

The Buffalo Film Seminars



Directed by François Truffaut
Written by François Truffaut
Dialogue by Marcel Moussy
Produced by François Truffaut
Original Music by Jean Constantin
Cinematography by Henri Decaë
Film Editing by Marie-Josèphe Yoyotte
Thanks André Bazin, Jean-Claude Brialy, Fernand Deligny, Alex Joffé, Jacques Josse, Suzanne Lipinska, Claire Mafféi, Jeanne Moreau, Claude Véga, Claude Vermorel, Annette Wademant

Jean-Pierre Léaud...Antoine Doinel
Claire Maurier...Gilberte Doinel
Albert Rémy...Julien Doinel
Guy Decomble...'Petite Feuille', the French teacher
Georges Flamant...Mr. Bigey
Patrick Auffay...René
Daniel Couturier...Les enfants
François Nocher...Les enfants
Richard Kanayan...Les enfants
Renaud Fontanarosa...Les enfants
Michel Girard...Les enfants
Henry Moati...Les enfants
Bernard Abbou...Les enfants
Jean-François Bergouignan...Les enfants
Michel Lesignor...Les enfants
Luc Andrieux
Robert Beauvais...Director of the school
Bouchon
Christian Brocard
Yvonne Claudie...Mme Bigey
Marius Laurey
Claude Mansard...Examining Magistrate
Jacques Monod...Commissioner
Pierre Repp...The English Teacher
Henri Virlojeux...Night watchman
Jean-Claude Brialy...Man in Street
Jeanne Moreau...Woman with dog
Philippe de Broca...Man in Funfair
Jacques Demy...Policeman
Jean Douchet...The Lover
Marianne Girard
Simone Jolivet
Laure Paillette
François Truffaut...Man in Funfair

Cannes Film Festival 1959 Won Best Director François Truffaut

February 19, 2008 (XVI:6)
François Truffaut, *400 Blows* 1959 (99 min)



François Truffaut (6 February 1932, Paris—21 October 1984, Paris, brain tumor) entered the film world as a writer—first as a critic, then of stories (he did the story for *Breathless/À bout du souffle* 1960 and then he wrote or co-wrote the scripts for all his films. He occasionally acted: he had small roles in several of his films and one of the leads in this one, and he played Claude Lacombe in *Close Encounters of the Third Kind* (1977). And he was a director. He directed only 19 features, but nearly all of them are interesting and several of them are classics: *Vivement dimanche!/Confidentially Yours* (1983), *La Femme d'à côté/The Woman Next Door*, (1981), *Le Dernier métro/The Last Metro* (1980), *L'Amour en fuite/Love on the Run* (1979), *La Chambre verte/The Green Room* (1978), *L'Homme qui aimait les femmes/The Man Who Loved Women* (1977), *L'Argent de poche/Small Change* (1976), *L'Histoire d'Adèle H./The Story of Adele H* (1975), *Une belle fille comme moi/A Gorgeous Bird Like Me* (1972), *Les Deux anglaises et le continent/Two English Girls* (1971), *Domicile conjugal/Bed & Board* (1970), *L'Enfant sauvage/The Wild Child* (1969), *La Sirène du Mississippi/Mississippi Mermaid* (1969), *Baisers volés/Stolen Kisses* (1968), *La Mariée était en noir* (1967)/*The Bride Wore Black* (1968), *Fahrenheit 451* (1966), *La Peau douce/Silken Skin* (1964), *Jules et Jim* (1961), *Tire-au-flanc/The Army Game* (1961), *Tirez sur le pianiste/ Shoot the Piano Player* (1960), *Les Quatre cents coups/The 400 Blows* (Best director, Cannes 1959). His 1954 book, *Une certaine tendance du cinéma Française* was the first important assertion of what became known as the "auteur theory" of filmmaking. His book on Alfred Hitchcock, *Hitchcock-Truffaut* (1967) established Hitchcock's critical reputation as nothing before had. His critical essays were collected in *Les films de ma Vie* (1975). His collected letters, *Correspondence*, were published in 1990.

Jean-Pierre Léaud (5 May 1944, Paris) was in one film before he appeared in Truffaut's *400 Blows* in 1959 and many films after Truffaut died in 1984—82 films in all—but he's best known for the six features he did with Truffaut: *Love on the Run*, *Stolen Kisses*, *Two English Girls*, *Bed and Board*, *Day for Night* and *400 Blows* and the ten he did with Jean-Luc Godard: *Alphaville* (1965), *La Chinoise* (1967), *Détective* (1985), *Le Gai savoir/The Joy of Knowledge* (1968), *Made in U.S.A.* (1966), *Masculin, féminin* (1966), *Pierrot le fou* (1965), *Le Plus vieux métier du monde/The Oldest Profession* (1967), and *Week End* (1967). He also played the schoolboy in *Cocteau's Le Testament d'Orphée* (1960).

Henri Decaë (31 July 1915, Saint-Denis, Seine-Saint-Denis, Île-de-France, France—7 March 1987, Paris) shot 79 theatrical films, the last of which was *La Vengeance du serpent à plumes/The Vengeance of the Winged Serpent* (1984). Some of the others were *Le Professionnel* (1981), *The Boys from Brazil* (1978), *Bobby Deerfield* (1977), *The Light at the Edge of the World* (1971), *Castle Keep* (1969), *The Comedians* (1967), *Le Samourai* (1967), *The Night of the Generals* (1967), *La Ronde* (1964), *Les Dimanches de Ville d'Avray/Sundays and Cybele* (1962), *Léon Morin, prêtre* (1961), *Plein soleil/Purple Noon* (1960), *Les Quatre cents coups* (1959), *Les Cousins* (1959), *Ascenseur pour l'échafaud/Elevator to the Gallows* (1958), *Bob le flambeur* (1956), and *Les Enfants terribles* (1950).

Roger Ebert: Francois Truffaut (1932-1984) was one of the most beloved of filmmakers, a man whose own love of film was obvious in such details as the old-fashioned iris shots he borrowed

from silent films. (That's a shot where the screen seems to screw down to circle one detail, before going to black). "The most beautiful thing I have seen in a movie theater," he once said, "is to go down to the front, and turn around, and look at all the uplifted faces, the light from the screen reflected upon them."

From a Truffaut letter to Jean-Louis Bory, 11 December 1974: "I discovered the cinema during the Occupation and Liberation and, following Jean Cocteau's advice: 'One should always sing in one's family tree', the films I make resemble those I liked. The films I liked, however, even when they were failures with the general public, like *La Règle du jeu* and *The Magnificent Ambersons*, had been shot in such a way as to be accessible to everyone. Since I had left school at 14, I could not logically aspire to the kind of intellectual pursuits of a Robbe-Grillet or of my friend Rivette. The stories I tell have a beginning, a middle and an end, even if I am quite aware that, in the final analysis, their interest lies elsewhere than in their plots." François Truffaut, *Correspondence 1945-1984*, p.424



from *The St. James Film Directors Encyclopedia*. Ed. Andrew Sarris. Visible Ink, Detroit, 1998. Entry by Gerald Mast.

Nationality French. **Born** Paris, 6 February 1932. **Education** Attended Lycée Rollin, Paris. **Military Service** Enlisted in army, but deserted on eve of departure for Indochina, 1951; later released for "instability of character." **Family** Married Madeleine Morgenstern, 1957 (divorced), two daughters. **Career** Founded own cine-club in Paris, lack of funds caused closing, was jailed for inability to pay debts, released with help of André Bazin, 1947; with Godard, Rivette, and Chabrol, member of Ciné-club of Quartier Latin, 1949; briefly employed by the service Cinématographique of the Ministry of Agriculture, 1953; writer on film for Cahiers du cinéma, then Arts, from 1953, including seminal article, "Une Certain Tendance du cinéma français," in 1954; with Rivette and Resnais, made short 16mm film, 1955; assistant to Roberto Rossellini, 1956-58; directed first feature, *Les Quatre Cents Coups*, and wrote script for Godard's *A bout de souffle*, 1959; published *Le Cinéma selon Hitchcock*, 1966; instigated shutting down of 1968 Cannes Festival in wake of May uprisings. **Awards** Best Director; Cannes Festival, for *Quatre Cents*

Coups, 1959. Prix Louis Delluc, and Best Director, National Society of Film Critics, for *Stolen Kisses*, 1969; academy Award for Best Foreign-Language Film. Best Director, National Society of Film Critics, Best Direction, New York Film Critics, and British Academy Award for Best Direction, for *Day for Night*, 1973. Died of cancer, in Paris, 21 October 1984.

François Truffaut was one of five young French film critics, writing for André Bazin's *Cahiers du cinéma* in the early 1950s, who became leading French filmmakers of their generation. It was Truffaut who first formulated the *politique des auteurs*, a view of film history and film art that defended those directors who were "true men of the cinema"—Renoir, Vigo, and Tati in France; Hawks, Ford, and Welles in America—rather than those more literary, script-oriented film directors and writers associated with the French "tradition of quality." Truffaut's original term and distinctions were subsequently borrowed and translated by later generations of Anglo-American film critics, including Andrew Sarris, Robin Wood, V.F. Perkins, and Dave Kehr. When Truffaut made his first feature in 1959, *Les quatre cents coups*, he put his ideas of cinema spontaneity into practice with the study of an adolescent, Antoine Doinel, who breaks free from the constrictions of French society to face an uncertain but open future. Since that debut, Truffaut's career has been dominated by the exploration of the Doinel character's future (five films) and by the actor (Jean-Pierre L  aud) whom Truffaut discovered to play him. In Truffaut's 25 years of making films, the director, the Doinel character, and L  aud all grew up together.

The rebellious teenager of *Les quatre cents coups* becomes a tentative, shy, sexually clumsy suitor in the "Antoine et Colette" episode of *Love at Twenty*. In *Baisers vol  s*, Antoine is older but not much wiser at either love or money making. In *Domicile conjugal*, Antoine has married but is still on the run to something else—the exotic lure of other sexual adventures. And in *L'Amour en fuite*, Antoine is still running (running became the essential metaphor for the Doinel character's existence, beginning with the lengthy running sequence that concludes *Les quatre cents coups*). Although Antoine is now divorced, the novel which he has finally completed has made his literary reputation. That novel, it turns out, is his life itself, the entire Doinel saga as filmed by Truffaut, and Truffaut fills his films with film clips that are both visual and mental recollections of the entire Doinel cycle. Truffaut deliberately collapses the distinction between written fiction and filmed fiction, between the real life of humans and the fictional life of characters. The collapse seems warranted by the personal and professional connections between Truffaut the director, Doinel the character, and L  aud the actor.

Many of Truffaut's non-Doinel films are style pieces that similarly explore the boundaries between art and life, film and fiction. The main character of *Tirez sur le pianiste* tries to turn himself into a fictional character, as does Catherine in *Jules et Jim*. Both find it difficult to maintain the consistency of fictional characters when faced with the demanding exigencies of real life. *La Mari  e   tait en noir* was Truffaut's elegy to Hitchcock, a deliberate style piece in the Hitchcock manner, while *Fahrenheit 451*, his adaptation of Ray Bradbury's novel, explores the lack of freedom in a society in which books—especially works of fiction—are burned. Adele H in *L'Histoire d'Adele H* attempts to convert her passion into a book (her diary), but life can neither requite nor equal her passion; instead, it drives her to madness and a total withdrawal from life into the fantasy of her romantic fiction. In *L'Homme qui aimait les femmes*, an incurable

womanizer translates his desire into a successful novel, but the existence of that work in no way diffuses, alleviates, or sublimates the desire that vivified it. *The Green Room* is Truffaut's homage to fiction and the novelist's craft—a careful, stylish adaptation of a Henry James story.



Given his conscious commitment to film and fiction, it is not surprising that Truffaut devoted one of his films to the subject of filmmaking itself. *La Nuit am  ricaine* is one of the most loving and revealing films about the business of making films, an exuberant illustration of the ways in which films use artifice to capture and convey the illusion of life. This film, in which Truffaut himself plays a film director, is a comically energetic defense of the joys and pains of filmmaking, a deliberate response to the more tortured visions of Fellini's *8 1/2* or Bergman's *Persona*.

Those Truffaut films not concerned with the subject of art are frequently about education. *L'Enfant sauvage* explores the beneficial power and effects of civilization on the savage passions of a child who grew up in the forest, apparently raised by beasts. Truffaut again plays a major role in the film (dedicated to Jean-Pierre L  aud), playing a patient scientist who effects the boy's conversion from savagery to humanity. Like the director he played in *La Nuit am  ricaine*, Truffaut is the wise and dedicated patriarch, responsible for the well-being of a much larger enterprise. *L'Argent de poche* examines the child's life at school and the child's relationships with adults and other children. As opposed to the imprisoning restrictions which confined children in the world of *Les quatre cents coups*, the now adult Truffaut realizes that adults—parents and teachers—treat children with far more care, love, and devotion than the children (like the younger, rebellious Truffaut himself) are able to see.

Unlike his friend and contemporary Jean-Luc Godard, Truffaut remained consistently committed to his formal themes of art and life, film and fiction, youth and education, and art and education, rather than venturing into radical political critiques of film forms and film imagery. Truffaut seemed to state his position in *Le Dernier M  tro*, his most political film, which examines a theater troupe in Nazified Paris. The film director seems to confess that, like those actors in that period, he can only continue to make art the way he knows how, that his commitment to formal artistic excellence will eventually serve the political purposes that powerful art always serves, and that for him to betray his own

artistic powers for political programmatic purposes would perhaps lead to his making bad art and bad political statements. In this rededication to artistic form, Truffaut is probably restating his affinity with the Jean Renoir he wrote about for *Cahiers du cinéma*. Renoir, like Truffaut, progressed from making more rebellious black-and-white films in his youth to more accepting color films in his maturity; Renoir, like Truffaut, played major roles in several of his own films; Renoir, like Truffaut, believed that conflicting human choices could not be condemned according to facile moral or political formulae; and Renoir, like Truffaut, saw the creation of art (and film art) as a genuinely humane and meaningful response to the potentially chaotic disorder of formless reality. Renoir, however, lived much longer than Truffaut, who died of cancer in 1984 at the height of his powers.

A History of the French New Wave Cinema. Richard Newoert. University of Wisconsin Press, Madison WI, 2002.

“The New Wave was a freedom of expression, a new fashion of acting, and even a great reform on the level of make-up. I was part of a new generation that refused to wear the two inches of pancake base paint and hair pieces that were still standard equipment for actors. Suddenly, you saw actors who looked natural, like they had just gotten out of bed.” Françoise Brion in *La nouvelle vague*

The French New Wave is one of the most significant film movements in the history of the cinema. During the late 1950s and early 1960s, the New Wave rejuvenated France’s already prestigious cinema and energized the international art cinema as well as film criticism and theory, reminding many contemporary observers of Italian neorealism’s impact right after World War II. The New Wave dramatically changed filmmaking inside and outside France by encouraging new styles, themes, and modes of production throughout the world. Suddenly, there were scores of new, young twenty- and thirty-something directors, such as Louis Malle, François Truffaut, Jean-Luc Godard, and Claude Chabrol, delivering film after film while launching a new generation of



stars, including Jeanne Moreau, Jean-Claude Brialy, and Jean-Paul Belmondo. As a result of new production norms and a cluster of young producers anxious to participate in this burst of filmmaking, roughly 120 first-time French directors were able to

shoot feature-length motion pictures between the years 1958 and 1964. Moreover, many of those young directors made several films during those years—Jean-Luc Godard alone released eight features in four years—so the total number of New Wave films is truly staggering. The New Wave taught an entire generation to experiment with the rules of storytelling, but also to rethink conventional film budgets and production norms. A whole new array of options for film aesthetics was born, often combined with tactics from the past that were dusted off and reinvigorated alongside them.

... France’s cinematic revival came at first from a handful of young directors who found novel ways to fund and shoot their movies, often in direct defiance of commercial and narrative norms. Influenced as much by Jean Renoir of the 1930s, Italian neorealism of the 1940s, and selected Hollywood directors of the 1950s, young directors like Louis Malle, Claude Chabrol, and Fran ois Truffaut began to make movies that avoided some of the dominant constraints. They used their own production money or found unconventional producers to make low-budget films set within the milieu they knew best: contemporary France of contemporary middle-class youths. To shoot inexpensively, they followed the lead of the neorealists, shooting primarily on location, using new or lesser-known actors and small production crews. Filming on the streets where they lived or in the apartments where they grew up and without stars or huge professional crews, these directors managed to turn financial shortcomings to their advantage.

Admittedly amateurish on some levels, their tales looked honest and urgent, in contrast to costume dramas set in Stendahl’s France. The rule of thumb was to shoot as quickly as possible with portable equipment, sacrificing the control and glamour of mainstream productions for a lively, modern look and sound that owed more to documentary and television shooting methods than to mainstream, commercial cinema.

“Fran ois Truffaut: The New Wave’s Ringleader”

“We have to film other things, in another spirit. we’ve got to get out of the over-expensive studios...Sunshine costs less than Klieg lights and generators. we should do our shooting in the streets and even in real apartments. Instead of, like Clouzot, spreading artificial dirt over the sets.” Fran ois Truffaut, *Truffaut by Truffaut*

The two most universally recognized, iconic images of the New Wave would have to be Jean-Pierre L aud’s face in a freeze frame at the close of *The 400 Blows* and Jean-Paul Belmondo sauntering along the Champs  lyse s with Jean Seberg in *Breathless*. Not only were Truffaut and Godard among the initial core of the *Cahiers* critics-turned-directors, they have become the New Wave’s most dominant figures historically. ...

Admittedly, some major events in Truffaut’s personal life can be directly relevant to understanding his role in cinema history. As a young cinephile, Truffaut attended and even organized *cin -clubs*, where he met Andr  Bazin, Jean Cocteau, Alexandre Astruc, and Eric Rohmer, among others. As a rebellious son from an unhappy family setting, Truffaut escaped into the world of film criticism, where he learned early on the power inherent in his own brand of fanaticism when it was backed up with concrete evidence from his encyclopedic knowledge of international cinema. Truffaut capitalized on confounding his own autobiography with the cinema, encouraging critics reviewing his

movies to see him as a truly obsessive child of the cinema, since his own real-world family was so dysfunctional. For instance, he like to quip that André and Janine Bazin were his true parents and that the only real education he ever received was from the movies: “When I say I never had any schooling, well, I did have....Everything I know I learned through the cinema, out of films...at the Cinémathèque!”...

One final story trait that will recur in Truffaut’s oeuvre is the good-natured way he places children at the center of his narratives. As Annette Insdorf notes, Truffaut’s films “constitute a vision of childhood unequalled in the history of the cinema for sensitivity, humor, poignancy, and respect for children themselves. With neither sentimentality nor condescension, Truffaut captures the need for freedom and tenderness, the spontaneity and the frustrations of being a child in a society made by and for adults.”...



The 400 Blows, Antoine Doinel, and Cannes 1959

The 400 Blows is one of the most written about motion pictures in history; the freeze frame of Antoine’s face is now as famous as the Odessa steps in *Battleship Potemkin* or the snow globe from *Citizen Kane*, and Antoine’s ambivalent look to the camera now symbolizes a whole new sort of film practice.

But *The 400 Blows*, which would go on to win Truffaut the best director prize at Cannes in 1959, was not supposed to be his next project after *Les mistons*....

The big break that helped Truffaut avoid these commercial options and instead realize his dream of writing and directing his own first feature came via Ignace Morgenstern. During the spring of 1958, Truffaut’s father-in-law was considering buying the rights to a Soviet film, *The Cranes Are Flying* (Kaltozov), and it was apparently Truffaut who finally convinced him to make the deal. Morgenstern’s new acquisition went on to win the Palme d’or at Cannes just a few weeks later, guaranteeing a great return on his investment for Cocinor. Morgenstern then agreed to coproduce Truffaut’s first feature, which at the time was only an idea for a short film titled “Antoine’s Fugue,” which Truffaut could now expand into *The 400 Blows*. According to Madeleine Truffaut, “My father respected François and found him intelligent, but he hadn’t particularly liked *Les mistons*. So, he produced *The 400 Blows* to help our marriage, to give his daughter’s husband the opportunity to prove he could make films.”...

With the financing guaranteed, Truffaut began expanding his short, semiautobiographic script about Antoine Doinel. (He selected the name Doinel in part as a tribute to Renoir’s assistant Ginette Doynel and partly as a play on the name of his *Cahiers* friend, Jacques Doniol-Valcroze.) Next he hired screenwriter and novelist Marcel Moussy to help with dialogue and narrative continuity. Moussy had once been a schoolteacher, so while

Truffaut and his old friend Robert Lachenay provided many details from their own childhood, Moussy added material from his past experiences with school children and parents. From the start, Truffaut acknowledged his debt to Moussy, which is often overlooked today: “If I had wanted only to put adolescence into images, I would not have asked Marcel Moussy to come and collaborate on the screenplay....It was not only the television writer I admired in Moussy, but also the novelist of *Sang chaud* [*Warm Blood*], which is the story of a little Algerian boy. Both writers were interested in representing children in a more honest fashion. With a working script finished by August, Truffaut was ready to assemble a crew. A newspaper ad he placed in *France Soir* elicited over two hundred applicants for the children’s acting roles, one hundred of whom were asked to appear for 16mm screen tests. Truffaut also wanted young, flexible, but professional cinematographer, so he chose Henri Decae, who had already proven his versatility working with Melville, Malle, and Chabrol. Decae worked well under the unconventional conditions of low-budget productions, using mobile equipment, available light, and shooting few retakes. Truffaut ended up putting Decae’s talents to the test, shooting in a small, borrowed apartment, in a real school over Christmas vacation, and even in Morgenstern’s SEDIF offices for the stolen typewriter scene. But by 1959 Decae’s track record was already impressive enough for him to demand higher wages, and his fee, still a modest three thousand dollars, was the highest single cost for *The 400 Blows*. Truffaut and Moussy received two-thousand-dollar salaries. In addition to hiring Melville’s cinematographer, Truffaut engaged Guy Decombe, who portrayed the inspector in *Bob le flambeur*, as the schoolteacher. Friend Philippe de Broca became assistant director. Albert Rémy, who would play the father, was said to have been selected in part because he bore a striking resemblance to Truffaut’s father, Roland, which led to bitter accusations afterward François was seeking to humiliate his parents via this semiautobiographical tale.

After a long, melancholy title sequence, shot from the window of a car driving near Chaillot Palace and the Eiffel Tower, and ending with a dedication to André Bazin, who had died on the first day of filming, *The 400 Blows* begins in a classroom....

Much has been made about the autobiographical aspects of *The 400 Blows*. Unlike *Les mistons*, which allowed some personal touches but was ultimately based on Pons’s short story, *The 400 Blows* includes a great deal of biographical material from Truffaut and Moussy. There are many close connections between Antoine and François in this and subsequent Doinel films. Truffaut’s mother, at age nineteen, gave birth to François Roland, “father unknown,” on February 6, 1932, and rarely saw him before the age of three. Like Antoine’s fictional mother, she had considered an abortion, and her own mother reportedly talked her out of it. Antoine was raised in a foster home, even after his mother married Roland Truffaut late in 1933. That François was initially given the surname Roland implies Roland Truffaut may have been the natural father, but evidence suggests that this was probably not the case, or at least that Roland doubted he was François’s true father. At age three, François, who was a sickly child and never ate well, was taken in by his maternal grandmother until she died in 1942. Only at this point, at age ten, did François finally live full-time with the Truffauts. They had another son, René, in 1934, but that baby died at the age of two months, so in order to avoid embarrassment about Antoine’s bastard birth, they often used René’s birth date for François, who was forced to share the birthday of the dead brother he never met.

That Truffaut used “René” for the friend in *The 400 Blows* is significant, adding more ammunition to charges he was using his first feature for rather cruel revenge against his parents....Another real-life parallel was that once during the occupation, when François had skipped school, he excused himself by telling his teacher that his father had been arrested by the SS, which, according to Truffaut, is the real source for Antoine’s lie about his mother dying. When Roland learned of his son’s trick, he did, in fact, burst into school to slap François in front of his classmates....

As Truffaut explains, Jean Renoir told him, “This is sad; *The 400 Blows* is really a portrait of France.” According to Truffaut, though, his parents felt very insulted by the movie and divorced soon after its release; their marriage ended just as their son became an amazing success....The tone and subject matter of Truffaut’s film startled many of his contemporaries, as the review in *Amis du film* noted, “As a critic Truffaut was cruel; as a director he is tender.”

This sensitive New Wave tale generated great interest internationally, earning Truffaut’s and Morgenstern’s firms a windfall. The advance loan from the CNC’s *prime à qualité*, which Truffaut had in turn lent Jean Cocteau, was quickly paid off, since *The 400 Blows* made back its production costs several times over before it had played in a single theater. The American rights alone paid fifty thousand dollars according to Marcel Berbert, though most other sources, including Truffaut, claim they paid one hundred thousand dollars. ...Thus, Truffaut had now shifted from being the most influential young film critic in France to being one of its most important young directors.

AT THE ALBRIGHT-KNOX ART GALLERY
GUSTO AT THE GALLERY, FEB. 29, 7:30 P.M. (FREE) WITH
BRUCE JACKSON AND PHILIP CARLI

“We know what Picasso, Braque, and their cubist colleagues in Montmartre were seeing inside their heads in the decade leading up to World War I because they painted those visions for us. When they weren't painting, talking, drinking, and otherwise socializing, they were watching movies, the amazing new art form that was also then in the process of finding and defining itself. Movies captured time, slowed time, and sped it up. Movies broke time into pieces and freed motion from the ordinary demands of gravity and space. Movies were just what those Parisian cubists needed when they weren't doing exactly the same thing in another way in their studios. Join Bruce Jackson and the internationally celebrated silent film pianist Philip Carli for a screening and discussion about the literal and fantastical films Picasso and Braque could very well have seen in their regular visits to those darkened rooms.”

COMING UP IN THE SPRING 2008 BUFFALO FILM SEMINARS:

Feb 26 Masaki Kobayashi HARA KIRI (1962)
 Mar 4 Robert Altman MCCABE & MRS. MILLER (1971)*
 Mar 18 Hal Ashby BEING THERE (1982)*
 Mar 25 Sydney Pollack TOOTSIE (1982)
 Apr 1 Krzysztof Kieslowski THE DOUBLE LIFE OF
 VERONIQUE (1991)
 Apr 8 Jane Campion THE PIANO (1993)
 Apr 15 Clint Eastwood UNFORGIVEN (1992)
 Apr 22 Ingmar Bergman THE SEVENTH SEAL (1957)



CONTACTS: ...email Diane Christian: engdc@buffalo.edu...email Bruce Jackson bjackson@buffalo.edu...for the series schedule, annotations, links and updates: <http://buffalofilmseminars.com>...to subscribe to the weekly email informational notes, send an email to mailto:adddto_list@buffalofilmseminars.com....for cast and crew info on any film: <http://imdb.com/>

The Buffalo Film Seminars are presented by the Market Arcade Film & Arts Center
 and State University of New York at Buffalo
 with support from the Robert and Patricia Colby Foundation