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**TWO  
MASTERWORKS**

**by  
Robert Bresson**

# au hasard Balthazar

Argos Films/Parc Film/Athos Films/Svensk-Filmindustri-Filminstitutet, 1966. Written and directed by Robert Bresson. Produced by Mag Bodard, Photographed by Ghislain Cloquet. Sets by Pierre Charbonnier. Edited by Raymond Lamy. Music from Franz Schubert, the TWENTIETH PIANO SONATA. With Anne Wiazemsky, Francois Lafarge, Philippe Asselin, Walter Green, Nathalie Coyaut, J. C. Guilbert, Francois Sullerot, M.C. Fremont, Pierre Klossowski, Jean Remignard, Jacques Sorbets, Tord Paag, Sven Frostenson, Roger Fjellstrom, Jean-Joel Barbier, Remy Broseck, Mylene Weyergans, Guy Brejac. 95 minutes.

Cannes, Venice, New York Film Festivals.  
Museum of Modern Art (N.Y.C.) Special Presentation.

"This is probably the most charmingly deadpan film since Keaton's *The General*, and it goes by so swiftly that there doesn't seem to be enough time to fully digest it. The movie is about so much, and it is presented so subtly, so discreetly, so elliptically, that it isn't hard to miss most of it. It is a delight to watch; only afterwards does one realize what a truly intense, deeply emotional, *spiritual* experience it was — and that it is probably Bresson's greatest film.

There are at least five protagonists — six, if you count Balthazar. Among them are characterized most of the failings of humanity. Balthazar himself, the donkey whose life and death provide the film with its formal structure, is not just a symbol — he exists on so many levels that he assumes human proportion. Marie, the girl whose life runs parallel to Balthazar's, is one of the most complex adolescents ever encountered on the screen, and Bresson illuminates her with a grace and tact rare in cinema.

Bresson himself is perhaps the greatest Catholic artist of this century, yet BALTHAZAR can stand up to any secular critical analysis."

—Chin, Museum of Modern Art, 1970.

"Absolutely magnificent film . . . which will be seen even by those people who only go to the movies once a year, to see Chaplin or Tati. Everyone who sees this film . . . will be absolutely astonished. Because this film is really the world in an hour and a half . . ."

—Jean-Luc Godard

"BALTHAZAR interweaves two stories: the story of Balthazar, the donkey, from birth to death; and the human beings to whom the donkey belongs. The film joins the two stories organically, in a series of brush-strokes, short elliptical scenes. Balthazar is the witness—judge: man's life is seen through his eyes—he sees all and alone carries the burden of universal guilt. His various owners each represent a vice—greed, lust, drunkenness—from which he suffers and finally dies."

—New York Film Festival

Bresson

"AU HASARD BALTHAZAR is one of the ten best films of 1970."

Roger Greenspun, N.Y. Times,  
Andrew Sarris, Village Voice,  
Robert Brustein, Dean, Yale Drama School,  
(N.Y. Times, 12/27/70).



"With BALTHAZAR Bresson really attains a total understanding of the relationship between life and its rendering in cinema. It has a kind of magic which comes, finally, from man himself . . ."

—Louis Malle

"The beauty which surges from certain episodes is unequalled anywhere, and even when the film disturbs us, we remain sensitive to the strong inner light which illuminates it throughout."

—Le Monde

"A magnificent film . . . a phenomenon — closer to a miracle than a movie . . ."

—Haskell, Village Voice (2/19/70).

"All in all, no film I have seen has come so close to convulsing my entire being as AU HASARD BALTHAZAR . . . it stands by itself on one of the loftiest pinnacles of artistically realized emotional experience."

—Sarris, Village Voice (2/24/70).

"A superbly precise and compassionate awareness of the physical universe . . . it makes large demands upon its audience, and in return confers exceptional rewards . . . absolutely essential moviegoing in New York."

—Greenspun, New York Times (2/20/70).

# “Mouchette”

Parc Films/Argos Films, 1966. Directed by Robert Bresson. Written by Bresson after the NOUVELLE HISTOIRE DE MOUCHETTE by Georges Bernanos. Photographed by Ghislain Cloquet. Sets by Pierre Guffroy. Edited by Raymond Lamy. Music from Monteverdi's MAGNIFICAT. With Nadine Nortier, Jean-Claude Guilbert, Maria Cardinal, Paul Hebert, Jean Vimonet, Maria Suzini, Raymond Chobrun, Suzanne Huguenin, and Marie Trichet, 90 minutes. Cannes, New York, Film Festivals. Museum of Modern Art (N.Y.C.) Special Presentation.



“Magnificently unsentimental, truly touching . . . the joys and terrors of youth are conveyed without condescension. Mouchette is one of the most believable human beings on the screen and one of the few REAL children ever conceived in cinematic terms . . . MOUCHETTE is also one of the most aural films imaginable: so much is conveyed through the soundtrack that the visuals—superb though they are—seem at times almost unnecessary.”

—Chin, Museum of Modern Art, (N.Y.C., 1970)

“One of Robert Bresson's most memorable and accomplished films.”

—Haskell, Village Voice (2/19/70).

“A beautiful realization of emotional suffering that makes one wish to cry halt to what is being done to this doomed girl. But we sit there powerless and share her agony.”

—Cue Magazine (3/21/70).

“I strongly recommend Robert Bresson's MOUCHETTE.”

—Sarris, Village Voice (3/12/70).

Luminous, transparent, bafflingly effortless . . . a kind of perfection.”

—Penelope Houston, Spectator (3/22/68).

“A brilliant film . . . the sharp, but never prettied lensing, the unobtrusive cutting, the revelations of simple actions as counterpoints to life's various needs and meanings, all combine to make this deceptively simple film a disturbingly poignant document.”

—Variety

“Of all the films shown in competition this week (Cannes Film Festival, 1967), only Robert Bresson's MOUCHETTE was of any importance. Mouchette's brief moment of joy in a suprisingly erotic fairground scene and her suicide, which is also a moment of exhalation, are two of the great scenes in all cinema . . .”

—The Manchester Guardian

“The film has a purity and directness, a sort of luminous clarity which is unique in the modern cinema . . .”

—The London Times

“An excruciating and sublime film . . . one of the summits of the Cannes Festival . . .”

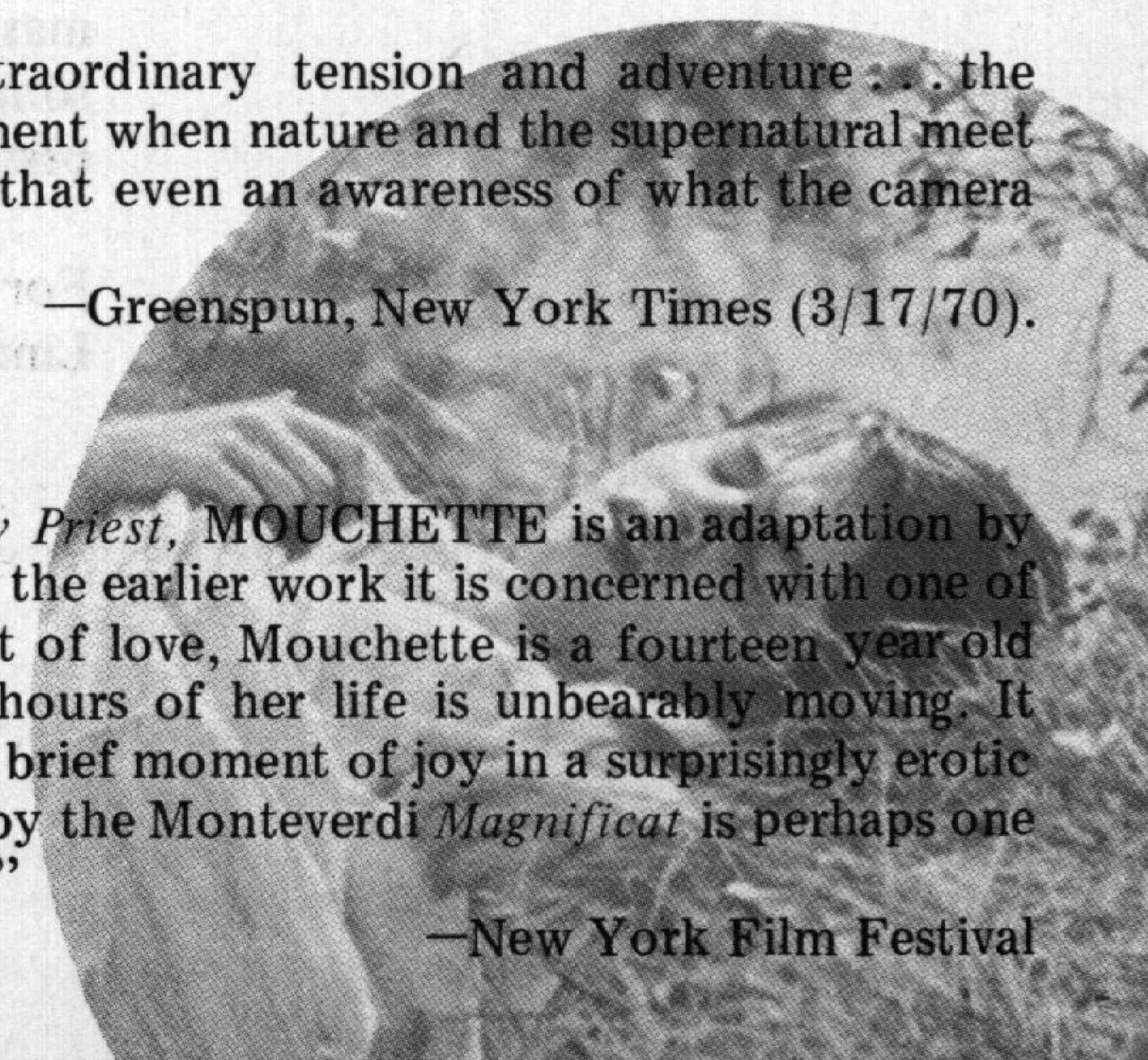
—Le Monde

“Bresson constructs dramas of extraordinary tension and adventure . . . the adventure leads to escape from life, to a moment when nature and the supernatural meet in a fleeting intimation of grace so powerful that even an awareness of what the camera cannot show us is happiness enough.”

—Greenspun, New York Times (3/17/70).

“Like his earlier *Diary of a Country Priest*, MOUCHETTE is an adaptation by Robert Bresson of a novel by Barnanos; like the earlier work it is concerned with one of the despired and rejected. Humiliated, bereft of love, Mouchette is a fourteen year old peasant girl and this calvary of the last 24 hours of her life is unbearably moving. It contains two supreme sequences: Mouchette's brief moment of joy in a suprisingly erotic carnival scene, and her suicide, which backed by the Monteverdi *Magnificat* is perhaps one of the great scenes of exaltation in all cinema.”

—New York Film Festival



Robert Bresson, director of AU HASARD BALTHAZAR and MOUCHETTE is one of the great directors France has produced since the war. Born sixty-four years ago, Bresson first studied the classics and painting before he gave up both for the cinema. During the war he spent eighteen months in a German prison camp and then returned to Paris, in 1943, where he made his first feature "Les Anges du Peche." In the years since he has made only eight feature films. Each one has been an award-winner and gathered critical acclaim throughout the world.

Francois Truffaut has said: "Bresson's theories will not fire the soul—they are so personal that they can only be considered in relation to the man himself. To live in any future as imagined by Bresson would make even the most optimistic tremble. Such an approach to the cinema—theoretical, mathematical, musical and above all, ascetic—could never create a school of followers; but only allows a filmmaker who happens to be both gifted and demanding, to be the "Monsieur Teste" of the cinema and not the Flaubert which one hears a little too casually and a little too often."

Jean Cocteau said of him and his work: "Bresson is a man apart in the field of the cinema. He expresses himself filmically as a poet does with a pen. There is a huge barrier between his greatness, his silence, his commitment, and his dreams and the world in which they are mistaken for stumbling and obsession."

Bresson says of himself, "I was and I am a painter. I don't have 'themes'. I think first and reflect afterwards. That way I am surprised. As for my subjects, I don't choose them, they choose me."

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New Line Cinema is proud to offer these two Robert Bresson films as part of its policy of providing stimulating contemporary masterworks to the widest possible audience.

New Line can provide, in addition to the films themselves, a comprehensive promotion-advertising campaign, including posters, news releases, stills and advertising design, to help attract the broad audiences these films deserve.

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For further information on the booking of AU HASARD BALTHAZAR or MOUCHETTE, or on New Line's entire spectrum of cinema, contact:

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