

# THE MUSEUM OF MODERN ART

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FOR IMMEDIATE RELEASE

## SUNDAY NIGHT FILM SHOWS

The Film Library of the Museum of Modern Art, 11 West 53 Street, announces a special series of films to be shown on eight Sunday evenings between January 30 and May 22, 1949, at 8:45 p.m. Admission will be by advance subscription only, the entire series of eight being \$9.00 to Museum members and \$12.00 to non-members, federal tax included.

The purpose of the series is to secure a more immediate screening of new Film Library acquisitions and to draw the attention of the public to new and unusual pictures. Since many members and friends of the Museum are not free to attend the regular daytime showings, this special series has been arranged for the following Sunday nights during the coming season:

January 30

February 13

February 27

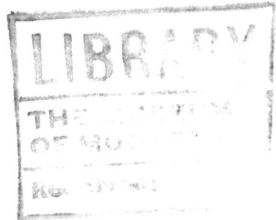
March 13

April 3

April 24

May 8

May 22



A partial listing of the film programs, each of which will run to approximately two hours, includes:

### January 30:

DR. JEKYLL AND MR. HYDE (1920) with John Barrymore, a silent version of the Stevenson classic, recently acquired, and two tests in Technicolor of Barrymore in scenes from HAMLET (1937).

UNE PARTIE DE CAMPAGNE (1946) an exquisite and lyrical film by Jean Renoir, son of the famous painter, recreating a de Maupassant episode after the style of his father's work. The picture will soon have its first release in the United States through Mayer-Burstyn.

### February 13:

HAIR-RAISING HARE (1945) a Bugs Bunny cartoon directed by Charles M. Jones, fast and violent, highly imaginative and a radical departure from the sweet, sentimental cartoon characters. Shown by courtesy of Warner Bros.

ITALIAN MONUMENTS AND THE WAR (1948) a short Italian film made to further the work of the American Committee for the Restoration of Art Objects in Italy, showing in detail the reconstruction of war-shattered frescoes.

A preview of THEY LIVE BY NIGHT (1948) directed by Nicholas Ray, with Cathy O'Donnell, Farley Granger, Howard Da Silva. A tense, tough, tragic "social message" film from Hollywood. Produced by John Houseman. Shown by courtesy of RKO Radio Pictures.

### February 27:

BED AND SOFA (1926) directed by Abram Room. A topical comedy that sprang from the Moscow housing shortage and recalls moral values then accepted in the U.S.S.R.

*MOMA Press Releases*

February 27 (cont.):

LA COQUILLE ET LE CLERGYMAN (1928) an avant-garde film directed by Germaine Dulac, its story shaped by the flow of the visuals rather than by any literary scenario.

UN CHIEN ANDALOU (1929) the first film experiment by Salvador Dali and Luis Bunuel and certainly the classic surrealist movie.

Among the films already acquired which will make up in part the subsequent five programs will be a new and hitherto unseen Italian feature, and:

COPS (1922) a two-reel Buster Keaton comedy, and OUR HOSPITALITY (1923) an early Keaton feature.

TABU (1931) directed by F. W. Murnau and Robert Flaherty. A Tahitian idyl, semi-documentary in its approach, world famous for its visual beauty.

MICHAEL ANGELO (1940) directed by Curt Oertel. Made during the war, this massive documentation of the life and work of the artist is unique among films of this genre for the fulness of its treatment and its length.

A DOG'S LIFE (1918) and THE IDLE CLASS (1921) two Charlie Chaplin classics recently acquired by the Film Library and seldom seen in the United States since their original release. Together with a film by Chaplin's precursor Max Linder, in MAX APPREND À PATINER (1905).

LULU (1929) a silent film directed by G. W. Pabst and based on two characteristic studies in sensuality by the dramatist Wedekind, with a cast headed by Louise Brooks, Fritz Kortner and Franz Lederer. Also UBERFALL (1929) a short German film directed by Erno Metzner, a study in terror.

QUO VADIS? (1912) directed by Enrico Guazzoni, based on the famous Sienkiewicz novel of Rome in the time of Nero. Though well-remembered as the first feature length film, QUO VADIS? has not been seen in the United States for more than 20 years. The Film Library, after a 13-year search, now owns an original print on tinted stock and in excellent condition.

L'AFFAIRE EST DANS LE SAC (1933) by Jacques and Pierre Prévert. Eccentric, witty, sly, this is a rare example of a professionally produced avant-garde film.

NUIT SUR LE MONT CHAUVE (1934) by Alexeiff and Parker visualizes in a unique process of etching on film the witches' Sabbath of Moussorgsky's familiar music.

SULLIVAN'S TRAVELS (1941) directed by Preston Sturges. This memorable comedy drama of a director with a social conscience is in a way Sturges' own film testament - besides being expert, witty and startlingly realistic. Shown by courtesy of Paramount Pictures.

IL PARADISO TERRESTRE (1946) directed by Luciano Emmer and Enrico Gras, two young Italians whose technique of analyzing works of art in terms of film is currently arousing considerable interest in art circles. IL PARADISO TERRESTRE presents the Bosch triptych in the Escorial.