photography of Edward Tisse is so stunning and of such dramatic strength that each individual shot offers an exciting experience."—Crowther, *The N. Y. Times*

Form in Motion

The "secret" life of tableware: a mysterious film ballet, in which spoons, forks and cups reveal their subtle and delightful fascinations. By Jose Pavon.

December 1952

Ecstasy

The celebrated and much-maligned Czech poetic film presented for the first time in its uncensored, original version: a story of passion and desire, seen entirely through a woman's eyes. Produced by Gustav Machaty. With Hedy Kiesler-Lamarr, Aribert Mog. First Prize, International Film Exposition, Venice 1934.

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January 1953

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"There can be no division of opinion as to the beauty of the photography, the artistry of the direction and the daring with which the subject of primal urge and the ecstasy of its fulfillment are portrayed. This picture puts Machaty into the front ranks of artistic directors."—*Variety* (reporting on this original version, as shown in Paris.)

"I may be wrong, but I saw nothing in any sense immoral in this picture."—Judge Learned Hand

Land of Enchantment: Georgia O'Keeffe

Henwar Rodakiewicz's masterpiece of the American documentary cinema: A beautifully photographed, poetic evocation of the Southwest, conveying the atmosphere and texture of this majestic desert and prairie country. Inspired by the life and canvases of America's foremost woman painter, it also offers an intimate and informal film portrait of O'Keeffe. The memorable sound track features Indian and Mexican native chants, myths and dances. (Restricted film)

January 1953

This Is Robert

This restricted film (not available for public showings) is here presented by special arrangement with its producer Dr. Lawrence J. Stone, Professor of Child Study, Vassar College, who will introduce and discuss it.

Entirely unstaged and unrehearsed, this unique film study was photographed over a period of five years, and traces the development of Robert, a "difficult" child, from his arrival at nursery school at two up through his first year in public school at seven.

An authentic document, the film is unprecedented in its comprehensive examination of a child's growth and problems over several years, as shown in continuing psychological and intelligence tests, unusual projective techniques (such as frustration and hostility games) and changes in behavior patterns.

Hidden cameras add to the film's authenticity. Produced by the Department of Child Study at Vassar College as part of a Series, "Studies in Normal Personality Development."

SPECIAL EVENTS 1952/1953

3 Cinema 16 Interviews: In-person appearances of noted film personalities, followed by film presentations and questions and discussion from audience:

1. Jean Renoir, director of *Grand Illusion*, *The River* will introduce his controversial full-length feature film *The Rules of the Game*, a grotesque commentary upon European society on the brink of collapse. Banned by the Vichy Government. . . panned by the American critics.

2. Archer Winsten, noted film critic of the *New York Post* will introduce and discuss Carl Dreyer's neglected film masterpiece *Day of Wrath*, a story of jealousy and passion under the shadow of religious fanaticism and superstition, set in the 17th century.

3. Sidney Meyers, director, writer, editor of *The Quiet One*, will introduce and discuss his film *The Quiet One*. "A genuine masterpiece, fashioned out of the tortured experiences of a Negro boy; a deep surge of compassion for the victims of injustice in this sad world."—Crowther, *N. Y. Times* (International Prizewinner, Venice and Edinburgh International Film Festival.)

4. Les Film Maudits: An Evening of Damned Films.

A special program of films not recommended to the squeamish, yet important in their own right:

Vampyr (The Strange Adventures of David Gray)

Carl Dreyer's eerie masterpiece—one of the greatest horror films ever made—here presented in its original, complete version, as re-discovered by Cinema 16. A startling and fantastic story, pervaded by nightmare and obsession, drawing its inspiration from the world of superstition and mysticism. Includes the complete funeral sequence, one of the most astonishing scenes ever filmed.

Fireworks (Kenneth Anger)

"Despite the difficulties of 'forbidden' subject matter, the film's intensity of imagery produces an effect of imaginativeness and daring honesty which on the screen is startling." (Lewis Jacobs, *Hollywood Quarterly*). International Prizewinner at the Brussels, Cannes and Paris Film Festivals.

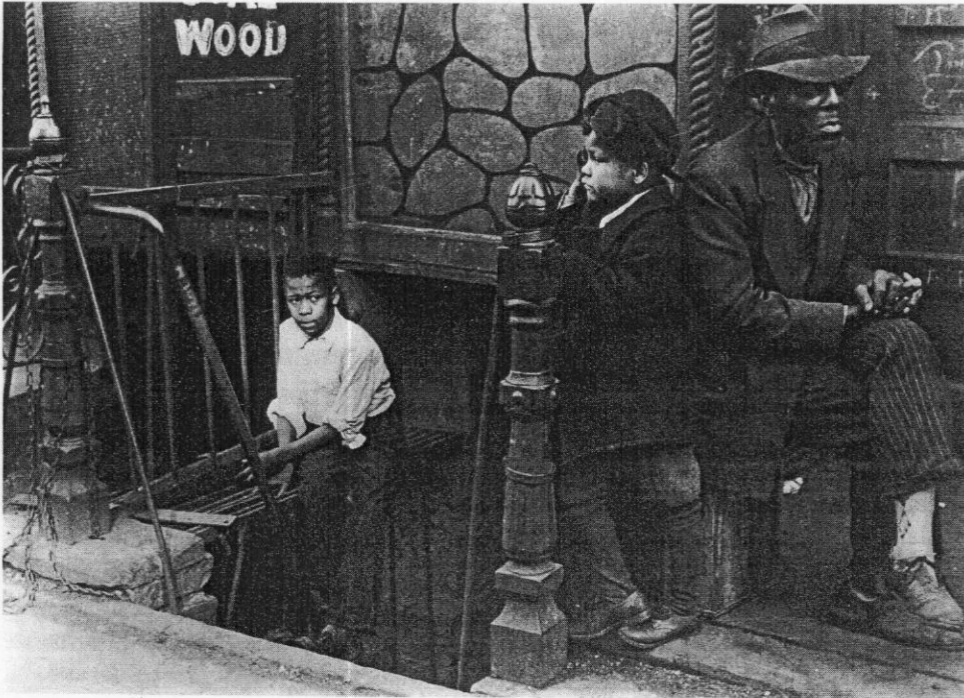


Illustration 43. *The Quiet One* (1948) by Sidney Meyers. Courtesy Museum of Modern Art Film Stills Archive.

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5. *Secrets of a Sou*
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7. *Childbirth: No*
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Letter to Ar

December 8, 19
Via Cilicia, 51
Rome

Dear Amos Vo,

Thank you for
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The Blood of the Beasts

Georges Franju's tormented and controversial masterpiece, the artistic sensation of Paris and London. . . a film of savage honesty and violent visual impact. Grand Prix Jean Vigo, International Film Festival, France 1950.

5. *Secrets of a Soul*

The first psycho-analytic film ever made: One of the most memorable of early German films, long lost, and now re-discovered by Cinema 16. Directed by G. W. Pabst, famed German director, in collaboration with Drs. Hanns Sachs and Karl Abraham, collaborators of Siegmund Freud. Based on one of Freud's case histories, it tells of a man's anxiety neurosis and its elimination by psycho-analysis. Unusual dream sequences and trick photography. Stars the noted German actor Werner Krauss.

6. Screening of the 1952 Robert Flaherty Award-Winners

This joint City College of New York-Cinema 16 program features the award presentations and screening of the best documentary films of the year, as selected by Bosley Crowther, *N. Y. Times*; Richard Griffith, Museum of Modern Art Film Library; Lewis Jacobs, Film Author; Alice Keliher, New York University; Hans Richter, City College of New York; Amos Vogel, Cinema 16; Archer Winsten, *N. Y. Post*.

7. *Childbirth: Normal Delivery*

This outstanding instruction film, used in leading medical and nursing schools nationally, is a step-by-step portrayal of the actual birth of a baby, as photographed under medical supervision. In color.

Also: *Breast Self-Examination for Cancer* and other medical-surgical films.

**Letter to Amos Vogel from Kenneth Anger, 12/8/52**

December 8, 1952
Via Cilicia, 51
Rome

Dear Amos Vogel:

Thank you for your letter of November 21. I have been rather indisposed of late and this accounts for the delay in my reply.

As I never did receive the program notes or comment in Austria which you indicate you sent me, the fault must be placed in the mails. I am still very interested in seeing the above, so if you will be so kind as to send me other copies it will be appreciated.

I am sorry that I misunderstood the expiration date of our present contract. As my copy is in Paris I could not consult it. I am agreeable to the three year extension that you have suggested; you will find your copy signed by me, enclosed. If you need any stills or additional material for your catalogue space on FIREWORKS,

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