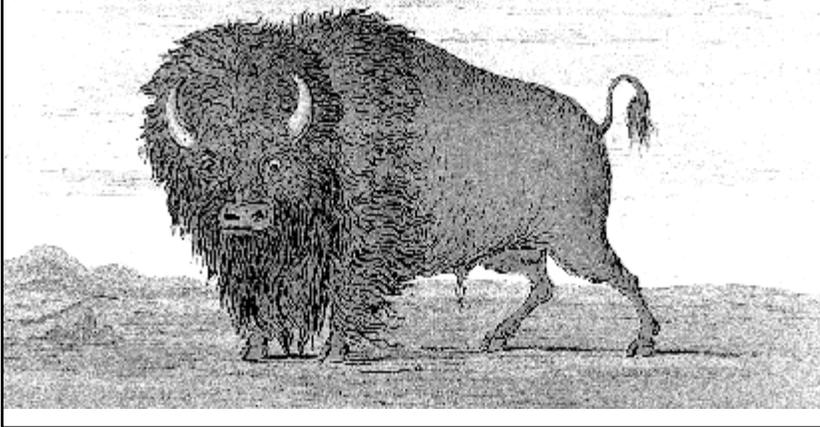


The Buffalo Film Seminars



Conversations about great films with Diane Christian & Bruce Jackson

April 1912, Chappes, France—13 January 1982, Paris) directed one film before *Black Orpheus* (*Mort en fraude/Fugitive in Saigon*, 1957) and directed more than a dozen after it, but he never again was as successful or as interesting.

BRENO MELLO (1931—) acted in only three other films: *Wiezien Rio/Prisoner of Rio* (1989), *O Negrinho do Pastoreio* (1973), and *Rata de puerto* (1963).

MARPESSA DAWN (3 January 1934, Pittsburgh, Pennsylvania) was in one film before *Black Orpheus*—*Womaneater/Native-girl Sacrifice* (1957) and six after it: *Sept en attente* (1995), *Sweet Movie* (1974), *Bel ordure/Lovely Swine* (1973), *Le Bal du comte d'Orgel* (1970), *Canzoni nel mondo/38-24-36* (1963), and *El Secreto de los hombres azules* (1961).

LUIZ BONFÁ (Luiz Floriano Bonfá, 17 October 1922, Rio de Janeiro, Brazil—12 January 2001, Rio de Janeiro, cancer) has scored 15 films, most recently *Wiezien Rio/Prisoner of Rio* (1989).

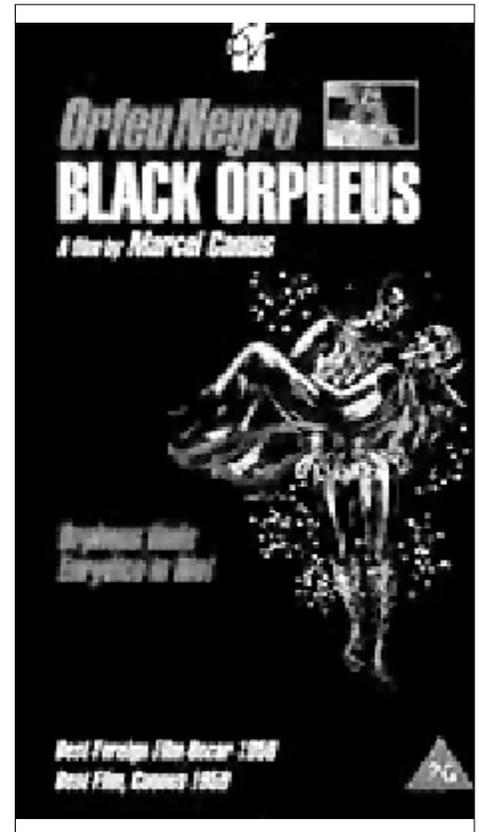
ANTONIO CARLOS JOBIM (Antonio Carlos Brasileiro de Almeida Jobim, 27 January 1927, Rio de Janeiro, Brazil—8 December 1994, New York, New York after surgery) scored a dozen films after *Black Orpheus*, the most recent being *Cronicamente Inviável/Chronically Unfeasible* (2000). He did the songs for *The Color of Money* (1986) and Woody Allen used his "The Girl from Ipanema" in *Deconstructing Harry* (1997).

JEAN BOURGOIN (4 March 1913, Paris, France) was assistant cameraman on Jean Renoir's *La Grande illusion* (1937). His last film was *La Chambre rouge/The Red Room* (1972). Some of his 50 other films were *The Longest Day* (1962, for which he won an Oscar), *Mr. Arkadin* (1955), *Nous sommes tous des assassins/We Are All Murderers* (1952), *La Marseillaise* (1938) and *Une partie de campagne/A Day in the Country* (1936).

IMDb bio of Camus:

The work of Marcel Camus is characterized by a lyricism which, although central to his fine films of the 1950s and 60s — *Mort en fraude* (1957) (aka: *FUGITIVE IN SAIGON*), *Orfeu Negro* (1959) (aka: *BLACK ORPHEUS*) and *Vivre la nuit* (1967) — later deteriorated into superficial sentimentality. Camus was a professor of painting and sculpture before breaking into film as an assistant to Alexandre Astruc, 'Georges Rouquier' and Jacques Becker, among others. During this period he made his first film, a short documentary called *Renaissance Du Havre* (1950). Like many French filmmakers whose first chance to direct a feature came in the postwar era, Camus chose to deal explicitly with the issue of personal sacrifice in the context of war. But unlike most of his colleagues who quite naturally dealt with WWII, Camus took as his subject the war in Indochina. Based on a novel by Jean Hougron, *Fugitive In Saigon* depicts a village caught between two fronts. Its only possibility of survival involves the destruction of a dam on which it depends. Camus then embarked on three films in collaboration with scenarist Jacques Viot. The first, *Black Orpheus* (1959), brought him international acclaim. Winner of the 1959 grand prize at Cannes and an Academy Award as best foreign language film, this exotic modern adaptation of the Greek legend portrays its

MARCEL CAMUS (21



Orfeu Negro/Black Orpheus (1959)
100 minutes

Directed by Marcel Camus
Writing credits Marcel Camus, Jacques Viot, Vinicius De Moraes (play *Orfeu de Conceicao*)
Produced by Sacha Gordine
Original music by Luiz Bonfá and Antonio Carlos Jobim
Cinematography by Jean Bourgoin

Breno Mello.....Orfeo
Marpessa Dawn.....Eurydice
Lourdes de Oliveira.....Mira
Léa Garcia.....Serafina
Ademar Da Silva.....Death
Alexandro Constantino.....Hermes
Waldetar De Souza.....Chico



Orpheus and Eurydice. Orpheus is on the left, playing his lyre. Eurydice is on the right, holding a plectrum. The sculpture is by the French sculptor Jean-Baptiste Carpeaux.

Orpheus (Breno Mello) as a streetcar conductor who meets his Eurydice (Marpessa Dawn) and lives out his legendary destiny during the Carnival in Rio de Janeiro. The next two Camus-Viot collaborations, *Bandeirantes*, *Os* (1960) and *Oiseau de paradis*, *L'* (1962), were generally well received, but neither lived up to the expectations created by *Black Orpheus*. *Vivre la nuit* (1967), an affecting portrait of nocturnal Paris, proved successful, but *Un été sauvage* (1970) was generally recognized as an inauthentic and superficial evocation of young people on vacation in Saint-Tropez. Camus then returned to the subject of war, this time with a gentle comedy about a Normandy restaurant owner who becomes a hero of the Resistance in spite of himself. *Mur de l'Atlantique*, *Le* (1970) offered a rich role for comic actor Bourvil, but was essentially a routine commercial product. This unfortunate trend continued with *Pastores da Noite*, *Os* (1975), and some unexceptional work for French TV. **from The Greek Myths v.1.cRobert Graves. Penguin, Baltimore Maryland, 1966**

Orpheus, son of the Thracian King Oeagrus and the Muse Calliope, was the most famous poet and musician who ever lived. Apollo presented him with a lyre, and the Muses taught him its use, so that he not only enchanted wild beasts, but made the rocks and trees move from their places to follow the sound of his music. At Zone in Thrace a number of ancient mountain oaks are still standing in the pattern of one of his dances, just as he left them.

After a visit to Egypt, Orpheus joined the Argonauts, with whom he sailed to Colchis, his music helping them to overcome many difficulties—and, on his return, he married Eurydice, whom some called Agriope, and settled among the savage Cicones of Thrace.

One day, near Tempe, in the valley of the river Peneius, Eurydice met Aristaeus, who tried to force her. She trod on a serpent, as she fled, and died of its bite; but Orpheus boldly descended into Tartarus, hoping to fetch her back. He used the passage which opens at Aornum in Thesprotis and, on his arrival, not only charmed the ferryman Charon, the Dog Cerberus, and the three Judges of the Dead with his plaintive music, but temporarily suspended the tortures of the damned; and so far soothed the savage heart of Hades that he won leave to restore Eurydice to the upper world. Hades made a single condition: that Orpheus might not look behind him until she was safely back under the light of the sun. Eurydice followed Orpheus up through the dark passage, guided by the sounds of his lyre, and it was only when he reached sunlight again that he turned to see whether she were still behind him, and so lost her for ever.

From the Larousse Encyclopedia of Mythology, ed. Robert Graves

Orpheus was inconsolable and, some said, killed himself. But the more widely held opinion was that he was torn in pieces by Thracian women who were infuriated at this single-minded love for his wife.

Jean Cocteau made *Orphée* (*Orpheus*) in 1950 and *Le Testament d'Orphée* (*The Testament of Orpheus*) in 1960. He remarked that *Orphée* was released when neo-realism was in vogue and before *Black Orpheus*, so suffered loss of success in timing.

Richard S. Ginell on Jobim:

It has been said that Antonio Carlos Brasileiro de Almeida Jobim was the George Gershwin of Brazil -- and there is a solid ring of truth in that, for both contributed large bodies of songs to the jazz repertoire, both expanded their reach into the concert hall, and both tend to symbolize their countries in the eyes of the rest of the world. With their gracefully urbane, sensuously aching melodies and harmonies, Jobim's songs gave jazz musicians in the 1960s a quiet, strikingly original alternative to their traditional Tin Pan Alley source.

Jobim's roots were always planted firmly in jazz; the records of Gerry Mulligan, Chet Baker, Barney Kessel and other West Born in the Tijuca neighborhood of Rio, Jobim originally was headed for a career as an architect. Yet by the time he turned 20, the lure of music was too powerful, and so he started playing piano in nightclubs and working in recording studios. He made his first record in 1954 backing singer Bill Farr as the leader of "Tom and His Band" (Tom was Jobim's lifelong nickname), and he first found fame in 1956 when he teamed up with poet Vinícius de Moraes to provide part of the score for a play called *Orfeo do Carnaval* (later made into the famous film *Black Orpheus*). In 1958, the then-unknown Brazilian singer João Gilberto recorded some of Jobim's songs, which had the effect of launching the phenomenon known as bossa nova. Jobim's breakthrough outside Brazil occurred in 1962 when Stan Getz and Charlie Byrd scored a surprise hit with his tune "Desafinado" -- and later that year, he and several other Brazilian musicians were invited to participate in a Carnegie Hall showcase. Fueled by Jobim's songs, the bossa nova became an international fad, and jazz musicians jumped on the bandwagon recording album after album of bossa novas until the trend ran out of commercial steam in the late '60s.

Coast jazz musicians made an enormous impact upon him in the 1950s. But he also claimed that the French impressionist composer Claude Debussy had a decisive influence upon his harmonies, and the Brazilian samba gave his music a uniquely exotic rhythmic underpinning. As a pianist, he usually kept things simple and melodically to the point with a touch that reminds some of Claude Thornhill, but some of his records show that he could also stretch out when given room. His guitar was limited mostly to gentle strumming of the syncopated rhythms, and he sang in a modest, slightly hoarse yet often hauntingly emotional manner.

Jobim himself preferred the recording studios to touring, making several lovely albums of his music as a pianist, guitarist and singer for Verve, Warner Bros., Discovery, A&M, CTI, and MCA in the '60s and '70s, and Verve again in the last decade of his life. Early on, he started collaborating with arranger/conductor Claus Ogerman, whose subtle, caressing, occasionally moody charts gave his records a haunting ambience. When Brazilian music was in its American eclipse after the '60s, a victim of overexposure and the burgeoning rock revolution, Jobim retreated more into the background, concentrating much energy upon film and TV scores in Brazil. But by 1985, as the idea of world music and a second Brazilian wave gathered steam, Jobim started touring again with a group containing his second wife Ana Lontra, his son Paulo, daughter Elizabeth and various musician friends. At the time of his final concerts in Brazil in September 1993 and at Carnegie Hall in April 1994 (both available on Verve), Jobim at last was receiving the universal recognition he deserved, and a plethora of tribute albums and concerts followed in the wake of his

sudden death in New York City of heart failure. Jobim's reputation as one of the great songwriters of the century is now

secure, nowhere more so than on the jazz scene where every other set seems to contain at least one bossa nova.

COME TO THE SLUMS - IT'S AN OFFER RIO'S TOURISTS CAN'T RESIST (THE TELEGRAPH 06/01/2002)

Christina Lamb joins a tour of Rio's favelas where, with the permission of the drugs barons who rule the shantytowns, European visitors can see - and smell - the reality of Brazilian poverty

THEY appear on no maps, are controlled by drugs barons, and have long been regarded as an embarrassing eyesore. Yet Rio's sprawling hilltop slums, its favelas, have now become the city's unlikeliest tourist attraction. Foreign holidaymakers arriving in five-star hotels are greeted with leaflets encouraging them to visit parts of the city that most of its own residents have never seen and into which even the police rarely venture. Favelas, which are home to one in five of Rio's six million inhabitants, are regarded by most Brazilians as crime-ridden no-go areas and symbols of the country's deep social inequalities.

After years of alternately hoping that they will disappear or trying to demolish them, the city authorities have launched a £300 million programme to improve both the reality and the image.

Marcelo Armstrong, who runs a company called Favela Tours, shares their aims: "Most people think if they go into a favela they will be shot or kidnapped. If that was true I wouldn't be doing these tours."

One reason for adding favelas to the other essential tourist sights of Rio - Copacabana Beach, the Sugar Loaf mountain and the statue of Christ atop the Corcovado mountain - is that they have the best views of one of the world's most beautiful cities.

While in most towns, the rich live on the hills, in Rio it is the opposite. The rich are the so-called "people of the asphalt", looked down on by 600 favelas bursting with people living on the minimum wage of £50 a month.

Most tours go to Rocinha, the oldest and largest slum, and the only place in Rio boasting a view of both the Sugar Loaf and Corcovado mountains.

Nowhere illustrates more vividly the shocking contrast of a city that, according to a recent United Nations Development Programme study, has one of the world's biggest gaps between rich and poor.

The slum is home to about 100,000 people, its ugly sprawl bordering the golf course and the chic palm-lined suburb of Sao Conrado, where seafront apartments go for millions.

The first surprise for the tourists brave enough to leave the beach for a few hours to see the other side of Rio, is the lack of abject poverty in Rocinha. Although ramshackle and often unfinished, the houses are made of brick and cement, not wood and cardboard, and many have satellite dishes attached to their walls.

CARLOS PARADA, GREEK MYTHOLOGY LINK

Hermes: Hermes is the messenger of Zeus and the herald of the gods. To him is ascribed the introduction of the sending of embassies to sue for peace. Hermes, the robber and cattle driver, the prince of tricksters, the thief at the gates, the bringer

The favela, founded in the 1940s by migrants from the poor north-east, is, in effect, a fully-functioning town in its own right. It has its own bank, newspaper, a women's factory producing bikinis for one of Rio's top designers, and a bus station.

Yet until recently Rocinha had no public services and the only time any government representative was seen among the slums was just before an election. The gleaming white water tank on the hill was not provided by the local authorities but by a local drug-baron; rubbish had to be left at the bottom of the hill, and electricity was illegally tapped from street lamps and electricity poles.

Under a recently-introduced urbanisation programme, however, electricity meters are being fitted to regularise this, paving and streetlights are being provided for the warren of alleyways, and street names devised so that post (and bills) can be delivered for the first time.

Yet the local authorities still have to negotiate with the drug barons to enter the favelas to carry out the work - as did Mr Armstrong and his tour company.

He said: "The barons were happy. Their only rule is no video-filming in case a tourist inadvertently captures something which could be used as evidence."

Local people seem unabashed by tourists wandering around with cameras. A young man who called himself "Sausage" attached himself as a bodyguard to the tour I joined, saying: "We want foreigners to see we are real human beings."

In Vila Canoas, the second favela on the tour, an enterprising local had opened a bar catering for the tourists, called Cold Beer Little Resort, while a social project was selling lacework by children.

Micheline Wouters, a Belgian on the tour, grimacing slightly at the stench of human urine, said: "This is all very different. "It's not like Antwerp."

Although the tourists do undoubtedly get a glimpse - and smell - of slum life, it is too dangerous to take them to the worst favelas, where violence, crime and poverty are ever-present.

Nor do the tour guides explain that the colourful kites flying high above the slums are a sign to cocaine-buyers that the latest stock has arrived.

Nor do they mention that a few months ago an American missionary couple who took a wrong turning and ended up in a favela were shot, while the television crews who went to report the event next day were attacked and robbed of their equipment.

of dreams, the patron of travellers, is also the governor of the tongue, and the guide of intelligent speech. Hermes is called Argiphontes, for having killed the All-seeing Argus 1 who

guarded Io, and Psychopompus for being the guide of souls to the Underworld.

Hermes invents the lyre: When stealing the cattle, and in order not to be detected, Hermes put shoes on their feet and brought them to Pylos, hiding the rest in a cave. He sacrificed two animals and then returned to Cyllene where he found a tortoise, and having strung its shell with chords made of the cattle he had sacrificed, he produced a lyre and invented the plectrum too.

Orpheus:

"We grant the man his wife to go with him, bought by his song; yet let our law restrict the gift, that, while he Tartarus quits, he shall not turn his gaze." [Hades. Boethius, Consolation 3.42]

"Who can give lovers laws?" [Boethius, Consolation 3.47]

Orpheus, king of the Ciconians, is counted among the ARGONAUTS. Orpheus practised minstrelsy and by his songs moved stones and trees, holding also a spell over the wild beasts. He descended to the Underworld in order to fetch his dead wife, but had to return without her.

Orpheus, whom Apollo taught to play the lyre, travelled to Egypt where he increased his knowledge about the gods and their initiatory rites, bringing from that country most of his mystic ceremonies, orgiastic rites, and his extraordinary account of his descent to the Underworld.

Orpheus became famous because of his poems and his songs, excelling everyone in the beauty of his verse and music. He also reached a high degree of influence because he was believed to have discovered mysteries, purification from sins, cures of diseases, and means of averting divine wrath.

Death of Eurydice: Orpheus married Eurydice but she, while strolling through the grass with a group of naiads, was smitten in the ankle by a serpent, which shot its poison into her body and killed her.

After having mourned her to the full in the upper world, Orpheus decided to fetch her, and for that purpose he descended to Hades through the gate of Taenarus.

Orpheus persuades Hades: Having descended to the Underworld, Orpheus accompanied his words with the music of the lyre, and it is told that not only the spirits wept but that also the ERINYES were wet with tears. He also entranced
There is a huge iconography of Orpheus, some of which is online at <http://www.rastko.org.yu/drama/zstefanovic/orfej/mit/>

Join us next week, Tuesday, November 5 for Catherine Deneuve in Luis Buñuel's Belle de Jour, 1967. One of the three truly great erotic films.

After that, it's just four more Buffalo Film Seminars until the last Tuesday in August:

November 12 John Cassavetes, Faces, 1968
November 19 Sam Peckinpah, The Wild Bunch, 1969
November 26 François Truffaut, Day for Night, 1973
December 3 Terry Gilliam and Terry Jones, Monty Python and the

Persephone by his songs, and persuaded her to help him in his desire to bring back to life his dead wife. And so even Hades himself was persuaded to let her go.

Orpheus fails to fulfil Hades' condition: However, the god promised to do so only if on the way Orpheus would not turn round until he came to his own house. But thoughtless Orpheus forgot, and turning round, looked at his wife, and she instantly slipped into the depths again. In this manner Orpheus lost her a second time.

Other comments about Orpheus' quest: Some have thought that through his descent to the Underworld, Orpheus performed a deed full of courage inspired by love.

But others have said that Orpheus did not receive his wife back, because his attempt was the quest of a coward, who was not willing to die for her but entered the Underworld alive, and alive he left both Underworld and wife, who in that way died twice. And when they reason in this way, they have in mind Alcestis, who was allowed to return from the Underworld for having willingly died for love of her husband.

Death of Orpheus: Some affirm that Orpheus was torn in pieces by the MAENADS, but others say that he committed suicide out of grief for the death of his wife. Still others assert that Orpheus came to his end by being struck by a thunderbolt, hurled at him by god because he revealed sayings in the mysteries to men who had not heard them before. But yet others say that because Orpheus first favoured love for youths, he seemed to insult women, and for this reason the latter killed him.

Women and wine: It is also told that the Thracian women plotted Orpheus' death, because he had persuaded their husbands to follow him in his wanderings, and that first after having drinking much wine, they dared to kill him. This is the reason why their husbands hereafter adopted the custom to march to battle drunk.

River remembered him: Some believe he was killed near Mount Pieria, and close to this place an urn was preserved, which was said to contain the bones of Orpheus. It is also told that when the women who killed Orpheus wished to wash off in a river the blood-stains, the river sank underground, not wishing to lend its waters to cleanse manslaughter.

Constellation Lyra: It has also been said that Orpheus' scattered limbs were gathered by the MUSES, who buried them and put the Lyre among the constellations as a memorial.



Holy Grail, 1975

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