

# The Museum of Modern Art

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## ITALIAN FILM SERIES SHOWN AT MUSEUM FILMS FOR RAI RADIOTELEVISIONE ITALIANA FEATURES KNOWN AND UNKNOWN DIRECTORS

A two-hour documentary, "Chung Kuo," filmed in China in the past year by the Italian director Michelangelo Antonioni, will be one of 20 pictures to be shown at The Museum of Modern Art as part of the second annual series of films made for Italian television by RAI Radiotelevisione Italiana. The month-long survey, starting November 30, also features two pictures by Roberto Rossellini, "Blaise Pascal" and "Augustine of Hippo," and a new vehicle, titled "The Automobile," starring Anna Magnani, who has not been seen on the American screen since she won the Academy Award for her role in "The Rose Tattoo."

RAI Radiotelevisione Italiana is a private corporation representing Italy's national television network, one of three major networks on the European continent. A member of the European Broadcasting Union, it has grown considerably since it became the first network to organize world-wide coverage of the 1960 Rome Olympics; and apart from sports, news, educational, and entertainment programs, it has embarked on a strong film program. It engages both established talent and young filmmakers, not only in Italy, but in other parts of the world as well.

The present series, for instance, embraces, besides name Italian directors, two famous French filmmakers, Robert Bresson and Jean Renoir. Bresson made "Four Nights of a Dreamer," a story of an ill-fated love based on Dostoevsky's "White Nights"; and Renoir conceived "The Little Theatre of Jean Renoir," to be shown in this country in a sub-titled version for the first time. The latter, a three-part retrospective, with Jeanne Moreau singing a song of the '90s, recalls the themes, images and actors who have peopled Renoir's earlier works. It reveals the humor, warmth, humanity and love for which the director is noted.

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In addition to these recognized directors, the program includes young Italian filmmakers like Gianni Amico, who directed "Central Park," a structure-free non-narrative film describing the lifestyle of New Yorkers as seen through the perspective of a non-American.

There will also be some Latin American films. "The Night of San Juan," by Jorge Sanjines, was made in Bolivia, in a mining area, with miners portraying themselves, and a handful of actors. It is a social drama on the instigation and squelching of a miners' revolt. Unfortunately it has been banned in the country of its origin.

Because of the diversity of subjects and wide range of talent it employs, RAI Radiotelevisione Italiana has developed what Ken Wlaschin of the National Film Theatre in London calls "a remarkably far-sighted policy of encouraging film directors to make features which can be shown both on TV and in cinemas." Its utilization of "the creative resources of the cinema for fiction, documentaries and experimental works serves as both a challenge and model to American networks," according to Adrienne Mancina, Associate Curator of the Museum's Department of Film, who is responsible for organizing the Italian series.

Directors lesser known to Americans, who are singled by Mrs. Mancina, are two brothers, Paolo and Vittorio Taviani; they wrote and directed the film "St. Michael Had a Rooster." The Taviani brothers previously collaborated with their countryman Valentino Orsini on a fiction film "A Man to Burn," telling of a union organizer's conflict with the Mafia in Sicily. The latter film won the Critics' Prize at the Venice Film Festival. The Tavianis, it has been said, recall Brecht in their attempt to create a political cinema of ideas.

The only woman director in this series is Liliana Cavani, who wrote and directed "The Guest," starring Lucia Bosé, described as "a compassionate analysis

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of the life of a female 'guest' in a mental institution."

Other pictures are Pier Paolo Pasolini's short documentary "The Walls of Sana," a medieval city in Northern Yemen; "The End of the Game," a first film by Gianni Amelio, 26, who tells the story of a delinquent, using a non-professional boy; "To Come and Go," a feature written and directed by Giuseppe Bertolucci who, having collaborated with his brother Bernardo on "The Spider's Stratagem," now makes his own debut with a film that blends reality and fantasy, and concerns a young man and woman spending a night in a railway station.

While many of these younger directors were doubtless influenced by the neo-realism of Rossellini, the world-renowned director continues to find his own direction, and his "Augustine of Hippo" deals with 26 years in the saint's life, concentrating on the period when he became Bishop of Hippo Regius, now Algeria. A 32-year-old Algerian Berber has been cast by Rossellini in the role of St. Augustine. The director links the crisis in our own civilization to the death of Roman society, and points to St. Augustine's ability to preserve the more enduring values to give man faith in his own wisdom and coherence.

The story of Pascal, who lived in the 17th century, similarly appears to Rossellini to be relevant to our times. The director points to the conflict then existing between scientific and spiritual inquiry, which Pascal by his anxiety and piety, seems to have expressed more than any others, and as a result, the director describes the great philosopher as "always sick but full of curiosity, interests, sudden enthusiasm, and fears."

Still another classic on the program is "The Aeneid", directed by Franco Rossi, based on Virgil's epic poem of a man on a long, dangerous voyage simultaneously in search of his spiritual self. While the story begins with the ship-

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wreck of the Trojan ship on the African coast, the director, who had already filmed "The Odyssey," attempts to deal with the conflict Aeneas experiences between his mortal nature, his passions, his weakness, his responsibilities, his dreams, and his predestined condition, that of an individual manipulated by fate. "The Aeneid" has seven sections; it runs for seven hours, and will be shown in two parts at one pm and seven pm.

The complete schedule of films for RAI Radiotelevisione Italiana follows; all films will be shown with English subtitles.

CENTRAL PARK. 1972. By Gianni Amico. 60 min.  
(Thursday, November 30, 2:00)

THE WALLS OF SANA. 1971. By Pier Paolo Pasolini. 12 min.  
(Thursday, November 30, 5:30 and Monday, December 4, 2:00)

THE RAVENS. 1971. By Ivo Micheli. 70 min.  
(Thursday, November 30, 5:30 and Monday, December 4, 2:00)

THE AUTOMOBILE. 1971. By Alfredo Giannetti. With Anna Magnani. 90 min.  
(Thursday, November 30, 8:00)

FOUR NIGHTS OF A DREAMER. 1971. By Robert Bresson. 91 min.  
(Friday, December 1, 5:30)

AUGUSTINE OF HIPPO. 1972. By Roberto Rossellini. 115 min.  
(Saturday, December 2, 3:00 and Monday, December 11, 2:00)

BLAISE PASCAL. 1972. By Roberto Rossellini. 120 min.  
(Saturday, December 2, 5:30 and Sunday, December 3, 5:30)

THE NIGHT OF SAN JUAN. 1971. By Jorge Sanjines. 90 min.  
(Monday, December 4, 5:30 and Sunday, December 10, 5:30)

THE GUEST. 1971. By Liliana Cavani. 101 min.  
(Tuesday, December 5, 5:30 and Friday, December 15, 2:00)

DIARY OF A TEACHER. 1972. By Vittorio de Seta. 272 min.  
(Part I--68 min.: Thursday, December 7, 2:00)  
(Part II--65 min.: Thursday, December 7, 5:30)  
(Parts III and IV--139 min.: Thursday, December 7, 8:00)

TO GO AND COME. 1972. By Giuseppe Bertolucci. 60 min.  
(Friday, December 8, 2:00 and Thursday, December 28, 5:30)

SAINT MICHAEL HAD A ROOSTER. 1971. By Paolo and Vittorio Taviani. 90 min.  
(Saturday, December 9, 3:00 and Thursday, December 14, 5:30)

THE END OF THE GAME. 1970. By Gianni Amelio. 55 min.  
(Saturday, December 9, 5:30 and Sunday, December 17, 5:30)

PLEASE TURN OVER FOR CONTINUATION OF SCHEDULE

- THE LITTLE THEATRE OF JEAN RENOIR. 1969. By Jean Renoir. With Jeanne Moreau.1  
(Monday, December 11, 5:30 and Saturday, December 23, 3:00)
- EVERY SUNDAY MORNING. 1972. By Carlo Tuzii. 90 min.  
(Thursday, December 14, 8:00)
- THE TECHNIQUE AND THE RITE. 1971. By Miklos Jancso. 90 min.  
(Saturday, December 16, 3:00 and Monday, December 18, 5:30)
- TATU' BOLA. 1971. By Glauber Rocha, Francesco Tullio Altan, Gianni Barcelloni  
and Joel Barcellos. 90 min.  
(Saturday, December 16, 5:30 and Monday, December 18, 2:00)
- THE AENEID. 1971. By Franco Rossi. 426 min.  
(Parts I,II,III,IV--262 min.: Thursday, December 21, 1:00)  
(Parts V,VI,VII--164 min.: Thursday, December 21, 7:00)
- THE CONSPIRATORS. 1972. By Joaquim Pedro de Andrade. 80 min.  
(Friday, December 22, 2:00 and Saturday, December 23, 5:30)
- CHUNG KUO (CHINA). 1972. By Michelangelo Antonioni. ca. 120 min.  
(Tuesday, December 26, 5:30)

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