

## Document Citation

Title	<b>Jeder fur sich und Gott gegen alle</b>
Author(s)	Gene Moskowitz
Source	<i>Variety</i>
Date	1975 May 14
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Jeder für sich und Gott gegen alle (Every man for himself and God against all), Herzog, Werner, 1974

~~KASPAR HAUSER~~  
~~Jeder Fur Sich Und~~  
~~Gott Gegen Alle~~

(Every Man For Himself  
and God Against All)  
(WEST GERMAN-COLOR)

*Variety* 5-14-75  
Cannes, May 13.

Cine-International release of Werner Herzog Filmproduktion-ZDF production. Features entire cast. Written and directed by Werner Herzog. Camera (Eastman-color), Jorge Schmidt-Reitwein; music from Albinoni, Pachelbel, Orlando Di Lasso. Reviewed at Cannes Film Fest (Competing), May 13, '75. Running time, 110 MINS.

Kaspar ..... Bruno S.  
Servant ..... Brigitte Mira  
Professor ..... Walter Ladengast  
Jailor ..... Willy Semmelrogge

In the first quarter of the 19th century a practically fully-grown man, 16 or 18, appeared in a German city holding a letter supposedly addressed to a military man, able to say only he wanted to be a horseman like his father and to painfully write his name, Kaspar Hauser.

This was a true event and became a great enigma that titillated and interested the world. As he learned to talk, he claimed he had grown up, tied in a cellar and fed by a man at night who left the food and whom he hardly saw. The man freed him one day.

Rumors had him the son of a nobleman, the son of Napoleon or a fraud. Director-writer Werner Herzog starts with the man in the cave and then his formation by the professor of the town he was left in and his early death at the hands of an assassin.

The tale is takingly observed. Kaspar is a sort of sublime innocent who at first begins to try to adapt to this world as a man full born at physical maturity. Having missed the great early learning age, he painfully learns from children and the society that he wants to adjust to.

But apparently the latter cannot take his objective approach. Some clergymen try to force him to say he had a conception of God even before he learned to talk which he refuses to acknowledge. A professor of logic will not accept his intelligent answer to a conundrum for apparently all questions already have their answers and society will not question itself before this innocent.

Not exactly a Christ parable, for Kaspar does not preach but tries to infer things he is learning. He is beaten by the man who had let him go and the knife thrust that kills him is not shown. But some doctors insist his brain was abnormal after an autopsy instead of being able to admit in any way it may be the society Hauser tried to be truthful about.

It is an absorbing film on a basic theme of communication and a man who has only just learned to conceptualize trying to cope with social and ethical things that are rarely questioned. Film should find its way at fests, schools and special showings and also has the theme and treatment that could find it regular as well as demanding audiences with the right handling.

Bruno S., a man who reportedly spent much time in asylums and had a film made on him, is inspired casting for Hauser as he seems to have a spontaneous humanity that has been stifled due to lack of communication. The rest of the pro and non-pro cast is also tops.

Other films on children unable to cope, or even noble savages, have usually based their drama on their breaking through to understand and accept the precepts of those teaching them. That leads to drama and emotion. But here Hauser is contesting these values and it makes the film vital, new and sans didactics or forced dramatics.

The Cannes Fest deserves a nod for putting Herzog in competition this year after several pix in the sidebar segs. He shows himself a unique filmmaker who also produces his own films with a little governmental help. He does not preach but has made films usually about men with some sort of innocence, drive or problem of communication that shed new light on accepted values.

Film has only one bow, to a sort of Expressionistic bent in the early German manner, when Kaspar is put in a sideshow to earn his keep by the township and introed by a sort of Dr. Caligari. But this is acceptable. An unusual film that might be heard from at prize time at the fest and in world marts with the correct placement and allowing it to find its auds. Technically tops.

—Mosk.