

Summer Season 1959

Saturday June 13 to Saturday July 25*
The University of Colorado Film Committee presents
An International Film Program
Six Films from Six Countries

U.S.S.R. - Italy - India - France - U.S.A. - Norway
(English subtitles)

Saturday evenings 8 p.m. University Theater
Adults 50¢ Children 25¢

Saturday June 13. U.S.S.R.: THE FORTY-FIRST. This Russian color film won a Cannes Film Festival award for "the best scenario." Reliable critics in England and the United States, perhaps not acquainted with the Russian language, speak rather of incomparable scenic grandeur (e.g., William Whitebait, NSN, 26 Oct 57). We believe we have managed to avoid the "dubbed" version, in accordance with our usual policy. This romance of the Revolution concerns a Red Army girl sniper who captures a White Guard officer. "Maryutka held him lovingly in the sights of her gun!" our marquee would read, if we had a marquee. In any case, here is an opportunity to see a reasonably exact Russian counterpart of our own melodramas of love under enemy flags. Director: Grigori Chukrai. Cast: Izolda Isvitsskaya, Olga Strizkenov. (1½ hours.)

Saturday June 20. Italy: SIDE STREET STORY. ("Napoli Milionaria.") Directed by Eduardo de Filippo; also written and produced by him. Leading role: Eduardo de Filippo. Assisted by: Toto. "The canvas is the same Italian landscape as "Open City" and "Bicycle Thief," but the painter is in a different mood, comedy veined with pathos. De Filippo plays a streetcar conductor who merely wants to stay alive during a decade of Mussolini and war, and has the face and talent for the part. There is something of Chaplin's unerring ability to find trouble, and a peculiar quality all his own for being funniest when being gravest. Toto, Italy's most popular comedian, has more dash, but the unscrupulous opportunism of the character he portrays limits our sympathy for him." (Newsweek July 12, 1954.) (1½ hours.)

Saturday June 27. India: BOOT POLISH. Somewhat similar in theme to the famous Italian film "Shoeshine" ("Sciuscia"), this drama of two orphaned urchins trying to stay alive in the city of Bombay is far from the neo-realist style in its frank sentimentality. Two tots, Rhattan Kumar and Baby Naaz, convey beautifully their delights and their fears, under the expert direction of Mr. Prakash. "The adults are almost as good as the children, including Mr. Kapoor himself (the producer, Raj Kapoor) as the vagrant. If this Indian present makes a final, rather illogical lunge toward sentimentality, instead of tragedy, it still holds its sweetness and power." (Howard Thompson, NY Times.) "A nearly flawless little gem of a fable that glows with its own brilliance, without need of outside illumination." (Time) Charming background music was written by Shanker and Jaikishen. (1½ hours.)

*No film on Saturday, July 4 holiday.

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Saturday July 11. France: NANA. Charles Boyer, Martine Carol. Directed by Christian Jaque. Color. The reviews strongly suggest that the sensational advertising used in connection with this film intentionally obscured the director's point: that sex can be a very droll subject. The novel of Emile Zola is pretty well forgotten, we gather, so it's not an evening for the amateur of nineteenth century French literature. The New York Times describes it as "a highly flavorsome canvas of gaslit Paris... A lavish, picturesque version of the famous novel brilliantly splashing bygone decadence across the screen and rather whimsically prodding some people who never really matter." Hollis Alpert of the Saturday Review of Literature termed the story (or rather, the scenario) "a mite old-fashioned," adding "at the same time, I enjoyed it thoroughly." What he enjoyed was "Martine Carol playing Nana as a bawdy, vulgar trollop who spends her mornings and afternoons in various beds and her evenings in the music hall. She makes deals for her body the way a more virtuous woman might make a deal for some real estate. At one point, while arranging business details with a banker, she asks the banker if she can go and see his money. 'At this hour?' he asks. But certainly, and off they go, he to open his big safe, she to doo amorously at the sight of the money. Charles Boyer is the straight man as a highly placed count in the reign of Napoleon III, and he illustrates, in an expert and sympathetic performance, the perils of tangling with music hall performers. Christian Jaque has put it all together with humor, grace, and a feeling for the period." (11 May 57.) John McCarten remarks laconically in the New Yorker (4 May 57) that it "bears little or no resemblance to the Old Master's novel... having divorced itself from its source it ambles about rather foolishly, but I must say that Martine Carol makes an appetizing Nana, and Charles Boyer is helpful all along the line."

Also, SUNDAY BY THE SEA. Short subject. First Prize, Venice Film Festival. Anthony Simmons produced and directed with considerable originality a brief perusal of middleclass Britishers enjoying the pleasures of a seaside holiday at Southend.
(Total running time: 2¼ hours.)

Saturday July 18. U.S.A.: LOVERS AND LOLLIPOPS. Directed by Morris Engel and Ruth Ordkin ("The Little Fugitive").
"A widow (Louise March) and her child (Cathy Dunn) meet a young fellow (Gerald O'Loughlin) one summer in New York. The man and woman fall in love, and the little girl is acutely watching, sharply testing her place in this new relationship. Unpretentious, honest and above contrivance, and its plain little girl is brilliantly eloquent." (Robert Hatch.) "A charming picture. The camera work is superb - virtually every shot could be submitted in a contest." (New York Times.) "A fine job of revealing the fascination of New York," comments John McCarten of the New Yorker, who preferred it as a kind of travelogue than for its "appealing" story. (The realism of the filming of the "big city" was made possible by the use of a special motion picture camera invented by director Engel which is small enough to attract no attention.) Venice Festival Award for direction.

Also, NY, NY. Short subject. An impressionistic film of a day in New York City employing with breath-taking ingenuity multiple, curved lenses and mirrors to create startling and frequently sumptuous color effects.

(Total running time: 1½ hours.)