

THE MUSEUM OF MODERN ART

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

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ANCESTORS OF THE NEW AMERICAN CINEMA

Robert Flaherty's Louisiana Story (1948) will be shown at the Museum of Modern Art on Thursday, December 28, at 8:30 p.m. The Thursday evening film series, Ancestors of the New American Cinema, will continue January 18 with Housing Problems (1935), by Edgar Anstey and Arthur Elton, and Western Approaches (1945), by Pat Jackson; and February 1, La Bataille du Rail (1945), by Rene Clement, and In the Street (1952) by Helen Levitt, Janice Loeb and James Agee.

Tickets for the three programs, sold in series only, are available at the Museum, 11 West 53 Street, or by mail. The series, \$3.37 for Museum members and \$4.50 for non-members, includes admission to Museum galleries, open Thursday until 10 p.m. Dinner and refreshments are available.

According to Richard Griffith, Curator of the Museum's Film Library, "The New American Cinema is the term that has come in the past few years to be applied to a group of low budget films made outside the commercial industry, by men and women of little professional experience who believe that film making should be an individual rather than a collective act and whose watchwords are 'spontaneity' and 'improvisation.' In this they are the latest heirs of a great realist tradition.

"In every age of movie making there have been certain dedicated film makers who have felt the impulse to turn their cameras away from the staged action of the big commercial production and toward the living scene as it is being lived, to observe, to explore, to spy on nature and human activity in the belief that it will thus find patterns which the eye passes over. The Film Library offers this brief survey of the realist tradition in films as it had developed prior to the last decade."

Dec. 28 - LOUISIANA STORY (1948), produced and directed by Robert Flaherty with the assistance of Frances Flaherty, photographed by Richard Leacock, music by Virgil Thomson. Robert Flaherty was the first and greatest of those film directors who have tried to bring the life of whole peoples, whole cultures, intact to the motion picture camera. In this last of the Flaherty idylls, using exactly King Vidor's method, he drew the dialogue out of the non-actors of his cast in their own words, both in English and in Cajun French.

Jan. 18 - HOUSING PROBLEMS (1935), written and directed by Edgar Anstey and Arthur Elton for the British Commercial Gas Association, photographed by John Taylor. A series of direct sound interviews with London slum families, who tell in their own idiom what they think of the way they have to live.

WESTERN APPROACHES (1944), produced by Ian Dalrymple for the Crown Film Unit, directed by Pat Jackson, script by Pat Jackson, Gerry Bryant, photographed by Jack Cardiff. This grim and beautiful true story of British convoys during the battle of the Atlantic was acted entirely by British Navy officers and seamen who had many times experienced the events they re-enacted.

Feb. 1 - IN THE STREET (1952), directed and photographed by Helen Levitt, Janice Loeb, and James Agee, music composed and played by Arthur Kleiner. Using angle viewers to conceal from their subjects that they were being photographed, the makers of this short film sought what the camera could reveal of random behaviour in the neighborhood of 105th Street, East Side, New York.

LA BATAILLE DU RAIL (1945), written and directed by Rene Clement for the Cooperative General du Cinema Francaise, dialogue by Colette Audry, photographed by Henri Alekan, music by Yves Baudrier. Detailing efforts of French Resistance railwaymen to sabotage the Nazi military railway system, this film was made immediately after the events it portrayed and many of the participants re-enact their own lives.

Photographs and additional information are available from Herbert Bronstein, Associate Publicity Director, Museum of Modern Art, 11 West 53 Street, N.Y.C. 19

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