

The Museum of Modern Art

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FRENCH FILM CRITICS' PROGRAM FEATURED AT MUSEUM

French Film Critics' Week, known in France as La Semaine Internationale de la Critique Française, will take place for the first time in this country from October 15 to October 27 under the auspices of The Museum of Modern Art. Since 1962, this event has been held annually in Cannes, and represents the outstanding new works of young talent, selected by the French film critics.

Adrienne Mancica, Associate Curator in the Department of Film, has initiated this series, consisting of 13 pictures, chosen in the 1969 and 1970 critics' poll, designed to give exposure to non-commercial, independent films that ordinarily would not be shown at an international competition. The films are largely of a political and social character.

The program will be introduced by Louis Marcorelles, Film Critic of Le Monde, who will address the Museum audience the opening night (October 15) at 8:00 p.m., when he will discuss the objectives of the French critics' circle in assisting young talent from all parts of the world. His address will be followed by a screening of "Ice," a revolutionary film by Robert Kramer, a young American, called "an extraordinary mosaic and microcosm of today's political unrest," projected into the next twenty years.

Altogether four American pictures will be shown during this series, co-sponsored by L'Association Française de la Critique de Cinéma of which Mr. Marcorelles is Secrétaire Délégué. The American entries apart from "Ice" are "King Murray," called "spontaneous fiction" by its maker, David Hoffman, dealing with the vulgar reality of a salesman who plays himself; "In the Year of the Pig," directed by Emil de Antonio, a film collage a news footage and interviews on Viet Nam that does not purport to be objective but claims to be "political theater;" and "Warm in the Bud," from Wedekind's play "Frühlings Erwachen," which tells the experience of a quartet

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of adolescents, who first experience sexual encounter. Rudolph Caringi, a former actor, directed.

There are three French pictures on the program: one of them played at the recent New York Film Festival, "Comrades," by Marin Karmitz, an exposé of the repressed life of an unskilled Parisian factory worker, considered highly controversial, and called "Brechtian" in its scope and force; "Paris N'Existe Pas," a first film by Robert Benayoun, a Moroccan film historian and critic, who treats in a surrealist way the double vision of past and present; and "Ramparts of Clay," a dramatized documentary by Jean-Louis Bertucelli, which tells of a newly created country, in a desert and mountain region of Tunisia, based on a sociological study, "Chebika," by Jean Duvignaud, who wrote the scenario. It is a meaningful, mood film, combining fantasy, fiction, symbolism and reality. The villagers play themselves and face the encroachment of the modern world on a society that still clings to traditional mores. This is an Algerian co-production.

Argentina is represented by "Hour of the Blast Furnaces," Parts I, II, and III, directed by Fernando Ezequiel Solanas, four-and-a-half hours long and described as a poetic, polemic and propaganda film, concerned with neo-colonialism and violence, agit-prop, alienation, independence, militarism and liberation as it applies to the Latin-American spectator.

From West Germany comes Peter Fleischmann's "The Hunters are the Hunted," shown at the San Francisco Film Festival, representing a social film that deals with the persecuted and persecutors. Its locale is a small town that could be anywhere outside Bavaria, and its victim, an alleged homosexual, is typical of an outsider subject to anger and violence. Martin Sperr, who plays the young man, wrote the play on which it is based.

The malaise of the society is also expressed in "Charles Mort ou Vif," a Swiss film of an aging industrialist who undergoes a moral crisis and rupture with his family. Alain Tanner, former film critic, made it. Tanner, discovering the work of

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Jean Rouche, became a documentary filmmaker, and for awhile was part of the Free Cinema movement in Great Britain, headed by Lindsey Anderson and Karel Reisz.

A Swedish film on the program is "Mistreatment," shown at the recent New York Film Festival. It was made by Lasse Forsberg, and has improvised dialogue, to tell of a young anarchist who not only conflicts with authority, but has the type of ambivalence that leads to psychiatric problems as well.

Canada provides "Les Voitures d'Eau," the story of a community, an island, whose people are not attuned to modern times. Pierre Perrault, poet, studies their daily life and gestures, emotions and ties to their atrophying existence outdated by contemporary life. Perrault's film has been compared to the cinema of memory of Alain Resnais and the work and gesture style of Robert Bresson.

The critics' week at Cannes is the fruit of common efforts by critics from varied backgrounds who have united out of respect and love for the cinema. These critics, originally under the direction of the late, esteemed Georges Sadoul, include: Jacques André of Midi Libre; Michel Capdenac of Les Lettres Françaises; Albert Cervoni of France Nouvelle; Michel Ciment and Bernard Cohn of Positif; Michel Delahaye, Jean Louis Comolli and Guy Hennebelle of Les Cahiers du Cinéma; Jean Delmas of Jeune Cinéma; Louis Marcorelles of Le Monde; Marcel Martin of Cinema '70; Gene Moskowitz of Variety; François Chevassu of Image et Son; and Guy Tesseire of L'Aurore.

No prize is given by the critics who accept films of every origin and all genres. In 1969 there were 61 entries from 21 countries and in that year, as well as in 1970, the dozen pictures selected were immediately presented in Paris following the Cannes Film Festival. They were shown at one of the small art and essay houses, such as L'Etoile and Studio Parnasse. The fact that they were singled out by the critics gave prestige to these otherwise non-theatrical films.

La Semaine de la Critique started nine years ago, when the French critics demanded that the Festival committee acknowledge new works turned out by young filmmakers. The

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critics wanted both to affirm the supremacy of a true independent cinema, and to deny the effect of box office receipts alone. They also opposed the caprices of aesthetics and style. Their aim was to give an opportunity to young cineastes, world-wide, and they now confine their selection to a first or second work, although they offered their support at a time when the film world was only barely conscious of the contribution of younger filmmakers as well as the demands of the new audiences.

The complete schedule follows:

Thursday, October 15

2:00, 5:30: KING MURRAY. 1969. A film by David Hoffman. Courtesy of Amram Nowak Associates and EYR Distributors. 86 minutes.
8:00: ICE. 1969. Courtesy of New Yorker Films. 135 minutes. (ICE will have its New York premiere the same evening at the New Yorker Theater.)

Friday, October 16

2:00, 5:30: REMPARTS D'ARGILE (RAMPARTS OF CLAY). 1970. Directed by Jean-Louis Bertucelli. English sub-titles. Courtesy of Cinema V. 87 minutes.

Saturday, October 17

3:00, 5:30: CAMARADES (COMRADES). 1970. Directed by Marin Karmitz. English sub-titles. 85 minutes.

Sunday, October 18

2:00, 5:30: CHARLES, MORT OU VIF (CHARLES, DEAD OR ALIVE). 1970. A film by Alain Tanner. 93 minutes.

Monday, October 19

1:30: IN THE YEAR OF THE PIG. 1969. A film by Emile de Antonio. Courtesy of Pathe Contemporary/McGraw-Hill Films. 101 minutes.

Wednesday, October 21

2:00, 5:30: SOLEIL O (O, SUN!). 1970. Directed by Mel Hondo. In French, no English titles. 105 minutes.

Thursday, October 22

Noon, 5:30: LA HORA DE LOS HORNOS (HOUR OF THE BLAST FURNACES) Parts I, II, and III. 1966-1968. Directed by Fernando Ezequiel Solanas. English sub-titles. 270 minutes.

Friday, October 23

2:00, 5:30: LES VOITURES D'EAU. 1970. Directed by Pierre Perrault. English sub-titles. Courtesy of National Film Board of Canada. 110 minutes.

Saturday, October 24

3:00, 5:30: JAGDSZENEN AUS NIEDERBAYERN (THE HUNTERS ARE THE HUNTED). 1969. A Film by Peter Fleischmann. English sub-titles. Courtesy of Radim Films. 85 minutes.

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Sunday, October 25

2:00, 5:30: **MISSHANDLINGEN (MISTREATMENT)**. 1970. A film by Lasse Forsberg. English sub-titles. 90 minutes.

Monday, October 26

1:30: **WARM IN THE BUD**. 1970. A film by Rudolph Caringi from a play by Franz Wedekind. Courtesy of Film-Makers' Cooperative. 55 minutes.

Tuesday, October 27

5:30: **PARIS N'EXISTE PAS**. 1969. A film by Robert Benayoun. In French, no English sub-titles. 97 minutes.

Additional information available from Lillian Gerard, Film Coordinator, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, New York 10019. Tel: (212) 956-7296 (7501).