

The Museum of Modern Art

50th Anniversary



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6TH "PERSPECTIVES ON FRENCH CINEMA" OPENS AT MoMA: FOUR DIRECTORS TO APPEAR

The sixth annual New York presentation of PERSPECTIVES ON FRENCH CINEMA opens at The Museum of Modern Art on Thursday, February 14, 1980. Nine feature films will be shown in the exhibition which runs through February 25. Each film will be screened twice and four directors -- JACQUES RIVETTE, PIERRE KAST, CHRISTINE PASCAL and DIDIER HAUDEPIN -- will introduce their films. Also in the exhibition are the works of five other French filmmakers: MICHEL ANDRIEU, HERVE BERARD, JEAN EUSTACHE, MAURICE PIALAT and JEAN ROUCH. Of the nine films most will be shown in America for the first time including Jacques Rivette's MERRY-GO-ROUND starring Maria Schneider and Joe Dallesandro. MERRY-GO-ROUND will be shown opening day, February 14, as will Jean Rouch's new film FUNERAL AT BONGO: OLD ANAI.

In the program are four first films: Didier Haudepin's PACO THE INFALLIBLE, Christine Pascal's FELICITE, Michel Andrieu's BASTIEN, BASTIENNE and Hervé Bérard's TRES INSUFFISANT.

Among the stars of the films are PATRICK DEWAERE, JULIET BERTO, JEAN-PIERRE CASSEL, STEPHANE AUDRAN, DOMINIQUE LAFFIN, ALEXANDRA STEWART and ALFREDO LANDA.

The films in this program are selected in Paris by the Société des Réalisateurs de Films (The Association of French Film Directors) and the series is presented in cooperation with the French Film Office/Unifrance USA.

JACQUES RIVETTE will introduce both screenings of MERRY-GO-ROUND (Thursday, February 14 at 8:30 and Monday, February 18 at 2:30); PIERRE KAST will introduce FACING THE SUN (SOLEIL EN FACE) on Saturday, February 16 at 5:00; CHRISTINE PASCAL will introduce both screenings of FELICITE (in which she also plays the title role) on Thursday, Feb-

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ruary 21 at 6:00 and Friday, February 22 at 2:30; DIDIER HAUDEPIN will introduce PACO THE INFALLIBLE on Saturday, February 23 at 2:30 and Monday, February 25 at 6:00.

Rivette's MERRY-GO-Round was shot in Paris in French and English. It is a film of adventure, enigma and myth, and recalls such diverse works as LADY IN THE LAKE directed by Robert Montgomery from Raymond Chandler's novel; DARK PASSAGE directed by DELMER DAVES; and Rivette's own DUELLE.

Christine Pascal considers FELICITE to be more than autobiographical. It is a film about problems that concern us all: jealousy, sexuality, childhood, narcissism, the family. Recently cited for her performance in Wajda's THE YOUNG GIRLS OF WILKO shown in this year's New York Film Festival, Pascal is well known as an actress. She has been seen by American audiences in the following French films: THE CLOCKMAKER OF ST. PAUL, BLACK THURSDAY, LET JOY REIGN SUPREME, THE BEST WAY and SPOILED CHILDREN. She also co-stars in PACO THE INFALLIBLE.

PACO THE INFALLIBLE (PACO L'INAFAILLABLE) is the first feature film of Didier Haudepin, a young man who has been an actor since the age of nine when he appeared in the Peter Brook/Marguerite Duras film MODERATO CONTABILE. PACO tells of one of the strangest rivalries in the history of cinema -- that of two men engaged in the making of wet nurses. (In 1928, the highest domestic position in any Madrid household was that of wet nurse, and poor young women earnestly sought this position.)

Pierre Kast's FACING THE SUN (LE SOLEIL EN FACE) is a drama of a man facing the "ultimate situation" and stars three noted French cinema performers: Jean-Pierre Cassel, Stéphane Audran and Alexandra Stewart. Kast has been making films steadily since the late 1940's.

GRADUATE FIRST (PASSE TON BAC D'ABORD) is Maurice Pialat's chronicle of the anxious and sad lives of some high school students who see little reason to continue their education. The film is shot in a northern provincial mining town in France and explores the social flounderings, joyless sexual encounters and desperate marriages in which the young people attempt meaningful contact. Pialat is celebrated in France and America particu-

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larily for two earlier films each of which was screened at the New York Film Festival -- L'ENFANCE NUE (released in America as ME) and NOUS NE VIELLIRONS PAS ENSEMBLE (WE WILL NOT GROW OLD TOGETHER). His LA GUEULE OUVERTE was screened at MoMA during the first PERSPECTIVES program in 1975. Pialat's films constitute a distinctive body of work that can be called honest, compassionate and unsentimental.

FUNERAL AT BONGO: OLD ANAI (FUNERAILLES A BONGO: LE VIEIL ANAI) is made by Jean Rouch, one of the seminal figures of Cinéma Verité and a master of ethnographic/anthropological cinema. FUNERAL AT BONGO documents the elaborate ritual of the funeral of Anai, an elder of the Dogon tribe in Mali who died at the age of over 120 years. (In 1977, as a prelude to the First Margaret Mead Film Festival, a three day retrospective of the works of Rouch was prepared at Ms. Mead's request.)

MY LITTLE LOVES (MES PETITES AMOUREUSES) is directed by the maverick filmmaker Jean Eustache (THE MOTHER AND THE WHORE), and is a dark but beautiful chronicle of a young man's coming of age in and around the south of France. Sight and Sound describes MY LITTLE LOVES as a "distinctly cool, delicately nuanced study of a human being undergoing that strange process called 'growing up'." Of particular interest is the camera work of NESTOR ALMENDROS who won an Academy Award for DAYS OF HEAVEN and who is now represented with KRAMER VS KRAMER.

BASTIEN, BASTIENNE, described enthusiastically in Variety as a "muted period piece" is a "subtle tale of emotional entanglements" directed by Michel Andrieu. Set in 1916, the film portrays a family of women and children in an isolated chateau awaiting the encroaching war. The three young boys in the family stage Mozart's opera "Bastien et Bastienne" which was written by the composer when he was their age.

TRES INSUFFISANT is a first feature by Herve Bérard, a man in his early twenties who in this film explores the various life-styles of his own age group. The title refers to the students' failing grade. The film was shot in 22 days with a non-professional cast entirely on location in and around Paris.

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