

The Museum of Modern Art

1 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 11
FOR IMMEDIATE RELEASE
Thursday, January 26, 1967

The Department of Film of The Museum of Modern Art is inaugurating a new series under the overall title "Films in Search of an Audience" to make available to the public films which have not been released commercially or had unduly short runs.

The first three in the series are RAVEN'S END, directed by Bo Widerberg, to be shown on January 29 and 30; SALVATORE GIULIANO by Francesco Rosi, on January 31 and February 2; and ALL THESE WOMEN by Ingmar Bergman, scheduled for screenings on February 3 and 4.

Willard Van Dyke, Director of the Department of Film, in explaining the purpose of the new series, said, "Until the commercial market can sustain the risk of re-releasing or re-releasing these films to the general public, it becomes the responsibility of institutions such as The Museum of Modern Art to undertake their exhibition. Therefore the Department of Film will, from time to time, offer note-worthy films which merit attention. We hope they will find their audience."

RAVEN'S END (KVARTERET KORPEN) (1964), written and directed by Bo Widerberg, was photographed by Jan Lindstrom and produced by Europa Films. The cast includes Tommy Berggren, Keve Hjelm, Emy Strom, Ingvar Hirdwall and Christina Framback. The film runs for 100 minutes and is in Swedish with English subtitles.

It is the story of Anders, a young writer forced to escape from a stifling life in a drab tenement square in Malmo, Sweden, and from an alcoholic father with delusions of grandeur and a mother who must support the family. The film begins with short impressionistic shots of the people and life of Raven's End accompanied by a radio broadcast of the militant commands of Nazi propaganda on May Day, 1936. Going from the general to the specific, Widerberg introduces Anders, his mother and a meddling neighbor -- a construction used throughout the film: quick long-shots of the neighborhood interspersed with lengthy sequences in medium-shot and close-ups, developing Anders, his father and mother. There are continual suggestions of the threatening political situation, such as a casual remark that there will be "no

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oranges for Christmas," a radio broadcast of the 1936 Olympic games announcing that Japan is momentarily ahead, and the election in which Anders' mother casts her ballot against Fascism.

SALVATORE GIULIANO (1961), directed by Francesco Rosi, was photographed by Gianni Di Venanzo and produced by Lux-Vides-Galatea. Music for the film is by Piero Piccioni, the screenplay by Rosi, Suso Cecchi D'Amico, Enzo Provenzale and Franco Solinas. The cast includes Frank Wolff, Salvo Randone, Federico Cicero and Pietro Cammarata. The 125-minute film is in Italian with English subtitles.

SALVATORE GIULIANO is a complex political and social case history of the Mafia of post-war Sicily. Salvatore Giuliano is the deliberately foreshortened, barely seen key figure. The film's flashbacks from July 5, 1950, when the bullet-riddled corpse of Giuliano is found in a sun-drenched courtyard, include the guerilla activities aimed at achieving Sicily's independence; Giuliano's part in them, his banditry and his war against the police following the dissolution of the guerilla army; the bloody massacre by Giuliano's peasant followers attending the Communist rally at Portella della Ginestra; and his betrayal by his right-hand man, Gaspare Pisciotta. Interwoven with these flashbacks are details of Giuliano's laying-out and burial, and lengthy scenes describing the trial of his associates at Viterbo. Lastly, the film shows Pisciotta's violent death by poison in jail, and the much later continuation of the vendetta when another Mafia affiliate is liquidated by anonymous gunmen.

ALL THESE WOMEN (FOR ATT INTE TALA OM ALLA DESSA KVINNOR) (1964), directed by Ingmar Bergman, was photographed by Sven Nykvist and produced by Svensk Filmindustri. The screenplay was written by Erland Josephson. The cast includes Jarl Kulle, Eva Dahlbeck, Harriet Andersson and Bibi Andersson. The dialogue for the 90-minute film is in Swedish; there are English subtitles.

ALL THESE WOMEN is about the humiliations of a critic, Cornelius, blocked in his efforts to interview Felix, a famous cellist whose biography he is writing. He wanders around Felix's decorative summer residence, struggling through the maze
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of women who guard their Maestro's privacy. Cornelius, a grotesquely self-conscious poseur, is tormented, teased, shot at, photographed in compromising situations, forced to dress up as a woman, and blown up by fireworks. These humiliations, shot with the techniques of silent comedy to the accompaniment of "Yes, We Have No Bananas," are often funny and sometimes moving. Cornelius never actually sees Felix, but remains trapped by the grotesque surface of life in the chateau. What Cornelius never discovers is that there is harmony underneath, revealed when Felix's presence, or the low note of his cello, brings order to chaos.

The three films are shown through the courtesy of director Bo Widerberg (RAVEN'S END), Royal Films International (SALVATORE GIULIANO) and Janus Films (ALL THESE WOMEN).

Screenings are daily, except Wednesdays, at 2 and 5:30, Thursdays again at 8 p.m., and Saturdays at 11:30 a.m., 3 and 5:30 p.m.

On Wednesday, February 1, the Department of Film will screen THE DANCING PIRATE (1963), directed by Lloyd Corrigan, with Charles Collins, Frank Morgan, Steffi Duma, as part of the FILMS FROM THE ARCHIVE program. The WEDNESDAY AT NOON films for that day will be announced at a later date.

Stills, program notes and additional information available from Elizabeth Shaw, Director, and Linda Gordon, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. Circle 5-8900.