

THE MUSEUM OF MODERN ART

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FOR IMMEDIATE RELEASE

NON-FICTION AND DANCE FILM PROGRAMS TO BE

SHOWN AT THE MUSEUM OF MODERN ART

The part the motion picture camera has played from 1909 to the present day in making the world smaller and better acquainted with itself will be shown in next week's film program (Sunday, July 25 through Saturday, July 31) at the Museum of Modern Art, 11 West 53 Street. It is the eighth in the Museum's ten-program series, FILMS AND REALITY, and is called An Outline of the Non-Fiction Film.

The individual films composing the non-fiction program are:

In Seville, 1909 (Pathe) "Scenics" like this have formed a staple part of film programs from the beginning up to the present day. Ancestors of the modern travelog, they were also the forerunners of more interpretive records of life in distant lands, such as Grass, Moana, etc.

The Pathe Newsreel, 1917-31 (Pathe) Founded in 1909, Pathe News was the earliest standard newsreel. The selection shown in this program is not designed to illustrate Pathe's actual coverage of the fourteen years between 1917 and 1931, but merely to indicate its style and typical subject matter. It begins with President Wilson signing the Declaration of War against Germany on April 6, 1917, and continues with militant Suffragettes descending on Washington to demand the vote and, at the same time, acquire a little painless and smiling martyrdom for themselves.

The launching of the super-dreadnought, Maryland, in 1919, strikes a chord that echoes loudly in our own wartime. In 1926, we are shown the extraordinary phenomenon of mass female psychology brought about by Valentino's funeral. One of the unintentionally comic highlights of the period is a 1927 record of the adoption of President Coolidge by the Sioux Indians. The newsreel ends in 1931 with flagpole-sitting as practiced then in these United States; with Billy Sunday methodically trying to exorcise the devil of financial depression; and with Mussolini reviewing what may be the very troops that are now surrendering on the island of Sicily.

The Pacific Problem, 1934 An animated map outlines the political situation in the Pacific area that so rapidly has become today's military history.

Story of the White House, 1936 (March of Time) During the 1930's, economic distress and political unrest stimulated a new use of all media of communication for propoganda, information and discussion. Borrowing techniques from newsreel, radio and from its parent, TIME, The March of Time developed "a new kind of pictorial journalism" which attempts to give an impartial statement of the story behind the news.

The City, 1939 (Civic Films) This celebrated documentary on city planning was photographed and directed by Ralph Steiner and Willard Van Dyke, from an outline by Pare Lorentz, with music by Aaron Copland, and commentary by Lewis Mumford. The film shows first a rather idyllic picture of life in a New England country village. Big city slums and mill-town squalor follow in their

ugly horror and waste of human well-being and happiness. The third stage, the planned community, combining the advantages of both city and country living, without the disadvantages of either, brings the film to a satisfying conclusion.

Dance enthusiasts will find of extraordinary interest the ninth program of the series, The Dance in Film: 1909-1936, to be shown August 1 to 7. Still larger audiences will probably be fascinated by glimpses of unique films made of the great Pavlova; by the tango dance sequence from **THE FOUR HORSEMEN OF THE APOCALYPSE** which made Valentino a star overnight; by Joan Crawford's frenetic dancing of the Charleston in the 1928 film, **OUR DANCING DAUGHTERS**; and by Fred Astaire's famous "Bojangles" sequence from **SWING TIME**.

The program starts with an Andalusian dance and a tango from 1909 Spain. The next item is a "pas de deux" by Yekatarina Geltzer and Alexei Zhukov filmed at the Bolshoi Theatre in Moscow in 1913, thus perpetuating by means of the motion picture the style of the old Russian Ballet. Today's audiences will probably be somewhat startled by the heftiness and bulging muscles of the dancers. A 1916 ballroom dance lesson includes an early fox-trot and a somewhat agitated dance known as the "Lulu Fado" which slightly resembles the modern "Lambeth Walk." The program then shows glimpses of several of Pavlova's famous dances, including "The Dying Swan," "Christmas," "Oriental Dance," "The Fading Rose," "The Fairy Doll" and "Columbine." Then follows the Valentino sequence made in 1921; the Joan Crawford Charleston of 1928; Disney's first Silly Symphony, 1929, **THE SKELETON DANCE**; and the Fred Astaire "Bojangles" sequence from the 1936 **SWING TIME**.

The tenth and final program, Fact Film History (BFI), will be shown August 8-14 inclusive. It is a composite review of documentary, newsreel and factual films produced in France, Britain, Russia, Germany, Holland and the United States from the earliest days of cinematography up to 1937. It consists of 58 extracts selected and arranged by Alberto Cavalcanti, famous for his work in the field of advance-guard and documentary pictures.

On August 15 the **FILMS AND REALITY** series will be repeated week by week, starting with German Propaganda Films, and ending with the re-showing of the tenth program the week of October 10 to 16. Most of the programs in the series are available for rental by non-commercial organizations such as schools, colleges, art galleries, and study groups.