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# THE MUSEUM OF MODERN ART

## NEW YORK

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

SARAH NEWMAYER, PUBLICITY DIRECTOR

TO Art Editors  
City Editors  
Photography Editors  
School Editors

Dear Sirs:

You are invited to come or send a representative to a

PRESS PREVIEW of  
two exhibitions assembled by the Museum's  
Department of Circulating Exhibitions:

MODERN SCHOOL ARCHITECTURE and  
HOW TO MAKE A PHOTOGRAM

Tuesday, September 15  
2 to 6 P.M.

at The Museum of Modern Art  
11 West 53 Street.

The exhibitions will open to the public Wednesday, September  
16, and will close October 18.

For further information please telephone me at Circle 5-8900.

Sincerely,



Sarah Newmeyer  
Publicity Director

## THE MUSEUM OF MODERN ART

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FOR IMMEDIATE RELEASE

MUSEUM OF MODERN ART ADDS FILMS FROM MEXICO, ARGENTINA AND  
ENGLAND TO ITS FILM SCHEDULE

Three motion pictures of unique interest--a film which covers the history of motion picture production in Mexico during the past forty years; a gay domestic comedy produced in 1941 in Argentina; and a composite review of the documentary, newsreel and factual film from the earliest days of the motion picture up to 1937--have recently been acquired by the Museum of Modern Art Film Library. These films, plus three additional programs of recent documentaries, will complete the current Cycle of 300 Films: 1895 to 1940 shown daily at 3 and 5:30 P.M. at the Museum of Modern Art, 11 West 53 Street.

The last program already announced for the current Cycle will be shown Monday and Tuesday, September 21 and 22. This program, THE SERIAL FILM, 1915-1940, is composed of excerpts from Buck Rogers, The Adventures of Red Ryder, and The Exploits of Elaine, starring Pearl White.

The first of these new programs in the Cycle will be shown Wednesday and Thursday, September 23 and 24. It is FILM AND REALITY, a composite review of documentary, newsreel and factual films produced in France, Britain, Russia, Germany, Holland and the United States from the earliest days of cinematography up to 1937. It consists of 58 extracts selected and arranged by Alberto Cavalcanti, famous for his work in the field of advance-guard and documentary pictures in France and more recently in England.

Among the extracts that compose FILM AND REALITY are: Dr. Marcy's Studies in Animal Motion, c.1887; the Lumiere brothers' Train Entering a Station, 1895; Queen Victoria's Funeral, 1901; The Great Train Robbery, 1903; Lady of the Camelias (with Sarah Bernhardt) 1912; The Battle of the Somme, 1916; Rien que les Heures, 1924; Grass, 1925; Eve Africaine, 1925; Berlin, 1927; Turksib, 1931; Kameradschaft, 1931; Spanish Earth, 1937; The Life of Emile Zola, 1937; and Farewell Again, 1937. Mr. Cavalcanti's selection is highly personal and the film as a whole has been the occasion of considerable discussion and even of

heated controversy in England, where it was produced. It has been added to the Film Library's archives through the courtesy of the British Film Institute, London.

The Cycle continues with two programs of recent documentaries as follows:

Program 112. Friday and Saturday, Sept. 25 and 26  
Song of Ceylon, 1934-35

Produced by John Grierson with the Ceylon Tea Propaganda Board. Directed by Basil Wright. Assistant, John Taylor. Music, Walter Leigh. A poetic and masterly film on Singhalese life, traditions, religion and dance and of the impact of western civilization thereon.

Vocation, 1935

Produced by Bertrand Glauzel for S.E.C., Paris. Directed by Jean-Yves de la Cour. Photographed by Jean Bachelet and George Clerc. "With the authorization and under the high patronage of His Eminence Mgr. Verdier, Cardinal Archbishop de Paris." Sensitive and well-handled study of dawn to dusk activities in a Benedictine monastery in France.

Program 113. Sunday and Monday, Sept. 27 and 28  
The City, 1939

Produced for the American Institute of Planners through Civic Films, Inc. Directed by Ralph Steiner and Willard van Dyke, from a scenario by Pare Lorentz. Music by Aaron Copland. Three phases of town-planning and what housing means to people, shown with insight and humor.

Power and the Land, 1940

Produced by the Rural Electrification Administration and the Department of Agriculture. Directed by Joris Ivens. Photographed by Floyd Crosby and Arthur Ornitz. Script by Edwin Locke. Commentary by Stephen Vincent Benet. Music by Douglas Moore. A day in the life of an American farming family and what rural electrification means to them and their community.

The Cycle will end with two extraordinarily interesting films respectively from Mexico and Argentina, which will be a field day for students of Spanish and the many interested in the life and customs of Latin American countries.

Program 114. Tuesday and Wednesday, Sept. 29 and 30.  
Recordar Es Vivir. A program which covers the history of film production in Mexico from the primitive films of forty years ago to El Rancho Grande with its infectious theme song. This film was acquired from the producer, Senor A. Fernandez Bustamente through the good offices of Senor Rafael de la Colina, the Mexican Consul General in New York.

Program 115. Thursday and Friday, October 1 and 2.  
Novios Para Las Muchachas, an Argentine film of 1941, acquired from its producer, Senor Miguel Machinandlarena of Buenos Aires, is a gay domestic comedy, utterly colloquial, concerning the problems of a girl who is not allowed to become engaged to the man of her choice until her four older sisters have themselves found husbands. Given its "premiere" recently at Bennington before a group of teachers of Spanish, it elicited the warmest praise.