

A selection of the world's best films by the Univ. Film Committee.

THE UNIVERSITY OF COLORADO FILM SERIES

Spring Semester February 14 - May 23, 1959

Saturday evening series: 8 p.m. University Theater

Admission 50¢ Children 25¢ One show only, begins promptly.

Boxoffice opens at 7:30 p.m.

Unless otherwise noted, running time is approximately 1½ hours

Tuesday evening series: Forum Room, U.M.C., two shows.

First show at 7 p.m., second show approximately 8:30 p.m.

Admission 25¢.

Unless otherwise noted, foreign-language films have English subtitles.

ALL PROGRAMS ARE SUBJECT TO CHANGE WITHOUT NOTICE

Saturday February 14. MEN IN WAR. Robert Ryan, Aldo Ray, Robert Keith. Directed by Anthony Mann. (American.) Ryan plays a hardened lieutenant, Ray a mean-tempered sergeant, and Keith a crazy colonel in this film about an American platoon in Korea which has the ad-worthy distinction of having been condemned for its script by the U.S. Army and having been, in consequence, denied military assistance during production. The reviews suggest that Director Mann managed to put on a fairly convincing war (cont. on page 6)

Tuesday February 17. FARREBIQUE. A prize-winning French film of rural life in Provence. Also: IN THE PARK, a pantomime film of Marcel Marceau.

Saturday February 21. GERVAISE. Directed by René Clément. Based on Émile Zola's novel "Le Assommoir." New York Critics' Award, 1957. Starring Maria Schell. "A grim, tremendously realistic film. The story of a crippled laundress living in the slums of 19th century Paris." Boxoffice, 27 Jan 58. "Superb photography, perfect re-creation of the times, the place, the people." Cue. "The film was written by Jean Aurenche and Pierre Bost, who were responsible for the excellent 'Devil in the Flesh.' While not as savagely pessimistic as Zola, and by no means as expert as the Master in establishing the reasons for their people's behavior, M. Aurenche and M. Bost do confront us with individuals who excite our sympathy. Although it may be that M. Aurenche and M. Bost don't quite explain the motivations of the various unfortunates we meet in 'Gervaise,' M. Clément does a superb job of presenting them as they struggle along. His realism about the physical consequences of alcoholism may be a bit unsettling to the squeamish, but he should give general satisfaction in his direction of Gervaise's wedding and of a birthday for her. There is a kind of humor in these scenes, but he never lets us forget that while the characters are having a fine time stoking up on roast goose and other comestibles, doom is always the uninvited guest at the doings." (New Yorker, John McCarten, 23 Nov 57). François Perier plays the roofer, Armand Mestral plays the seducer and scoundrel, Suzy Delair is the nasty neighbor, and Jacques Harden portrays a noble blacksmith glowing with honest love for Gervaise. (French) Running time: 2 hours.

Saturday February 28. PRIVATE'S PROGRESS. Richard Attenborough, Jill Adams, Dennis Price, Ian Carmichael, Terry-Thomas. Produced by John & Roy Boulting ("Thunder Rock," "Brighton Rock"). "As the British counterpart of 'No Time For Sergeants,' this is a satirical romp on Army life in World War II. A newcomer, Ian Carmichael, is intensely likable and hilarious as a mild-mannered private and Terry-Thomas is the personification of a stuffy British major." (Boxoffice Aug 11 56). "Adapted from Alan Hackney's amusing book about Army life, and enjoyably well made. Ian Carmichael is ideal as the accident-prone hero, Richard Attenborough does a first-rate comic job as the Cockney spiv who knows all the best ways of swindling, and there are crowds of clever small-part players." (Punch, 28 March 56). "Sharp-witted spivs, opportunists and black marketeers who made a good thing out of wartime military service" - a British film about army gold-bricking which John McCarten (New Yorker) termed first-class comedy.

Saturday March 14. A MAN ESCAPED. (Un Homme Condamné A Mort S'Est Echappé.) Directed by Robert Bresson. Prize for best direction, Cannes Film Festival, 1957. Based on the true story of André Devigny's escape from the Nazi fortress-prison of Montluc. "The French film director, Robert Bresson, is an extraordinary artist in his realm. He makes his pictures with patience, simplicity and the uncompromising devotion of a saint. This was clearly demonstrated in his mystical and austere, 'Diary of a Country Priest.' It is evident again in his 'A Man Escaped.' Here concentrating his attention upon the quiet resolve of a French Underground prisoner to escape from a Nazi jail during the wartime occupation, M. Bresson spends an hour and one-half detailing the prisoner's painful preparations and then his perilous execution of the break. It is a raw, lean, mechanical operation, beginning with the man's unblinking realization that he must get himself out of that prison or certainly be put to death. With a searching eye to detail, M. Bresson documents the enterprise, looking often at the face of the prisoner to comprehend his deliberate, desperate moods. And so, through a train of intense experience, we are brought to know the fervor of the man - the fervor of a condemned man for freedom - and the grim, suspenseful trial of his escape. François Leterrier as the principal character is impressively gaunt and engrossed, giving a sure, integrated performance that makes it hard to accept the report that he is an amateur." (NYT 1957, Bosley Crowther) "No bald summary can possibly convey either the effect or the quality of this French film, perhaps the most notable to appear this year. Bresson...is without doubt one of the world's greatest film-makers, a man capable of infusing his personal vision and his eloquent sense of the human condition into all that he does. 'This is a true story,' he states in the beginning, 'I show it as it happened without any embellishment.' And that is the way it seems: true, simple, direct, and utterly moving. (But) the simplicity of Bresson's work is deceiving, for it is achieved only after great labor. In the case of this movie, he exposed ten times the amount of film finally used... On one level the movie is a suspense story...But beyond the suspense inevitably generated, never with artificial tricks of the Hitchcock sort, is the other level, a haunting commentary on the ignoble and the noble in man." (SR 24 Aug 57 Hollis Alpert) "Bresson deals with the more subtle and intense aspects of escape - the hero's ascetic, single-minded dedication is almost mystic, and the fortress is as impersonal and isolated a world as Kafka's." (Studio Program Notes) "More remarkable than almost any film made in any country during the last decade." (Manchester Guardian) French, 1957.

plus

GOYA. "The makers of this film have rightly judged that the power and variety of Goya's imagery and the actual facts of his life are sufficiently interesting and exciting in themselves, requiring no overdramatization or romanticizing. The wise decision to use a preponderance of Goya's graphic work and the excellence of the photography largely compensate for the absence of color." (Helen M. Franc, Museum of Modern Art, NY) Short subject. Award Winner, 3rd Art Film Festival sponsored by the American Federation of Arts and the College Art Association.

Tuesday March 17. HOME OF THE BRAVE. Produced by Stanley Kramer. Directed by Mark Robson. Screenplay by Carl Foreman from the play by Arthur Laurentz. Lloyd Bridges, Frank Lovely, James Edwards. American, 1949. The story of a Negro war veteran undergoing psychiatric treatment to determine the circumstances which resulted in his paralysis. Forceful and intelligently handled dialogue, and well-conceived intertwining of events.

Saturday April 4. **CABIRIA.** (Nights of Cabiria.) Giuletta Massina, Amedeo Nazzari, Francois Perier. ~~Os~~ Academy Award for Best Foreign Film, 1957. Directed by Federico Fellini ("White Sheik," "La Strada," "I Vitelloni") "A series of episodes in the life of Cabiria, a shabby, aging, dreamy little Roman streetwalker = a girl whose hard, knowing air is no protection against her fundamental gullibility which, we finally see, is her humanity and her saving grace. Though the film seems free and almost unplanned, this is art, not carelessness. The structure is so beautifully worked out that each seeming irrelevance falls into place. In our opinion, this is Fellini's finest film." (Cinema Guild) "Miss Masina's assignment this time is to depict a sentimental little prostitute who, although life scuffs her up considerably, is as firm as Dr. Pangloss in the conviction that everything is for the best in the best of all possible worlds... Despite any disagreement I may have with the philosophy Mr. Fellini expresses here, I must say that the movie includes some highly effective episodes - notably one in which he takes Miss Masina, after she has been thrown over by a celebrated actor and has made a pilgrimage to a shrine with no particularly beatific results, onto the stage of a burlesque house to be hypnotized by a seedy magician." (New Yorker, John McCarten, 9 Nov 57). "Italy's neo-realist directors have concentrated with such avidity on the problems of Roman prostitutes that I had begun to think that if I never saw another movie of this kind it would be a giant step toward nirvana. I suppose I still feel that way, but with one important exception - Federico Fellini's "Cabiria." For the youthful director of 'La Strada' and his talented wife, Giuletta Masina, have transformed a subject that is so often merely sordid into a film that glows with the affirmation of life. It moves with such quick humor and it ends on a note of such spiritual exaltation that one loses all sense of the fact that this is a picture about pimps, prostitutes, and dope pushers. It emerges rather as a film of hope, regeneration, love, and self-respect." (Arthur Knight, SR 9 Nov 57) Interview with Fellini: "When I began working with Rossellini I began to see how much more expressive the visuals can be. Now I try not to have too much dialogue. Sometimes I do a scene with no written lines at all. 'Just say what you feel,' I tell my actors, and often it is better than any dialogue. If not, of course, I can always dub later. ~~xxx~~ I do not see how your American directors can take a script that has been written generally with some specific star in mind and hope to make of it something personal. I have been invited to direct in America - and I hope that some day I shall - but I cannot direct just any script. In all my films I try to search out the inner reality of something I know. I cannot work otherwise~~x~~... After the shooting, then comes the real work - the editing. Here is where you get the breath into a film. I run the scenes over and over again - one hundred, maybe two hundred times. I hear them with their natural sound to capture again the excitement that was on the set when the scene was shot. I try to keep what sounds I can - a train passing by, a crowd yelling, the traffic noises. Often even these must be recreated, however, because the generators for the cameras and lights are too loud. I also try to see ~~what~~ how much I can do without sound, as in the scene where Guilietta simply lights a cigarette and strolls outside her house to where the children are playing. You learn to alternate sound with silence, silence with sound, and then finally it comes alive. I feel that every director must cut his own picture." (Interview in SR 9 nov 57). Italian, 1957.

Saturday April 11. **THE LOVEMAKER.** Written & directed by Juan Bardem. Betsy Blair, Jose Suarez, Yves Massard. French and Spanish, 1957. A lonely woman living in a Spanish town is the victim of a hoax perpetrated by a group of bored young men. "The few movies that have reached these shores from Spain have invariably been

handsomely photographed but emotionally sterile. "The Lovemaker" is neither. A vigorous proponent of the neo-realistic school of film making, Bardem eschews both conventional prettiness and conventional themes. Like Federico Fellini, whom he resembles in many ways, Bardem forces on his audiences a vision of his own world, touched up to heighten certain truths that are to him self-evident, captured by a pitiless and evocative camera. Like Fellini, he chooses the streets and open squares; the time-worn cathedrals, and the raw, urbanizing outskirts of cities as his settings. Like Fellini, he uses the motion picture as a probing instrument, a device to lay bare the instincts and emotions of whole sections of society whose values reflect the troubled nature of our times. As searching but never quite so intense as the Italian, Bardem has established himself as one of the most promising of the new European film talents - and a definite thorn in the side of the Franco government. The idol of Spanish students and intellectuals, Bardem was languishing in jail when his earlier "Death of a Cyclist" won the Critics Award at Cannes in 1955. "The Lovemaker" he wrote and directed with the aid of French financing, which freed him artistically. "The Lovemaker" emphasizes the Fellini parallel by being virtually an extension of "I Vitelloni", Fellini's first masterpiece. Once again the heroes are a gang of well-heeled wastrels, their hopes unrealized, their dreams unfulfilled. But where Fellini's youths of twenty can still talk of escape from the confines of their town, Bardem's "vitelloni" - men well into their thirties and forties - have come to accept its narrow horizon. Their day is a dull shuttling between office, club, movie, and brothel, a routine enforced by custom and habit. Devoid of intellectual resources, too old to change their ways, they play billiards and plan elaborate practical jokes on each other. This atmosphere of boredom and human waste provides the motivation for Bardem's low-keyed tragedy." (Arthur Knight, SR 1 March 58). "Completely unpretentious, but, in its humble way, quite effective." (John McCarten, New Yorker, 22 May 57).

Tuesday April 21. CRY THE BELOVED COUNTRY. Produced & directed by Zoltan Korda, based on the novel by Alan Paton. With Canada Lee, Charles Carson, Sidney Poitier. Canada Lee portrays a simple country priest drawn to the city in search of his son. Photographed in South Africa, the camera has taken full advantage of the Johannesburg slums in creating a serious drama against the background of South African racial prejudice.

Saturday April 25. TORERO. Directed by Carlos Velo. A film autobiography of the great matador Luis Procuna, done in a restrained manner, and with earnest intent to explore the motivations of a bullfighter. William Whitebait, however, of New Statesman and Nation, and no aficionado, grumbled about "mystique" and "arrogant blood-sport," i.e., it's not cricket.

plus

RED BALLOON. (Ballon Rouge.) French, 1957. Color. "A very small fantasy, but a delightful one, in which M. Lamorisse's son, Pascal, is wonderfully amusing." (New Yorker, 23 March 1957) "A small boy climbs a lamppost and captures a red balloon which follows him about and plays tricks... The considerable charm of this piece is just a shade self-conscious and needs life." (NSN 3 Nov 56). "In Lamorisse's latest film, the friendship is between a boy and a large balloon - and a lovely, tender relationship it is. Against the blue-grey streets of Monilmontant, boy and balloon gain confidence in each other, play games together, and elude the pack of urchins who want to destroy the balloon. Eventually they succeed, however, and the death of the toy is made as painful and affecting as the wanton killing of a

human being. One is tempted to read all sorts of meanings into this - the world's jealous destruction of fantasy and illusion, the end of childish innocence. But it can also be taken and enjoyed as simply the lovely image of a child's dream, an image whose special enchantment lies in its superb color shots of the streets, the shops, and crumbling tenements of Paris. Academy Award, Best Original Screen Play, 1956. (Total running time of this program, approx. 2 hours.)

Saturday May 2. MONIKA. (Sommaren med Monika.) Swedish. Please note: This film not confirmed at time of printing. To avoid possible disappointment, consult campus posters or Boulder Daily Camera advertisement, as a substitution might have to be made. --- Dir. by Ingmar Bergman ("Smiles of a Summer Night," "Torment," "Sommarlek") Scenario by Bergman and Per-Anders Fogelström. Another of the better recent films (1957) of two young people, a boy and a girl, growing up in a summer. "A work of derision turned against confused romanticism, and even against Bergman himself insofar as he has pursued such a mirage." (Cahiers du Cinema, 1958). To the question, what his goal might be, Bergman offers two replies: one which he terms evasive, according to which his aim is to tell the truth about the human condition as he sees it, and another which he considers a more genuine answer, according to which his goal is his own daily bread, together with the entertainment and respect of the public." (Cahiers du Cinema, July 1956, p. 19.) -- This film may be compared in theme to "One Summer of Happiness," "Forbidden Games," and "Game of Love." The study (and generally, sympathetic justification) of burgeoning adolescent love in the context of a Puritanical environment is a preoccupation of several directors these days; as also the concern with the "child's world", as in "Forbidden Games," "Red Balloon," etc.

Tuesday May 5. NOTHING SACRED. Directed by William Wellman. Scenario by Ben Hecht. Starring Frederic March, Carole Lombard, Charles Winninger. Color. One of the best-loved of the "screwball" comedies of the mid-thirties, a type no longer produced in Hollywood. The story has something to do with a false report of radium poisoning, which theme may well affect us today somewhat differently than it did in pre-fallout times. But the story is ultimately inconsequential, and what is important is the lampooning by Hecht, Lombard, and March of virtually every American type, from the small-town yokel to the city slicker.

Saturday May 9. REGAIN. (Harvest.) French dialogue without subtitles. Written, directed, and produced by Marcel Pagnol. Adapted from the allegorical novel "Regain" by Jean Giono. Music by Arthur Honegger. With Fernandel, Orane Demazis, Gabriel Gabrio, Delmont, Marguerite Moreno, Blavette, Henri Poupon, Le Vigan. New York Film Critics' Award for Best Foreign Film of 1937. "If there is to be such a thing as a permanent library of the cinema, "Harvest" belong in it as an enduring work of art.... It is the simplest, the most natural, the most moral film imaginable... of utter ~~xxxix~~ serenity and great goodness, so reverently played and so compassionately directed that it is a testament to the dignity of man and to his consonance with the spinning of the spheres." (NYT) "Seen today, this film is revealed as a warmly characteristic example of Pagnol's work in the cinema - full of incisive, ironic character drawing. (Cp. "Fanny," "Marius," "Cesar.") Delmont as the aged blacksmith is unforgettably real... It owes much to its deep feeling for the wonderful countryside of Provence." (British Film Institute, Monthly Film Bulletin, 1956.) This film is probably recommendable to patrons who do not

speaking French no less than to those who ignore subtitles.

plus

ADVENTURES OF AN *. Venice Film Festival Winner, 1957. An animated color cartoon. "An outwardly insouciant story of a little boy and his father which reminds us that we need not outgrow our childhood endowment of looking at the world with the innocent eye of spontaneous enjoyment." (Helen M. Franc, Museum of Modern Art, NY)

Saturday May 23. GATES OF PARIS. (Porte des Lilas.) Directed by René Clair. French 1957. "Clair's best film since the days of 'A Nous La Liberté' and 'Quatorze Juillet.' A rare, unforeseen pleasure. Of course, we are back in Paris. He has never really been at home anywhere else. One of those shabby intersections with a bistro on the corner, a street market nearby, tumbledown houses set in a wasteland. The dusk shot of it, with which the film opens, is beautiful - and fleeting. But nowadays Clair is wary of the picturesque. He spreads himself more on sympathy. His new hero is a flabby, flappy middle-aged shuffler whose old mother still struggles out to work while he sneaks drinks round the corner. He has an artist friend who sings sadly to the guitar and - when it comes to the point - will sacrifice his last drink to him. The cadger is ashamed, sly, irresistible in a baby way, played by Pierre Brasseur. Into this ramshackle and apologetic existence comes a murderer on the run; he must be kept in a cellar, fed, flattered, tended when he falls ill. Our amiable lump finds a purpose in life; as others once did during the occupation.... Clair never loses touch in this balance of fun, gentle exhilaration, and psychological insight, and his obscure urban corner leaves us with its lamps and guitar notes and a pistol shot still echoing." (William Whitebait, NSN 9 nov 57). "I doubt if any director except Clair would have thought of this, nor contrived the masterly deployment of the bands of children, whose street-games of cops-and-robbers provide a running commentary on the action." (Charles Maclaren, Time and Tide, 9 nov 57). "It is a small work - deceptively small, deceptively quiet. A gunman breaks away from the police and hides out in the shack of an artist and his friend, an aging wastrel. There are shafts of wit and delicate irony, brilliant directorial touches. More important than this, however, is the gentle, mellow atmosphere that pervades the film." (Arthur Knight, SR 25 jan 58). Cast includes Pierre Brasseur, Georges Brassens, Dany Carrel, and Henri Vidal.

Contd from page 6, "Men In War": without the aid of the army. "Never for a moment does Mann let the moviegoer escape from the appalling situation the platoon is in. (A pretty bad war, we should have said.) Never for an instant does the moviegoer know where he is - or where They are. The watcher stares down the gunsights into the bright summer grasses, and the sun and the wind play mazily together in the barley and field flowers, and the watcher goes on watching and watching for death to leap at him out of the purest loveliness." (Time, Apr 8 '57) The New Yorker was less enthusiastic, even a little bored, viz.: "The traits of the soldiers are depicted with commendable honesty as it reiterates, ad infinitum, its central proposition, War is no picnic."

IF YOU WOULD LIKE TO HAVE YOUR NAME PLACED ON A PERMANENT FILM SERIES MAILING LIST, please notify Forrest Williams, Helms 302, Campus. If you know someone who might be interested in attending our showings, please take an extra program and pass it on.