

THE NEW YORK FILM FESTIVAL

ROLYN CENTER FOR THE PERFORMING ARTS, INC.
MAYERS TRUST BUILDING BROADWAY AT 66TH STREET NEW YORK 23, N.Y. TRAFALGAR 7-2900

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In Association with
The British Film Institute
The Museum of Modern Art

In Cooperation with
Independent Film Importers and
Distributors of America, Inc.

Robert C. Hale

FOR RELEASE:

Friday, August 9, 1963

Festival Organizer Richard Roud arrived in New York yesterday (Thursday, August 8) from London and announced the addition of seven new films to be shown at the first New York Film Festival.

Jean Pierre Melville's "Magnet of Doom", Jacques Baratier's "Sweet and Sour" ("Dragees aux Poivre"), Adolfas Mekas' "Hallelujah The Hills", Ted Zarpas' "Electra", Yasujiro Ozu's "An Autumn Afternoon" ("Sama No Aji"), Robert Enrico's "In The Midst Of Life" ("Au Coeur de la Vie") and Robert Bresson's "The Trial of Joan of Arc" have been added to the program to be held in Philharmonic Hall.

Previously announced for this program were Ermanno Olmi's "The Fiances" ("I Fidanzati"), Roman Polanski's "Knife In The Water", Chris Marker's "Le Joli Mai", Takis Kanelopoulos' "The Sky" ("Ouranos"), Glauber Rocha's "Barravento", Giuseppe Patroni Griffi's "Il Mare" ("The Sea"), Leopoldo Torre Nilsson's "La Terraza" ("The Roof Garden"), and "Rogopag", which derives its title from its four directors: Roberto Rossellini, Jean Luc Godard, Pier Paolo Pasolini, and Ugo Gregoretti.

"Hallelujah The Hills", an American film written and directed by Adolfas Mekas, was awarded the Silver Sail at the Locarno International Film Festival last month. It has been invited to

represent the United States at the Montreal Film Festival this month, and was also shown at this year's Cannes Film Festival. Described as a romantic comedy, it is also a gentle satire on the American way of life and at the same time a hymn on the joys of youth and friendship."

"In The Midst Of Life" ("Au Coeur de la Vie") received the international film critics' award at the San Sebastian Film Festival this year, and won for director Robert Enrico the festival's "best direction" award. A French film about the American Civil War, it is based on three short stories by Ambrose Bierce.

"Electra", which represented Greece at last year's Venice Film Festival and was later shown at the London Film Festival, was directed by Ted Zarpas and produced by James Nicholas, both Americans. (This "Electra" is not to be confused with the Cacoyannis film which was released in the United States earlier this year.) Sight and Sound magazine described it as "the first picture which has succeeded in translating Greek tragedy to the screen, largely because it does not translate it. The director has filmed a performance by the National Theater of Greece on the great stage at Epidaurus, and -- incredible as it may sound -- Greek tragedy comes to life. This is due to the magnificent acting of Anna Synodinou and to the fact that the director, accepting the limitations of a stage performance, has made the most of its advantages."

"Sweet and Sour" ("Dragees aux Poivre"), directed by Jacques Baratier, is a comedy satire on film stars and styles, such as "Cinema Verite" and the new literary type films "with people languidly talking or forever walking". Included in the cast are

Jean Paul Belmondo, Simone Signoret, Marina Vlady, Monica Vitti, Roger Vadim, and Francois Perier. The film is an official French entry at Venice this year.

The special jury prize at the 1962 Cannes festival was awarded to Robert Bresson's "The Trial of Joan of Arc", which was later shown at the London festival and this year at Montreal. The London Sunday Times said "It packs into a single grim hour a drama of awesome grandeur....and the feeling that you have been emotionally knocked out."

Japanese director Yasujiro Ozu has both an instantly recognizable style and a perennial theme. Throughout his long career, Ozu has explored every facet of Japanese family life. In "An Autumn Afternoon", Ozu turns a lovingly malicious eye on ultra-modern Japan in a characteristically gentle story about a widower's decision to marry off his only daughter.

Jean Pierre Melville, the director of "Magnet of Doom", has been acclaimed as the real father of the French new wave. Ironically, his only really well-known film in America has been attributed to Cocteau: Melville is the real director of "Les Enfants Terribles" (The Strange Ones). "Magnet of Doom" is an adaptation of a Georges Simenon novel, "L'Aine des Ferchaux", but as with Melville's other films, he translates the novel into his own special world -- a masculine world where friendship and loyalty are as important as love. The scenes shot in the United States constitute one of the most affecting love poems ever written to America.

New York's first international film festival will be presented by Lincoln Center and the Museum of Modern Art, in association with the British Film Institute, and with the cooperation of the Independent Film Importers and Distributors of America, Inc.

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LINCOLN CENTER FOR THE PERFORMING ARTS, INC.
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Herbert Bronstein -- CI 5-8900

FOR RELEASE:

Wednesday, August 14, 1963

Seven films have been selected to be shown at the Museum of Modern Art in connection with the first New York Film Festival. Selected by Richard Griffith, Curator of the Museum's Film Library, the films include Max Ophuls' "Lola Montes," France-Germany, 1955; Kenji Mizoguchi's "Sansho Dayu," ("Sansho the Bailiff"), Japan, 1954; Kent MacKenzie's "The Exiles," United States, 1958-61; Akira Kurosawa's "Ikimono No Kiroku," ("I Live in Fear"), Japan, 1955; James Blue's "Les Olivier de la Justice" ("The Olive Trees of Justice"), France, 1961; Leopoldo Torre Nilsson's "Fin de Fiesta" ("The End of the Fiesta"), Argentina, 1959, and Herbert Vesely's "Des Brot der Fruhen Jahre," ("The Bread of Our Former Years"), West Germany, 1962.

The New York Film Festival will be held concurrently at the Museum and Lincoln Center for the Performing Arts from September 10 through 19. Lincoln Center will present twenty new feature-length films as well as the year's best short subjects; the Museum ten programs from among distinguished films of the recent past never before shown theatrically in the United States. It was decided to make an exception of "Lola Montes" by showing the full-length version restored by Max Ophuls himself. The film, originally completed with a running time of 140 minutes, was drastically re-edited and cut to 90 minutes without the knowledge of Ophuls.

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It had a brief and unheralded appearance in New York a few years ago. Ophuls' last film, "Lola Montes," is an opulent and romantic version of the history of the famed Irish adventuress who rose to be mistress of Ludwig I of Bavaria and later died of poverty in the United States.

By interpreting a Japanese legend from the Heian period without the romanticism usually associated with the period film, Kenji Mizoguchi, in "Sansho The Baliff," succeeds in convincing the spectator of the reality of the medieval world. Mizoguchi (1898-1956) is generally known here only by his film "Ugetsu." With "I Live in Fear," Akira Kurosawa creates a parable of the atomic age with the same level of artistic distinction developed in his previous films, "Rashomon," "Seven Samurai," and "Ikiru."

"The Exiles," a documentary of the total alienation of young Indians living in an eternal "meanwhile" in Los Angeles, is called by Richard Griffith "a film which challenges comparison with all previous attempts to turn the camera on life." "The Olive Trees of Justice" is an objective view of conditions during the struggle for Algerian independence and the conflicts of a generation of French colonists and native Algerians. Many of the techniques used by James Blue, a young American, are related to the "cinema verite" school. "The body of Leopoldo Torre Nilsson's work," says Richard Griffith, "much-discussed but little-seen in the United States, consists of a sort of study in depth of the elements of Argentine society - politics, the Church, a rigid and obsolete class structure, and the inherited body of corruption." "The End of the Fiesta" is a favorite among Nilsson's films.

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THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

No. 93

FOR RELEASE:

Thursday, August 29, 1963

Having added two features and three short subjects, the Museum of Modern Art announces the final program of films to be shown at the Museum as part of the first New York Film Festival. The features, selected by Richard Griffith and Eileen Bowser of the Museum's Film Library, are I Nuovi Angeli (The New Angels), Italy, 1962, written and directed by Ugo Gregoretti; and Point of Order, United States, 1954-1955, produced by Emile de Antonio and Daniel Talbot. The shorts, all produced in the United States, are The Winner, 1962-63, by Cyr Productions - Bert Brown, Bert Salzman and Kenneth Van Sickle, featuring Hugh Hurd; Assembly Line, 1962, by Morton Heilig; and They Have All Gone Away, 1960-61, by Mark Weiss.

The New York Film Festival will be held concurrently at the Museum and Lincoln Center for the Performing Arts from September 10 through 19. Lincoln Center will present twenty^{-one} new feature-length films as well as the year's best short subjects; the Museum ten programs from among distinguished films of the recent past never before shown theatrically in the United States. Each film at the Museum will be shown one day only at 3 and 5:30.

In Ugo Gregoretti's first feature film, "the new angels" are the youth of contemporary Italy, uprooted from the traditional past by the oncoming of industrial society, uncertain of the future. One of the most recent productions to be shown during the Festival, the film is a photo-journalistic tour in nine episodes. It includes a devastating portrait of a young American girl tourist. Point of Order is the result of skillful editing of kinescopes of the 1954 Army-McCarthy hearings, surely the most dramatic event ever to be covered by live television. The editing has been kept to a minimum to allow the material to speak for itself; the crucial scenes are all here.

The Winner represents at its best the growing New York school of independent young film-makers. According to Eileen Bowser, "this 12-minute film relates an incident which might have occurred any day in a Greenwich Village bar and says more about human relations than any number of feature-length films." Assembly Line, produced by the Annenberg School of Communication and the Institute of Cooperative Research, University of Pennsylvania, focuses on a young worker, his days withstanding the heavy shock of a drop-forging, his evenings in lonely and futile pursuit of pleasure in downtown clip joints. Mark Weiss, the sixteen year-old student who wrote, directed and photographed They Have All Gone Away as a student of the Horace Mann Film Project, "has achieved through editing an impression of the 'heart of quietness more effectively than could an assemblage of actual still photographs."

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New York's first international film festival will be presented by Lincoln Center and the Museum of Modern Art, in association with the British Film Institute and with the cooperation of the Independent Film Importers and Distributors of America, Inc.

The New Angels will be shown through courtesy of Osen & Zucker Associates, Inc

Stills and further information available from Herbert Bronstein, Associate Director, Department of Public Information, Museum of Modern Art, 11 West 53 Street, New York 19, New York. CI 5-8900.

NEW YORK FILM FESTIVAL SCHEDULE - THE MUSEUM OF MODERN ART

- Sept. 10 (Tues.) SANSHO DAYU (THE BAILIFF), 1954
- Sept. 11 (Wed.) THE EXILES, 1958-61
ASSEMBLY LINE, 1962
- Sept. 12 (Thurs.) I LIVE IN FEAR, 1955
- Sept. 13 (Fri.) THE OLIVE TREES OF JUSTICE, 1961
No English Titles
THE WINNER, 1961
- Sept. 14 (Sat.) POINT OF ORDER, 1954-63
- Sept. 15 (Sun.) TO BE ANNOUNCED
- Sept. 16 (Mon.) FIN DE FIESTA, 1959
- Sept. 17 (Tues.) BREAD OF OUR FORMER YEARS, 1962
THEY HAVE ALL GONE AWAY, 1960-61
- Sept. 18 (Wed.) THE NEW ANGELS, 1962
- Sept. 19 (Thurs.) LOLA MONTES, 1955