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THE MUSEUM OF MODERN ART

NEW YORK 19

To NY Basic Film

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

FOR RELEASE

Thursday, September 26, 1957

WAGES OF FEAR, LES ENFANTS DU PARADIS AT MUSEUM OF MODERN ART

FILM SCHEDULE

September 26 - 28

THE WAGES OF FEAR (1953), directed by H.-G. Clouzot, with Yves Montand, Charles Vanel, Peter Van Eyck, Folco Tullì and Vera Clouzot.

One daily showing only at 3 pm; except Thursday, Sept. 26, showings at 3 and 8 pm

September 29 - October 2

LES ENFANTS DU PARADIS (1943-45), directed by Marcel Carné, with Arletty, Jean Louis Barrault and Pierre Brasseur.

The full-length, 3 1/2 hour version, never before shown in New York except at the Museum (Labor Day weekend, 1957).

For additional information please contact Herbert Bronstein, Assistant Publicity Director, Museum of Modern Art, 11 West 53 Street, New York. CI 5-8900.

SEP 26 1957

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

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184  
FOR RELEASE

Friday, Sept. 27, 1957

No. 97

## PUERTO RICAN FILM EVENING AT MUSEUM OF MODERN ART

El Puente, Modesta and El Santero, three recent Puerto Rican documentary films, will be shown for the first time to the New York public in the Museum of Modern Art auditorium, 11 West 53 Street, on Wednesday, October 16, at 8:15 p.m.

Tickets, now on sale at the Front Desk or by mail addressed to the Junior Council at the Museum, are \$2.00, or \$1.50 for Museum members and students.

Produced by the Division of Community Education, Commonwealth of Puerto Rico, the three films demonstrate a high degree both of educational and cinematic value. Plots grew directly from local themes; actors are almost exclusively farmers and villagers. Designed to help the primitive community in its orientation to the present, the manner of treatment provides human and esthetic significance far beyond the local problem examined.

In program notes for the films, Richard Griffith, Curator of the Film Library, writes:

In the post-war years, many national and international agencies have made numerous films designed to "teach" primitive or illiterate people about health, or education, or politics. Most frequently they have been made by expert documentarians from the big cities of Europe and the United States, who perhaps did a few weeks or months of "location" shooting, and then returned to their urban headquarters to edit their films. The results, too often, have seemed bloodless and distant from their subject. These Puerto Rican films were made from the inside of the community, by men who have lived...the themes they dramatize, in the locales where the action takes place...These Puerto Rican movie makers have evidently studied the great films of the past, and profited thereby, but the quite original vitality and imagination they bring to the use of classic techniques seems to spring from their intimate knowledge of their material. Moreover, they believe that it is essential that each community of any size should produce its own teaching materials...These films have purely human interest too...(They) are the composite portrait of the Puerto Rican land and people.

El Puente (The Bridge) deals with a remedial situation long accepted as a fact of nature. A school house is separated from the village by a small stream which becomes a torrent whenever a tropical storm strikes. The children must either remain supperless overnight on the school side, or risk drowning to get to their homes. A humorous incident rouses the people to communal activity, and a bridge is built.

In a genial and earthy incident based on the Lysistrata theme, village women in Modesta proclaim a bill of rights in order to improve their status.

An aged artist-craftsman in the color film El Santero (The Saint Maker) fashions his religious image and takes it to the Cathedral Square for sale.

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Mass-produced images, however, are preferred by the churchgoers, and the old man sits dejectedly until a student takes him to a museum, where his work is proudly displayed by the curators.

Two of the films, El Puente and Modesta, will be shown to an invited audience on Wednesday, October 9. Nelson A. Rockefeller will introduce the program.

Both evenings are sponsored by the Film Library and the Junior Council of the Museum of Modern Art. Under the Chairmanship of Mrs. Donald B. Straus, the Junior Council is a group of friends of the Museum which has initiated many special events.

The Puerto Rican evenings were organized by Mr. Carol Cartwright. Assistance was provided by the following individuals and corporations: Fred G. Wale, Department of Education, Division of Community Education, Commonwealth of Puerto Rico; the RCA International Division; the Government Development Bank for Puerto Rico; Rene Marques; Willard Van Dyke; Irving Jacoby; Clarence Senior, Chief, Migration Division, Commonwealth of Puerto Rico.

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Program notes are available on request.

For further information please contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York 19, N. Y. Circle 5-8900.