

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

FOR RELEASE

Saturday, Sept. 13, 1958

No. 67

MUSEUM OF MODERN ART TO RE-OPEN WITH PAUL ROTH A FILMS

"The Films of Paul Rotha," the first film series to be presented when the Museum of Modern Art re-opens, will be shown to the public daily at 3 and 5:30 beginning October 8. Eight different programs during a 4-week period will constitute a comprehensive review of the film work of the distinguished British director, producer and film historian. Mr. Rotha, after attending the All-Australian Film Festival at Canberra and Sydney as guest of honor, will be in New York during part of the Museum's retrospective.

Among the Rotha films included in the series will be CONTACT (1932), SHIPYARD (1934-35), THE FACE OF BRITAIN (1935), TODAY WE LIVE (1936), NEW WORLDS FOR OLD (1937), WORLD OF PLENTY (1943), LAND OF PROMISE (1945), THE WORLD IS RICH (1947), A CITY SPEAKS (1946), NO RESTING PLACE (1950), WORLD WITHOUT END (1953). Many other shorter films will also be included, as well as excerpts from certain films not shown in their entirety.

Mr. Rotha, well known to students of the film as the author of such works as The Film Till Now, Celluloid: The Film Today, Documentary Film and Movie Parade, has been engaged in documentary film-making since 1932. He has produced, written, directed or edited more than one hundred films of fact, as well as directing two fiction films. His most recent, Cat and Mouse, will be released shortly in the United States.

According to Richard Griffith, Curator of the Museum Film Library, "The first actual Rotha films astonished and perhaps shocked early admirers of his writing. For Paul Rotha had joined what has become known throughout the world as 'the British documentary film school:' a school devoted not to film for film's sake, but to films which served purposes beyond themselves....justice, equality, social improvement and development, what we call civilization....His films from 1943 increasingly featured an international approach. Even when his subject was specifically British, it got itself expressed in terms of a shrunken world where we now all stand naked to the winds of doctrine and of destiny....Rotha tries to speak for modern man, lost in the chaos of the machine civilization he has created, and now seeking to create a new life on a more human scale. For these films of complex social and economic argument touch at every turn the humblest levels of living - birth and death, feast and famine, beauty and ugliness, the elements of experience common to all."

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