

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

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RECENT ACQUISITIONS: Film Library

Thanks largely to the generosity of donors in 1960, films of the Fifties for the first time enter the Film Library collection. Totaling seven, all but two are major works. Other acquisitions of the year strengthen the collection's representations of earlier films.

1912-33 NINETY DEGREES SOUTH. Photographed and narrated by Herbert G. Ponting. Purchase.

Captain Scott's dash to the Antarctic pole was exhaustively filmed by the pioneer British cameraman, who, after the coming of sound, himself recorded a narration which gives intimate details of the expedition and the final catastrophe.

1929. OLD AND NEW (THE GENERAL LINE), by Sergei Eisenstein and Gregori Alexandrov.

This, the first complete copy of this capital work ever to be shown in the United States, was specially provided by Gosfilmofond, Moscow, for the Film Library's 1959 exhibition of the works of S. M. Eisenstein. Old and New refers to agrarian reforms.

1933 LA MATERNELLE. Adapted and directed by Jean Benoit-Levy and Marie Epstein. With Madeleine Renaud, Mady Berry. Purchase.

Jean Benoit-Levy's masterpiece, a touching but keen-eyed film about the substitutes for love in a Paris school.

1937 SHALL WE DANCE. Directed by Mark Sandrich, music by George Gershwin. With Ginger Rogers and Fred Astaire, Edward Everett Horton, Eric Blore. Purchase.

The most sumptuous and pleasing of the Astaire-Rogers dance films.

1947 CROSSFIRE. Produced by Dore Schary, directed by Edward Dmytryk, screenplay by John Paxton, after Richard Brooks' "The Brick Foxhole". Purchase.

The first and best of post-war American films dealing with race prejudice.

1948 THE LAST STOP. Directed by Wanda Jakubowska. Gift of the Polish Embassy.

Hitler's "final solution" for the "Jewish problem" as acted out in a Polish concentration camp in an intolerably moving film.

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1949 THE SET-UP. Directed by Robert Wise, screenplay by Art Cohn, after the poem by Joseph Moncure March. With Robert Ryan, Audrey Totter, Alan Baxter.
Purchase.

A portrait of an American world, the small-time boxing audience, directed in the classical style.

1950 FROKEN JULIE (MISS JULIE). Written and directed by Alf Sjöberg, after Strindberg. With Anita Bjork, Ulf Palme, Marta Dorff.
Gift of Janus Films.

A free and cinematically sensitive rendering of the old play.

1951 LO SCEICCO BIANCO (THE WHITE SHEIK). Directed by Federico Fellini, with Alberto Sordi, Brunella Bovo.
Gift of Janus Films.

Fellini's early and delicious satire on Italian comic strips and their audience.

1953 I VITELLONI (THE WASTRELS). Directed by Federico Fellini, with Franco Interlenghi, Franco Fabrizi, Alberto Sordi.
Gift of Janus Films.

Fellini's mordant salute to the aging juvenile delinquents of Italy.

1953 UGETSU MONOGATARI (THE STORY OF UGETSU). Directed by Kenji Mizoguchi.
With Machiko Kyo.
Gift of Edward Harrison.

A timeless legend of the human condition, laid in medieval Japan and directed by the greatest of the older generation of Japanese film-makers.

1953 JIGOKUMON (HELL'S GATE). Written and directed by Teinosuke Kinugasa.
With Machiko Kyo. In Eastmancolor.
Gift of Edward Harrison.

The widely admired film of a Samurai story.

1953 CRIN BLANC (WHITE MANE). Produced, written, and directed by Albert Lamorisse, in the Camargue, commentary by Lamorisse and James Agee.
Purchase.

A French critic wrote, "If the young man who made this film should ever meet Robert Flaherty walking down some Champs Élysées, he would have the right to say 'Bon jour!'".

1955 THE MAN WITH THE GOLDEN ARM. Produced and directed by Otto Preminger. With Frank Sinatra, Eleanor Parker, Kim Novak, Arnold Stang.
Gift of Mr. Preminger.

Nelson Algren's dope addicts, grifters, and gamblers seen as the inhabitants of a world of passion, treachery, and revenge.