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
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, newreel 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, newreel 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 avant-garde 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 Camellias (with Sarah Bernhardt) 1912; The Battle of the Somme, 1916; Rien que les Heures, 1924; Grasse, 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
The 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

Vocation, 1935

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

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, Sonor A. Fernandez Bustamante through the good offices of Sonor 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, Sonor Miguel Macchiandariena 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.