

The Museum of Modern Art

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FOR IMMEDIATE RELEASE

UNIQUE PROGRAM OF SHORTS AND DOCUMENTARIES SCHEDULED FOR THE MUSEUM OF MODERN ART

A unique program of shorts and documentaries, to be shown Mondays and Tuesdays at noon, will continue at The Museum of Modern Art under the direction of Margareta Akermark, Associate Director of the Department of Film. For the 1977 season, which will mark the tenth anniversary of this series, the unconventional, non-theatrical, hard-to-come-by films include for the month of January "The Light Fantastick" (1975), a history of film animation in Canada; "To America" (1976), a documentary of modern-day immigrants; "Everybody Rides the Carousel" (1976), dealing with the theories of Erik Erikson, and Kevin Brownlow's filmed homage "Abel Gance — The Charm of Dynamite" (1968).

"These films are not only exceptional in themselves," points out Miss Akermark, "but they indicate the diverse genres and varied subject matter to which the motion picture medium lends itself." The program, with each short selected for its merit and individual qualities, fill an ever-increasing need for nonfictional films because they are infrequently shown in commercial theatres.

"The Light Fantastick," to be shown on January 3 and 4, documents the development of animation and its techniques, and it covers all types of animation from Norman McLaren's hand drawings on film to Lotte Reiniger's silhouettes. It was directed by Rupert Glover and produced by Wolfe Koenig for The National Film Board of Canada.

"To America," a 90-minute documentary, scheduled for January 17 and 18, tells the real-life trials of recent immigrants, two families from Eastern Europe: Jean and Ivan Dorin, a couple from Bulgaria who are professional entertainers, and Andrej Bozek, a Polish Coal miner and his young son. For eleven months cameramen followed these modern-day immigrants as they made

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their way from a Vienna refugee camp to America, the promised land. Accompanying the real-life portraits of these young Eastern European families, filmed by the Academy Award winning team, De Witt Sage and Julian Krainin, are the fictional reminiscences of an aging Italian, portrayed in the film by Alan Arkin, who visits Ellis Island, a way station for millions who came here in the past.

"Everybody Rides the Carousel," to be shown January 24 and 25, was created by a husband and wife team, Faith and John Hubley, and adapted from the works of Erik H. Erikson, the Harvard psychiatrist and social philosopher. It depicts Erikson's concept of the eight stages of the human life cycle, with its respective challenges and conflicts, symbolized by animated characters that compete for hegemony within the individual. The picture received a Blue Ribbon Award at the American Film Festival and the Cine Gold Eagle at the Berlin International Film Festival. It has an improvised sound track.

The biographical entry, to be presented January 31 and February 1, is titled "Abel Gance — The Charm of Dynamite." Directed by film historian Kevin Brownlow, it is an introduction to the creative genius of the great filmmaker Gance, who developed the panoramic screen in 1927, thirty years before Cinerama. Gance is the first auteur, creator of the French film masterpiece "Napoleon," made in the twenties, when he was using the hand-held camera, the wide angle lens, the technique of rapid cutting and multiple super-imposition. He also introduced stereophonic sound for the first time.

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