

EXPERIMENTAL CINEMA GROUP
UNIVERSITY OF COLORADO
BOULDER, COLORADO

All films shown at 7 and 9 p.m. unless specified otherwise.

All programs to be shown in the UMC Forum Room.

Special offering for those who buy subscription cards, a particular film will be shown on January 5, 1964 at 8:00 p.m. for those who purchase the card. This film is such that we cannot announce what the title is, but it is very good and worth seeing.

Normally, the entire program costs \$7.75 but the card (which entitles holder to free admission) sells for \$5.00.

OCTOBER 6 (\$1.00) YOJIMBO (1961)

Directed by Akira Kurosawa; photography by Kazuo Miyagawa; music by Masaru Sato. Title translation: "The Bodyguard". With Toshiro Mifune, Eijiro Tono. Venice Best Actor Award to Toshiro Mifune. Japanese dialog with English subtitles.

A few years ago Akira Kurosawa's SEVEN SAMURAI was taken and re-made into an epic western (MAGNIFICENT SEVEN). Kurosawa seems to have turned the table and here taken a rough and tumble American gunfighter western and made it into a sweeping action-packed Epic of the Samurai. But Kurosawa had one tool at his disposal the American directors lacked: the earthy, grimacing talents of Toshiro Mifune. He has never been better than in this role as an unemployed samurai whose services are available to the highest bidder. In a small town divided into two factions, he first serves one side, then the other. Captured and tortured for his betrayal, he provokes a mass battle between the two elements in which everyone is annihilated.

While the story is grim and probing, with an abundance of violence, it is at the same time satiric and filled with humor. It proves beyond any doubt that Kurosawa is a masterful director.

"In a movie that is both a wow of a show and a masterpiece of misanthropy, Japan's Akira Kurosawa emerges as a bone-cracking satirist who with red-tooth glee chews out his century as no dramatist has done since Bertolt Brecht. Contemporary civilization is reduced to a microcosm: a small Japanese town of the last century...Many customers will wonder whether to laugh or scream...The scenes are short, the story swift, the cutting terse...Mifune, a magnificent athlete-actor, dominates the scene. Looped in a soggy kimono, crusted with stubble and sweat, gliding like a tiger, scratching like an ape, he presents a ferocious and ironical portrait of a military monk, a Galahad with lice." - Time

"A comedy-satire of force: the story of the bodyguard who kills the bodies he is hired to guard...The excruciating humor of his last line, as he surveys the carnage - 'Now there'll be a little quite in this town' - is that we've heard it so many times before, but not amidst total

devastation. His clean-up has been so thorough and so outrageously bloody that it has achieved a hilarious kind of style...We would expect violence carried to extremity to be sickening; Kurosawa, in a triumph of bravura technique, makes it explosively comic and exhilarating."

- Pauline Kael, Partisan Review

OCTOBER 20 (\$1.00) THE VIRGIN SPRING
Directed by Ingmar Bergman

THE VIRGIN SPRING (Jungfrukällan) is a film based upon a medieval folk-song known as "Tore's daughter of Vänge" ("The Daughter of Tore of Vänge"). The folk-song exists in several versions both in verse and prose. It was romantic in origin, but it was in Scandinavia that it gained the character of a legend, and it is only in Scandinavia that it has been connected with a specific spring and church. According to the legend, a young virgin called Karin was on her way to church when she was raped and killed by three brutal herdsmen, and her innocence was proclaimed for all by the miracle of a spring bursting forth from the spot where she lay. And at this spring her father vowed to erect a church to absolve himself for the sin of the revenge he had taken for his daughter's death. The embellishment of the legend both broadens and intensifies the story of the folk-song. This primitive drama of violence and revenge is put in a Christian setting with the need for atonement and the assurance of the grace of God as the important message of the folk-song.

The folk-song is throughout highly dramatic and extraordinarily expressive - an excellent basis for a miracle play. The various actions stand out sharply and clearly against each other and readily divide themselves into acts. And these acts capture not only the tone of the song and tell a story, but they have a definite Christian aim. The frank medieval realism of the descriptions of rape and murder is balanced and rectified by the beautifully clear purification and atonement motive. The unknown composer has not trifled with truth and reality in either of these respects. It is evident that the Scandinavian version of the folk-song has a meaning which is deep and sincere.

Many objections and points of view can be raised against the idea of interpreting a folk-song of this nature in filmic terms, and at least some can be raised against the methods of interpretation. Those who undertook this delicate and stimulating task were moved and gripped by the reality of the folk-song, and the strong incentive which the work gave was the hope that the folk-song could be as expressive for men to-day as it was for men in medieval times. - Ulla Isaksson

"A violently beautiful miracle play, an apocalyptic parable in which good and evil, Christian and pagan powers collaborate in a divine rebirth, the continuous nativity of love." - Time Magazine

"...a miracle of intensity, a miracle in the way it communicates passion and compassion, tenderness and violence. It is a miracle of movie making." - Los Angeles Examiner

"A CONSPICUOUS CINEMA ACHIEVEMENT...a theme of supreme simplicity...primeval passion and physical power." - Bosley Crowther, New York Times

"Bergman has filled the screen with a thousand telling, terrifying or heart breaking touches, moving from poetry to reality, to religious and

pagan symbols which, together, cast a hypnotic spell such as no previous picture from his hand has quite managed to do." - Philadelphia Inquirer

OCTOBER 27 (\$1.00) THE SEVENTH SEAL

Written and directed by Ingmar Bergman. With a cast including Bibi Andersson, Nils Poppe, Max Von Sydow, Bengt Ekerot.

The Black Death scourged Europe in the middle of the 14th century. It came also to Sweden. This film tells of what may have happened during these years of the plague.

Antonius Block, a knight, is on his way home from a crusade together with his squire. They are both bitterly disappointed. As they ride along, they see traces of the plague. The knight went off to the Holy Land as a young man full of implicit faith, but he returns tormented by doubt and uncertainty. Was there no God? The thought is intolerable.

Yet he is not finished with life. When Death suddenly stands in front of him, he begs for a respite and proposes a game of chess. Before he dies, he wants to have done one significant action. He is given the opportunity when chance brings in his way a little family of strolling players who, in the midst of a world of suffering and evil, have kept their bright trust, their joy in being alive.

And as the game of chess draws to its close he upsets the pieces in order to gain time and save the little family from Death.

"Vivid and alive...magnificently made and acted...it quivers with misery and torment and bounces with peasant lustiness. The profundities of the ideas are lightened and made flexible by glowing pictorial action that is interesting and strong. Mr. Bergman hits you with it right between the eyes." - Bosley Crowther, New York Times

"One of the most extraordinary pictures in cinematic history...Probably will be one of the greatest, foreign or domestic of all time." - Cleveland Press

"A strange, powerful, exquisitely poetic allegory of man's search for God and truth in a world beset with bewilderment, confusion, ignorance, superstition." - Cue Magazine

NOVEMBER 3 (\$1.00) THE MAGICIAN

Directed by Ingmar Bergman

Bergman's most Pirandello-like discussion of illusion and reality, using one of his favorite vehicles: the company of strolling players. Bearing the symbolic burden is Max von Sydow in the title role of the "magician," Dr. Vogler, who may or may not be unable to speak, who may or may not be a hypnotist of horrifying skill, who may or may not have genuine supernatural powers. He is accompanied by his wife (Ingrid Thulin), by an ancient crone, a bluff business manager, and an innocent coachman.

Arriving in town, they are placed under house arrest by a hostile sheriff and subjected to withering examination by Gunnar Bjornstrand, a skeptical medical man. What happens in the house in the course of that night, and during the following morning, constitutes a thinking man's horror film to cast doubt on our most ordinary perceptions.

" 'The MAGICIAN' is full of extraordinary thrills that flow and collide on several levels of emotion and intellect. Supremely contemplative, eerie and Rabelaisian...rich in comedy and melodrama as well as deep philosophical thought, and wonderful in its graphic details, it is a thoroughly exciting film." - Bosley Crowther, New York Times

"Ingmar Bergman is one of those rare beings...he is fascinated by the visual image, and he goes after it with cool, hardheaded, stunningly sensitive camerawork; an impeccable, deceptively simple sense of design, lighting, and mood; and a command over his actors that forces them...deeply into their roles...All of Bergman's skills are on view in his new film, 'The Magician,' which, all in all, is a superb motion picture...A masterpiece." - The New Yorker

NOVEMBER 10 (\$1.00) DEATH OF A CYCLIST

"Death of a Cyclist," winner of the International Critics Award at Cannes, tells of a beautiful, bored young married woman who is having an affair with a handsome college professor. After one of their secret meetings the couple runs down a man on a bicycle, but fearing discovery of their guilty love, they flee. From this act of selfishness and cowardice comes a lightning-paced chain of events leading deep into a web of lies, blackmail, and terror. Director Juan Bardem's pitiless exposure of folly and corruption in Madrid's wealthy upper class earned him a period in jail and a delay in the export of "Death of a Cyclist." (Released theatrically as "Age of Infidelity").

"One of the most original, earnest, and fascinating imports in a long time." - Saturday Review

"Firmly constructed, brilliantly directed and edited, it is a masterpiece of suspense and clear-minded penetration into the moralities and immoralities of men and women. This is crime and punishment on the screen at its best - hard-bitten, intelligent and provocative." - The Cinema, London

NOVEMBER 17 (75¢) STAN BRAKHAGE FESTIVAL

(Includes two world premieres and four films)

Mr. Brakhage will give a lecture before the two shows, and there will be discussion groups in the Grill after the first showing only. This is the "Dog Star Man", Part 2, Part 3, and variations on the concluding part, Part 4.

DECEMBER 1 (75¢) OLYMPIA (1936-38)

Conceived and edited by Leni Riefenstahl; music by Herbert Windt, featuring the Kittel Choir, the Philharmonic Orchestra of the Friends of Music, the UFA Symphony and the Tobis-Klangfilm Symphony. Produced in Germany, with narration in English.

Through the work of a most gifted director, OLYMPIA is probably one of the least known of the cinema classics. Shown theatrically for a few weeks in 1940, the film was subsequently withdrawn as the result of a nation-wide boycott because of world tensions. The result of unlimited funds, more than one hundred hand-picked cameramen, and an unprecedented array of equipment. It is inconceivable that such a film will ever be made again. More than two hundred and forty hours of footage were shot, then edited single-handedly by Riefenstahl, over a period of eighteen months.

OLYMPIA is remarkable not only for the ingenuity with which it covers the sports events, but for the almost ceaseless variety of its treatment. From the first shots of the mist-shrouded Grecian ruins which open the film, the viewer is caught up in a mythical world of youth's strength, grace and beauty. Like the Nuremberg rally of TRIUMPH OF THE WILL the 1936 games seem at times to have been staged expressly, if not exclusively, for the camera. Yet the film's effectiveness as film and propaganda must ultimately be credited to a talent for editing termed by Richard Griffith as "one of the most brilliant ever to be concerned with films, that of Leni Riefenstahl. Let it suffice to say that this woman's knowledge of the power of editing images was profound, nearly as profound as Pabst's or Eisenstein's."

OLYMPIA consists of two parts, each complete in itself. Part I consists of an abstract introduction, the carrying of the torch to Berlin, plus track and field events, including the famous Jesse Owens races. Part II includes the gymnastics and aquatic events, sailing and rowing, bicycling, marathon, the Glenn Morris decathlon, etc.

OLYMPIA is unique in its appeal to both film aesthetes and sports fans. Recent test showings at the University of California, Oakland Public Museum and a San Francisco theatre revealed a completely over-whelming audience enthusiasm.

Mr. Willard W. Morrison, of Audio Film Center, Inc., says "We have just released new prints of OLYMPIA from Riefenstahl's negative in Germany. The new prints will be exactly as edited by her, and have the original German introduction to Part One, which has never been released in the U.S. before."

DECEMBER 8 (75¢) VAMPYR (1931)

Directed by Carl Th. Dreyer; photography by Rudolph Mate; music by Wolfgang Zellef. With Julian West, Henriette Gerard. Dialog in German with interspersed explanatory titles in English.

VAMPYR is one of the few serious and really brilliant filmic creations of the macabre. It set a pattern for the literally dozens of "horror" films to follow, but still stands unequalled in artistic achievement. Carl Dreyer (DAY OF WRATH, PASSION OF JOAN OF ARC, ORDET) has used the principle that horror cannot be shown for a sustained period, but it is more effective if the situations, atmosphere and ideas are implanted in the audience's mind, for them to create their own horror in their own imagination.

Photography by Rudolph Mate is quite exceptional, making extensive use of light and shadows; and Zeller's score, likewise, is well calculated to add to the suspense. Dialog is kept to an absolute minimum, being largely replaced by use of sound effects and music. Two sequences are particularly brilliant: the dream in which the young man is placed, live, in a coffin, shown through use of a subjective camera; and the climax in which the doctor is trapped helplessly with milling machinery sifting flour down upon him as he slowly suffocates.

"Dreyer seems to prey upon our subconscious, our unformulated fears: the mood is mystical, evocative, dreamy, spectral. He has no need of papier-mache monsters; he achieves his effects by means of the camera. Psychological surprise, dread, and obsession are the substance of the film; death hovers over everyone." - Pauline Kael

DECEMBER 15 (50¢) W.C. FIELDS FESTIVAL

Includes: The Barber, The Pharmacist, and The Fatal Glass of Beer
and

CHARLIE CHAPLIN FESTIVAL

Includes: Making a Living (1914): Chaplin's first film effort in which he appears in the costume of his British variety hall act.

Love Pangs (1914): A film written and directed by Chaplin, featuring Chester Conklin as his co-star.

The Adventurer (1918): Chaplin's last Mutual comedy.

JANUARY 5, 1965

A special showing for those who buy subscription cards.

This program subject to change without notice, but all films are confirmed. If there is any question or suggestion, please feel free to contact me by leaving a note in my mailbox. D. W. Darwin Jr. Esq., Experimental Cinema Group, Hostess Desk, University Memorial Center.