

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

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FOR RELEASE

Saturday, August 12, 1961

Recent Additions to the Circulating Collection, the new film series at the Museum of Modern Art, will begin Sunday, August 13, with Ninety Degrees South (1912-1933), a reconstructed version of Captain R. C. Scott's 1910-1913 expedition to the South Pole. The series will continue through October 14, the program changing each Sunday, with daily screenings in the Museum auditorium at 3 and 5:30. and on Thursday evenings at 8. Fourteen new titles are included, ranging from The Witch and the Bicyclist, a 1909 Danish experimental film, to such popular favorites as Mae West's She Done Him Wrong (1933) and The Virginian, with Gary Cooper (1929). All of the films are now available in 16mm for national distribution to educational institutions.

According to Margareta Akermark, Circulation Director of the Museum's Film Library, "these new acquisitions to the 500 titles now in the Collection move us closer to a complete documentation of the wide range of the history of the film. The well-remembered and influential German sound film, Westfront 1918 (1930), has not to our knowledge been available before to the many university film courses in the United States. The Cradle of Courage (1920), an unusual William S. Hart production, and The Virginian are released in 16mm for the first time. The splendor of Ponting's record of Antarctica in Ninety Degrees South has not been seen in this country since the thirties."

Screenings will continue at the Museum August 20 - 26 with Westfront 1918 (1930), trench warfare during the First World War, directed by G. W. Pabst; August 27 - September 2, Trade Tattoo (1937), Len Lye's vision of the world of commerce, produced for the British G.P.O. by John Grierson, and She Done Him Wrong (1933), with Mae West; September 3 - 9, Musica Poster No. One (1939), an abstract admonition by Len Lye for the British Ministry of Information; Prelude to War (1943), produced and directed by Frank Capra, and High Over The Borders (1941), bird migrations, produced by the National Film Board of Canada for the New York Zoological Society; September 10 - 16, Big Business (1929), a Laurel and Hardy farce-comedy, and The Cradle of Courage (1920), produced by William S. Hart; September 17 - 23, The Virginian (1929) with Gary Cooper and Walter Huston; September 24 - 30, The Witch and the Bicyclist (Heksen Og Cyklisten) (1909), an early Danish trick film, maker unknown, and Reaching for the Moon (1917), with Douglas Fairbanks; October 1 - 7, Male and Female (1919), directed by Cecil B. De Mille, with Gloria Swanson; October 8 - 14, The Idol Dancer (1920), produced and directed by D. W. Griffith.

Further information available from Herbert Bronstein, Associate Publicity Director, Museum of Modern Art, 11 West 53 Street, New York, N. Y. CI 5-8900.

Complete listing attached

Film showings daily at 3:00 and 5:30 p.m.

Music for the silent films arranged and played by Arthur Kleiner.

RECENT ADDITIONS TO THE CIRCULATING COLLECTION

August 13 - 19:

NINETY DEGREES SOUTH (1912-1933), a synchronized and reconstructed version of the film of Captain R.C. Scott's 1910-1913 expedition to the South Pole, directed, photographed and narrated by Herbert G. Ponting.

August 20 - 26:

WESTFRONT 1918 (1930), an early German sound film depicting trench warfare during the First World War, directed by G.W. Pabst, adapted by Ladislaus Vajda from the novel by Ernst Johannsen, photography by Fritz Arno Wagner, with Fritz Kampers, Gustav Diessl, Claus Clausen, Hans Moebis. (Audiences are asked to note that, though visually excellent, the poor recording and sparse full-screen titles of the early sound period make the story difficult to follow.)

August 27 - September 2:

TRADE TATTOO (1937), Len Lye's highly individual vision of the world of commerce through correspondence, produced for the British G.P.O. by John Grierson.

SHE DONE HIM WRONG (1933), a Mae West extravaganza which punctuated an era of free-spoken films of the underworld, directed by Lowell Sherman, screen play by Harvey Thew and John Bright, from the play "Diamond Lil" by Mae West, music by Ralph Rainger, photography by Charles Lang, with Mae West, Cary Grant, Owen Moore, Gilbert Roland.

September 3 - 9:

MUSICAL POSTER NO. ONE (1939), an abstract admonition to "Be Careful, the Enemy Is Listening," by Len Lye for the British Ministry of Information.

PRELUDE TO WAR (1943), the rise of Fascism, Nazism, and Japanese imperialism from 1931 to 1938, produced and directed by Major Frank Capra for the War Department.

HIGH OVER THE BORDERS (1941), the facts and mysteries of bird migrations, written and directed by Irving Jacoby, edited by John Ferno, produced by the National Film Board of Canada for the New York Zoological Society.

September 10 - 16:

BIG BUSINESS (1929), a Laurel and Hardy farce-comedy, directed by J. Wesley Horne.

THE CRADLE OF COURAGE (1920), produced by William S. Hart, directed by Lambert Hillyer, with William S. Hart as a San Francisco hoodlum with a conscience, Ann Little, Tom Santschi.

September 17 - 23:

THE VIRGINIAN (1929), directed by Victor Fleming, screen play by Howard Estabrook, based on the novel by Owen Wister, with Gary Cooper, Walter Huston, Richard Arlen, Mary Brian; the classic theme of the old west is timeless as proved by this saga which survived a novel, a play, and four film versions.

September 24 - 30:

THE WITCH AND THE BICYCLIST (HEKSEN OG CYKLISTEN) (1909), an early Danish trick film, maker unknown.

REACHING FOR THE MOON (1917), "Doug" discovers that being a king can be harrowing in one of the best of film dreams, directed by John Emerson, scenario by Emerson and Anita Loos, photography by Victor Fleming, Sam Landers, with Douglas Fairbanks, Eileen Percy.

October 1 - 7:

MALE AND FEMALE (1919), directed by Cecil B. De Mille, adapted by Jeanie Macpherson from "The Admirable Crichton," by Sir James M. Barrie, photography by Alvin Wyckoff, with Gloria Swanson, Thomas Miegahan, Lila Lee, Bebe Daniels, Theodore Roberts; a free version of the Barrie play, typical of the series of glittering "all-star" dramas of high life which established the De Mille trademark in the 1920s.

October 8 - 14:

THE IDOL DANCER (1920), a minor effort produced and directed by D.W. Griffith which seems improvised to take advantage of the lush backgrounds superbly photographed by G.W. Bitzer in New England and the Caribbean, with Richard Barthelmess, Clarine Seymour, Creighton Hale.