

# Cinema St Andrews

*The history of cinema within St Andrews,  
the history of cinema through St Andrews*

<http://cinemastandrews.org.uk> | Centre for Film Studies | University of St Andrews

## The St Andrews Film Society

Founded in October 1935 with an initial intake of 250 members, the Dundee and St Andrews Film Society would quickly establish itself as one of the foremost film societies in Scotland. Its first season saw the screening of four film programmes, with screenings held in the afternoon in St Andrews and then in Dundee in the evening. Films were transported by car and ferry across the Firth of Tay.

By 1941 the Dundee and St Andrews Film Society was reportedly 'the largest active film society in the country' with around 700 paying patrons. The society now contributed to the wartime effort by inviting members of the armed forces to attend screenings. As the society continued to grow, plans were announced to separate from Dundee and two years after the conclusion of war, the St Andrews Film Society convened its first session. By 1950, membership for St Andrews was recorded at 650.

The Society was a well-established part of the town by the 1960s and the society's committee included prominent local residents, such as J.K. Robertson (Society Secretary and Editor of the St Andrews Citizen). In 1962-1963 the film society's numbers breached the 1000 mark for the first time. This was a feat that the society's Chairman J. R. Gray described as 'extremely encouraging at a time when other societies were facing reduced membership and financial difficulties'. By 1964-65 membership was 'limited to 1025', giving some indication of the continued level of interest in the town. Also apparent within the film society's programmes are the basic practicalities of dealing with this demand. The 'How To Join' section outlines the availability of Film Society registration at both the St Andrews Information Office and the University Students' Union (reflective of the 'Town and Gown' dynamic of the society) to help ease congestion.

The programmes reveal that screenings were held throughout this period on Sundays at the New Picture House (N.P.H.) on North Street. However, this had not always been the case. In 1939 the St Andrews Magistrates refused to grant permission for film showings on Sundays. The society had offered to move its afternoon meeting from 2.30 to 3.30 in order to avoid clashing with church services, but the request was again denied. As a result, the society had been forced to move all meetings to Dundee.

The film society would fade in the 1970s. However, its longevity within the town is indicative of the town's interest and engagement with international cinema and film culture. This interest has been fostered and consolidated by the more recent establishment of the Department of Film Studies at the University in 2004.

James Erwin & Tom Rice  
University of St Andrews

### About the Digitisation

The Film Society programmes are housed at the University of St Andrews Special Collections and have been digitised as part of the Department of Film Studies' Cinema St Andrews project. The Cinema St Andrews project is run by Dr Tom Rice and Dr Joshua Yumibe. For more information, visit <http://cinemastandrews.org.uk>. Special thanks to Moira Mackenzie, Department of Special Collections, for overseeing the digitisation.



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Scotland's first university

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# ST. ANDREWS FILM SOCIETY

Sixteenth Season 1963-64

185th Meeting

The New Picture House

Sunday, 10th May, 2.30 and 8 p.m.

Before the films listen to  
Arturo Toscanini and the NBC Symphony Orchestra  
playing Debussy's *Iberia*

## HEUREUX ANNIVERSAIRE

France, 1961

Starting 2.30 and 8 p.m.

12 minutes

*Production* : Paul Claudon

*Direction and Script* : Pierre Etaix and Jean-Claude Carriere

*Photography* : Pierre Levent

*Leading Players* : Pierre Etaix, Laurence Lignieres, Nono Zammit

*Happy Anniversary* is an ingenious example of the short French comedy film. It won several prizes at Film Festivals last year as well as an Academy Award.

## MY FINANCIAL CAREER

Canada, 1961

Starting 2.42 and 8.12 p.m.

7 minutes

*Production* : Tony Daly and Colin Low

*Music* : Eldon Rathburn *Commentator* : Stanley Jackson

*Animation* : Grant Munro and Gerald Potterton

One of Stephen Leacock's most famous short stories is translated to the screen by means of the cartoon medium.

## LA RIVIERE DU HIBOU

(INCIDENT AT OWL CREEK)

France, 1961

Starting 2.49 and 8.19 p.m.

27 minutes

*Production* : Rene Aulois *Direction* : Roberto Enrico

*Script* : Roberto Enrico, based on the short story by Ambrose Bierce

*Photography* : Jean Boffety *Music* : Henri Lanoe

*Leading Players* : Roger Jacquet (*Peyton Farquhar*) ; Anne Cornaly (*Abby*)

Widely acclaimed when it was first released two years ago, *Incident at Owl Creek* is among the most remarkable short films ever made. Technically, Enrico's work is something of a *tour de force* : the early sequences move into place smoothly and to perfect effect, building the atmosphere of tension and fear. Although later sections of the film have slightly less impact, *Incident at Owl Creek* remains, as its director intended, an exceptionally powerful indictment of the horrors of war and capital punishment.

Interval of two minutes

# EDOUARD ET CAROLINE

France, 1951

Starting 3.18 and 8.48 p.m.

99 minutes

*Direction* : Jacques Becker      *Photography* : Robert Lefebvre

*Script* : Annette Wademant and Jacques Becker

*Music* : Jean-Jacques Grunenwald

*Leading Players* : Daniel Gelin (*Edouard*) ; Anne Vernon (*Caroline*) ;  
Jacques Francois (*Alain*) ; Jean Galland (*Beauchamp*) ; Elina  
Labourdette (*Florence Borch*) ; William Tubbs (*Spencer Borch*)

Jacques Becker's last work, *Le Trou*, was seen by the Society eighteen months ago and proved to be the most popular film of the 1962-63 Season. *Edouard et Caroline* finds the director at a much earlier and more frivolous stage of his uneven career, a career which never quite fulfilled its initial promise. Becker once described himself as 'a bit of an entomologist' and this incisive comedy gave him an excellent opportunity to demonstrate his sensitive and sympathetic control over his actors. The performances of Daniel Gelin and Anne Vernon (conversations between the young couple occupy most of the screen time) are more than charming—genuine, unforced, youthful and vivacious. By contrast, the reception scene enables Becker to indulge in some light, pointed satire at the expense of the Parisian *haut monde*. The story itself could hardly be simpler and Becker maintains the flow of the narrative at a quick smooth pace, using only two settings: the apartment of Edouard and Caroline, and Beauchamp's town mansion. Perhaps no more need be said. The Society's sixteenth season comes to a close, we hope appropriately, with a film to be enjoyed rather than analysed.

**The programme is timed to end at 4.57 and 10.27 p.m.**

The ANNUAL GENERAL MEETING of the Society will be held in the Court Room, Town Hall, at 8 p.m. on Friday, 29th May.

**IMPORTANT** : The Council wishes to thank all members for their support during the last months and hopes that many of them will join again when the Seventeenth Season opens on Sunday, 18th October (Feature films already booked for screening include Antonioni's *The Eclipse*, Bergman's *Winter Light*, Eisenstein's *Alexander Nevsky*, Cacoyannis's *Electra*, Mizoguchi's *Ugetsu Monogatari*, as well as *The Balcony* and *Zazie dans le Metro*). Membership cards will be available in September, but members wishing to reserve cards for next season are asked to complete page 3 of this season's card and leave it in the foyer at the close of today's performance.

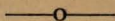
# *St. Andrews Film Society*

**SEVENTEENTH SEASON 1964-65**

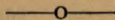
**Twelve Programmes**

**Subscription 22/-**

**Membership limited to 1025**



<b>October 18th</b>	<b>L'Assassino (Italy)</b>
<b>November 1st</b>	<b>Cleo de 5 a 7 (France/Italy)</b>
<b>November 15th</b>	<b>Electra (Greece)</b>
<b>November 29th</b>	<b>Alexander Nevsky (U.S.S.R.)</b>
<b>December 13th</b>	<b>Ugetsu Monogatari (Japan)</b>
<b>January 24th</b>	<b>To be arranged</b>
<b>February 7th</b>	<b>Zazi dans le Metro (France)</b>
<b>February 21st</b>	<b>Richard III (Great Britain)</b>
<b>March 7th</b>	<b>Winter Light (Sweden)</b>
<b>April 18th</b>	<b>The Eclipse (Italy/France)</b>
<b>May 2nd</b>	<b>To be arranged</b>
<b>May 16th</b>	<b>To be arranged</b>



Two performances of each programme : Sundays, 2.30 and 8 p.m.,  
in THE NEW PICTURE HOUSE. Programmes last approximately  
145 minutes, and contain a wide selection of supporting films.

[P.T.O.]

## HOW TO JOIN

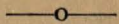
1. If you completed a reservation form at the end of last season, apply at one of the booking sessions listed below. Reserved tickets must be claimed not later than 10th October.

2. If you did not complete a reservation form, attend at one of the booking sessions and complete an enrolment form.

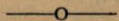
3. The booking sessions are :

(a) At the St. Andrews Information Office, South Street, during normal opening hours, from Monday 14th September onwards.

(b) At the Students' Union, North Street, on Monday 12th October and Tuesday 13th October, between 2 and 4 p.m. Students are particularly asked to use these sessions, to avoid congestion at the Information Office.



The Society operates a display case in the foyer of The New Picture House. Watch this case for fuller details of programmes, and for all Society arrangements. In cases of difficulty, consult Miss C. L. G. Baird, University Library.



## OFFICERS OF THE SOCIETY

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The Rt. Hon. THE EARL OF CRAWFORD AND BALCARRES

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J. GORDON COLQUHOUN, Esq.

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Professor A. D. WOZLEY

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# ST. ANDREWS FILM SOCIETY

*Seventeenth Season, 1964-65*

*186th Meeting*

## L' ASSASSINO

a film by

**Elio Petri**

**The New Picture House**

**Sunday, 18th October**

-

**2.30 and 8 p.m.**

# PROGRAMME

Before the films  
listen to  
Miles Davis and his Orchestra

## Le Cadeau

(THE PRESENT)

France, 1961      Starting 2.30 and 8 p.m.      6 minutes

*Production :* Daniel Rondeleux

*Direction and Script :* Richard Roberts, Jacques Vausseur

*Photography :* Francis Pronier

*Animation :* Michel Altermatt, Rene Guillaume

## Cradle of Music

Austria, 1961      Starting 2.36 and 8.06 p.m.      30 minutes

*Direction :* Helmut Pfandler

Interval of two minutes

## L'Assassino

Italy, 1962      Starting 3.08 and 8.38 p.m.      105 minutes

*Director :* Elio Petri      *Producer :* Franco Cristaldi

*Screenplay :* Petri-Guerra-Festa ; Campanile-Franciosa

*Photography :* Carlo Di Palma      *Music :* Piero Piccioni

*Players :* Marcello Mastroianni (*Nello Poletti*) ; Cristina Gajoni (*Antonella*) ; Micheline Presle (*Adalgisa*) ; Salvo Randoni (*Police Inspector*)

*L'Assassino* brings together one of Italy's best established actors and one of its new directors. The actor is Marcello Mastroianni, for whom the only adequate adjective would seem to be "ubiquitous"—one simply cannot imagine Italian cinema without him. From the aging director of "8½" to the handsome but impotent hero of *Il Bell'Antonio*; from the stark seriousness of *La Notte* to the comedy of *Divorce—Italian Style*—Mastroianni stands supreme. And it is his performance which dominates in *L'Assassino*. The director is Elio Petri, and *L'Assassino* is his first film, and an impressive debut it is. He is obviously a name to watch among the rising generation of Italian directors.

The film is about an insignificant antique-dealer (Mastroianni) who is suspected of murder, and diligently pursued by the Police Inspector (Salvo Randoni, the Prosecutor from *Salvatore Giuliano*). One can either approach the film as an ever-so-slightly black comedy, watching the hero's increasingly desperate attempts to prove his own innocence in the face of all the facts ; or one can concentrate on some more serious aspects. The view of the police operations may simply be a comic one : they haven't an earthly idea and are just hoping for something to turn up ; or it may be approaching Kafka in the sinister ambiguity and impenetrability of the law's relation to the individual. Both strains are almost certainly present in the film, you are free to take what you like out of it.

It is altogether a most enjoyable and well-made film. Mastroianni's acting is its most obvious merit in this department, but there is plenty in the wry script, the fine seascape photography (excellent use of backgrounds), and in Petri's direction to keep it from being merely an actor's showcase.

The programme is timed to end at 4.53 and 10.23 p.m.

The Council welcomes all members to the first meeting of the Society's seventeenth season. The next programme will be in a fortnight's time, on **Sunday 1st November**, when the main film will be *Cleo de 5 a 7* (France).

**Admission to Meetings is by membership card or guest ticket only.** Please make a point of being in your seats by the advertised starting-time. In recent years late arrivals have increased in number ; this is a distraction to members already in their seats, and also to members of the Council acting as ushers.

**Guest Tickets** (price 3/6) are obtainable by members only at the New Picture House box-office during normal opening hours (until 9 p.m.). A maximum of 50 guest tickets will be available for evening performances. **Guest tickets cannot be on sale at the cinema door on Sundays.**

**Lost Membership Cards.**—Members losing their cards will be required to pay 5/- deposit before admission to any performance ; this deposit will be returned if the card is later found, provided the detachable ticket for the meeting in question is still intact. Membership cards can be replaced at the following rates : up to 31st January, 22/- ; from 1st February to 31st March, 15/- ; thereafter, 10/-. For replacement cards and for return of deposits, apply to Miss C. L. G. Baird, University Library.

The Council has only been able to hold the membership subscription at 22/- by continuing to accept a total membership in excess of the seating capacity of the cinema. It is therefore vital that as many members as possible come to the afternoon performances, thus relieving possible congestion at the evening performances ; the only alternative is a restriction in total membership and abandonment of the afternoon performances, with a resulting rise in subscription rates. The Council is therefore repeating the appeal which it made to *all members* last season, asking them to make an effort to attend at least one afternoon meeting this season. May we suggest that members with tickets numbered 1-100 come, if at all possible, to the afternoon performance on 1st November ?

Details of Society arrangements, forthcoming programmes and stills are to be found in the Society's display-case in the foyer of the New Picture House. In case of any difficulty, consult Miss C. L. G. Baird, University Library.

Coming this season : *Electra*    *Alexander Nevsky*    *Zazi dans le*  
*Metro*    *Winter Light*    *The Eclipse*

# ST. ANDREWS FILM SOCIETY

Seventeenth Season 1964-65

195th Meeting

The New Picture House

Sunday, 18th April, 2.30 and 8 p.m.

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Before the films listen to  
Dizzy Gillespie on the French Riviera  
(Side 1)

Recorded live at the Third International Festival of  
Jazz D'Antibes. Juan-Les-Pins

## MATERIA

Poland, 1962

10 minutes

*Director :* Kazimierz Urbanski

*Music :* Andrzej Markowski

## THE CRITIC

U.S.A., 1962

5 minutes

*Director and Producer :* Ernest Pintoff

*Music :* J. S. Bach

*Voice :* Mel Brooks

Interval of two minutes

## THE ECLIPSE

Italy, 1962

Starting 2.47 and 8.17 p.m.

125 minutes

*Directed by :* Michelangelo Antonioni

*Produced by :* Robert and Raymond Hakim

*Screenplay by :* Antonioni and Tonino Guerra

*Photography by :* Gianna di Venanzo

*Music by :* Giovanni Fusco

*Cast :* Monica Vitti (Vittoria)

Alain Delon (Piero)

Francisco Rabal (Riccardo)

Lilla Brignone (Vittoria's mother)

"My only objective is to relate human experiences. If they are tragic, it's because I believe the tragic sentiment dominates all of contemporary life . . . I try to undramatise, particularly externals, so that I can show the interior life of my characters realistically." Michelangelo Antonioni.) "The state of our whole life is estrangement from others and ourselves . . . We are separated from the mystery, the depth and the greatness of our existence. We hear the voice of that depth ; but our ears are closed." (Paul Tillich.) Antonioni is one of the greatest,

and most controversial, directors at work today. This film presents the familiar pattern of alienation — the heroine, Vittoria, is rich, leisured, dissatisfied, seeking for something she cannot find in her relations with Riccardo or her new lover, Piero. As always with Antonioni, the situation is presented in concrete symbolism. ("There are days when a chair, a table, a book, a man seem much the same . . .") This is not just the obvious sexual symbols like Vittoria's lamp, it is the whole physical environment of the characters which both determines and symbolises their problems. Vittoria's needs are seen in terms of wind in high railings, in trees, scaffolding, the African photos, the plane-ride; these are the antithesis of the claustrophobic hysteria of Piero's Stock Exchange. Vittoria cannot find the high wind with him, or any person. ("We don't have to know each other to love, and perhaps we don't have to love.") At the last the symbols take over completely, as only the camera turns up for a broken date, and the film closes with a sequence of shots of the city, some familiar, some unfamiliar, the modern buildings being reduced to menacing abstract shapes. "The eclipse of the emotions casts its shadow", writes Penelope Houston, "And when darkness finally descends on a street corner it is as though a world were ending."

**The programme is timed to end at 4.52 and 10.22 p.m.**

## **RESULTS OF FILM POLL : JANUARY - MARCH 1965**

### *Main Films*

<i>Name</i>	<i>Total</i>	0	1	2	3	4	5	<i>Average</i>
<i>Richard III</i>	151	3	1	16	33	56	42	3.75
<i>Viridiana</i>	156	7	7	27	43	40	32	3.27
<i>Winter Light</i>	153	14	9	14	42	48	26	3.17
<i>Zazi dans le Metro</i>	149	23	22	28	39	26	11	2.38

### *Shorts*

<i>Name</i>	<i>Votes</i>	<i>Name</i>	<i>Votes</i>
<i>Six-sided Triangle</i>	113	<i>Return to the Wild</i>	73
<i>Thirty Million Letters</i>	112	<i>Opening Speech</i>	68
<i>Automania 2000</i>	82	<i>Heart of Scotland</i>	43
<i>Love me, Love me, Love me</i>	79	<i>Labyrinth</i>	41
<i>The War Game</i>	76		

168 forms were returned

# ST. ANDREWS FILM SOCIETY

Seventeenth Season 1964-65

187th Meeting

The New Picture House

Sunday, 1st November, 2.30 and 8 p.m.

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Before the films listen to

Ferenc Fricsay and the Berlin Philharmonic Orchestra playing  
Mussorgsky's "Night on Bare Mountain"

## THE RISE AND FALL OF EMILY SPROD

Great Britain, 1964

Starting 2.30 and 8 p.m.

9 minutes

*Production, Direction and Animation :* Bob Godfrey

*Script :* Stan Hayward

If you are a serious film critic, you will find this new Biographic cartoon a move forward in precision and style from *Polygamous Polonius*. If—like most of us—you just enjoy Bob Godfrey's idea of a cartoon, then you will sit back and relax.

## NAHANNI

Canada, 1962

Starting 2.39 and 8.9 p.m.

19 minutes

*Direction :* Nicholas Ballas

*Script :* William Weintraub

*Photography :* Donald Wilder

*Music :* Eldon Rathburn

## NIGHT MAIL

Great Britain, 1935

Starting 2.58 and 8.28 p.m.

25 minutes

*Production :* John Grierson

*Direction :* Basil Wright and Harry Watt

*Music :* Benjamin Britten and Walter Leigh

*Poetry :* W. H. Auden

The Society has seen *Night Mail* twice before, in 1950 and 1958, and it is likely that the film is no stranger to many of tonight's audience. There are good reasons why we are showing it again : as one of the high peaks of British documentary, as a reminder of Grierson's legendary Post Office Film Unit (training-ground of a whole school of film-makers), as a contribution to the sentimental guilt-feeling the nation wraps around Dr. Beeching, and—quite simply—as one of the best documentaries ever made.

Interval of two minutes

## CLEO DE 5 A 7

France/Italy, 1961

Starting 3.25 and 8.55 p.m.

90 minutes

*Direction and Script* : Agnès Varda

*Photography* : Jean Rabier

*Music* : Michel Legrand

*Players* : Corinne Marchand (Cléo), Antoine Bourseiller (The Soldier),  
Dorothée Blank (Dorothée), Dominique Davray (Angel)

The chek-list of directors given in Penelope Houston's "The Contemporary Cinema" consists of 131 names, of which one, and one only, is a woman's : Agnès Varda. This unique person has been called "the godmother of the Nouvelle Vague". In 1955 she made a film called *La Pointe Courte*, edited by Alain Resnais, which in some ways foreshadows *Hiroshima*, *Mon Amour*. She and Resnais now form a group along with the Left Bank's other cat-lover, Chris Marker. As a group they show great concern with political and social problems, but rather as a part of the context of life than as ends in themselves. They are not didactic, they "do not believe that the aim of art is to teach lessons, nor necessarily to draw conclusions" (Quotation from an article on this group by Richard Roud, in "Sight and Sound", Vol. 32, No. 1).

Varda's best film to date is undoubtedly *Cleo de 5 à 7*, a minute-by-minute account of a young woman, a mildly successful singer, awaiting the result of a medical examination which she fears may show cancer. In a sense, it can be compared to the mediaeval morality play of "Everyman" : Cléo's search is for some value with which she can face death. This search must be carried out in her own personal situation : the values are not philosophical or religious generalities, but the people she knows and meets, seen with an awful foreboding clarity in the dark light of death. Death is omnipresent, from the fortune-teller's cards to the swallowing of frogs, from the bullet-shattered window to the soldier who must shortly return to the Algerian war. (Yet—our director is a woman—it can be temporarily escaped while choosing a new hat.) Death is the conditioning factor of life, but when it is accepted life has new significance. As we follow Cléo through the streets of Paris, and as we follow her inward search, the search is for some value strong enough to make the doctor's verdict irrelevant. Yet even if such a value is found, it is found only in terms of people, of human beings as mortal as a singer with suspected cancer or a soldier bound for the Algerian war.

The programme is timed to end at 4.55 and 10.25 p.m.

On Sunday 15th November the Society will show the Greek feature film, *Electra*, with Irene Pappas. Members with cards numbered 101-200 are asked to come, if at all possible, to the afternoon performance. Members are reminded that guest tickets are *not* available at the cinema on Sundays.

# ST. ANDREWS FILM SOCIETY

Seventeenth Season 1964-65

188th Meeting

The New Picture House

Sunday, 15th November, 2.30 and 8 p.m.

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Before the films  
listen to

The Thelonius Monk Orchestra  
at Town Hall (Side 1)

## ALLEGRO MA TROPPO

France, 1963

Starting 2.30 and 8 p.m.

16 minutes

*Direction, Script and Photography* : Paul de Roubaix

Speeded up motion is a useful director's gimmick—in moderate doses. *Allegro ma Troppo* uses it effectively—if rather immoderately—to show Paris traffic by night.

## THREE SCOTTISH PAINTERS

Scotland, 1963

Starting 2.46 and 8.16 p.m.

21 minutes

*Production* : R. A. Black

*Direction* : Laurence Hanson

*Photography* : Gordon Lovell

*Narration* : John Sheldon

*Three Scottish Painters* is a Films of Scotland study of the work of John Maxwell, Joan Eardley and Robin Philipson.

Interval of two minutes

## ELECTRA

Greece, 1961

Starting 3.9 and 8.39 p.m.

113 minutes

*Direction and Production* : Michael Cacoyannis

*Screenplay* : Michael Cacoyannis from the tragedy by Euripides

*Photography* : Walter Lassally     *Music* : Mikos Theodorakis

*Players* : Irene Papas (Electra) ; Aleka Catselli (Clytemnestra) ; Yannis Fertis (Orestes) ; and Theano Ioannidou (Chorus Leader)

Michael Cacoyannis, the leading director of the Greek cinema, first made his name with "Windfall in Athens" in 1953. He followed it with the brilliant but uneven "Stella", which was shown on BBC Television last summer. In 1958 he made "A Matter of Dignity", and in 1961 came "Electra", which came very near to winning the Golden Palm at Cannes in 1962. Instead, they invented a special prize for it, "for the best screen transposition". It would, however, do great injustice to "Electra" to regard it merely as filmed Euripides. The genius which produced this masterpiece is equally much that of Cacoyannis.

The Electra myth is well known. The film opens as Agamemnon with his captive Cassandra returns to Mycenae, to his children Electra and Orestes, and his wife Clytemnestra. The myth has a strange primal quality, an intensity of emotion which seems to contain the whole explosive range of human passion. The form of the myth is that of symbol and ritual, and Cacoyannis seems to have found a cinematic style ideally suited in its formalism and stress on symbolic details, such as Electra's cutting off her hair to signify that she is a slave. The use of the gaunt, bare hills of Mycenae, the brilliant opening sequence, the formal grouping of the black-robed women of the chorus—all these elements contribute to this highly stylised manner, which owes a great debt to Eisenstein. The result is a visually stunning film which conveys the full force of this tremendous myth.

The film is based on the play by Euripides, which is less concerned than Sophocles with the superhuman element and which reverses the order of the final killings. Apart from that of Agamemnon, the killings are done, in the tradition of Greek tragedy, off screen. The beautiful photography is by a familiar name, Walter Lassally; and the music by the "Never on Sunday" composer, Mikos Theodorakis.

**The programme is timed to end at 5.02 and 10.32 p.m.**

On Sunday 29th November the Society will show Eisenstein's classic *Alexander Nevsky*, accompanied by *Portrait of Franz Hals* and *A Dream of Wild Horses*. May we again ask members to be seated by the start of the programme? Late arrivals are a distraction to those already watching the films.

# ST. ANDREWS FILM SOCIETY

Seventeenth Season 1964-65

189th Meeting

The New Picture House

Sunday, 29th November, 2.30 and 8 p.m.

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Before the films listen to

ENRIQUE JORDA and the PARIS CONSERVATOIRE  
ORCHESTRA playing *De Falla : La Vida Breve* and *Granados :  
Danzas Espanolas*

## DREAM OF WILD HORSES

France

Starting 2.30 and 8 p.m.

11 minutes

*Direction, Script and Photography :* Denys Colomb de Daunant  
*Music :* Jaques Lasry

Sustained use of slow motion gives this lyrical study of the wild horses of the Camargue a deeply mythical quality ; there is no dialogue, and the images are left to make their own impression.

## PORTRAIT OF FRANS HALS

Netherlands

Starting 2.41 and 8.11 p.m.

17 minutes

*Production :* G. F. de Clerck  
*Direction and Script :* Frans Dupont  
*Photography :* Pim Heytman

*Interval of two minutes*

## ALEXANDER NEVSKY

Russia, 1938

Starting 3.0 and 8.30 p.m.

113 minutes

*Direction :* Sergei Eisenstein  
*Script :* Sergei Eisenstein and Piotr Pavlenko  
*Photography :* Eduard Tisse      *Music :* Sergei Prokofiev  
*Leading Players :* Nikolai Cherkasov (Prince Alexander Yaroslavich Nevsky) ; Nikolai Okhlopkov (Vasili Buslai) ; Andrei Abrikosov (Gavrilo Olexich)

Sergei Eisenstein is the greatest name in the early history of the cinema. The great Russian director of *Battleship Potemkin* and *Ivan the Terrible* is among the great originators of the art form of cinema, and it is fitting that the Society should look back today to one of his greatest works, the magnificent and spectacular *Alexander Nevsky*.

Russia in the thirteenth century was under attack from both East and West. In the East, the Tartars were making vast inroads into Russian territory ; in the West the attack came from the Knights of the Teutonic Order. The resistance in the West came mainly from the town of Novgorod, under the leadership of Prince Alexander of Novgorod, called Nevsky, who negotiated enough freedom from the Tartars to attack in the West and destroy the Teutons in the battle fought on the ice of Lake Chudskoye on 5th April 1242.

Eisenstein's object in making the film was political and patriotic. He was concerned with showing the rise of national spirit and unity. He writes of the film : "If the spiritual strength of the people was such as to defeat an enemy at a time when the country was languishing under the Tartar yoke, there is no force capable of shattering it when it is free from all shackles, from all oppression, when it has become a socialist state."

The film was made in 1938, and was intended to be used for propaganda purposes to stir the Russian people or, in Eisenstein's words, "to hurl, like a grenade, into the face of the aggressor." It was made in a frantic hurry, sacrificing all sorts of aesthetic considerations to the need to have it ready by November of that year. Direct impact was all in all : problems of thirteenth century language were merely disregarded. It was Eisenstein's first sound film : he did not have time to experiment with sound. Prokofiev produced his magnificent music at an unbelievable speed. And the great Russian winter was filmed in summer—the snow is chalk and liquid glass.

Despite these incredible conditions, what emerged was one of the greatest films of cinema history. "Our theme was patriotism," wrote Eisenstein. "Whether we have tackled it successfully is for the Soviet audiences to say." The audiences, not only Soviet ones, have been saying yes for 25 years.

(Quotations from "Eisenstein : Notes of a Film Director," published in this country by Lawrence & Wishart).

**The programme is timed to end at 4.53 and 10.23 p.m.**

The Society's last programme for 1964 will be shown on **Sunday 13th December**. The main film will be *Ugetsu Monogatari* (Japan), accompanied by a Russian study of the work of Sergei Eisenstein, maker of tonight's *Alexander Nevsky*, *Battleship Potemkin* and *Ivan the Terrible*.

# ST. ANDREWS FILM SOCIETY

Seventeenth Season 1964-65

190th Meeting

The New Picture House

Sunday, 13th December, 2.30 and 8 p.m.

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Before the films listen to

ENRIQUE JORDA and the PARIS CONSERVATOIRE

ORCHESTRA playing *De Falla : La Vida Breve* and *Granados :  
Danzas Espanolas*

## SERGEI EISENSTEIN

Russia, 1963

Starting 2.30 and 8 p.m.

50 minutes

As a postscript to *Alexander Nevsky*, the Society shows this recent Russian appreciation of its director. Eisenstein stands along with D. W. Griffith among the great pioneers of the art of cinema—the people who first began to realise the potentialities of the medium as an art form. He and his contemporary Pudovkin evolved the technique of editing—placing two pieces of film together in such a way as to produce a ‘tertium quid.’ In later life, Eisenstein’s artistic integrity brought him into conflict with the Russian state, because, as he says in his apology for the deficiencies in the second part of *Ivan the Terrible*, he “forgot that the main thing in art is its ideological content.”

Interval of two minutes

## UGETSU MONOGATARI

Japan, 1953

Starting 3.22 and 8.52 p.m.

95 minutes

*Production :* Masaich Nagata      *Direction :* Kenji Mizoguchi

*Screenplay :* Matsutaro Kawaguchi and Giten Coda  
(from the novel by Atinari Neda)

*Photography :* Kazuo Miyagawa      *Music :* Fumio Hayasatra

*Leading Players :* Machito Kyo (Princess Watasa) ; Mitsuto Mito (Ohama) ; Kimuyo Tanaka (Miyagi) ; Masayuti Mori (Genjuno) ; Sakae Ozawa (Topei)

Knowledge of Far Eastern films is still very limited in this country, being confined largely to the beautiful works of India's Satyajit Ray and the Samurai 'Westerns' of Japan's Akira Kurosawa. Yet the Japanese cinema has been going strong since before the First World War, and is today a thriving concern, albeit a fairly ruthlessly commercial one. Japan produces around 400 features a year, i.e. twice the output of Hollywood. It is a very conservative and professional industry : all the directors have worked slowly up through many minor jobs, and only become directors when they have a wide practical knowledge of all aspects of film making.

Kenji Mizoguchi was one of Japan's leading directors. He made more than eighty films, on a wide range of subjects, both historical romances and modern social problems. He is noted specially for his portraits of women. *Ugetsu Monogatari* (which has been translated as *Tales of the Pale and Mysterious Moon after the Rain*) is a combination of fairly realistic elements on war and greed and human tragedy set amidst the fighting of the sixteenth century, and strange romantic themes of phantom princesses in ghost castles, embodied in self-conscious beautiful shots of boats on misty lakes. Penelope Houston wrote of him that "this most conscious of camera artists could hardly bring himself to compose a shot without some element of beauty."

Opinions vary on *Ugetsu*—a poll of international critics in "Sight and Sound" for the "ten best films of all time" placed it equal fourth. As a sort of reaction, Paul Rotha wrote of it, "Overall I found the direction turgid to the point of boredom and the acting on the level of good hokum. The sub-titles—in American—must belong to some of the most banal which it has been my fate to read." Another source calls it "an epic structure of superb visual beauty and profound human insight."

Take your choice.

**The programme is timed to end at 4.57 and 10.27 p.m.**

The Council wishes all members a Happy Christmas and a Prosperous New Year.

The first meeting of 1965 will be on Sunday 24th January, when the main film shown will be *Viridiana* (*Miracle*).

# ST. ANDREWS FILM SOCIETY

Seventeenth Season 1964-65

191st Meeting

The New Picture House

Sunday, 24th January, 2.30 and 8 p.m.

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Before the films listen to  
DAPHNIS ET CHLOE (Suite No. 2)  
by RAVEL  
Played by : L'ORCHESTRE DE LA SUISSE ROMANDE  
Conducted by : ERNEST ANSERMET

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## THE WAR GAME

Great Britain, 1962

Starting 2.30 and 8 p.m.

15 minutes

*Production and Direction* : Mai Zetterling

*Cast* : Ian Ellis, Joseph Robinson

## RETURN TO THE WILD

Rhodesia/Nyasaland, 1962    Starting 2.45 and 8.15 p.m.    20 minutes

*Production* : Denys Brown and Louis Nell

*Direction* : Anker Atkinson    *Photography* : Roger Fairlie

*Music* : Sam Sklair    *Leading Player* : Norman Carr

## AUTOMANIA 2000

Great Britain, 1963

Starting 3.05 and 8.35 p.m.

10 minutes

*Production* : Halas and Batchelor Cartoon Films

*Direction* : John Halas    *Script* : Joy Batchelor

From an idea by Gyorgyei and Todor

*Music* : Jack King    *Narrator* : Edward Bishop

Interval of Two Minutes

# VIRIDIANA

Spain, 1961

Starting 3.17 and 8.47 p.m.

91 minutes

*Production* : Unina and Films 59

*Direction and Script* : Luis Bunuel      *Photography* : Jose F. Aguago

*Leading Players* : Silvia Pinal (Viridiana), Francisco Rabal (Jorge),  
Fernando Rey

"I am against conventional morals, traditional phantasms, sentimentalism, and all that moral uncleanness that sentimentalism introduces into society. Bourgeois morality is for me immoral, and to be fought." (Luis Bunuel).

"Either you are crazy, like the rest of civilised humanity, or you are sane and healthy like Bunuel. And if you are sane and healthy you are an anarchist and throw bombs." (Henry Miller).

*Viridiana* was made in Spain. This is perhaps the most remarkable fact about this explosive masterpiece. After thirty years away from Spain, Bunuel was invited back, and the resulting film somehow survived the authorities right through to Cannes 1961. It is now officially banned in Spain, and the original negative is said to have been burnt. *Viridiana* is a repeat of the theme of the earlier *Nazarin*, but is much more savage. It is an all-out, anarchistic, hate-filled attack on Christianity, especially the Roman Catholic Church in Spain. Its material is blasphemous ; its artistic genius takes it far beyond blasphemy. The central figure is a young convent novice called Viridiana (is the name at all connected with Viridion, the Tree of Life ?). The film shows the fading and death of her religious beliefs, but not with sympathy : her "piety" and "humanity" are treated simply as cant and hypocrisy. There is a strong sexual attack as well : watch the various uses to which a skipping-rope with phallus-shaped handles is put. The symbolism uses Christian themes in savagely perverse ways—the crucifix which is also a flick-knife, the use of the "Hallelujah Chorus," and the ultimate parody of the Last Supper. There is no good in the end, no ideal being pointed at. The film is a brilliantly made testament of anarchistic hate.

**The programme is timed to end at 4.48 and 10.18 p.m.**

Membership cards are still obtainable, now at the reduced price of 15/- for the remainder of the Season, from Miss Baird at the University Library.

Please mark with a CROSS (*not a number*) any of the following short films of which you approved :—

# ST. ANDREWS FILM SOCIETY

Seventeenth Season 1964-65

192nd Meeting

The New Picture House

Sunday, 7th February, 2.30 and 8 p.m.

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Before the films listen to  
The Sorcerer's Apprentice by Dukas  
Radio Symphony Orchestra of Berlin  
Conducted by Ferenc Fricsay

## LABYRINTH

Poland, 1962

Starting 2.30 and 8 p.m.

15 minutes

*Direction* : Jan Lenica      *Photography* : Antoni Nuszynski  
*Music* : Wlodzimierz Kotonski

A nightmarish cartoon, reminiscent at times of Bosch or Blake, in which a flying man explores a sinister town.

## THE SIX-SIDED TRIANGLE

Great Britain, 1963

30 minutes

*Direction and Production* : Christopher Miles  
*Photography* : David Watkin      *Music* : Michael Dress  
*Leading Players* : Sarah Miles (The Wife), Bill Meilen (The Husband),  
Nicol Williamson (The Lover)

An entertaining take-off of the filming styles of six countries : U.S.A. (silent period), England, Japan, Italy, Sweden, France. The humour varies from the delightfully subtle to the downright corny. The 23-year-old producer has perhaps bitten off too much—one can hardly parody the entire French cinema in five minutes—but few will not look forward to seeing further productions by him.

## LOVE ME, LOVE ME, LOVE ME

Great Britain, 1962

8 minutes

*Production and Direction* : Richard Williams  
*Music* : Pete Shade      *Narrator* : Kenneth Williams

# ZAZIE DANS LE METRO

France, 1960

*Director* : Louis Malle

*Producer* : Irénée Leriche

*Screenplay* : Louis Malle and Jean-Paul Rappeneau  
from a novel by Raymond Queneau

*Photography* : Henri Raichi

*Cast* : Catherine Demongeot (Zazie) ; Philippe Noiret (Gabriel) ;  
Hubert Deschamps (Turandot) ; Annie Fratellini (Mado) ; and  
Vittorio Caprioli (Trouscaillon)

Louis Malle has described his main themes as "searching, and the night". This remarkable director made his debut in 1958 with the thriller "Ascenseur pour l'échafaud", and followed it with the famous "Les Amants". "Zazie" came in 1960, and was followed by the disappointing "Vie Privée", with Bardot, before in 1963 Malle finally came up with his masterpiece, "Le Feu Follet", which is in my opinion one of the greatest films ever made. In absolute contrast to its sombre tragedy stands "Zazie", light and gay and full of fun. It is possible to find serious meanings in "Zazie"; there is plenty of social criticism, and the surrealism of the humour can be taken to "create the impression of a world of dissolution. Society, neurotically split between bourgeois and bohème, must expose its full idiocy . . . the nightmare of Paris is a microcosm of the whole world's nightmare." (*Sight and Sound*). But there is no need for this—"Zazie" is primarily a very fine comedy, or farce rather, adorned with an endless array of technical trickery, parodies of cartoons, surrealist jump-cutting, allusions to other films of Malle, Demy, Tati, etc. Watch especially for the Eiffel Tower sequence, all shot on the spot without any process shots, and for the night—always Malle's favourite subject. Not a film to be profound about, beyond noting the fantastic flair for cinema which three years later produced the glory of "Le Feu Follet"; just a film to laugh at, a film to enjoy.

**THE NEXT MEETING OF THE SOCIETY** will be held in a fortnight's time, on **Sunday, 21st February**, when the main film will be **Richard III, (Great Britain).**

# ST. ANDREWS FILM SOCIETY

Seventeenth Season 1964-65

193rd Meeting

The New Picture House

Sunday, 21st February, 2.30 and 8 p.m.

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Before the film listen to

DIZZY GILLESPIE ON THE FRENCH RIVIERA  
(Side 2)

Recorded live at the Third International Festival of Jazz  
D'Antibes. Juan-les-Pins.

## RICHARD III

Great Britain, 1955

161 minutes

*Producer and Director* : Laurence Olivier

*Photography* : Otto Heller

*Music* : William Walton

*Leading Players* : Laurence Olivier (*Richard III*), John Gielgud (*Clarence*), Ralph Richardson (*Buckingham*), Cedric Hardwicke (*Edward IV*), Claire Bloom (*Lady Anne*), Mary Kerridge (*Queen Elizabeth*), Pamela Brown (*Jane Shore*), Alec Clunes (*Hastings*), Michael Gough (*Dighton*), Stanley Baker (*Henry Tudor*), Norman Wooland (*Catesby*), Helen Haye (*Duchess of York*), Patrick Troughton (*Tyrrell*), Clive Morton (*Rivers*), Andrew Cruikshank (*Brakenbury*)

This film has been hailed as Olivier's most marked achievement as an actor-director and as "a strong contender for the best Shakespearean film yet made". The coronation scene from the end of Henry VI Part III introduces the deformed Gloucester, crying "all hail" when he means "all harm". This prologue, by providing both contrast and context, gives pungency to Richard's opening ("Now is the winter of our discontent") soliloquy. The wooing of Lady Anne, and her *volte face* in relation to Richard, is managed in an unusually plausible way. The impetus of the film is lost a little in its second hour, but some judicious cutting prevents it from becoming bogged down in the intricate ramifications of the middle scenes. The dark presence of Richard haunts the film throughout and adds to the effect of his final destruction on the battlefield.

The film is not without its faults : the sets are sometimes unsatisfactory ; the acting is sometimes over-theatrical ; much more could have been made of the battle-scene with the cinematic resources available ; the highly regal flavour of the music often seems quite inappropriate.

But all this adds up to is saying that Olivier is not the superb master of this medium as he is of the theatre. No allowances, however, need to be made for this film. The acting, as one would expect from such an impressive cast, attains a very high standard. And there is little of that inflated and manneristic style regrettably associated with Shakespearean productions. Olivier shows his usual penetration and verve in interpreting and adapting the play to produce a film which is exceptional of its kind.

FILM POLL (October-December 1964) : 190 completed forms were received and voting for the main films was as follows :—

	<i>Total</i>	<i>Rating</i>						<i>Average</i>
		0	1	2	3	4	5	
<i>Electra</i>	166	4	2	8	20	58	74	4.09
<i>Alexander Nevsky</i>	165	6	11	20	37	51	40	3.43
<i>Cleo de 5 a 7</i>	171	7	3	24	68	53	16	3.19
<i>L'Assassino</i>	161	12	16	36	61	36	—	2.57
<i>Ugetsu Monogatari</i>	120	14	19	31	23	21	12	2.45

The most popular short films were *Dream of Wild Horses* (110 votes) ; *Le Cadeau* (106 votes) ; *Rise and Fall of Emily Sprod* (95 votes) ; and *Night Mail* (92 votes).

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The next meeting of the Society will be on **Sunday 7th March**, when the main film will be Bergman's *Winter Light*, the second of his trilogy which includes *Through a Glass Darkly* and *The Silence*. This will be followed, next term, by *The Eclipse* (Antonioni), the comedy *Knave of Hearts* (Clément), and a double-feature including Bresson's *Trial of Joan of Arc* and *The Suitor* (Pierre Etaix, a protégé of Jacques Tati).

Membership cards, for the remaining four meetings, may still be obtained, at 10/-, from Miss Baird at the University Library.

# ST. ANDREWS FILM SOCIETY

Seventeenth Season 1964-65

194th Meeting

The New Picture House

Sunday, 7th March, 2.30 and 8 p.m.

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Before the films listen to  
Mendelssohn's Overture to 'A MIDSUMMER NIGHT'S DREAM'  
By Constantin Silvestri and the Philharmonia Orchestra

## OPENING SPEECH

Canada, 1960

6 minutes

*Director :* Norman McLaren

## THIRTY MILLION LETTERS

Great Britain, 1963

30 minutes

*Director :* James Ritchie

*Producer :* Edgar Anstey

*Photography :* Ronald Craigen

*Music :* Derek Bourgeois

Another G.P.O. documentary, not perhaps in the same rank as  
*Night Mail*, which gives a picture of the postal letter services.

## HEART OF SCOTLAND

Great Britain, 1961

25 minutes

*Director :* Laurence Henson

*Producer :* A. Riddell Black

*Script :* John Grierson

*Photography :* Edward McConnell

*Music :* Frank Spedding

*Commentary :* John Ormond

Despite the title and the opening shots, this film is not designed to bolster up the "heather and bagpipes" image in the minds of potential tourists. But set as it is in the upper regions of the meandering Forth, it is not without historical sentiment. The delightful simplicity and clarity of the camera-work more than compensate for the somewhat prosy commentary.

Interval of Two Minutes

## WINTER LIGHT

Sweden, 1962

80 minutes

*Producer* : Allan Ekelund. Svenskfilmindustri

*Director of Photography* : Sven Nykvist

*Written and Directed by* Ingmar Bergman

*Cast* : Gunnar Bjornstrand (Tomas Ericsson) ; Ingrid Thulin (Marta Lundberg) ; Max von Sydow (Jonas Persson) ; Gunnel Lindblom (Karin Persson) ; and Allan Edwall, Olof Thunberg, Elsa Ebbesen, Kolbjorn Knudsen

Despite the reluctant admiration forced by *The Silence*, the current critical fashion remains set anti-Bergman. Of his recent films, none has suffered more from this than *Winter Light*, which was grossly underrated by most critics. This writer remains a devoted Bergmaniac : in my view *Winter Light* is a great film, Bergman's most profound religious film, and certainly far superior to the clumsy symbolism of *The Silence*. *Winter Light* is the central film of the trilogy which began with *Through a Glass Darkly*. This first film ended on the proposition, not that God is love, but that love is God. *Winter Light* depicts a man who has tried to live by this faith—and has utterly failed. The problem of faith—the God who “*must* be there somewhere”—has always been a central Bergman theme. In this film he discards all the trappings of symbolism and mediaevalism and attacks the subject directly. In this sense it is a very self-indulgent film, too much so for the critics who did not share his interest in ultimate theological questions. The style has been cut down to a deliberate bareness, relying mostly on Sven Nykvist's brilliant photography, which floods the whole film in a cold clear winter light to match the bleak despair of the characters. As always, Bergman attempts to point towards a solution, and in *Winter Light* he is more successful than usual, as through an old man's simple understanding of the nature of Christ's suffering (and the trivialities of skin disease) he arrives at a much more mature understanding of love and God. This is not an easy film, its demands on the audience are considerable, but for anyone interested in the problems it discusses it is inexhaustibly fascinating.

# St Andrews Film Society

## Eighteenth Season 1965-66

TWELVE PROGRAMMES

SUBSCRIPTION 22/-

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Two performances of each programme :

Sundays, 2.30 and 8 p.m., in THE NEW PICTURE HOUSE

★ ★ ★

### OFFICERS OF THE SOCIETY

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#### October 17

KIND HEARTS AND CORONETS      Great Britain, 1948/9

The classic Ealing comedy, directed by Robert Hamer, with Alec Guinness and Dennis Price.

#### OCTOBER 31

EIGHT AND A HALF      Italy, 1962/3

The latest film directed by Federico Fellini, who made *La Dolce Vita*. With Marcello Mastroianni and Claudia Cardinale.

#### NOVEMBER 14 (200th performance)

PASSENGER      Poland, 1961/63

A woman catches sight of a passenger boarding a liner at Southampton and is suddenly filled with memories of a concentration camp in Germany. This short, 60-minute feature is a sincere and unsensational attempt to tell the story of two women against the nightmare background of Auschwitz. Directed by Andrzej Munk, unfinished at his death, but completed with stills and commentary.

BANDE A PART (The Outsiders)      France, 1964

Three people plan a robbery in Paris and bungle it. Directed by Jean-Luc Godard, with Anna Karina, Claude Brasseur and Sami Frey.

#### NOVEMBER 28

HAROLD LLOYD'S WORLD OF COMEDY      U.S.A., 1962

A 97-minute compilation of silent screen comedy, which includes the Clock sequence from *Safety Last* (1923), the Turkey sequence from *Hot Water* (1924), and Top of Train sequence, followed by chase with cops, car and tent from *Professor Beware* (1938).

#### DECEMBER 12

THE MISFITS      U.S.A., 1960

Arthur Miller's story of a lost child divorcee and three cow-boys searching for a meaning in life. Directed by John Huston, with Marilyn Monroe, Clark Gable, Montgomery Clift and Eli Wallach.

#### JANUARY 23

IL MARE      Italy, 1962

Tellingly observed study of three unhappy people who meet in Capri in winter, are drawn together for a short space of time, and then part again. Directed by Giuseppe Patroni Griffi (his first film), with splendid performances from Umberto Orsini, Françoise Prévost and Dino Mele.

#### FEBRUARY 6

THE BEST MAN      U.S.A., 1964

Witty comedy on the American political scene, directed by Franklin Schaffner from a play by Gore Vidal. With Henry Fonda as a leading contender for his party's Presidential nomination.

#### FEBRUARY 20

THE GODDESS      India, 1960

Directed by Satyajit Ray, a tale, set in the India of a hundred years ago, of a young bride whose father-in-law reveres her as a reincarnation of the Goddess Kali.

#### MARCH 6

FEU FOLLET      France/Italy, 1963

(A Time to Live and a Time to Die)

Technically brilliant adaptation, by the director, Louis Malle, of a short novel by Pierre Drieu la Rochelle, recounting the last 24 hours in the life of an ex-playboy. With Maurice Ronet and Jeanne Moreau.

#### APRIL 17

To be arranged.

#### MAY 1

To be arranged.

#### MAY 15

To be arranged.

*Note* : The Society hopes to be able to show the Russian film HAMLET on one of these three remaining dates.

Programmes also include supporting short films from Great Britain, France, Poland, Canada, Yugoslavia and the Netherlands.

## HOW TO JOIN

Membership tickets will be on sale as follows :—

1. At the St Andrews Information Office, South Street, during normal opening hours (9 a.m. to 1 p.m., 2 p.m. to 5 p.m.), from **Monday, 13 September** onwards.
2. At the Students' Societies Fair, on Saturday, 9 October.
3. At the Students' Union, North Street, on Monday, 11 October and Tuesday, 12 October, between 11 a.m. and 1 p.m.

*Note* : RESERVED TICKETS should be claimed as soon as possible.

★ ★ ★

The Society operates a display case in the foyer of the NEW PICTURE HOUSE. Watch this case for programme details, and for all Society arrangements.

In cases of difficulty, consult Mr. A. T. W. Liddell, Southgait Hall, or Miss C. L. G. Baird, University Library.

# ST. ANDREWS FILM SOCIETY

*Eighteenth Season, 1965-66*

*198th Meeting*

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## KIND HEARTS and CORONETS

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The New Picture House

Sunday, 17th October - 2.30 and 8 p.m.

# PROGRAMME

## Rupture

France, 1961      Starting 2.30 and 8 p.m.      11 minutes

Director/Script : Pierre Etaix, Jean-Claude Carrière  
Photography : Pierre Levent      Music : Ivan Paillaud

Made before *Heureux Anniversaire* and *Le Soupirant* (previously shown to the Society), this film is acted and directed in the classical miming style of Marcel Marceau. Those who enjoy Pierre Etaix's kind of humour will find it a perfect riot; those, on the other hand, who find it too contrived and predictable may just be irritated—except by the ending, which is a beautifully timed shock by any standards.

## Tous Les Garçons S'Appellent Patrick

(ALL THE BOYS ARE CALLED PATRICK)

France, 1957      Starting 2.41 and 8.11 p.m.      21 minutes

Director : Jean-Luc Godard      Producer : Pierre Braunberger  
Script : Eric Rohmer      Photography : Michel Latouche  
Cast : Jean-Claude Brialy (*Patrick*); Nicole Berger (*Veronique*);  
Anne-Collette (*Charlotte*)

This is the third of five short films, mostly comedies, made by Jean-Luc Godard before embarking on his first feature film in 1959. Another of these, *Charlotte et Son Jules*, and his most recent feature *Bande à Part* will be shown to the Society later in the season.

Interval of two minutes

## Kind Hearts and Coronets

Great Britain, 1949      Starting 3.04 and 8.34 p.m.      106 minutes

Producer : Michael Balcon      Director : Robert Hamer  
Script : Robert Hamer and John Dighton, from Roy Horniman's  
novel "Israel Rank"  
Photography : Douglas Slocombe      Music : Ernest Irving

Cast : Dennis Price (*Louis Mazzini*); Alec Guinness (Eight members of the D'Ascoyne Family); Joan Greenwood (*Sibella*); Valerie Hobson (*Mrs. Henry D'Ascoyne*)

The Society opens its new season by reviving perhaps the best of the classic Ealing Studio comedies. It belongs to the genre of deliciously heartless and elegantly gay sophistication all too infrequently met with in the British cinema, and in its blend of ruthlessness and irony brings to mind Wilde and Beerbohm. Dennis Price gives a polished and sinister performance as Louis Mazzini, an unacknowledged cadet of the noble line of D'Ascoyne. His mother, the daughter of the 7th Duke of Chalfont, disgraced herself by eloping with an impecunious Italian tenor, and, because the present Duke refuses to allow her dying wish to be buried in the family vault, Louis plans the bitter revenge of eliminating the eight heirs who stand between him and the dukedom. Alec Guinness plays all eight parts with intelligence and well-bred restraint—a virtuoso display of character acting since matched only by Peter Sellers. The women fail to match the stylishness of the men, and although Joan Greenwood as Louis's materially-minded cousin Sibella manages to embody the quintessence of feline duplicity, Valerie Hobson as the beautiful widow of Henry D'Ascoyne almost succeeds, as a contemporary critic put it, "in making Mrs. D'Ascoyne as boring on the screen as she would be in life". Taken as a whole, although exceedingly funny and scintillating with quick-fire witty dialogue, the film disappoints, if at all, in lacking a visual style to match that of its script. The decor and costumes are pretty and are photographed with an eye for their period charm, but there is a lack of visual flow and expressiveness of cutting and set-up. For example, the culminating trial scene in the House of Lords (prefaced by an inexcusable stock-shot of the Houses of Parliament) becomes dreary for lack of any particular visual logic or emphasis. However, the climax, with its unexpected twist of fate, is well worth waiting for, and in spite of its limitations *Kind Hearts and Coronets* is an always enjoyable and frequently hilarious film.

The programme is timed to end at 4.50 and 10.20 p.m.

The Council welcomes all members to the first meeting of the Society's eighteenth season. The next programme will be in a fortnight's time, on **Sunday 31st October**, when the main film will be the one most requested by last season's members—Fellini's 8½.

**Admission to Meetings is by membership card or guest ticket only.** Please make a point of being in your seats by the advertised starting-time. In recent years late arrivals have increased in number ; this is a distraction to members already in their seats, and also to members of the Council acting as ushers.

**Guest Tickets** (price 3/6) are obtainable by members only at the New Picture House box-office during normal opening hours (until 9 p.m.). A maximum of 50 guest tickets will be available for evening performances. **Guest tickets cannot be on sale at the cinema door on Sundays.**

**Lost Membership Cards.**—Members losing their cards will be required to pay 5/- deposit before admission to any performance ; this deposit will be returned if the card is later found, provided the detachable ticket for the meeting in question is still intact. Membership cards can be replaced at the following rates : up to 31st January, 22/- ; from 1st February to 31st March, 15/- ; thereafter, 10/-. For replacement cards and for return of deposits, apply to Miss C. L. G. Baird, University Library.

The Council has only been able to hold the membership subscription at 22/- by continuing to accept a total membership in excess of the seating capacity of the cinema. It is therefore vital that as many members as possible come to the afternoon performances, thus relieving possible congestion at the evening performances ; the only alternative is a restriction in total membership and abandonment of the afternoon performances, with a resulting rise in subscription rates. The Council is therefore repeating the appeal which it made to *all members* last season, asking them to make an effort to attend at least one afternoon meeting this season. May we suggest that members with tickets numbered 1-100 come, if at all possible, to the afternoon performance on 31st October ?

Details of Society arrangements, forthcoming programmes and stills are to be found in the Society's display-case in the foyer of the New Picture House. In case of any difficulty, consult Miss C. L. G. Baird, University Library, or Mr. A. T. W. Liddell, Southgait Hall.

# ST. ANDREWS FILM SOCIETY

Eighteenth Season 1965-66

200th Meeting

The New Picture House

Sunday, 14th November, 2.30 and 8 p.m.

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The Council have pleasure in welcoming Members to the  
200th meeting of the Society.

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## BANDE À PART (THE OUTSIDERS)

France, 1964

Starting 2.30 and 8 p.m.

95 minutes

*Production Manager* : Philippe Dussart    *Director* : Jean-Luc Godard  
*Script* : Jean-Luc Godard, based on the novel 'Fool's Gold' by  
Dolores and B. Hitchens

*Photography* : Raoul Coutard    *Music* : Michel Legrand

*Cast* : Anna Karina (*Odile*) ; Claude Brasseur (*Arthur*) ; Sami Frey  
(*Franz*) ; Louisa Colpeyn (*Mme. Victoria*)

Like Fellini's *Otto e Mezzo*, but in a very different way, Jean-Luc Godard's recent *Bande à Part* is also concerned with contrasting reality and fantasy. The three main characters—Arthur, Franz and his girl friend Odile—decide on (or perhaps drift into) a plan to steal money belonging to a friend of Odile's Aunt Victoria ; but what starts almost as a game gets out of hand and ends in death. Absorbed in the trivia of life—practising dance routines, beating records for touring the Louvre, racing their car in aimless circles, or (as a grim portent of the future) reconstructing the death of Billy the Kid—they have no clear realization of the over-all pattern of events. Only occasionally, as when Odile feels her affinity with those travelling in the Métro ; when Franz sees Arthur beating up Odile ; or when finding a dead woman in a cupboard makes a game not a game, do they break through to a deeper comprehension of life.

Godard shows himself a consummate master of artifice in presenting his tale. The moonstruck world which the trio inhabits is suggested by a *dérèglement des sens* rather than by a fantasciation of photography : for example, the work-a-day Parisian suburb in which the action takes place is described by the commentator by the use of images drawn from the stars, the planets and the Dead Sea. Some sequences, which start with objective, almost documentary description, become frankly theatrical. Elsewhere, as in the one minute's silence in the cafe sequence, Godard deliberately breaks the cinematographic illusion : the sound-track, which we took as a given fact of screen reality, is shown as a technical device which can be shut off at will—we gape at the characters floundering without one of their senses.

Godard's films have been compared with Pop Art—films which hardly take themselves seriously, and are " as mutable as his characters' grasp on their own existence " (Michael Kustow). But, although Godard is not a moralist, he tells the story of his trio with compassion. One is invited to laugh : but the pervading mood is sadness for those creatures who make a mockery of themselves without ever realizing what they are, what death is, or what their actions mean.

Interval of five minutes

(Members who feel they may be offended or distressed by the next film are asked to make use of this pause to leave so as not to cause a disturbance later.)

## PASAZERKA

(THE PASSENGER)

Poland, 1961-3

Starting 4.10 and 9.40 p.m.

62 minutes

*Producer* : Wilhelm Hollender     *Director* : Andrzej Munk

*Film completed by* : Witold Lesiewicz

*Script* : Zofia Posmysz-Piasecka, Andrzej Munk (based on the novel by Zofia Posmysz-Piasecka)

*Photography* : Krzysztof Winiewicz     *Music* : Tadeusz Baird

*Cast* : Aleksandra Slaska (*Liza*) ; Anna Ciepielewska (*Marta*) ; Jan Kreczmar (*Walter*) ; Marek Walczewski (*Tadeusz*)

*The Passenger* is the first film to tackle through the medium of fiction the atrocities of concentration camps. Until now these have been dealt with either in the form of unvarnished newsreel reportage, or with the poetic restraint of Resnais' *Nuit et Brouillard* (shown to the Society in 1960). Here, however, Andrzej Munk, the young Polish director probably best known for his two-part *Eroica*, uses Auschwitz without the emotional reticences of symbolism or sentimentality to frame the story of the relationship between two women—Liza, an overseer, and Marta, a prisoner. Liza makes the humiliating discovery, after befriending Marta and reuniting her with her fiancé, that there can be greater happiness among the oppressed than the oppressors. Thereafter, her jealous possessiveness leads her to betray every instinct of compassion left to her, and in the end Marta is sent to the death-block. Years later, coming face to face with someone who reminds her of Marta, Liza's memories flood back.

The ambiguities of the plot-frame lend a strength to Liza's subjective conflict. At first the off-focus background images are used to indicate Liza's introspective indifference to what is around her (rather than as a means of censorship); but, towards the close of the film the photography takes on an acute clarity, and a series of near-documentary images builds up to the final horror. It is possible that Munk's death in a car crash before completing the film has helped, in a sense, to create the quality of remembered nightmare he doubtless intended. The film has been completed by Witold Lesiewicz with a framework of stills so simply and sensitively constructed that these fragmentary images themselves form a kind of hallucination of horror; their beat is like a theme gone astray in the mind.

Munk in this film eschews the intimate, expressive acting style usually associated with Polish films, and the relationship of the two women is expressed more in act and setting than by gesture or facial expression. The effect is to bring a deeper, more general significance of theme to a particular story, and to transmute an otherwise distasteful subject into a passionate and utterly sincere film.

The programme is timed to end at 5.12 and 10.42 p.m.

The Society's next meeting will be on Sunday 28th November, when the programme will consist of *A Home of Your Own* and *Harold Lloyd's World of Comedy*. It is hoped that as many members as possible will make use of the afternoon performance.

It is necessary to remind members that guest tickets (3/6d) are on sale at the New Picture House box office during normal opening hours (i.e. up until 9 p.m.) but cannot under any circumstances be sold at the cinema on Sundays.

# ST. ANDREWS FILM SOCIETY

Eighteenth Season 1965-66

201st Meeting

The New Picture House

Sunday, 28th November, 2.30 and 8 p.m.

## A HOME OF YOUR OWN

Great Britain, 1964

Starting 2.30 and 8 p.m.

43 minutes

*Director* : Jay Lewis

*Producer* : Bob Kellett

*Script* : Jay Lewis and John Whyte

*Photography* : Denys Coop

*Music* : Ron Goodwin

Interval of two minutes

## HAROLD LLOYD'S WORLD OF COMEDY

United States, 1962

Starting 3.15 and 8.45 p.m.

97 minutes

*Producer* : Harold Lloyd

*Associate Producer* : Jack Murphy

*Music* : Walter Scharf

This is in many ways the best of the series of nostalgic silent comedy compilations put out on general release during the last few years. Extracts include the Clock sequence from *Safety Last* ; Football sequence from *The Freshman* ; Turkey sequence from *Hot Water* ; New Car sequence from the same film ; Mexican Revolution sequence from *Why Worry* ; the classic train sequences from *Girl Shy* and *Professor Beware* ; the Magician's Coat sequence from *Movie Crazy* ; and finally the cliff-hanger-to-end-all-cliff-hangers Building sequence from *Feet First*.

From these isolated extracts a film is built up conveying not so much the character of Harold Lloyd, for an essential part of his appeal is that he can be any character in any situation, but rather a cohesive view of the Old Comedy. All except one of the films this is compiled from were made in the years from 1923 to 1932, when the silent comedy had exploited the limits of technique.

Many of the situations are familiar : a car that gets out of control ; a wall he is forced to climb ; a revolution which he mistakes for a friendly welcome. Underlying them all is the basically urban hero in constant fight with the hazards of city living, with the complicated world of cars, trams, traffic jams, and skyscrapers.

The two strongest impressions left on the viewer are firstly the feeling of being transported to another world, and secondly the surprise at finding it very, very funny. Since the period represented here, comedy underwent a sad decline ; one of the few things to suffer by the coming of sound. Emphasis was placed more and more on the gag-line in the dialogue and laughs became few and far between.

Fortunately, the revival of interest in the films of the twenties and their re-issue has coincided with a new wave of visual comedy which draws its inspiration straight from films like this and ignores all that has passed in the barren years in between. With Peter Sellers leaving the witty dialogue of *I'm All Right, Jack* for the visual farce of *Shot in the Dark*, we are back once more in the world of Harold Lloyd, and the wheel is spun full circle.

The programme is timed to end at 4.52 and 10.22 p.m.

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### APOLOGY

The Council regrets that, because of a mistake by the distributors over which it had no control, *The Passenger* did not arrive in time to be shown during the afternoon performance on 14th November. The Council wishes to apologize to all those who were thereby disappointed.

The Society's next programme will be shown on **Sunday 12th December**, when the programme will consist of the Polish short film *Hospital* and John Huston's *The Misfits*, with Marilyn Monroe, Clark Gable and Montgomery Clift. It is hoped that as many members as possible will come to the afternoon performance.

# ST. ANDREWS FILM SOCIETY

**Eighteenth Season 1965-66**

**202nd Meeting**

**The New Picture House**

**Sunday, 12th December, 2.30 and 8 p.m.**

## THE HOSPITAL

**Poland, 1963**

**Starting 2.30 and 8 p.m.**

**23 minutes**

*Director* : Janusz Majewski      *Script* : Janusz Majewski

*Music* : Andrzej Kurylowicz

*Cast* : Wieslaw Michnikowski, Franciszek Pieczka, Kalina Jedrusik,  
Lucyna Winnicka

**Interval of two minutes**

## THE MISFITS

**United States, 1960**

**Starting 2.55 and 8.25 p.m.**

**125 minutes**

*Producer* : Frank E. Taylor      *Director* : John Huston

*Script* : Arthur Miller      *Photography* : Russell Metty

*Music* : Alex North

*Cast* : Clark Gable (*Gay Langland*) ; Marilyn Monroe (*Roslyn Taber*) ;  
Montgomery Clift (*Perce Howland*) ; Eli Wallach (*Guido*) ;  
Thelma Ritter (*Isabelle Steers*)

*The Misfits* reached the screen on a wave of publicity : Clark Gable's last film and Arthur Miller's script for his divorced wife. In retrospect its chief interest is that it stars Marilyn Monroe, for the part she plays here, as we now know, reflects much of her own private character. "A sex symbol becomes a thing. I just hate to be a thing," she said in her celebrated *Life* interview. But, ironically, the pitiful circumstances

of her death have again made her a symbol—this time as a vulnerable, lonely woman driven to despair by the heartless exploitation of the Hollywood star system. Rather more than a star, rather less than an actress, Marilyn on the screen could manage to strip away the top layer of personality and somehow convince us—rightly or wrongly—that we were seeing through to some essential quality of loneliness and private unhappiness. Unlike the great Hollywood indestructibles, the Joan Crawford and Cary Grants born to eternal stardom, Marilyn Monroe, like James Dean, seemed to typify the uneasy, nervous Hollywood of the last few years. But whereas Dean's death was followed by a wave of morbid emotionalism, Marilyn Monroe's death gave rise to a reaction of anger and frustrated pity—a sort of shared guilt summed up in Sir Laurence Olivier's graphic comment that she was "exploited beyond anyone's means".

It is perhaps doubly ironic, therefore, that in this film Miller appears to be trying to put some of the American conscience on the screen—the failures in personal relationships, the barrenness of the Western myth that men can still live freely and as they please on the last frontier. By contrast, Roslyn, with her intuitive but inarticulate awareness, is the voice of conscience and human feeling. *The Misfits* has been savagely handled by the critics: "a tangle of symbolism, self-pity and lachrymose confessions . . . buried in a cloud of soft, spongy verbiage"; "Huston is content to let the sentimentality pour in waves over the screen". Nevertheless, it has much on the credit side too. Gable's last performance was also one of his best; Eli Wallach takes every opportunity offered for Method display; and, of course, Marilyn Monroe has some wonderful moments—capering about the garden, hugging a tree, flinging herself into a bar-room game with a ball—even if the part Arthur Miller wrote for her is more than any actress could be expected to play. But *The Misfits*, like its heroine, is lost and forlorn, a film lacking the courage of its own despair.

**The programme is timed to end at 5.00 and 10.30 p.m.**

The Society's next programme will be shown on **Sunday 23rd January**, when three short films—*Canon*, *Renaissance*, and *Charlotte et Son Jules*—and the Italian director Giuseppe Patroni Griffi's first film *Il Mare* will be shown.

# ST. ANDREWS FILM SOCIETY

Eighteenth Season 1965-66

203rd Meeting

The New Picture House

Sunday, 23rd January, 2.30 and 8 p.m.

## CANON

Canada, 1963

Starting 2.30 and 8 p.m.

10 minutes

*Direction and Script* : Norman McLaren and Grant Munroe

*Animation* : J. Gillissie

*Music* : Eldon Rachburn

Norman McLaren here tries to find a visual equivalent to the musical form of the canon.

## RENAISSANCE

France, 1963

Starting 2.40 and 8.10 p.m.

10 minutes

*Direction/Scenario/Design/Animation* : Walerian Borowczyk

*Producer* : Daniel Rondeleux    *Music* : Avenir de Monfred

Borowczyk has here gone back to the style of his first film with *Lenica*, *Dom*, and has created a disturbing parable from the inner life of inanimate objects. But, although the device may not be new, it has never been so brilliantly exploited and involves some of the most remarkable and delicate film construction ever recorded.

## CHARLOTTE ET SON JULES

France, 1959

Starting 2.50 and 8.20 p.m.

14 minutes

*Producer* : Pierre Braunberger    *Director* : Jean-Luc Godard

*Script* : Jean-Luc Godard    *Photography* : Michel Latouche

*Music* : R. Monsigny

*Cast* : J-P. Belmondo (*Jean*) ; Anne Colette (*Charlotte*) ; Gerard Blain (*Charlotte's friend*)

Godard's fifth and latest short film, this was made in 1959 two years after *Tous les Garçons S'Appellent Patrick* (already shown to the Society this season). Technically just as simple, and just as airily amusing, the main difference is that here the script is by Godard himself and introduces his preoccupation with the paradoxical ambiguity of human behaviour which members will remember from *Bande à Part*, also shown earlier in the season. Notice also that Godard's voice has been dubbed for that of Belmondo in the part of *Jean*.

Interval of two minutes

# IL MARE

(THE SEA)

Italy, 1962

Starting 3.06 and 8.36 p.m.

104 minutes

*Producer* : Gianni Buffardi      *Director* : Giuseppe Patroni Griffi

*Script* : Giuseppe Patroni Griffi, Alfio Valdarini

*Photography* : Ennio Guarnieri      *Music* : Giovanni Fusco

*Cast* : Umberto Orsini (*The Actor*) ; Françoise Prévost (*The Woman*) ;  
Dino Mele (*The Boy*)

*Il Mare* is the first film directed by Giuseppe Patroni Griffi and recounts a fleeting and unhappy triangular relationship set in Capri in the wintertime. The film is cut down to essentials and we are given no extraneous or unnecessary biographical information. Instead, we have a lengthily mannered evocation of winter, counterpointing the stark isolation, fears, needs and inadequacies of the three characters who drift before us, encounter each other, and drift away again. Each is in desperate need of contact and reassurance and tries to wrest some emotional security from the others, but without success. The actor, at the apex of the triangle, regards this interlude in Capri as a breathing space for marking time : he cannot or is unwilling to respond as the others require. The boy, in search of love like a stray dog in search of a master, deliberately tests him, in the whisky-drinking scene, and proves himself the stronger. The woman, an incurable romantic in search of a *grand amour*, detects in him the vulgarity which she dreads. But, although the subject is full of pitfalls, the film skilfully succeeds in avoiding them, not only because of the flawless acting but because the direction by Patroni Griffi retains a detached, sardonic sense of humour throughout—nowhere more evident than in the operatic whisky-spree or the ghoulish games invented by the boy and the woman on their night out.

The programme is timed to end at 4.50 and 10.20 p.m.

The Society's next programme will be on Sunday 6th February, when two short films, *Pan* and *Substitute*, and the recent comedy about the American political scene, *The Best Man*, will be shown.

# ST. ANDREWS FILM SOCIETY

Eighteenth Season 1965-66

206th Meeting

The New Picture House

Sunday, 6th March 2.30 and 8 p.m.

## FOTEL

(THE SEAT)

Poland, 1963

Starting times 2.30 and 8 p.m.

7 minutes

*Direction/Animation* : Daniel Szczechura

*Photography* : Wacław Fedak

This film shows yet another of the new styles in cartoon film-making which proliferate daily, especially in Eastern Europe. *Fotel* is shot entirely from above, the action is simplified, and takes on at times the fascination of a maze.

## BREAD AND CIRCUSES

France, 1962

Starting times 2.37 and 8.07 p.m.

16 minutes

*Production Co.* : Société Dovidis

*Direction* : Paula Neurrisse, Max Sautet    *Photography* : Max Sautet

*Editors* : Paula Neurrisse, Fabienne Tzanck

*Commentary* : Fabienne Tzanck

This extraordinary work looks at carnival celebrations the way no film maker has ever looked at them before. A Spanish fiesta, it suggests, is not a joyous thing, for all its noise and colour. The brilliant photography shows us cruelty, drunkenness, joy and fear and dance and violence and death . . . for seven days . . . and seven nights.

Interval of Two Minutes

## LE FEU FOLLET

(A TIME TO LIVE AND A TIME TO DIE)

France/Italy, 1963

Starting times 2.55 and 8.25 p.m.

107 minutes

*Production Manager* : Alain Queffelec

*Director* : Louis Malle

*Script* : Louis Malle

*Photography* : Ghislain Cloquet

*Editor* : Susanne Baron

*Music* : Erik Satie

**Cast :** Maurice Ronet (*Alain Leroy*), Léna Skerla (*Lydia*), Yvonne Clech (*Mlle. Farnoux*), Hubert Deschamps (*d'Averseau*), Jean-Paul Moulinot (*Dr. La Barbinais*)

This adaptation of Pierre Drieu la Rochelle's novel, originally published in 1931, preserves very carefully the literary tone of the original narrative. It recounts the last 24 hours of an ex-playboy trying to find some reason for staying alive. It is one of the few filmed novels where one can seriously debate which is the finer work, the novel or the film, and can come out in favour of the film. For if the novel inevitably has the advantage at the outset, in that it can quite simply tell us more about the background and mentality of Alain (the central character), as soon as he starts out on his round of farewells the film gains enormously by its concreteness and precision, bringing into sharp focus things which remain ill-defined in the book.

Notice how, in the course of his desolate pilgrimage to bring back the past, in the course of alibis, glib promises and compromises which start him drinking again through disgust and loneliness, the self-analysis develops. He concludes that people slip through his fingers, and that he has the heart but is too maladroit to touch the women he so desperately needs. Alain emblemises a whole generation of burnt-out individuals made to feel they have had youth at thirty, unable to step over the chasm into a responsible maturity seemingly just as fake as their old lives, but in a different way and with different companions.

If one can accuse Malle, it is on the charge of overcrowding his canvas. Why his conventional and repetitive treatment of inverts ; why the hint of Lesbianism in Jeanne, the drug-addict ; why the ambiguity in the playing of the two Leftist brothers just out of gaol ?

Despite this, the film is outstandingly self-assured and coherent. Technically it is superb. The close-ups of Alain's face are lyrically terse and compelling : the device of using a mosaic of chopped-up shots after the dinner-party comes off brilliantly ; and throughout the film there is the cool, crisp photography, never intruding on our absorption with the scene.

**The programme is timed to end at 4.42 and 10.12 p.m.**

**The Society's next showing will be on Sunday 17th April.**

# ST. ANDREWS FILM SOCIETY

Eighteenth Season 1965-66

207th Meeting

The New Picture House

Sunday, 17th April 2.30 and 8 p.m.

## THE INSECTS

Great Britain, 1963

Starting 2.30 and 8 p.m.

5 minutes

*Direction, Script and Animation :* Teru Murakami

We are happy to be able to show this short which was originally booked for the second meeting of the Season, but unfortunately did not arrive in time to be shown then.

## THE MOST

Canada, 1962

Starting 2.35 and 8.05 p.m.

28 minutes

*Production :* Richard Ballentine, Gordon Sheppard

*Direction :* Gordon Sheppard

*Photography :* John C. Foster, John Spotton    *Music :* Dudley Moore

This acidly funny film is a study of Hugh Hefner, creator of the fantastically successful *Playboy* magazine and the Bunny Clubs. Done as a fascinating *cinéma vérité*-type document, it allows its subject to speak for himself, cunningly giving him plenty of rope with which to hang himself. Of this Mr. Hefner does a fine job. This incisive inquiry was described by Hefner himself as "not flattering, but a work of art".

Interval of two minutes

## ORPHEE (ORPHEUS)

France, 1950

Starting 3.05 and 8.35 p.m.

95 minutes

*Direction* : Jean Cocteau

*Script* : Jean Cocteau

*Photography* : Nicolas Hayer

*Music* : Georges Auric

*Cast* : Jean Marais (*Orphée*) ; Francois Périer (*Heurtebise*) ; Mari Casares (*The Princess*) ; Marie Dea (*Eurydice*) ; Jacques Varennes (*First Judge*) ; Pierre Bertin (*The Inspector*) ; Jean Cocteau (*The Voice*)

This modern re-telling of the Orphic myth by Cocteau was first shown to the Society in 1952. Hailed at the time as a revolutionary film which extended the frontiers of the cinema, it is still a unique, inimitable experience—possibly the most complete and successful achievement of Cocteau in the cinema. Cocteau adds his own extra dimension to the original myth, making it a symbolic drama of the conflict for a poet between the real world and the world of imagination and the unknown, as represented by Death and her associates. The film manages to encompass both levels with power and fascination, and its picture of a poet's torment and obsession with the unattainable is something unique in the cinema.

The programme is timed to end at 4.40 and 10.10 p.m.

The Society's two remaining meetings this Season will be on **Sunday 1st May** and **Sunday 15th May**. At the first meeting the Russian *Hamlet* will be shown, and the programme for the last meeting will include Ingmar Bergman's *Smiles of a Summer Night*.

# ST. ANDREWS FILM SOCIETY

Eighteenth Season 1965-66

208th Meeting

The New Picture House

Sunday, 1st May 2.30 and 8 p.m.

## HAMLET

U.S.S.R., 1964

Starting 2.30 and 8 p.m.

150 minutes

*Director* : Grigori Kosintsev      *Script* : Grigori Kosintsev  
based on Boris Pasternak's translation of Shakespeare's play  
*Photography* : I. Gritsyus      *Music* : Dmitri Shostakovich

*Cast* : Innokenti Smoktunovsky (*Hamlet*) ; Michail Nazwanov (*Claudius*) ; Elza Radzin-Szolkonis (*Gertrude*) ; Yuri Tolubeyev (*Polonius*) ; Anastasia Vertinskaya (*Ophelia*) ; V. Erenberg (*Horatio*) ; S. Oleksenko (*Laertes*) ; V. Medvedev (*Guildenstern*) ; I. Dmitriev (*Rosenkrantz*) ; A. Krevald (*Fortinbras*) ; V. Kolpakor (*Gravedigger*) ; A. Chekaerskii (*First Actor*) ; R. Aren (*Second Actor*) ; Y. Berkun (*Third Actor*) ; A. Lauter (*Priest*)

A giant figure in glinting armour, his black cloak flaming and fluttering, his face shadowed by a visor : this first appearance of the ghost quickly dispels any idea that this may be a traditional interpretation of Shakespeare as British film-goers nurtured on Olivier have come to expect. This sets the tone for a down-to-earth, if not earthy, view of *Hamlet*, devoid of the finer subtleties and intricacies of character which made the Olivier version shine. Here is no introspective Hamlet, beset by self-doubts and indecision : here, rather, is a sturdy and volatile interpretation, neither poet nor intellectual, brushing aside those enigmatic interpretations on which Olivier based his screen

reading. Instead, Kozintsev achieves a full-blooded expansiveness with his use of realistic detail—the harsh iron corset into which Ophelia is strapped as she dresses in black to mourn Polonius ; the oppressiveness of the court (as when Hamlet's "O that this too, too solid flesh" is spoken 'voice over', while we see him picking his way through a crowded room of smiling, posturing courtiers).

There remains of course the poetry, but with his dependence on sub-titles the English viewer is at a sizeable disadvantage. One goes by the feel of the film, the relative flatness of the soliloquies (including "To be or not to be" against a setting of crags and sea) and the insipidity of certain consciously poetic images, such as the seagull flying from Ophelia's grave, in deducing that Kozintsev's *Hamlet* is one conceived mainly in prose. The text has been heavily cut, and the emphasis is on speed, clarity and the flow of visual action—all intensified by the skilfully appropriate score of Shostakovich. Given that these are its terms, the film does well. It cuts a firm slashing line through the play : a *Hamlet* growing not out of the introspection of the Prince of Denmark, but out of the suspicious statecraft of a later mediaeval court perched on a rocky outpost of Europe.

**The programme is timed to end at 5.00 and 10.30 p.m.**

The Society's last programme of the Season will be shown on **Sunday 15th May**, when the main film will be Ingmar Bergman's *Smiles of a Summer Night*.

## ST. ANDREWS FILM SOCIETY

The next meeting of the Society will be on **Sunday, 5th February**. The films to be shown are the Spanish comedy *Welcome Mr. Marshall* and four shorts—*Bow Bells*, *Eruption of Mount Etna*, *Shaped by Danish Hands* and *Teeth of the Wind*. The Russian classic *Battleship Potemkin* (Eisenstein), and the Marx Brothers comedy *The Big Store* will be shown on Sunday, 19th February.

Presentation of a membership card, with the numbers attached, is the only method of entry to the Society's meetings.

Guest tickets must be obtained from Messrs. W. C. Henderson & Son, Ltd., before the day of the performance.

No seats are reserved in the cinema except those for the voluntary ushers.

For the convenience of members of the Film Society, the New Picture House Café is open after each performance.

W. C. HENDERSON & SON, LTD., ST. ANDREWS

## ST. ANDREWS FILM SOCIETY

EIGHTH SEASON 1955-56

\*

Seventh Meeting

# HENRY V

ON

*Sunday, January 29th, 1956*

At 8 p.m.

IN THE

NEW PICTURE HOUSE,

St. Andrews

Hon. Secretary :

J. K. ROBERTSON,  
6 John Street,  
ST. ANDREWS.

Hon. Treasurer :

R. MORRIS,  
6 Balfour Place,  
ST. ANDREWS.

## THE TRAIN

Sweden, 1948-49

20 mins.

Director : GESTA WERNER

Photography : STEN DAHLGREN

Music : SVEN ERIC BACK

*The Train* is an idyll on the magic of travelling by train built around an impressionistic journey from the South to the North of Sweden.

## HENRY V

Great Britain, 1945

137 mins.

Director and Producer : LAURENCE OLIVIER

Photography : ROBERT KRASKER

Text Editor : ALAN DENT

(from the play by William Shakespeare)

Music : WILLIAM WALTON

Set Design : PAUL SHERIFF

Photographed in Technicolor

with

Laurence Olivier (King Henry)

Renee Asherson (Katherine)

Robert Newton (Pistol)

Leslie Banks (Charles VI of France)

Esmond Knight (Fluellen)

Ivy St. Helier (Alice)

Robert Helpmann (The Bishop of Ely)

Felix Aylmer (The Archbishop of Canterbury)

Olivier has made three films of Shakespeare's plays, of which *Henry V* is the first. Inevitably considerable liberties have been taken with the text of the play, to the annoyance of Shakespearean purists, and the film has been criticised for being a compromise between stage and cinema. The balance of some scenes is upset by the introduction of the movement necessary to keep the screen alive, but this leads to some moments of unforgettable cinema. The charge of the French cavalry at Agincourt and the courtship scene of Henry and Katherine are probably the best known sequences.

The cast, containing much remarkable talent, maintains a high standard, especially Renee Asherson and Ivy St. Hellier. Paul Sheriff's set and Robert Krasker's colour photography are both excellent. Krasker recently made a great impression with his photography in Castellani's *Romeo and Juliet*.

## Sidelight on . . . . Sir Laurence Olivier

Laurence Olivier was born in 1907 and made his debut on the stage at the age of fifteen as Katherine in *The Taming of the Shrew*. After spending a few years in Sir Barry Jackson's Birmingham Repertory Company, he went to London and New York. In 1937 he joined the Old Vic and created many of his best roles with them. After the war he made excursions into management and has had successful seasons at Stratford and elsewhere. He brought to London plays such as *The Skin of our Teeth*, *A Streetcar Named Desire* and *Venus Observed*, and he sponsored the production of Menotti's *The Consul*. Among his most famous stage parts have been Richard the Third, King Lear, Oedipus, Hotspur, Astrov (in *Uncle Vanya*) and, recently, Titus Andronicus.

For many years Olivier has varied his stage career by making films. He first went to Hollywood in 1931, acted with Gloria Swanson and was rejected for a lead opposite Garbo. On his return to England he made several films for Sir Alexander Korda, including *Fire Over England*, *The Divorce of Lady X* and *As You Like It*. Back in Hollywood he gave brilliant performances in Wyler's *Wuthering Heights*, Hitchcock's *Rebecca*, and *Pride and Prejudice*. Since then he has only acted in a few films of his own choice; these have included *The 49th Parallel*, *The Demi-Paradise*, *Carrie* and his own Shakespearean films.

Apart from *Henry V*, he has made films of *Hamlet* and *Richard the Third*, the latter being completed last year. *Henry V* appears to have marked a turning point in his career. Until then he had excelled as a handsome, romantic, sometimes moody hero. It was after 1945 that he began to create the great tragic roles on the stage and his film personality became withdrawn and sober. His interpretation of Shakespeare on the screen has always been in a straight-forward, classical style rather than cinematic.

These films have probably succeeded better than any others in bringing Shakespeare before the cinema audience.