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THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

June 13, 1955

#57-A
Dear Sir:

You are cordially invited to come or send a representative to:

The Press Preview of UPA: FORM IN THE ANIMATED CARTOON,
an exhibition illustrating how the creators of such popular
cartoon films as Gerald McBoing Boing, Little Boy with a Big Horn,
and Madeline, achieve their special and highly acclaimed results.
Large "spinners" based on the 19th century zoetrope and phenak-
tiskoscope have been fitted with stills from UPA films so that
visitors can demonstrate for themselves the way still pictures
become animated.

and to:

The Press Preview Screening of the world premiere of five new
UPA films:*

Christopher Crumpet's Playmate

Magoo Express

The Jaywalker

Baby Boogie

on Tuesday, June 21, 1955 at 10:30 a.m. in the Auditorium and adjacent
gallery of the Museum of Modern Art, 11 West 53 Street.

The exhibition will be on view from June 22 through August 21. A series of
programs of new and old UPA films, including several which will be released
commercially in the next few months, will be shown during that period in the
Museum Auditorium. A press release is enclosed and stills and photographs
are available.

I hope very much that you will be able to join us. We expect that
several people from the California and New York offices of UPA will be on
hand to answer questions and discuss their films with the press.

Sincerely,

Elizabeth Shaw

Elizabeth Shaw
Publicity Director

* The films will be shown Tuesday evening for an invited audience and then
shown to the public as part of the UPA film program in the Museum
Auditorium.

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FOR RELEASE: WEDNESDAY
June 22, 1955

PRESS PREVIEW: TUESDAY
June 21, 1955;
10:30 a.m. - 12 noon.

No. 57

Spinners, based on the 19th century toys that pre-dated and anticipated movies, are being used by visitors to an exhibition, UPA: FORM IN THE ANIMATED CARTOON, at the Museum of Modern Art, 11 West 53 Street, on view from June 22 through August 21. An authentic old mutoscope, which flips still pictures when the handle is turned, three zoetropes in which strips of still pictures become animated when seen through small slits in the side of a large drum on a revolving turntable, and two phenakistiscopes which use mirrors and revolving disks to achieve the same effect of animation have been installed in the Museum galleries and fitted with material from such popular United Productions of America films as Madeline, Rooty Toot Toot and Fudget's Budget.

Other devices in the exhibition, directed by Douglas MacAgy, which illustrate major elements in making the popular UPA parodies, educational films, and industrial films include film strips in light boxes, enlarged drawings, actual story boards and the cels used in making the films. At the same time, a series of programs of new and familiar UPA films will be presented in the Museum Auditorium (schedule attached).

Large panels of photographs and drawings illustrate the lively and varied interests of the individuals in the UPA community in Burbank and their enjoyment of early films, famous comedians of the silent screen, modern art, motor cars and jazz. A final section of the show symbolizes the many kinds of films UPA makes -- entertainment, educational, industrial and military films and television commercials.

United Productions of America, a relative newcomer to the film making world, has become widely known here and abroad under the leadership of Stephen Bosustow for the wittily conceived, gayly colored cartoons, which, unlike the famous Disney cartoons, make no attempt to copy nature or real life people but instead capitalize on the humor, charm and dramatic effect of line drawing itself.

"Over the past ten years," Douglas MacAgy says in the wall label introducing the show, "the artists who created Gerald McBoing-Boing, Mr. Magoo and a host of fun-poking plays on American folkways, have made UPA more than a trademark -- it is also the brand of a style.... UPA has sought to refresh the tradition of its craft by looking back to the beginning. The first movies were drawings. Long before film, pictures were set in motion by flipping, whirling or spinning a succession of drawings -

more

much as a schoolboy animates stick figures by riffling the page edges on which he has sketched them. The statement of action is simple and direct. When a story is told, situations and characters interact, and action is the keynote of the animated cartoon. ...the stories are light-hearted parodies for which the simplest forms are apt. Characters teeter, hop, glide and frisk in sprightly burlesques of human behavior. Props do not stand idly by until the action catches up with them; they magically appear when needed and vanish when not. The screen is stripped for action."

Without stressing the technical aspects of cartoon making, visitors to the exhibition are shown examples of some of the major creative steps. Actual story boards with rough sketches pinned in a tentative sequence are displayed, bar sheets from Little Boy with a Big Horn and How Now Boing Boing show visually how the UPA artists relate dialogue, sound effects and action, the identical sketch made in several color combinations is displayed alongside the final one used, the careful method of determining the color mood of an entire film by abstracting the color to see what effect it has, are some of the steps shown by material lent for the exhibition by the UPA studios.

A series of drawings of the famous nearsighted Magoo in nine different cartoons, from his first appearance in Ragtime Bear through Trouble Indemnity, Hotsy-Footsy, Magoo's Masterpiece, Magoo Goes Skiing and the new Magoo Express, illustrate the change in his character as he developed from an irritable old man into a rather lovable, though fumbling, old man.

Feeling that the function of the cartoon had been by-passed and the animated cartoon not fully explored, despite the enormous success of Disney and his imitators, UPA, under Stephen Bosustow, went back to the original meaning of cartoon -- a flat line drawing. No attempt is made to simulate real people or real movements but instead the drawings caricature people and their movements. Furthermore in such films as The Tell Tale Heart, UPA has demonstrated that cartoon films do not have to be humorous, but can be dramatic. They have also successfully combined animated inserts with live feature films as in The Fourposter.

Since 1948 UPA has been distributing its entertainment films through Columbia Pictures Corporation. But in addition the studio turns out television commercials, industrial and educational films for clients like Jello Pudding, CBS Radio, Lucky Strike, General Motors Corporation, The American Cancer Society, the American Petroleum Institute, and many others, as well as animated inserts for live action features such as those done for The Fourposter and The Girl Next Door.

Two of UPA's most famous films, Gerald McBoing-Boing and When Magoo Flew, have won Academy Awards. Other films have received high honors at the Annual Venice

Film Festival, and for the past five years, UPA cartoons have been shown at the Edinburgh Film Festival.

In 1951, Stephen Bosustow received HOLIDAY's award as "the man in the motion-picture industry who has done most to improve standards and to enhance the medium's role as an ambassador for the United States to the rest of the world."

SCHEDULE OF UPA FILMS

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 : NOTE: A kinescope of "Let's Take a Trip to the
 : UPA Cartoon Studios," a CBS-TV Public
 : Affairs Dept. Program, will be shown with
 : each program.
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DAILY AT 3 and 5:30 p.m.:

- June 15 - 18: ROOXY TOOT TOOT
 BROTHERHOOD OF MAN
 MADELINE
 LOOK WHO'S DRIVING
- June 19 - 22: THE TELL TALE HEART
 ROBIN HOODLUM
 THE COMPAHS
 WONDER GLOVES
 Animated insert: for THE FOUR POSTER
- June 23 - 25: GERALD MCBOING BOING
 FEAR
 CHRISTOPHER CRUMPET
 Rough reel for CHRISTOPHER 'CRUMPET'S PLAYMATE
 CHRISTOPHER CRUMPET'S PLAYMATE
- June 26 - 29: THE UNICORN IN THE GARDEN
 FLATHATTING
 THE INVISIBLE MOUSTACHE OF RAOUL DUFY
 Rough reel for THE INVISIBLE MOUSTACHE OF RAOUL DUFY
- June 30 - July 3: WHEN MAGOO FLEW
 OMNIBUS OPENING
 THE JAYWALKER
 THE ROVER BOYS IN PERIL
 FUDGET'S BUDGET

DAILY AT 2 p.m. only:

- July 4 - 10: WONDER GLOVES
 WILLIE THE KID
 LITTLE BOY WITH A BIG HORN
- July 11 - 17: HOW NOW BOING BOING
 DESTINATION MAGOO
 HAZARDS OF JET WARFARE
- July 18 - 24: THE ROVER BOYS IN PERIL
 HOSTY FOOTSY
 Animated inserts from GIRL NEXT DOOR
- July 25 - 31: THE TELL TALE HEART
 FUDDY DUDDY BUDDY
 THE MAGIC FLUKE
- Aug. 1 - 7: GRIZZLY GOLFER
 NAVY TV SPOTS
 THE INVISIBLE MOUSTACHE OF RAOUL DUFY
- Aug. 8 - 14: LITTLE JOY BLEW
 ROOXY TOOT TOOT
 THE UNICORN IN THE GARDEN
- Aug. 15 - 21: GERALD MCBOING BOING
 TROUBLE INDEMNITY
 FLATHATTING.

Additional information, film stills, and installation photographs available from Elizabeth Shaw, Publicity Director, the Museum of Modern Art.