

THE MUSEUM OF MODERN ART

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Americana, the current film series at the Museum of Modern Art, 11 West 53 Street, will begin Sunday, October 2 with a week of selections from the March of Time, shown daily at 3 and 5:30. The entire series will continue through December 24.

In 1935, Time, Inc. and Louis de Rochemont introduced an expanded news-reel in which methods of narration borrowed from the new pictorial journalism were used to present current events dramatically rather than in the customary descriptive manner. In its interpretation of news, presentation of background and use of re-enactment, The March of Time for fifteen years exerted profound and world-wide influence on screen journalism and on the documentary. The Museum's program includes the Bruno Hauptman verdict, Leadbelly hailed by the Library of Congress, Hitler in Berchtesgarden (1935), The Sharecroppers (1936), a revolt in the South; The Story of the White House (1936), a review of Roosevelt's first term and speculation on his second; New Schools for Old (1936), Girls in Business (1936), anticipation and reality; and Is Everybody Listening?,⁽¹⁹⁴⁷⁾ an analysis of America's radio fare.

Richard Griffith, Curator of the Museum's Film Library, says of the Americana series: "Habitually topical like all the popular arts, the film has caught on the fly 20th Century American history, folklore, fashions, fads, manners, slang. It is also adept at reconstructing eras of the recent past before they slide altogether into history and become material for spectacle and costume drama. Aspects of the 19th century are featured in RUGGLES OF RED GAP, DAVID HARUM, THE LITTLE COLONEL, and WILD BILL HICKOK. Here, in THE RAMPARTS WE WATCH, is a backward look at World War I, and here too, actually made during the first war, Fairbanks' satire on psychologism, WHEN THE CLOUDS ROLL BY. Here is STELLA DALLAS, favorite martyr of a more innocent America. Here are episodes from THE COLLEGIANS, the series which told adolescents of the 20's that the main purpose of going to college was to win the big game. ST. LOUIS BLUES and LIGHTS OF NEW YORK, the first all-talkie, record metropolitan night life in the late 20's, while BLONDE CRAZY brings back the raw sordidness of the gangster era. MARCH OF TIME items open the series with actual glimpses of American life. All the rest are studio recreations. They are none the less documents for that."

Changing each week, Americana will continue Oct. 9 - 15 with The Ramparts We Watch (1940), produced and directed by Louis de Rochemont for the March of Time; Oct 16 - 22, Benson At Calford (1926), episode from a popular serial, and When the Clouds Roll By (1919), with Douglas Fairbanks; Oct 23 - 29, Cinder Path, by Wesley Ruggles, and Wild Bill Hickok (1923), with William S. Hart; Oct. 30 - Nov. 5, Stella Dallas (1925), with Ronald Colman and Belle Bennett; Nov 6 - 12, St. Louis Blues (1928), with Bessie Smith, and Lights of New York (1928), the first all-talkie picture; Nov. 13-19, Blonde Crazy (1931), with James Cagney and Joan Blondell; Nov. 20 - 26, David Harum, with Will Rogers; Nov. 27 - Dec. 3, The Little Colonel (1935), with Shirley Temple; Dec. 4-10, Ruggles of Red Gap (1935) with Charles Laughton; The President Vanishes (1934), with Edward Arnold; and Dec. 18 - 24, Tol'able David, with Richard Barthelmess.

Americana is Part V of The First Sixty Years, a review of the entire range of film history during its growth as the most popular art form/the Twentieth Century. The review will continue interspersed between special Museum film cycles.

Photographs and further information available from Herbert Bronstein, Associate Publicity Director, Museum of Modern Art, 11 West 53 Street, New York,