NEW CINEMA: THE NETHERLANDS, a program of nine Dutch films never before released theatrically in the United States will be presented by The Museum of Modern Art's Department of Film from October 10 through October 16. The series, selected by Adrienne Mancia, Curatorial Assistant in the Department of Film, will run throughout the week except on Wednesday, October 12, when the Department will have its regular Wednesday programs of shorts at noon and archive films in the afternoon.

Until about 1950 the Dutch cinema reflected only the world of the Dutchman. The Dutch filmmaker was more likely to observe than to investigate and to record rather than to cut free, for the documentary was compatible with the prejudices against the cinema that existed in Holland for sixty years; the Calvinist condemnation of moving images, the respectable person's disapproval of anything to do with the stage, and the rejection of an entertainment industry on the grounds that the same money could have been put to better use for social purposes.

The increasing interest in film came slowly and carried the Dutch filmmaker beyond the frontiers of his own country. As the fifties progressed, a new awareness among a few directors spread to official institutions. The sum reserved by the government for subsidizing short films was gradually increased, and a joint fund was set up by the government and the film industry to support and encourage the regular production of feature films. A film school was eventually established. These events together formed the basis, both economically and in terms of training, for shaping the new look of the Dutch cinema.

Program:


The film is concerned with the problems of age and loneliness.
10 min.

Sat. Oct. 15
(11:30, 3 & 5:30)
P (FOR PERFECTIONIST)(1965). Directed by Jan Keja. The star,
"P" (for perfectionist) is the formalized type, a person obsessed
by 'Form,' but he becomes reckless and oversteps his mark. 16 min.

THE INJURED MAN (1966). Directed, written and edited by Theo
Van Haren Noman. The film shows the isolation of a dying man
in a realistic and surrealistic style. 27 min.

SEVEN AUTHORS IN SEARCH OF A READER (A SUNDAY ON THE ISLAND OF THE
GRANDE JATTE ) (1965). Directed by Frans Weisz. A fantasy on the
theme: the author and his public. Distributed by Contemporary
Films, Inc. 21 min.

Thurs. Oct. 13
(2, 5:30 & 8)
I'LL COME LATER TO MADRA (1965). Directed by Adriaan Ditvoorst.
The brief story of a soldier trying to get a leave and its
consequences. 26 min.

Sun. Oct. 16
(2 & 5:30)
KOKON (CHRYSALIS) (1964). Directed, photographed and edited by
Jan Oonk. An attempt to record one particular moment in the many
phases that make up the life cycle. 9 min.

AAH...TAMARA (1964). Directed and written by Pim de la Parra.
Dedicated to Joris Ivens, it bears a motto by Jean-Luc Godard:
"The freedom to be free in film-making is part of film-making."
28 min.

The program for Wednesday, October 12, will be:

12:00 noon WEDNESDAYS AT NOON:

Land Without Bread (1932). Produced and directed by Luis Buñuel.
A social and anthropological document on the unique Spanish
district of Las Hurdes. 28 min.

A Communications Primer (1954). Produced and directed by Charles
and Ray Eames. A lucid exposition of the essential elements of
communication by the noted designers. 22 min.

2 & 5:30 FILMS FROM THE ARCHIVE:

Berliner Ballade (The Berliner) (1949). Produced by Alf Teich,
directed by R. H. Stemmle, with Gert Frobe, Tatjana, Ute Sielisch.
85 min.

Programs subject to change without notice.

NEW CINEMA: THE NETHERLANDS will be followed by THE FILMS OF PORTER, INCE AND HART
from October 17 through November 18.

Additional information available from Elizabeth Shaw, Director, and Linda Gordon,
Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53
Street, New York, N.Y. 10019. Circle 5-8900.