

## Document Citation

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Kiss me deadly, Aldrich, Robert, 1955  
Noroit (Northwest wind), Rivette, Jacques, 1976  
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Staroe i novoe (The old and the new), Eisenstein, Sergei, 1929  
Out 1: noli me tangere, Rivette, Jacques, 1970  
Beyond a reasonable doubt, Lang, Fritz, 1956  
Monkey business, Hawks, Howard, 1952  
Gertrud, Dreyer, Carl Theodor, 1964







Mon 1 Aug 6.15. 8.30

### Voyage to Italy

'It seems to me impossible to see *Voyage to Italy* without receiving direct evidence of the fact that the film opens a breach, and that all cinema, on pain of death, must pass through it ... Think of any Rossellini film: each scene, each episode will recur in your memory not as a succession of shots and compositions ... but as a vast melodic phrase, a continuous arabesque, a single implacable line which leads people ineluctably towards the as yet unknown, embracing in its trajectory a palpitant and definitive universe.' Italy 1953/Roberto Rossellini. With Ingrid Bergman.



Tue 2 Aug 6.15. 8.30

### Kiss Me, Deadly

Robert Aldrich's literally explosive melodrama provides an exciting forerunner to (and exerted an undeniable influence on) both *Paris Nous Appartient*, Rivette's first feature, and *Duelle*, his seventh. A Byzantine mystery plot detailing a search after the 'Great Whatsit,' with paranoid evocations of global conspiracy – culminating in the blinding whiteness of a nihilist void, where all the languages of the Tower of Babel merge. U.S.A. 1955/Robert Aldrich. With Ralph Meeker, Albert Dekker, Cloris Leachman.



Wed 3 Aug 6.15. 8.30

### Bonjour Tristesse

Rivette's very interesting review of this film appeared in *Cahiers du cinéma* No. 82, and the influence exerted by this and other films by Otto Preminger on *La Religieuse* is very striking. Peter Lloyd has aptly noted that in *Bonjour Tristesse*, 'tragedy is attained by a final acceptance of universal responsibility,' and relates the two films through 'the mastery of the familiar Premingerian paradoxes of freedom and inhibition'; equally relevant is the balance and 'objectivity' of the *mise en scène* itself. U.S.A. 1958/Otto Preminger. With Jean Seberg, David Niven, Deborah Kerr.



Thu 4 Aug 6.15. 8.30

### Gertrud

'If Dreyer's film ... doesn't function formally as a dream, it nevertheless ... prescribes an 'oneiric' vocabulary: at once the *telling* of a dream and a session of *analysis* (an analysis in which the roles are unceasingly changing; subjected to the flow, the regular tide of the long takes, the mesmeric pauses of the camera movement, the even monotone of the voices, the steadiness of the eyes ... the strained immobility of the bodies, huddled in armchairs, on sofas behind which the other silently stands, fixed in ritual attitudes ...)' Denmark 1964/Carl T. Dreyer.

Fri 5 Aug 6.00. 8.40

### Paris Belongs to Us

(Paris Nous Appartient)

Rivette's first feature. 'If I try to sum up the adventure of *Paris Nous Appartient* in a word, I can't find any other but that: an adventure – inconclusive, abortive perhaps, but wasn't this a risk implied in the adventure itself? What sort of adventure? Of an idea, a hypothesis alternately suggested, dispelled, revived, distorted, rejected, debased – exhausted finally in that it tries to appropriate everything to itself. ...' France 1960/Jacques Rivette. With Betty Schneider, Françoise Prévost, Jean-Claude Brialy.



Sat 6 Aug 1.30. 6.30

### L'Amour fou

Rivette's third feature – an epic 252-minute meditation on theatre and life, love and madness, 16mm and 35, chance and control. 'All films are about the theatre; there is no other subject ... Because that is the subject of truth and lies, and there is no other in the cinema: it is necessarily a questioning about truth, with means that are necessarily untruthful. Performance as the subject. Taking it as the subject of a film is being frank, so it must be done.' France 1968/Jacques Rivette. [UNCONFIRMED – If 252-minute version unavailable, *Out One: Spectre* will be screened instead.]



Sun 7 Aug 6.30

### Othon/Machorka-Muff

Discussing the cinema of 'monumentality', Rivette adds that he doesn't believe that this tendency 'entirely obviates the possibility of a central protagonist. For example, I put Straub's *Othon* in this same category (yet it's a play which plays more than other Corneille dramas on the impossibility of saying who is "the" hero ... the role circulates freely).' (Jean-Marie Straub was an assistant on Rivette's *Le Coup de Berger*, and Rivette's favourable notice of *Machorka-Muff* in 1963 helped to launch Straub's own career.) Germany/Italy 1969/Dir Jean-Marie Straub.



Mon 8 Aug 6.30. 8.45

### Made in U.S.A.

'In *Made in USA*, Godard leaves the impression of an earlier film, rejected, contested, defaced, torn to shreds: destroyed as such, but still "subadjacent". The film only functions in relation to simultaneous referents, more or less tacit but proliferating, encroaching on each other so that they themselves ravel up and weave the entire filmic texture, since ultimately one can feel that there is nothing, no phrase, shot or movement, that is not a more or less "pure" citation or referent ...' France 1966/Jean-Luc Godard. With Anna Karina, Jean-Pierre Léaud.







**Tue 9 Aug 6.30**  
**Artists and Models**

Another source material for *Céline et Julie*, seen by Rivette and script-writer Eduardo de Grégorio shortly before shooting started. One of the most imaginative and energetic of all the Martin and Lewis films directed by Frank Tashlin (with Shirley MacLaine providing much zaniness of her own), including a rich comic book iconography which illustrates a madcap s-f tale that Lewis babbles each night in his sleep – a kind of piecemeal plotting that Céline and Julie arrive at with candy. U.S.A. 1955/Frank Tashlin. With Dorothy Malone, Anita Ekberg.



**Tue 9 Aug 8.45**  
**Splone**

In many respects, Rivette's *Out 1: Spectre* can be viewed as a fusion of an early Fritz Lang thriller and a film by Rossellini or Renoir. This silent masterpiece of coded messages, erotic intrigues and multiple counter-plots – organised around a remarkable editing style that locks the machinations of a chaotic, malevolent universe precisely into position – offers a brilliant working model of some of the montage tactics governing continuity and discontinuity in *Spectre*, setting Rivette's whole game in motion. Germany 1928/Fritz Lang. With Rudolf Klein-Rogge, Gerda Maurus.



**Wed 10 Aug 6.30. 8.45**  
**The General Line**

'Historically, in fact, this notion of cinema as transparent, which can be resumed in the Renoir-Rossellini-Bazin trilogy, was itself established in reaction to a generalised 'perversion' (perversion in the ordinary sense, bourgeois perversion) of Eisensteinian practice; for what was Pudovkin doing if not simply adopting the husk of Eisenstein's theoretical principles and placing them at the service of storytelling, in tow to narrative [?]' U.S.S.R. 1929/Dir Sergei Eisenstein.

**Thu 11 Aug 6.00. 8.40**  
**Suzanne Simonin, La Religieuse de Denis Diderot**

Rivette's second feature, his most overtly political film, was originally banned in its entirety by the French Ministry of Information. 'The origin of *La Religieuse* was mainly music, the ideas of Boulez – though very badly assimilated. The idea was that each shot had its own duration, its tempo, its "colour" (that is, its tone), its intensity and its level of play... The original idea... was a play on words: making a "cellular" film, because it was about cells full of nuns.' France 1966/Jacques Rivette. With Anna Karina, Liselotte Pulver, Micheline Presle.



**Fri 12 Aug 8.45**  
**The Life of O'Haru**

One of the first and most passionate defenders in the West of Kenji Mizoguchi, Rivette has defined his greatness as 'an art of modulation'. This remarkable late work points towards many of the aspirations of Rivette's second feature, *La Religieuse*, both in its rigorous feminist concerns and Rivette's attempt to make a deliberately theatrical film 'with extended takes or even one-shot sequences, with a flexible camera and rather stylised performances.' Japan 1952/Kenji Mizoguchi. With Kinuyo Tanaka, Toshiro Mifune.



**Sat 13 Aug 1.30. 6.30**  
**Out 1: Spectre**

Rivette's major work to date, recently described by American poet John Ashbery as 'the greatest film ever made'. After shooting thirty hours of improvisation with over three dozen of the best actors in France – yielding the 'invisible' 13-hour *Noli Me Tangere* – Rivette spent nearly a year editing a 255-minute film with a substantially different plot out of this material. The result is spellbinding, alternately comic and disturbing, and endlessly suggestive. France 1972/Jacques Rivette. With Juliet Berto, Jean-Pierre Léaud, Bulle Ogier.



**Sun 14 Aug 4.00. 7.30**  
**Céline and Julie Go Boating**

(*Céline et Julie vont en bateau*)

Rivette's most directly accessible and entertaining film, with an intricate double plot and a comic ambience out of Lewis Carroll. 'Our ambitions weren't along the lines of parody, but rather a pastiche of an old-fashioned sort of cinema. For instance, the use of wide angles and deep focus. I thought during the shooting that the film was a little bit like an RKO movie of the Fifties, but in colour – those films that more or less successfully imitated Wyler's.' France 1974/Jacques Rivette.



**Wed 17 Aug 6.30**  
**The Seventh Victim**

This remarkable Val Lewton thriller was screened for members of the cast and crew prior to the shooting of Rivette's *Duelle*. An eerie, economical 'B' film about devil-worshippers in Greenwich Village, directed by Mark Robson and scripted by DeWitt Bodeen, it proceeds from rational mystery to irrational terror, sweeping all its diverse characters into a doom-laden maelstrom that, like *Duelle*, seems founded upon a chilling kind of urban poetry. U.S.A. 1943/Mark Robson. With Tom Conway, Jean Brooks.







**Wed 17 Aug 8.45**  
**House of Bamboo**

Samuel Fuller's thriller – with its double-agent infiltrating a gang and its multiple cross-betrays – provided Rivette and scriptwriter de Gréorio with another reference point for *Noroît*. Sam Rohdie: 'Despite Fuller's apparent realism, the utter concreteness of image, all his movies have a semi-abstract quality due to the impossibility of ever fully identifying what appears on the screen. People and happenings are usually other than they seem, but even when this other is revealed, further confusions are introduced.' U.S.A. 1955/Samuel Fuller. With Robert Ryan, Robert Stack.



**Fri 19 Aug 6.30**  
**Monkey Business**

Rivette's controversial defense of Howard Hawks' comedy in *Cahiers du cinéma* No. 23 was the first substantial critical text in French devoted to the director; it remains the most influential. And the giddy, funny and frightening descent into childhood and savagery, provoked by a magic potion, carries discernible echoes in the climactic carnage of *L'Amour fou*, as well as in the inspired antics of *Céline et Julie vont en bateau*. U.S.A. 1952/Howard Hawks. With Cary Grant, Ginger Rogers, Marilyn Monroe.



**Fri 19 Aug 8.45**  
**The Connection**

Rivette's interview with Shirley Clarke appeared in *Cahiers du cinéma* No. 205, and his interest in her work is quite apparent in *L'Amour fou*. Particularly relevant in this striking adaptation of Jack Gelber's play is the shifting roles of the camera (as voyeur, intruder and participant), and the remarkable improvisations (in direct sound) by Jackie McLean and Freddie Redd – possibly the most effective dramatic use of jazz to be found in cinema. U.S.A. 1960/Shirley Clarke. With Warren Finnerty, Carl Lee, Garry Goodrow.



**Mon 22 Aug 8.45**  
**Red Psalm**

Discussing Godard's use of texts and his desire for them 'to lose their authorship,' Rivette relates this method to Jancsó: 'in so far as Jancsó uses songs a great deal – pre-existing material, of course – and I think that in the moments with dialogue, or so I felt with *Red Psalm*, he draws extensively and very systematically on real militant texts, historical or contemporary. And I believe that Hernady's [his scriptwriter's] job is increasingly becoming a matter of collages...' Hungary 1972/Dir Miklos Jancsó.

**Wed 24 Aug 6.30**  
**Beyond a Reasonable Doubt**

'Lang is the cinéaste of the concept, which suggests that one cannot talk of abstraction or stylisation in connection with him without falling into error, but of necessity (necessity which must be able to contradict itself without losing its reality) ... derived from the real movement of the concept ... What, then, is this film really? Fable, parable, equation, blueprint? None of these things, but simply the description of an experiment.' U.S.A. 1956/Fritz Lang. With Dana Andrews, Joan Fontaine. (Plus Rivette's *Le Coup de Berger* if available).



**Wed 24 Aug 8.45**  
**Daisies**

Rivette's interview with Věra Chytilová (whose *About Something Else* undoubtedly exerted an influence on *Spectre*) appeared in *Cahiers du cinéma* No. 198, and *Daisies* – a manic, disturbing comedy whose anti-phallic delirium is echoed in *Céline et Julie vont en bateau* – was the primary focus. Rivette: 'The film is an interrogation ... on what is shown (the two women) and also ... on the film itself, and on yourself in the process of making it ... When one sees it, one's a bit in the same situation you were in while making it.' Czechoslovakia 1966/Věra Chytilová.



**Thu 25 Aug 6.30. 8.45**  
**Duelle**

(*Twilight*)  
Part II of Rivette's projected tetralogy, involving rival goddesses of the moon and sun, scripted dialogue, and improvised music recorded (along with the action) in direct sound. A curious blend of *film noir* and Cocteau, with striking performances by Juliet Berto, former dancer Jean Babilée and Hermine Karagheuz, *Duelle* – or *Twilight*, as Rivette has oddly and aptly named the subtitled English version – provides a weird underwater experience. 'Everything is clear when you don't ask yourself questions.' France 1976/J. Rivette.



**Sun 28 Aug 4.15. 6.30. 8.45**

**Traffic**

Along with *Roma*, *Red Psalm* and *Othon*, Jacques Tati's brittle yet graceful comedy illustrates a discussion by Rivette, in reference to *Out 1: Spectre*, about a cinema of 'monumentality' using 'ritual' and/or 'ceremony' which permits a 'circulation' of elements and lacks a central character. 'Now there is a protagonist in *Traffic*, and it's Hulot; but at the same time it's quite obvious that the process which had already started in *Mr. Hulot's Holiday* is accentuated here, whereby ...' (Continued in *Roma* entry). France 1970/Jacques Tati.







**Mon 29 Aug 6.30**  
**Moonfleet**

As with *The Seventh Victim* for *Duelle*, Rivette screened Fritz Lang's period adventure for members of the cast and crew of *Noroi*, for use as a reference point and partial 'model'. Luc Moullet: 'Like all of Lang's masterpieces, *Moonfleet* owes its success to a very strong expression of the two sides of his dialectic, while the German period reveals a clear disequilibrium favouring one idea or one of the two sides of a struggle.' It is Lang's only film in CinemaScope. U.S.A. 1955/Fritz Lang. With Stewart Granger, George Sanders.



**Mon 29 Aug 8.45**  
**French Cancan**

Apart from the fact that Rivette worked on this film as a 'stagiaire' (apprentice), this marvellous work suggests the seminal importance of Jean Renoir on Rivette's oeuvre. In *L'Amour fou*, Rivette 'wanted to make a film, not inspired by Renoir, but trying to conform to the idea of the cinema incarnated by Renoir, a cinema which does not impose anything, where one tries to suggest things, to let them happen, where it is mainly a dialogue at every level, with the actors, with the situation... where the act of filming is part of the film itself.' France 1955/Jean Renoir. With Jean Gabin, François Arnoul, Edith Piaf.



**Sun 7 Aug 4.15. 8.45/**  
**Tue 30 Aug 6.30. 8.45**  
**Fellini's Roma**

(See *Traffic* entry) '... Hulot no longer runs the conveyor belt, he is swept along by the fiction in almost precisely the same way as Fellini is swept along by *Roma*. You see Hulot wandering by from time to time in the background of his film, just as Fellini passes by suddenly wandering around in his *Roma*... Another common factor in all these films – to my mind the only ones of any importance for several years – is the categorical refusal in practically all of them to use written dialogue.' Italy 1972/Federico Fellini. With Federico Fellini.

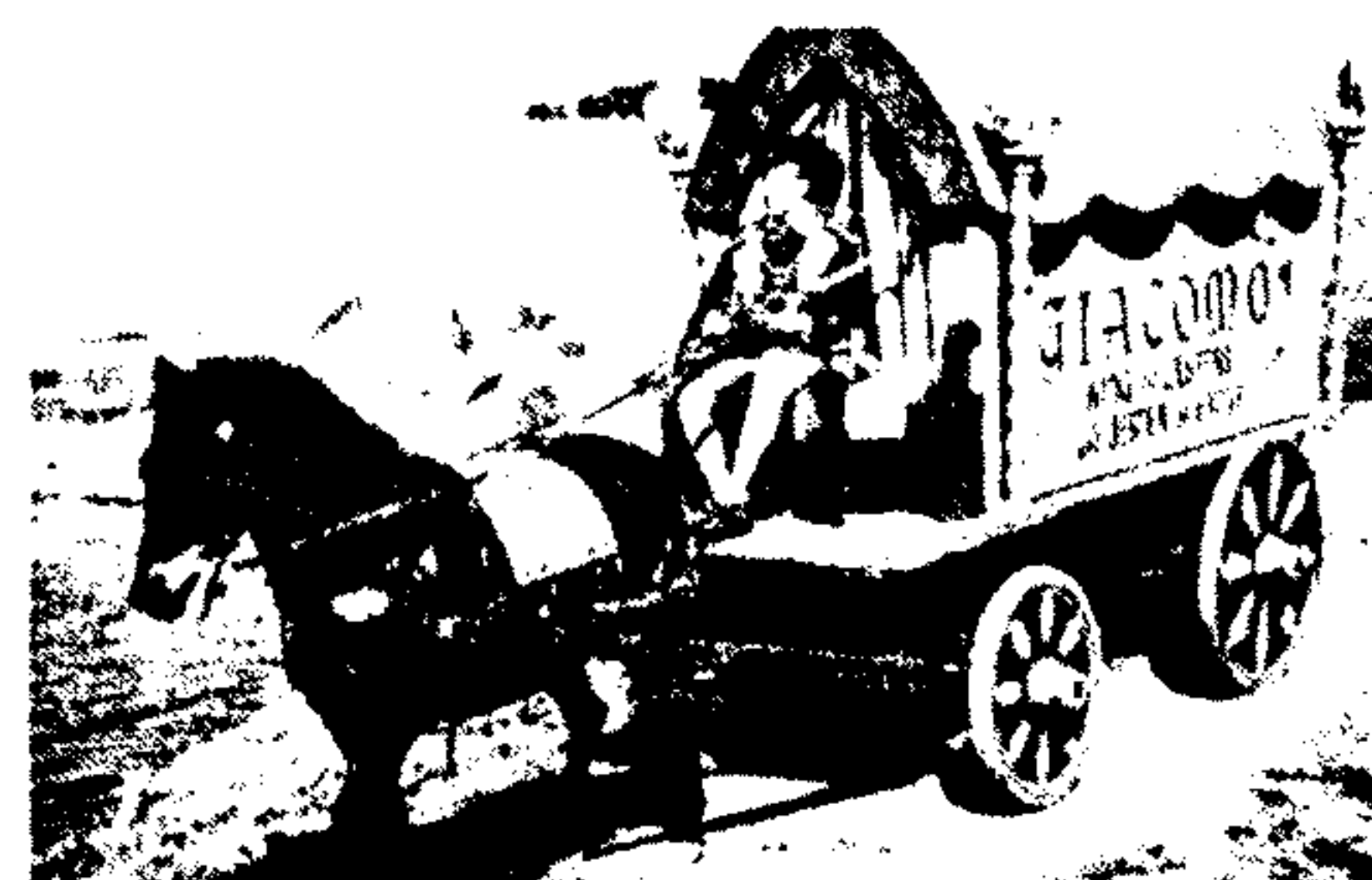


**Wed 31 Aug 6.00. 8.45**  
**Nor'west**  
(Noroi)

Part III of *Scènes de la Vie Parallèle*, Rivette's boldest experiment since *Out 1: Spectre* – and strangest film to date – utilises a gifted trio of improvising musicians, diverse parts of Tourneur's *The Revenger's Tragedy* (recited in English), a beautiful 12th century sea fortress, a band of female pirates and an aggressive *mise en scène* which places the spectator in a constant state of suspension. Like all Rivette's films, a haunting question mark that imposes (and requires) a perpetual interrogation of method and meaning. France 1976/J. Rivette.

# Weekend Matinees

# Junior NFT



**Sat 6 Aug 4.00/Sun 7 Aug 3.15**  
**The Court Jester**

The Black Fox and his band of forest outlaws have in their charge the infant heir to the throne, and persuade Hubert Hawkins (Danny Kaye) to masquerade as a court jester to gain access to the castle of tyrannical usurper, King Roderick. Kaye is in fine form in the world of damsels, wicked knights and magic spells, and Basil Rathbone suitably villainous. U.S.A. 1955/Dir Norman Panama, Melvin Frank. Cert "U". Nine upwards.



**Sat 13 Aug/Sun 14 Aug 4.00**  
**The Holy Terror**

(Bébert et L'Omnibus)  
The "Holy Terror" of the title is a small boy, Bébert (Martin Lartigue) who enters the wrong compartment of a train and spends the night creating havoc among the station staff. The film reaches an exciting climax when Bébert accidentally throws a firework into a coach containing high explosives, giving him the display of a lifetime. France 1963/Dir Yves Robert. Cert "U". Seven upwards. (with subtitles).



**Sat 20 Aug 3.15/Sun 21 Aug 4.00**  
**The Seventh Voyage of Sinbad**

A fantastic tale – with ingenious effects by the great Ray Harryhausen and made in a new photographic system called Dynamation. Sinbad fights with skeletons, comes face-to-face with a giant Cyclops and many other dangers in his search for a roc egg-based potion that can restore the Princess (Kathryn Grant) to her normal size. U.S.A. 1958/Dir Nathan Juran. Suitable for adults, and children of all ages. Cert "A".



**Sat 27 Aug/Sun 28 Aug 4.00**  
**Three Men in a Boat**

The famous Jerome K. Jerome trio Harris, George and J. attempt a holiday on the Thames which is interrupted by a series of misadventures. Rain, difficulties with the tent and misunderstandings with three girls amusingly disrupt their plans. The period atmosphere is well captured and Jimmy Edwards, Laurence Harvey and David Tomlinson are excellent in the title roles. G.B. 1956/Dir Ken Annakin. Cert "U", eleven upwards.