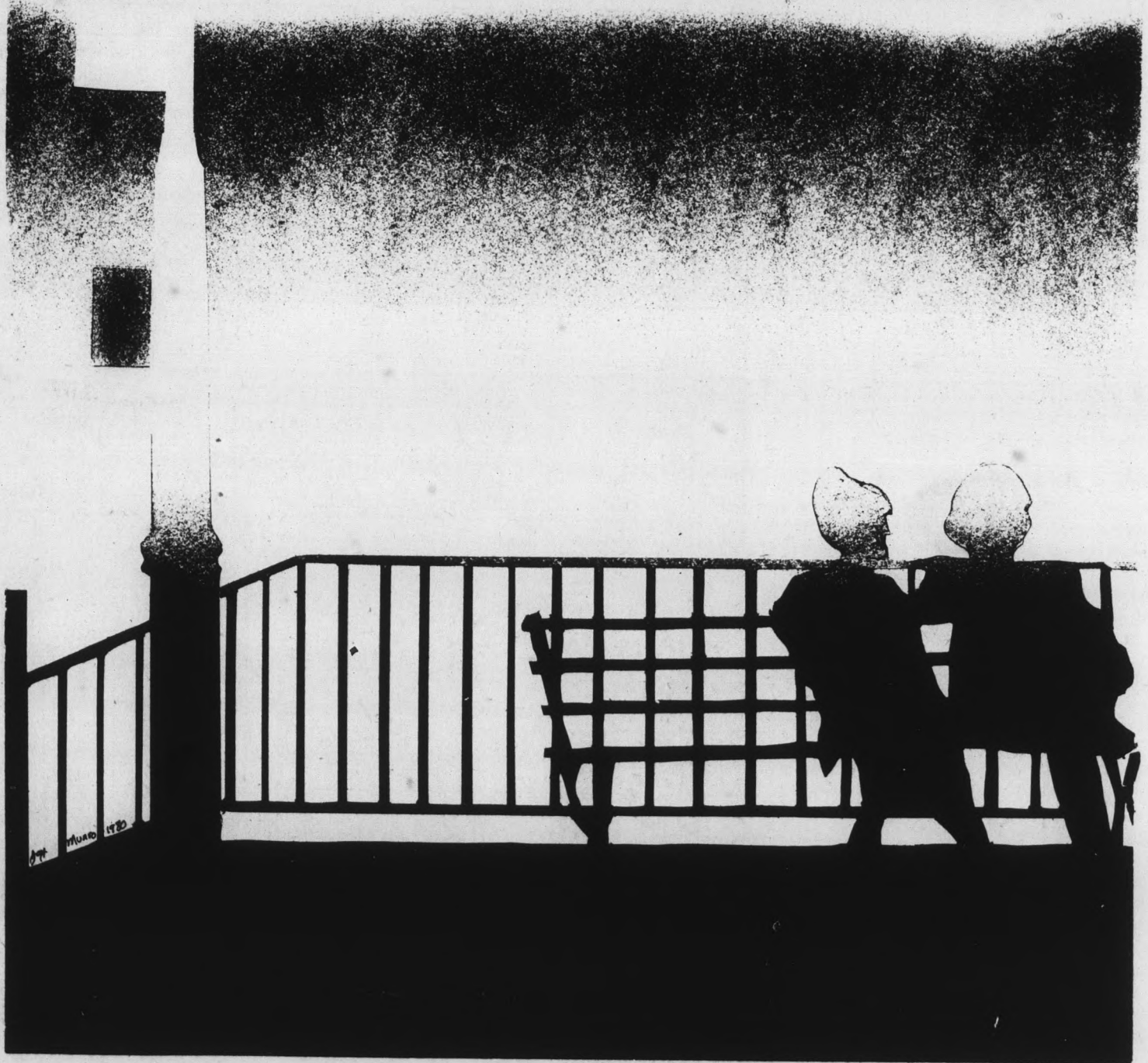


# CINEPHILES



© 1978 MURDO

# Letters from the Editor

People say, "They don't make movies like they used to." Well it's true, they don't. For better or worse the evolution of art continues. And the past ten years has had a large part in shaping that evolution. This first issue of *Cinephiles* will take a retrospective survey of the films of the seventies and examine the state of the art from the early part to the closing part of the decade and its contribution to that evolution.

Considering the changes in the social and political life of the world it's no great wonder that there should be a respective change in world movies. Whether films are a representative of the times or a dictator of the times is confusing; however the two are absolutely symbiotic.

Primarily there were a series of eliminations in these films. American, and world films shared a dissatisfied belief that the ideals we once held highly are really unimportant and we were naive for having regarded them so highly. Consider the segment in *The Godfather*, 1972, when Don Corleone's only remaining decent son, Michael, kills Officer McClosky and The Turk; conforming to the ways of his Mafia family that he once denounced; "That's my family, Kate, that's not me." Decency and goodness, for some reasons, were no longer their own reward.

Marriage and family, which at one time — not too long ago — were sacred institutions which most people respected and strived to maintain, have been treated differently in the seventies. *Kramer vs. Kramer*, 1979, showed a woman as the instigator of a family breakup. Mrs. Kramer, often in sympathy with the audience, left her husband and son because her family obligations were not individually fulfilling. The right and wrong of her behavior is tossed back and forth throughout the film. But the very ambiguity of these values substantiates her deed. The motto of the seventies was, "Develop yourself. Forsake all else if you must."

Personal principles are not as difficult to abandon for less noble reasons as they seemed to be in the past. Lina Wertmuller's *Seven Beauties*, 1976, is the story of a man who will sacrifice all to survive. Posed with the decision of pleading guilty or pleading insanity to a murder charge, Pasquale Farfusa demands that his was "a crime of honor!" When his lawyer informs him

that the penalty for murder is death it doesn't take him long to forsake honor and adopt insanity.

All this elimination of reverences can be mistaken for decadence but it's not. It's a positive direction we are going. We've simply chosen to question what we revered, eliminate what we've been conditioned to revere, and start over again with a more honest code of values.

The state of the art is the purest it's ever been. There have been regressions; scripts are perhaps less plot-oriented (*Nashville*, 1975), acting seems more contrived, values have been forsaken. But even a regression in an art is an advancement (The works of Pablo Picasso, or Jean-Luc Godard for

example are testimony to that.) Film has achieved its own language. It doesn't have to borrow elements from the other arts as much as it had to in the past. It's able to stand on its own. Elements like scripts, acting and stylized cinematography, which at one time were essential to film's structure, are now almost incidental, like the way poetry transcends its words.

**ROBERT BERKLEY, EDITOR**

Send classifieds and announcements to *Cinephiles* c/o The Scribe, 244 University Ave., Bridgeport, Conn. 06602.



GF-5109-36

Michael Corleone: American decency gone sour. (Al Pacino, foreground, in *The Godfather*.)

# A Discussion on Casanova

Federico Fellini's *Casanova*, 1976, is a film about a non-man. The legendary amorous adventurer, according to Fellini, "has gone all over the world and it is as if he never got out of bed." Giacomo Casanova (played by Donald Sutherland) is a zero; he is a shell embodying nothing. He lacks any insight or awareness into himself, but instead is unthinkingly led through life by the whims of his penis and a false, absolutely unjustified sense of importance.

Consider the subjective vision and complex technique of Fellini's *8½*, 1962. The first moment of that film takes us inside the hero, Guido's, head and we love him throughout the film from his despicable moments to his joyous ones. We love him often in spite of himself. Fellini wants us to hate Casanova, however. Casanova is a pompous coward. Almost the entire technique of this film is beautifully static and uninvolved. We are kept at a distance from him forcing us to constantly judge him; something he doesn't do until the point in his life when it is too late to benefit by it. With one exception there are no close-ups of Giacomo; he is always seen in long shot or medium shot, further distancing us from him. And with few minor exceptions there are no subjective insights to him throughout the film.

He lives in an environment that makes no attempt at hiding its artificiality; oceans made of plastic tarpaulin, skies made of painted backdrop. There are no flowers or trees or clouds on these artificial barren sets. They are a reflection of Giacomo's own artificiality and barrenness.

He changes bed partners with speed and without discrimination. And his sexual adventures are accompanied by a mechanical bird which performs a mechanical dance at the same moment Casanova is performing his mechanical dance. Sex for

## NOTE FROM THE EDITOR:

This is the first issue of CINEPHILES, U.B.'s movie magazine put out by the cinema department. CINEPHILES will be appearing monthly as a supplement to the Scribe. Although most of our contributors are from the Cinema department, articles from other departments are happily accepted. The topic for the following month's issues will be printed along with Cinema Department news on the back page. Letters and comments are strongly encouraged. Please send them to: CINEPHILES, c/o The Scribe, 244 University Ave., Bridgeport, Conn. 06602. Or call 576-3274, on campus 3274.

— EDITOR

Casanova is no more involving, or gratifying than masturbating. In fact he is rarely seen in the same frame as his partners during their ridiculously artificial sex scenes.

The only girl Casanova makes love to is a mechanical doll. He recites poetry to her. As he makes love to her he repeats, "I love you." He holds her in his hands. The scene is a beautiful union between two wooden, mechanical beings that exist in a world only of superficiality and falseness. As an old man, his bird broken-winged, he desperately tries to recall an image of his past in an attempt to revive what he still thinks was his

glory. He remembers the doll rotating on a music box turntable. Seated beside her is himself; he is as glassy-eyed and immobile as she is.

Giacomo Casanova is a man conditioned by expectations. He is expected to behave spontaneously and genuinely. And in trying to fulfill those expectations he has learned to simulate spontaneity and genuineness. His entire life was devoted to being the most remembered man in the world but it isn't until the end of his life that he realizes he probably went unnoticed.

ROBERT BERKLEY



"... a shell embodying nothing." (Donald Sutherland in *Casanova*)

## A Review

# A Clockwork Orange

*"Its structure: allegorical. Its conception: poetic. A drama of man lost in a hostile world — deprived of material and spiritual foundations — seeking his way to an understanding of himself, and of life around him. He is further imperiled on his Odyssey by an unseen but deadly enemy that surrounds him; but an enemy who, upon scrutiny, seems to be almost shaped from the same mold . . . It will, probably, mean many things to different people, and it ought to."*

— Stanley Kubrick

*"Alex's adventures are a kind of psychological myth. Our subconscious finds release in Alex, just as it finds release in dreams. It resents Alex being stifled and repressed by authority, however much our conscious mind recognizes the necessity of doing this."*

— Stanley Kubrick

STANLEY KUBRICK'S A CLOCKWORK ORANGE embodies a chaotic world. It's a world of drowning madness, social degradation, depravity, impudent camaraderie; gangs that go bump in the night. As one beholds this celluloid masterpiece mental deliberation takes effect to discern symbolic differences: between that which is real, that which is dream-like, and that which is cinematic fantasy. To sit through and comprehend the ultimate

agony, the ultimate ecstasy, is indeed, the ultimate wonder of this heroic film.

A CLOCKWORK ORANGE is narrated by, and filmically visualized through the heart and mind of humble and innocent Alex. The opening shot emphasizes this point: a slow reverse track from an extreme close-up of Alex's eye to an extreme wide angle shot of the Korova milkbar (Kubrick's brilliant use of the wide-angle lens in this sequence and others enhances the illusionary aspects of the film by breaking down the physical relationship between object/shape and space). Along both sides of the walls are nude, fiber-glassed female figure mannequins. Throughout the back-track Alex narrates:

*" . . . There was me, that is Alex, and my three droogs, that is Pete, Georgie, and Dim and we sat in the Korova milkbar trying to make up our rassoodocks what to do with the evening. The Korova milkbar sold milk-plus, milk-plus-vellocet or synthemesc or drencrom, which is what we were drinking. This would sharpen you up and make you ready for a bit of the old ultra-violence . . ."*

The "language" of this film is the most unique and perhaps one of the more creative aspects of the film. Kubrick's decision to keep the language as a substructure

enhances the film's nightmarish quality and a theoretical correlation between style vs. content. Not only does the narration establish a tonal connection between the hero and his audience, but also an elegant, devastating, omnipresent state of mind. The psychological ramifications of language association between the audience and the hero, not of some unseen observer, in conjunction with the very destructive visual aspects of A CLOCKWORK ORANGE, gives the viewer a profound sense of the pain; of the apocalyptic horror; of the personal agony of Alex.

Kubrick's idea of A CLOCKWORK ORANGE was to approach the theme in three precise ways: first, and the most accessible, as a social satire; second, what Kubrick describes as a "fairy tale of retribution"; and third, as a "psychological myth determining universal truth."

The concept of social satire seems fairly clear. We are shown that in Kubrick's idea of civilization man is an enigma, an illogical being — a mass of inconsistency: yes/no, left/right, good or evil, right or wrong; a man, such as Alex, conditioned to be eternally good under all conditions is continuously vulnerable to man's idiosyncrasy. We also wonder whether the Ludovico treatment is any worse than that which it was trying to

See page 6



"There was me, that is Alex . . ." (Malcom McDowell in A Clockwork Orange.)

# Coming To Terms With Vietnam

About 1975 or so, the American film industry began producing films on the Vietnam War, a subject noticeably lacking in films during the height of America's involvement in Vietnam. Four of the most widely seen films on the war are *Hearts and Minds*, *Coming Home*, *The Deer Hunter*, and *Apocalypse Now*, the last three of which were released in the last two years. Although all four films have very different approaches to the American experience in Vietnam, they all have one thing in common: each fails to put the war in the necessary context to understand the most fundamental aspects of the war. And this fact raises some important questions about the relationship between the film industry and the ideology of American imperialism. For the issue of American intervention in Vietnam is not being addressed in these films and they're not being addressed because the film industry is very much a part of the economic class that waged the war and which has an interest in distorting the nature of that war.

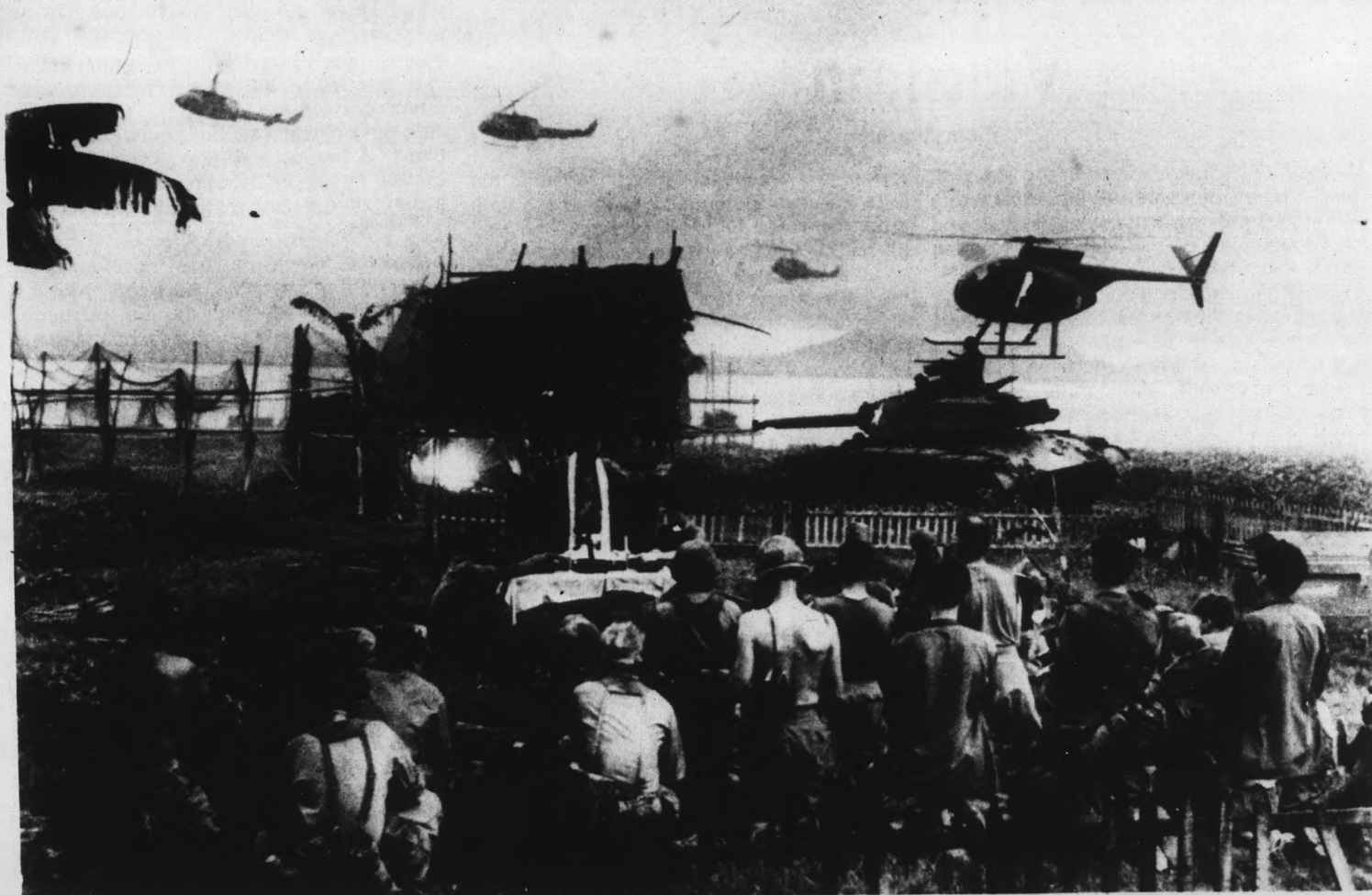
*Hearts and Minds* is a documentary that painfully reveals the suffering wrought on the people of Vietnam by the U.S. war machine. The horror, the anger and the destruction are revealed in numerous scenes. And the politicians who administered the war for nearly three decades are shown in all their ugliness. But the film gets fuzzy in its attempt to explain the war by paralleling it to the sometimes violent and decadent culture of America. To be sure, rituals such as the college football game shown in the film do, in part, reflect the nature of American politics. But are we to take seriously the idea that the American people as a whole were responsible for the U.S. government's intervention in the internal affairs of three Indochinese nations? Public opinion polls from as early as the Johnson administration revealing a majority of Americans in favor of immediate, complete troop withdrawal, as well as the active opposition of millions of demonstrators and activists, reveal otherwise. American aggression in Vietnam is seen in *Hearts and*

*Minds* as something inherent in and initiated by all Americans rather than as the means by which American imperialism attempted to maintain economic and political power in Southeast Asia.

For the same reason, *Coming Home's* anti-warism only muddles the question of American involvement in Vietnam. War is depicted as hellish because of the way it physically and mentally destroys those who are a part of it. And this is a very moving, powerful aspect of *Coming Home*. But certainly there are times when a person or a nation must fight, even to the risk of all the horrors of war. And, given the choice between continued subjugation to foreign powers and fighting for independence, the people of Southeast Asia chose to fight. *Coming Home's* pacifism, like all pacifism, fails to distinguish between unjust acts of aggression and just acts of self-defense.

*The Deer Hunter* and *Apocalypse Now* both deny the reality of the Vietnam War by dealing solely with individual, existential

See page 6



U.S. Troops participate in Holy Communion in *Apocalypse Now*.

## Movie Trivia

From page 5

1. When he was four years old in 1918, Jackie Coogan achieved international stardom with his title role opposite Charles Chaplin in *The Kid*, but he actually made his film debut as the title star of what previous movie?
2. What top character actor, now deceased, played a very important role for Frank Capra, who scrapped it entirely in favor of another relatively unknown actor?
3. To date, the theatrical screen has no less than 13 Tarzans, but can you name the only Tarzan movie in which two Tarzans appeared?
4. How much does the Oscar weigh?
5. Can you name the only woman director Charles Chaplin had in his entire film career? (Hint: Chaplin had only five directors including himself.)
6. What Irish-born Hollywood film queen made her acting debut on the London stage with a role as a Jewish girl?
7. Can you name the late Paul Muni's first starring role?
8. Can you name the well known character actor who, within one year, played Sherlock Holmes in one movie and Dr. Watson in another?
9. What was the late Boris Karloff's monster name in the 1931 *Frankenstein* movie?
10. D. W. Griffith made film history in 1922 with his *Orphans of the Storm*, starring Dorothy and Lillian Gish, but can you name one of two producers who had previously filmed it under its original title of *The Two Orphans*?

**FOR ANSWERS CALL CINEPHILES x3274.**

## Vietnam

From page 5

conflicts of people involved in the war. *The Deer Hunter* presents several characters confronted with the brutality of Vietnam and the impact it has on their lives. Like *Coming Home*, it dramatizes the psychological and physical damage done to many Americans who served in Vietnam. But the depiction of the Vietnamese as savages and victimizers is straight out of the Pentagon's support-the-war propaganda. Those most victimized by the barbaric war are presented as the perpetrators of barbarism and the historical roots of the conflict are, again, conveniently ignored.

The similarities between *The Deer Hunter* and *Apocalypse Now* are embodied in the characters of Michael Vronsky and Colonel Kurtz. Both rise above the horror of the war and experience the war, to a certain extent, on their own terms. But the ideology that comes out of *Apocalypse Now* as expressed by Kurtz is more veiled than that of *The Deer Hunter*. War is war is war, according to Kurtz (and Coppola), and those plunged into the horror and chaos of war must master all the evil of the modern world (and the world is very, very evil) so as to emerge for the better. Well, here again, the specific reality of American aggression in Vietnam is completely white-washed. A war of aggression is not the same as a war of self-defense; the

former must always be opposed and the latter always defended. Even the vague attempts in the film to undermine war end up reinforcing pro-war myths. Kurtz is seen as an insane, murderous renegade gone off the path of respectable behavior, while the disciplined, "sane" war-makers make the responsible decision to kill him for following an incorrect war strategy. And the scene where a Vietnamese village is destroyed so an officer can go surfing follows the same pattern. The fact that thousands of such villages were systematically destroyed for U.S. imperialist interests is the tragedy of the war, not that they were destroyed at the irrational whim of irrational individuals.

*Apocalypse Now*, along with the three other films discussed, reveals an inability on the part of the film industry and the rest of the ruling class to honestly evaluate the Vietnam War. The closest they come to the truth is to say that the war was an unfortunate mistake of an otherwise correct foreign policy. And, given the current international situation, it's essential for the people of this country to see and understand these myths and distortions. Only then can we begin to come to terms with the American war in Vietnam.

ANDY PIASCNIK

## Clockwork Orange

From page 4

"cure." Kubrick comments:

*"We have a highly complex civilization which requires an equally complex social structure and political authority ... yet against that the goal should be to destroy all authority, so man in his natural goodness may emerge ... this Utopian view is a dangerous fallacy ... (all such efforts) eventually fall into the hands of thugs ... the weaknesses (don't stem) from an improperly structured society ... the fault is in the very imperfect nature of man himself ..."*

The idea of a "fairy tale of retribution" comes not from any symbolic standpoint but merely from plot structure. Critic Norman Kagan has pointed out that the film very much resembles the plot structure of "Goldilocks." Both before and after Alex's conditioning Alex meets with his family, the wino, his droogs, and the writer. In "Goldilocks" the girl subsequently uses the bears' chairs, eats their porridge, and sleeps in their beds. The bears track her down through the living room, the dining room, and eventually the bedroom. So, Kagan points out, we are at first pleased with the little girl's cleverness, but then increasingly afraid for her. So with Alex. We are secretly excited by his violence and audacity but the second time around we are afraid for his life.

But the film at its most powerful is its concept of a "psychological myth." Alex is a representation of man in his primordial state: innocent and unrepressed; a "babe in the woods" if you will. The conflict of the film, therefore of our hearts, comes during the Ludovico treatment sequence. There is a clash between stasis and flux, and as Kubrick puts it, "...this symbolizes the neurosis created by the conflict between the structures imposed by our society ..." and by the primeval forces that guide us. It is because of the intensity of the conflict that we feel so relieved in the end.

On a final note Kubrick has stated that, "Man has been turned loose from religion and has hailed the death of his gods; the imperative loyalties of the old nation-state are dissolving and all the old social and ethical values ... are disappearing. Man in the twentieth century has been cut adrift in a rudderless boat on an uncharted sea; if he is going to stay sane throughout the voyage, he must have something to care about, something that is more important than himself."

# THE 1980 FRESHMEN NEED YOU! ORIENTATION VOLUNTEERS NEEDED

Dates:                      Saturday-Sunday                      June 28-29  
                                  Saturday-Sunday                      July 26-27  
                                  Sunday-Monday-Tuesday                      August 31 - September 1-2

Fill in and return to:                      Jackie Benamati  
                                  Retention Office  
                                  Wahlstrom Library, 5th floor

Name \_\_\_\_\_

Summer Address \_\_\_\_\_

Summer Phone \_\_\_\_\_

Major \_\_\_\_\_ Year in School: Fresh/Soph/Jr/Sr

Dates I can help:    June 28 \_\_\_\_\_ June 29 \_\_\_\_\_  
                                  July 26 \_\_\_\_\_ July 27 \_\_\_\_\_  
                                  Aug. 31 \_\_\_\_\_ Sept. 1 \_\_\_\_\_ Sept. 2 \_\_\_\_\_

I worked Orientation last year: Yes \_\_\_\_\_ No \_\_\_\_\_

Tee Shirt Size:                      Men's:    Small                      Medium                      Large                      Extra Large  
                                  Women's: Small                      Medium                      Large                      Extra large

(Additional Applications Available at Student Center Desk)

# Cinema Dept. News

The University of Bridgeport Cinema Department is presenting a film series on major films of the seventies. Some of the decade's best films are being shown Thursday and Saturday nights at 8:30 p.m. (check schedule below) in the Recital Hall of the Bernhard Arts & Humanities Center, University and Iranistan Avenues.

The remaining films in the series are:  
April 17, 19 — 8:30

**CLAIRE'S KNEE** (color). Eric Rohmer's "moral tale" about a man whose attraction to a young woman becomes an obsession. One of the most intelligent and witty scripts of the decade. Best Picture — National Society of Film Critics; National

Board of Review. 1971. French with English subtitles.  
April 24, 26 — 8:30

**NASHVILLE** (color, cinemascope). Robert Altman's bittersweet birthday card for Bicentennial America, featuring two dozen characters, country music, sex, politics and violence. This film will be remembered for many years to come. Best Picture — National Society of Film Critics; National Board of Review. Selected by *Time* magazine as one of the best films of the seventies. 1975.  
— Call 576-4430 for information  
— Admission \$1.00  
— Senior Citizens \$.50

## classified

1975 Kawasaki-S3 400 KH, Mint, Black, Principals only. ADC Phono cartridge new and cheap. x2209.

**CAMP STAFF** — Camp sponsored by Union of American Hebrew Congregations in Poconos of Pennsylvania need enthusiastic dedicated staff members. Call 2661 eves.

**ROOMMATE WANTED** — During the summer months, May through August. Rent \$150.00 per month. Call 333-7870.

**MOVIES INC.**  
The source for original  
movie posters, photos  
(B&W or color), and film clips.  
For full information call  
Michael Cole 576-3261



WOODY ALLEN  
DIANE KEATON  
TONY ROBERTS  
CAROL KANE  
PAUL SIMON  
SHELLEY DUVALL  
JANET MARGOLIN  
CHRISTOPHER WALKEN  
COLLEEN DEWHURST

"ANNIE HALL"  
A nervous romance

