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THE UNIVERSITY OF COLORADO FILM SERIES    FALL 1958-59

Saturday evenings    8 o'clock    University Theater 50¢  
One showing only. Children 25¢. Shows begin promptly.  
Foreign language films are provided with English subtitles.

Please Note: Owing to the inherent complexities of film distribution and shipment all programs are subject to change without notice. However, every effort is made to ensure exhibition as announced, and substitutions or cancellations are rare.-- Foreign films are sometimes cut by various American organizations who have shown them before we receive them. Unfortunately, it is virtually impossible to learn in advance whether a film has been cut to an extent damaging to its quality; ordinarily, this is not the case. -- Our 16mm. films will be shown this year in the Forum Room of the University Memorial Center, approximately one per month. They are not listed on this schedule. See our posters for announcements. -- Unless otherwise noted, running time of films listed below is approximately 1½ hours.

Saturday September 20. PATHS OF GLORY. American, 1957. Kirk Douglas. Directed by Stanley Kubrick, who made the flawless suspense film, "The Killing," shown on UFS last year (May 31, 1958). A powerful anti-war film which has had only brief runs on the commercial circuit. Also: WINGED FURY, short subject.

Saturday September 27. THE LOVERS OF VERONA. (Les Amants de Vérone.) French, ca. 1949. Martine Carol, Pierre Brasseur, Serge Reggiani. Directed by André Cayatte, who made the trenchant studies of man-made justice entitled "Justice Is Done" and "We Are All Murderers" (shown on UFS April 23, 1954, September 21, 1957). A Romeo-Juliet theme is played out in real life during a film production of Shakespeare's tragedy. Unless excessively cut by U.S. censors and other busybodies (see prefatory note above), the vigorous coarseness and cynicism of the veteran troopers will contrast tellingly in this film with the delicate feelings of the two young lovers.

Saturday October 4. HAVE YOU ANYTHING TO DECLARE? (Vous N'Avez Rien A Déclarer?) French 1957. Adapted from a stage comedy of d'Hennequin and Veber by Jean Aurench and Yves Allegret. Dialogue by Jean Anouilh (author of the modern-dress version of "Antigone" presented by the University Players Club on campus in 1957-58). Directed by Leo Joannon. A bedroom farce which provides another opportunity to see the great tragicomedian, Raimu, this time in the role of an absentminded professor who studies the sex-life of beetles and related creatures. (For an eloquent appraisal of the genius of Raimu by J.B. Priestley, see UFS program notes for December 7, 1957.)

Saturday October 11. RICHARD III. (Running time: 2 3/4 hours.) British, 1955. Based on the play by William Shakespeare. Laurence Olivier, John Gielgud, Ralph Richardson, Claire Bloom. Directed by Laurence Olivier. New Statesman & Nation, Dec. 17, 1955: "Olivier brings Richard closer to us than any other actor I have seen. He is Richard in looks, voice, antics, everything. His particular triumph lies in making so natural that we take it for granted an offhand worldliness streaked with demonic power. And like a good director he has first of all seen the whole play as a film to which colour and music, sets and actors, contribute their utmost. This is Olivier's masterpiece." Punch, Dec. 28, 1955: "The two things about the picture that are for me outstandingly memorable are - almost equally - its visual style and Sir Laurence's performance." Saturday Review, Jan 5, 1957: "Gems of acting and a chilling performance by Oliver." Wm. Whitebait: "This is Olivier's masterpiece."

Saturday October 18. OEDIPUS REX. Canadian, ca. 1956. Color. Stratford Ontario Shakespeare Players. William Butler Yeats' translation of Sophocles' tragedy. Director: Tyrone Guthrie. Performed in masks with a strong feeling for the ritualistic shaping of Greek drama. The successive misinterpretations of the dreadful truth by the proud, doomed king are developed with a devastating plausibility. The tension is allowed to subside after the climax at precisely the right pace for a maximum of tragic effect.

Saturday October 25. THE IMPOSTOR. Japanese 1957. (Black and white.) The Kabuki Players. Directed by Tatsuo O'bone. The virtues of this adventure film are wholly on the surface - costuming, melodrama, stylized swordfights verging on the dance, handsome settings. Hollywood swashbucklers are defeated here on their own terrain, according to some critics, and in black-and-white at that.

Saturday November 8. PATHER PANCHALI. Indian 1957. (Running time: 2 hours.) Grand Prize, Cannes Film Festival. Special Award, Edinburgh Film Festival. Golden Gate Award, San Francisco International Film Festival. Unless every critic on both sides of the Atlantic is mistaken, India has given the world a superb film, possibly the masterpiece of the decade. New Statesman and Nation, Dec. 28, 1957: "Now and then the wholly captivating film does arrive, the film we could sit through again immediately, and again. Such is 'Pather Panchali.' It is the kind of masterpiece that one always felt India should and must produce. Satya Satyajit Ray making his first film goes straight into the rank of born film-makers. The portrait of ancient Auntie, marvelously played by Chunibala Devi, goes beyond anything of the kind I've encountered in the cinema. Satyajit Ray has the gift of seeing people as they are and making them - without violation - beautiful. A film triumphantly made." Time & Tide, Jan. 4, 1958: "'Pather Panchali' gets a mighty grip on the imagination. The train incident seems a certain choice for some future exhibition of The 100 Best Scenes from Films." -- The story concerns a displaced Bengali family taking up life anew in Benares. Directed by Satyajit Ray.

Saturday November 15. DESIRES. (Leidenschaften.) German, ca. 1955. O.W. Fischer, Sybil Werden, Heidemarie Hatheyer. A drug-addicted ballerina hated by the apothecary's wife can scarcely avoid being a melodrama, but the superlative photography, the skillfully generated excitement, and the murky pictorial symbols add up to one of the few interesting films of postwar Germany's generally dreary output.

Saturday November 22. STELLA. Greek, 1957. Melina Mercouri, George Foundas. Directed by Michael Cacoyannis. Photography by Costa Theodorides. Most of the advertising we have received has stressed the "raw passion" and such, but all the critics of repute speaking principally and admiringly of Cacoyannis (the young director of "A Girl In Black," UFS, 1957-58) as one of Europe's best directors on the basis of this film, which is in the neo-realist tradition of Rossellini and di Sica.

Please note: Final confirmation not received at time of printing for the following film. Please consult posters on campus, or Boulder Daily Camera, Friday & Saturday, Dec. 12 & 13, to verify program.

Saturday December 13. (See note above.) MARIE DU PORT. French, 1950. Jean Gabin, Blanchette Brunoy, Nicole Courcel. Adapted from a Novel of Georges Simenon by Louis Chavance and Marcel Carne. New Statesman and Nation, May 24, 1955: "Jean Gabin at his best as a restless, middle-aged restaurateur caught by his mistress's implacable young sister. The thrills of character, of situation, and cool adventure are admirably conveyed. Supremely competent film."

Please note: At time of printing final confirmation not received for the following film. Please consult posters on campus, or Boulder Daily Camera, Friday & Saturday, Jan 9 & 10, to verify program.

Saturday January 10. (See note above.) ETERNAL RETURN. French 1947. Jean Marais, Madeleine Sologne. Screenplay by Jean Cocteau. Music by Georges Auric. Directed by Jean Delannoy. The famous surrealist and director of "Orpheus" and "Blood of a Poet" retells the legend of Tristan and Isolde through the lives of two young people of today.

Saturday January 17. (Running time: approximately 2 hrs.) A DAY IN THE COUNTRY. French. Based on a short story by Guy de Maupassant. Directed by Jean Renoir. A delightful tale of a Parisian family on an outing with their attractive daughter, who is being pursued by two young rakes. (37 mins.) BITTER VICTORY. American, 1958. Directed by Nicholas Ray. A skillfully made, unusually well photographed war drama about a cynical officer and his arrogant, cowardly superior. (Approximately 1½ hours.)

Saturday January 24. EDGE OF THE CITY. American, 1957. John Cassavetes. Much of the intensity and realism of "On The Waterfront," and splendid acting, characterize a dockside story about a white man and a Negro. Also: HARLEM WEDNESDAY, short subject. American. Directed by John Hubley and Faith Elliott. Photographed by George Jacobson. Paintings by American artist Gregorio Prestopino reflect a day in Harlem, set to music by Benny Carter and his jazz band.

/s/ Forrest Williams, Chairman.

Committee Members, 1958-59:

Jack Crouch  
Robert de Kieffer  
Harriet Jeffery  
Carlos Ortigoza  
Paul Thompson

Postscript: The chances that the programs of Nov. 22, Dec. 13, Jan. 10, and Jan. 17 will be shown as scheduled are nine out of ten, but it is advisable to avoid disappointment by checking posters or newspaper. Every effort was made to get confirmation by telegram and long-distance telephone, but a holiday at time of printing deadline got in the way. It should be added, also, that the eleventh-hour opportunity to book PATHER PANCHALI and STELLA at prices we could afford was the cause of some last-minute juggling of bookings, in an attempt to schedule the best possible selection of films for the semester.

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