

# The Museum of Modern Art

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## LOUIS MARCORELLES, CRITIC OF LE MONDE, INITIATES SPECIAL INTERNATIONAL FILM PROGRAM HERE; MUSEUM PRESENTS CRITICS' CHOICES OF INDEPENDENT FILMS

A two-week program of independent films from seven countries will be shown from November 13 through November 25 at The Museum of Modern Art. Representing Algeria, Great Britain, Canada, West Germany, the U.S.A., France and Tunisia, the films were selected as part of a special series presented earlier this year at the Cannes Film Festival by the Association Française de la Critique de Cinéma, a group of French and foreign newspaper and magazine film critics. The Cannes program, an annual event at the Festival, called La Semaine Internationale de la Critique Française, offers a showcase for personal and experimental films which would ordinarily not be shown at such an established international competition.

Louis Marcorelles, organizer of this program, film critic of Le Monde, will arrive from France to attend a special showing of "Breathing Together: Revolution of the Electric Family," produced, directed and photographed by Canadian Morley Markson. The film, which will be shown Tuesday, November 16, 5:30 pm, focuses on both the contemporary American political left and on the "Universe-Man-Technology" philosophy of R. Buckminster Fuller, two approaches toward survival in post-industrial society. Among the people who appear in the film are Allen Ginsberg, Abbie Hoffman, Jerry Rubin, Fred Hampton, William Kunstler, John Lennon and R. Buckminster Fuller. Mr. Marcorelles will discuss French Critics' Week and the work of young, contemporary filmmakers throughout the world.

"Elghorba (The Passengers)," by Annie Tresgot, a French filmmaker, concentrates on the specific problem of Algerian immigrant workers in France. While using cinéma vérité techniques, the film is carefully structured and focuses on one character, a young Algerian boy whose consciousness develops as the film progresses.

A different approach to the political film is employed by Fernando Arrabal in his "Viva la Muerte," a film about the Spanish Civil War. Arrabal mingles fiction, autobiography (the filmmaker is of Spanish origin) and hallucinatory fantasy, in what has been called by Amos

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Vogel "one of the most ferocious, violent films ever made."

Less easy to categorize than the political films, other works in the program indicate the variety of approaches used by younger filmmakers working within a basically narrative mode. "I Love You, I Kill You," by West German filmmaker Uwe Brandner, also a distinguished novelist and former jazz musician, unfolds in a small village, but is actually a parable about a society with a strict social order and limited freedom. The other West German film, Jean-Marie Straub's "Chronicle of Anna Magdalena Bach," uses music, documents from Bach's times, actual statements by the composer, as well as more conventional narrative methods, to examine the life and commitment of an artist without romanticization.

"Loving Memory," by Tony Scott of Great Britain, is the story of a woman who discovers a cyclist killed on a road near her home. She brings the body to her house and proceeds to construct an image of her long-dead son on that of the cyclist. The other British film, Barney Platts-Mills' "Bronco Bullfrog," is an episodic story of youths in London's East End. While the film was improvised scene by scene, it is tightly constructed.

"Question de Vie," shot in 11 days and in 16mm by French Canadian André Theberge, is a study of the gradual mental breakdown of a young mother with three children to support, deserted by her husband. The third Canadian film, "Winter Kept Us Warm," by David Secter, concerns an ambiguous friendship between two men, who meet in their first year at college.

American film is represented by Paul Morrissey's "Trash," which tells as much about its stars -- Holly Woodlawn, Joe Dallesandro, Jane Forth, Andrea Feldman-- as it does about the problems and relationships of the characters they portray. "Hallelujah the Hills," the only other American film in the program, made in 1963 by Adolfo Mekas and premiered at Cannes that year, barely has a story at all. Rather, it is about filmmaking, though, unlike many self-referential films, it is not didactic. Mekas strings together inventive sight gags, a tribute to Mack Sennett, and the film is full of references to filmmakers from Griffith to Godard.

The schedule of French Critics' Week follows:

Saturday, November 13 (3:00, 5:30)

ELGHORBA (THE PASSENGERS). 1971. Directed by Annie Tresgot. Titles. 85 min.

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Sunday, November 14 (2:00, 5:30)

BRONCO BULLFROG. 1969. Written and directed by Barney Platts-Mills. New Yorker Films. 86 min.

Monday, November 15 (1:00)

WINTER KEPT US WARM. 1965. By David Secter. 81 min.

Tuesday, November 16 (5:30)

Cineprobe: An Evening With Louis Marcorelles. BREATHING TOGETHER: REVOLUTION OF THE ELECTRIC FAMILY. 1971. By Morley Markson. New Line Cinema. 84 min. Louis Marcorelles, director of French Critics' Week, will be present for discussion with the audience.

Wednesday, November 17 (2:00, 5:30)

I LOVE YOU, I KILL YOU. 1971. Written and directed by Uwe Brandner. Titles. 94 min.

Thursday, November 18

(2:00, 5:30) TRASH. 1970. By Paul Morrissey. With Joe Dallesandro, Holly Woodlawn. Cinema 5. 103 min.

(8:00) VIVA LA MUERTE. 1971. By Arrabal. Courtesy Max L. Raab, Paul Bartel, Elinor Silverman. Titles. 90 min.

Friday, November 19 (2:00, 5:30)

QUESTION DE VIE. 1970. By André Theberge. With Frederique Collin. Titles. 68 min.

Saturday, November 20 (3:00, 5:30)

CHRONICLE OF ANNA MAGDALENA BACH. 1968. By Jean-Marie Straub. Titles. New Yorker Films. 93 min.

Sunday, November 21 (2:00, 5:30)

LOVING MEMORY. 1970. By Anthony Scott. 57 min.

Monday, November 22 (1:00)

BREATHING TOGETHER (see Tuesday, November 16, 5:30)

Wednesday, November 24 (2:00, 5:30)

HALLELUJAH THE HILLS. 1963. By Adolfas Mekas. With Peter H. Beard, Sheila Fimm, Jerome Hill, Taylor Mead. Film-Makers' Cooperative. 82 min.

Thursday, November 25 (2:00)

WINTER KEPT US WARM (see Monday, November 15, 1:00)

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