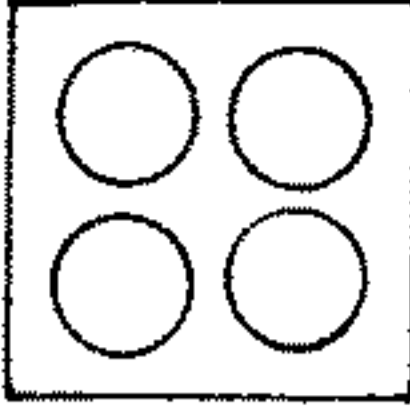


## Document Citation

|               |   |
|---------------|---|
| Title         | <b>Animal crackers, Blood of a Poet, Lot in Sodom</b>   |
| Author(s)     |   |
| Source        | <i>Gallery of Modern Art Including the Huntington Hartford Collection</i>   |
| Date          | 1967 Jun 06   |
| Type          | flyer   |
| Language      | English   |
| Pagination    |   |
| No. of Pages  | 1   |
| Subjects      | Ruby, Harry<br>Marx, Maxine<br>Rohauer, Raymond<br>Cocteau, Jean (1889-1963), Maisons-Lafitte, France<br>Marx, Groucho                          |
| Film Subjects | Le sang d'un poète (Blood of a poet), Cocteau, Jean, 1932<br>Lot in Sodom, Watson, James Sibley, 1933<br>Animal crackers, Heerman, Victor, 1930 |



**THE GALLERY OF MODERN ART**  
 Including the HUNTINGTON HARTFORD Collection  
 Two Columbus Circle, New York, New York 10019  
 RAYMOND ROHAUER, (Film Curator and Program Director)

**JUNE 6 - 11, 1967**

**THE MARX BROS.**

# Animal Crackers

**ONE WEEK ONLY**

SHOWN DAILY AT 3 & 5:30 P.M. TUES. - SAT.  
 2 & 4 P.M. SUNDAY (No 5:30 showing June 8)



ANIMAL CRACKERS (Paramount, 1930) was the Marx Bros. second film, directed by Victor Heerman, and based on the musical play by George S. Kaufman and Morrie Ryskind. The music and lyrics were by Bert Kalmar and Harry Ruby, and included "Hooray for Captain Spaulding" and "Why Am I So Romantic?"

The Cast:

|                                    |                 |
|------------------------------------|-----------------|
| Captain Jeffrey T. Spaulding ..... | Groucho Marx    |
| The Professor .....                | Harpo Marx      |
| Signor Emanuel Ravelli .....       | Chico Marx      |
| Horatio Jamison .....              | Zeppo Marx      |
| Mrs. Rittenhouse .....             | Margaret Dumont |
| Arabella Rittenhouse .....         | Lillian Roth    |



IN PERSON ...

## Maxine Marx

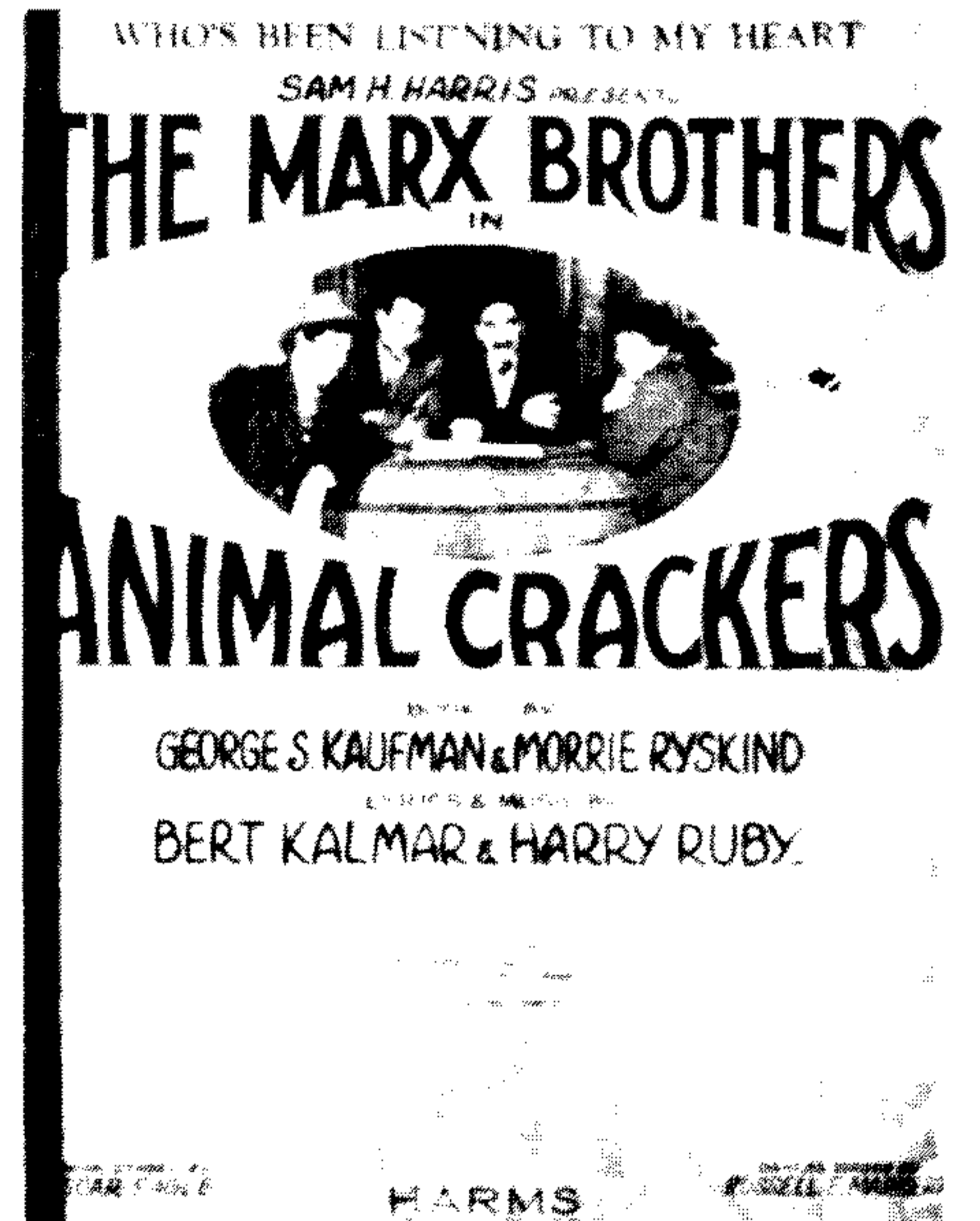
daughter of Chico Marx will be present at the 5:30 film showing June 6, 7, 9, 10. (There will be no 5:30 showing on June 8th.)

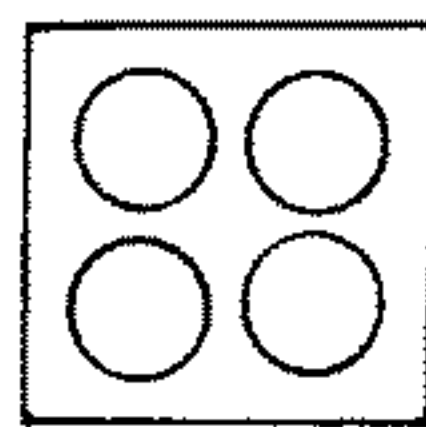
Harry Ruby, who wrote the music for ANIMAL CRACKERS, with Groucho Marx and Raymond Rohauer at the opening of the Tribute to the Marx Bros. at the Gallery of Modern Art, April 18, 1967.

In the recent Gallery of Modern Art Tribute to the Marx Bros., ANIMAL CRACKERS was not scheduled due to a complicated copyright situation. In fact, ANIMAL CRACKERS cannot be shown in theatres or on TV within the United States without permission of the copyright holders. Special permission has been obtained to screen ANIMAL CRACKERS at the Gallery for one week only, June 6 - 11, 1967, through the kindness of Lew R. Wasserman, President of MCA, Morrie Ryskind, and Anne Kaufman Schneider, daughter of the late George S. Kaufman. We are also grateful to Groucho Marx for his efforts on our behalf. Raymond Rohauer, Film Curator and Program Dir.



Sheet music and a promotion folder for the original Broadway stage presentation of "Animal Crackers"





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RAYMOND ROHAUER. (Film Curator and Program Director)

GALLERY CLOSED JUNE 12th & 13th

**JUNE 14 - 18, 1967**  
**Jean**  
**Cocteau's**  
**Blood of a Poet**

(Le Sang d'un Poete) 1930

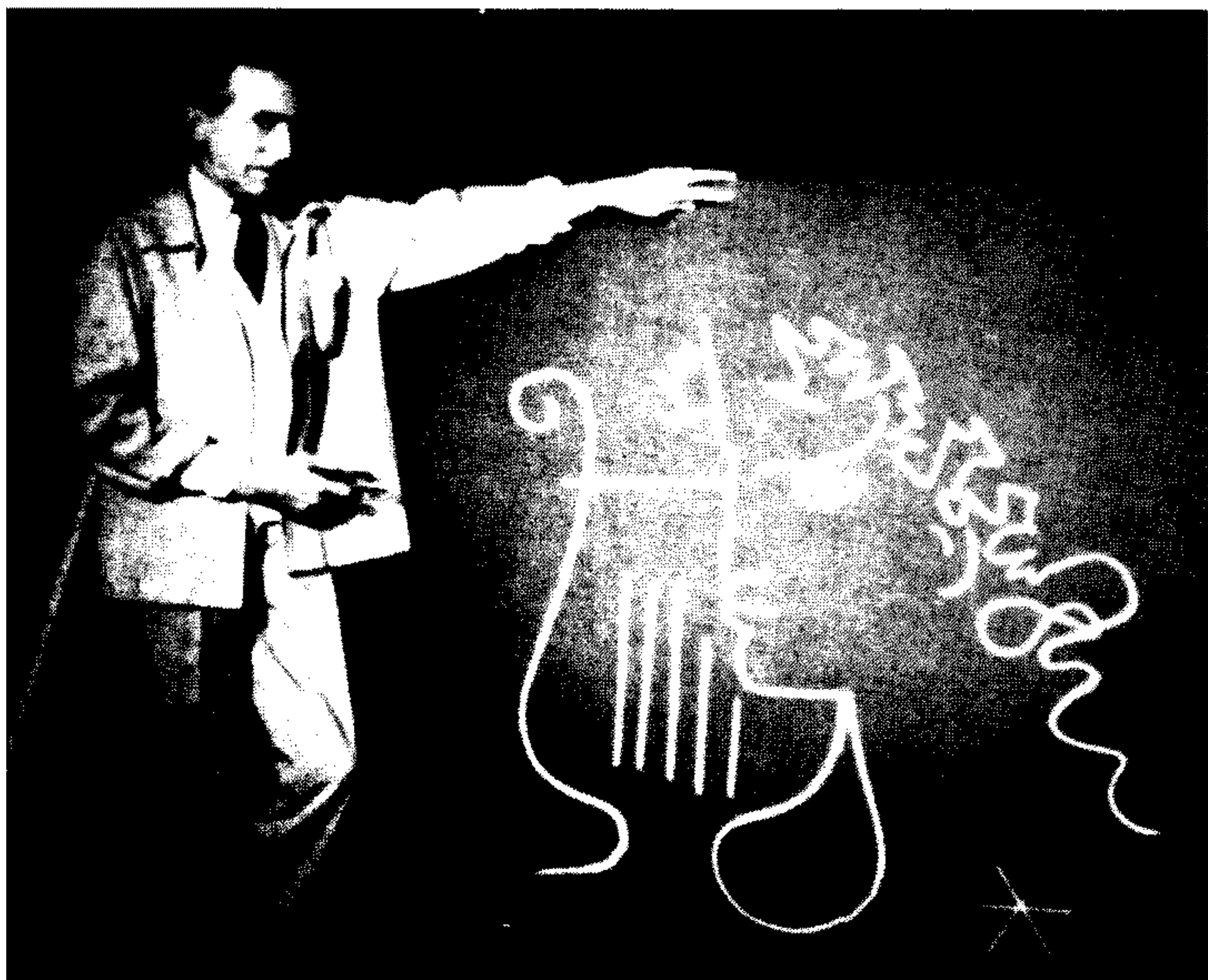
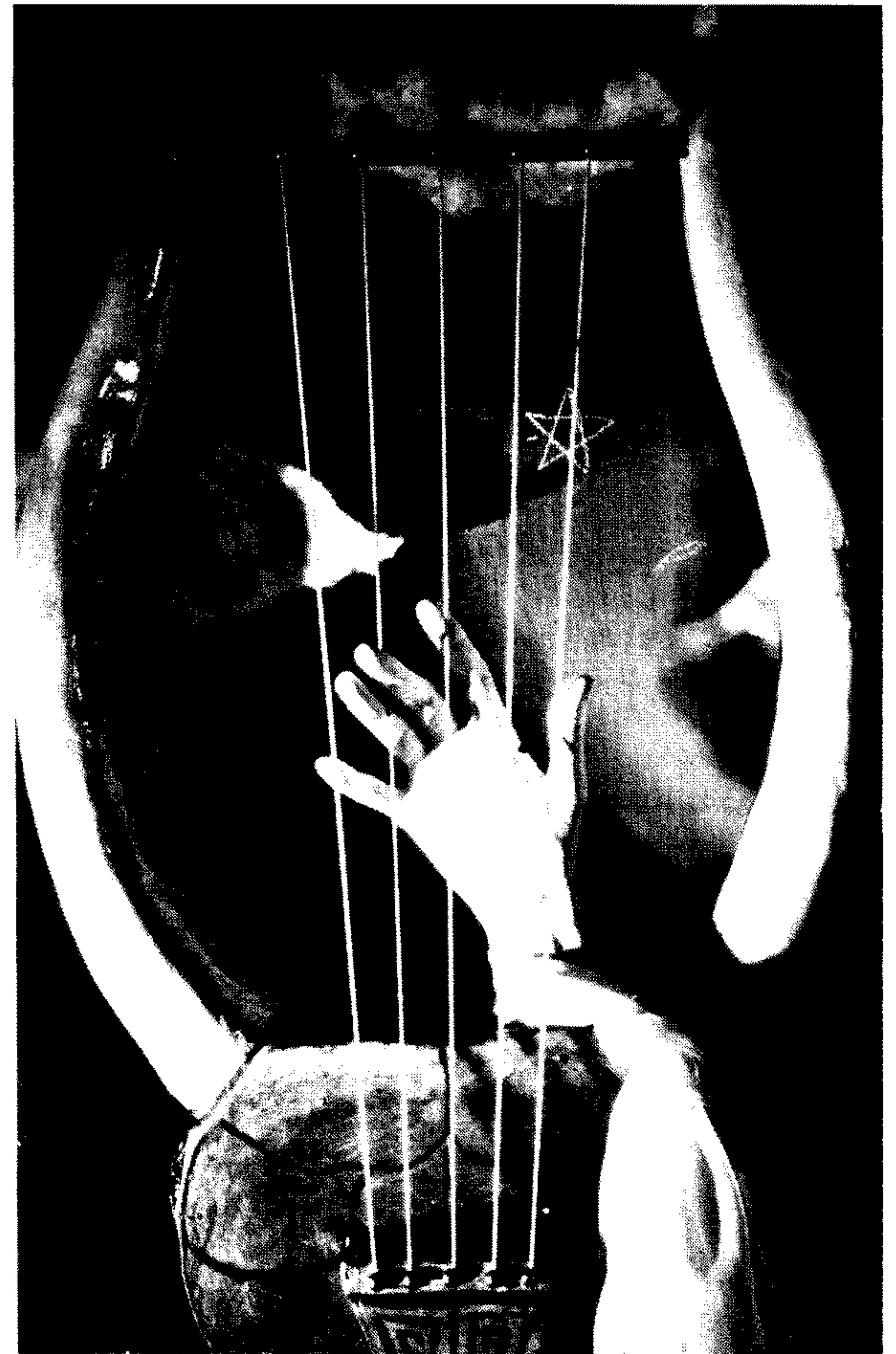
The First Showing In The U. S. Of The  
Full-Length Original Version

*Written, directed, settings, montage and commentary by Jean Cocteau; title translation: "Le Sang d'un Poete;" photography by Georges Perinal; music by Georges Auric. With Lee Miller (Woman-Statue), Enrico Rivero (Poet), Jean Desbordes (Louis XV), Feral Benga (Black Angel). Commentary in French with English subtitles. © COPYRIGHT, RAYMOND ROHAUER, 1966*

Along with "Un Chien Andalou," this film is one of the most important examples of avant-garde cinema. It was Cocteau's first venture into film as a medium of expression: he had been impressed by the Bunuel-Dali film and its influence is evident. As the film opens, a tall factory chimney leans and begins to fall, the scene is interrupted by a narrator and Cocteau begins what he terms "a realistic documentary composed of unreal happenings."

The main body of the film is composed of four episodes: 1. "The Wounded Hand or the Scars of the Poet;" 2. "Do Walls Have Ears?" 3. "The Snow-Ball Fight;" 4. "The Profanation of the Host." The central character is a poet who passes through a series of symbolic actions and metaphoric tableaux. According to Cocteau's own interpretation, which he claims may be right or may be wrong, "the poet's solitude is so great, he so lives what he creates, that the mouth of one of his creations lives in his hand like a wound, and that he loves this mouth, that he loves himself, in short, that he wakes up in the morning with this mouth against him like a pick-up, that he tries to get rid of it, and that he gets rid of it on a dead statue — and that this statue begins to live — and that it takes revenge, and that it sets him off upon awful adventures. I can tell you that the snow-ball fight is the poet's childhood, and that when he plays the game of cards with his glory, with his Destiny, he cheats by taking from his childhood that which he should draw from within himself."

The film was commissioned, along with Bunuel's "L'Age D'Or," by the Viscount de Noailles who, for religious reasons, withheld both films from public viewing for more than a year. The incidents, effects and symbols used in "Blood of a Poet" became associated with Cocteau and continued to appear in his later films, particularly "Orpheus." Perinal's photography and Auric's score are both outstanding. Prints are from original materials edited by Cocteau.



Jean Cocteau, photo by Eve Heymann from *Characteres Noel*, 1961

ALSO **Lot in Sodom** (1933)



*Produced and directed by Dr. J. S. Watson and Melville Webber; musical score by Louis Siegel.*

Remarkably effective in its creation of mood, this film tells the Old Testament story of "that wicked city of the plain, upon which God sent destruction and the saving of God's man, Lot," but tells it in completely cinematic terms. It is, in the words of Lewis Jacobs, "a scintillating study of sensual pleasure and corruption, full of subtle imagery . . . its brilliant array of diaphanous shots and scenes were so smoothly synthesized on the screen that the elements of each composition seem to melt and flow into each other with extraordinary iridescence . . . a luminous contribution to the realm of lyric cinema."

SCREENINGS: TUES. — SAT.: 3 & 5:30 P.M.

SUNDAY: 2:00 & 4:00 P.M. - Closed Monday

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