

Document Citation

Title	Man's hope
Author(s)	
Source	<i>Lopert Pictures Corporation</i>
Date	1947
Type	exhibitor manual
Language	English
Pagination	
No. of Pages	3
Subjects	
Film Subjects	L'espoir (Days of hope), Malraux, André, 1945

ANDRE MALRAUX'

Passionate Indictment of Franco

MAN'S HOPE

written, produced and directed by

ANDRE MALRAUX'



score by

DARIUS MILHAUD

A LOPERT FILMS *Release*

For Information write

LOPERT FILMS, Inc.

148 West 57th Street

New York 19, N. Y.

Circle 5 - 7457 - 8

"A heroic and heartbreaking picture."
Shirley O'Hara, NEW REPUBLIC

"A forthright and stirring account of the difficulties of an army reduced to guerrilla tactics by an almost total lack of the materials of war. The army involved might be any army, and the picture lays no stress at all on political complexities."
John McCARTEN, THE NEW YORKER

"A stirring film, emotionally and pictorially. . . . As exciting as anything Hollywood ever turned out, and magnificently photographed . . . profound and universal in its appeal!"
NEWSWEEK

"Completely unique in treatment, utterly stirring in impact."
VARIETY

"One of the most original films ever made. . . . More realistic and more poetic than Hemingway."
TIME

"A glorious epic . . . a notable and overpowering film!"
John Mason Brown, SATURDAY REVIEW OF LITERATURE

"An extraordinary film . . . everyone should see it!"
NEW REPUBLIC

"One of the few wonderful film records of men in courage and sorrow . . . glorious!"
THE NATION

★ ★ ★ ★

"MAN'S HOPE," THE ANDRE MALRAUX FILM WHICH THE author adapted from his novel of the Spanish Civil War and which has never been publicly exhibited here, is finally to have its first United States showing when it opens at the . . . Theatre on . . . The film is being released in this country by Lopert Films, Inc.

Produced and directed by Malraux himself under the title "Sierra de Teruel," the picture was made in Barcelona in 1938 while the city was under bombardment, with a cast consisting of members of the International Brigade and 2,000 Spanish peasants. It dramatizes two actual incidents of the conflict which foreshadowed the recent global war.

The picture has had a curious history. After Franco's accession, it was smuggled out of Spain to be edited in Paris, where the composer Darius Milhaud created an original score for it. There the French censors, under the influence of the Munich pact, forbade its public exhibition. It was placed in hiding in France during the German occupation. Editing on the film was completed following the liberation. In France, the film won the most recent Louis Delluc award, Gallic equivalent of Hollywood's "Oscar."

★ ★ ★ ★

"A powerful and important film!" . . . JEROME CHODOROV

"I was moved as I have never been before!" . . . IRA WOLFERT

"Should be seen by everyone." . . . AARON COPLAND

"A striking example of what human ingenuity can accomplish."
. . . BENNETT CERF

"A powerful evocation of the days when Spain alone was fighting the war for the world." . . . VINCENT SHEAN

"A beautiful and simple portrayal." . . . MAX LERNER

"Immensely moving." . . . VAN WYCK BROOKS

"An extraordinary film!" . . . WILLIAM SHIRER

"A film of terrific impact!" . . . JO DAVIDSON

"A glorious epic . . . a notable and overpowering film." . . .
JOHN MASON BROWN

"Far more than just a motion picture. . . . A Masterpiece!" . . .
RICHARD WATTS, Jr.

"A great human document and a great work of art." . . .
KLAUS MANN

"In the best tradition of Malraux. I was deeply moved!" . . .
DONALD OGDEN STEWART

"A deeply stirring film!" . . . ARTHUR KOBER

"A moving and disquieting film." . . . IRWIN SHAW

World Telegram Dramatic Kick In Spanish Film

While the Spanish people still were desperately fighting Franco for their liberties and their lives, Andre Malraux to make a film record of their agonized ordeal. After eight years it finally has come out of the regions where it was hidden from oppressors and it opened today at two the-
atres, the Fifth Avenue and the 55th Street Playhouses.
The film is crude because it was made with untrained cast and happens with these pictures, it draws strength from its very crudeness, the primitive qualities in the picture adding a note of emphasis to the same shortages in the weapons and material with which unskilled men carried on their struggle.
The structure is simple, covering just two small episodes in the war. A straggling group of ill-armed volunteers finish their burst of suicidal valor in a trap plane with a peasant guide in the cockpit. A rattle and a shot down. As the dead and wounded flyers are carried down from the mountainside people gather in silent tribute.
The film has a dramatic impact that sends its audience hurrying to spread the wonderful news. It is likely to run in both theaters for weeks and weeks.
A. C.

Movie Talk

'Man's Hope,' 'Sierra de Teruel'
At the 55th Street Playhouse

By Archer Winsten

Here at the 55th Street and 5th Avenue Playhouses is a picture made nine years ago in Barcelona by the French novelist Andre Malraux. He based it on two small sections of his big novel, "Man's Hope," which is currently the title of the picture. Formerly he called this truncated, powerful view of the Spanish War "Sierra de Teruel." It has been shown in New York before, but only at single engagements and without the consideration that it is an enduring masterpiece of movie art as well as a small slice of pre-World War II history is not to be questioned. But its voice does echo down a long and perhaps comes around a couple of recent turns in the simple story, objectives ally powerful. Two. They must face the Loyalists in enemy territory and they must destroy an enemy airfield nearby.

In order to accomplish these aims with the limited force of men, planes, and arms at their disposal, they must work ingeniously. They must make dynamite where guns or tanks would be preferable. They must end out in an unarmed man, the work of squads of trained soldiers. They must light an airfield with auto headlights, and the autos many vil-
laged from among many vil-
lages. When to use a peasant who has never flown before as their spotter.

Film Outlasts Its Time

The preparations for action are accumulated slowly but with the utter fidelity of the documentary. In the fascination of the faces one sees a good reason why documentaries in many cases outlast fiction films devoted to the face-making of the professionals.

The bombing runs and a subsequent crash in the mountain peaks are dramatically photographed. An immense funeral cortege and rescue expedition of village peasants forms the picture climax. These are scenes of striking dignity and strength, their forces drawn equally from among the thousands of peasants, the Darius Milhaud musical accompaniment, and the rugged, desert-like mountain country. Malraux has a good eye for the memorable as shot as well as the mind of a novelist. He picks the coffin, rocking downhill in a macabre dance on the back of a mule, and returns to it again. Gradually the scene widens to embrace an entire countryside and all the living people in it. This is the monumental in film-making, both in size and slow rhythm.

Spiritually "Man's Hope" is also a monument to the men of many nations who came together with Spanish Loyalists to fight the great battle against Fascism. The odds were brutally uneven. The picture shows that too.

On the positive side the salute of the people, the raised clenched fist, points to Communist participation. But the point is not emphasis in other ways. The picture is no distortion of the facts. Its incidents flow naturally out of the situations, which in turn are recognizably representative of the Spanish struggles.

"Man's Hope" should be seen by the specially interested audiences which view the subject either as cold history, hot politics being tried in armed deci-

POST MOVIE METER

Written and Directed by Andre Malraux. Cast: Darius Milhaud, Jose Lado, and members of the International Brigade, all Spanish peasants.

sions, or cinema art neither ashamed of the magnificent nor above the minute contributions of nameless individuals. This picture marks the meeting place of art and propaganda and, as far as this reviewer knows, a truthful reality which is not always the result of that meeting.

CRITICAL and AMUSEMENTS

Ager

A Historical Document And a Work of Art

PM Reviews

MAN'S HOPE, a Lopert Film release at the 55th St. and 5th Ave. Playhouses, with Majuto, Nicolas Rodriguez, Jose Lado, and members of the International Brigade. Music by Darius Milhaud, written, produced and directed by Andre Malraux.

Man's Hope, the movie Andre Malraux made in Spain in 1938, is at once a historical document—and a work of art.

While recreating on the scene a couple of factual incidents in the Spanish Civil War, it yet sees those incidents through the eyes of an artist-of an artist who has the power and eloquence to communicate his insight, to share his understanding, to demonstrate the universal truth nesting in the small arrangement.

In cold fact Man's Hope first relates the circumstances of the bombing of a Fascist airfield and bridge, then of the rescue of some, and the funeral of others, of the Loyalist flyers who crashed into a mountain after completing that mission.

But because he is both a great artist and a humane one, out of these cold little facts Malraux has composed a paean to human dignity. In rubble and poverty he has shown the torch of human solidarity aflame. He has shown the people of Spain working together, dying together—al-
ing, fighting, in a film that loves and honors them even as it loves

and honors all people, even as it permits even us in the audience to pay homage to them. Man's Hope is a film of great kindness; it has a generous and forgiving heart.

So it is inevitably a film of great tenderness. Looking at the people (the people of Spain and the men of good-will from other nations who came to help them) who enact its story, it dwells not upon their rage, but on their indomitable valor beneath. It sees first their self-respect, that makes them so innately and unquestioningly respectful of the rights of others. It sees no one of them so poor that he has lost his dignity. When it grants them all their pride. When it smiles at any one of them, it does not smile down—it smiles at a comrade known well, with affection.

In this film about our fellow man, he is not a symbol. He is not a talking point in an argument. He is not even the individual. He is an individual.

Thus it is that in the magnificent last sequences of Man's Hope, dedicated to the funeral procession, the quality that makes it so moving and inspiring and that permits us too to participate, is the knowledge that every one of thousands of people who assembled to mourn the dead flyers was impelled by his own volition, his own need to express his gratitude.

Surely we too may be allowed to follow silently in the cortege perhaps with them to redemption and renewed hope—though they too now are gone.

They are gone, but in Malraux's vision, others shall fill their ranks. As Malraux's camera expresses it—

NEW YORK HERALD TRIBUNE.

ON THE SCREEN

By HOWARD BARNES

"MAN'S HOPE," a scenario written, produced and directed by Andre Malraux, based on the novel by Andre Malraux, is shown at the Fifth Avenue and 55th Street Playhouses with the following cast:

Cast: Majuto, Nicolas Rodriguez, Jose Lado, and members of the International Brigade, all Spanish peasants of the Loyalist Government.

MANY persons have forgotten the Teruel front, where one of the last war took place before the democracies lined up against Fascism. In Andre Malraux's reminder that brave men were long before portentous issues were joined on the mainland of Europe and the Pacific Islands. Part of the new film, which has opened simultaneously at the Fifty-fifth Street Playhouse and the Fifth Avenue Playhouse, was filmed in Barcelona in 1938.

The editing took place in Paris following the liberation, with Darius Milhaud composing an evocative musical accompaniment to Malraux's stirring novel.

As most semi-documentaries, "Man's Hope" does not always stand up technically. It makes the most of factual reality; it gives slight heed to dramatic continuity, lighting, or over-all persuasion. The wonder is that so much of the work comes through with immense authority, as members of the International Brigade, of varying nationalities, struggle to put down Franco and his Axis allies. There are some magnificent shots of a doomed bombing mission over a Franco airfield out of an important bridge in the environs of Barcelona. There is a climax of great emotional intensity as dead and dying airmen are carried down from the hill in an impressive cortege.

The chief actors in the work carry the main theme brilliantly; but they are highly overshadowed by a badly outcasted captain of a badly outcasted squadron, Nicolas Rodriguez, the pilot of the ill-fated plane. Jose Lado, as a right-think airmen who leads the Loyalist underlining to this striking chronicle of the Spanish Civil War. The extras make the work particularly illuminating.

Malraux has

Job on the film, as producer, writer and director. All the eloquence and urgency which made him a prophet of our day in his novels is present in the motion picture. As a foreword so rightly puts it, this cinematic fragment of "Sierra de Teruel," as the film was known in France, ranks with Anzio and Okinawa in a world war that had its beginnings long before most of us knew it was being fought.

"Man's Hope" is a French film long overdue in New York. It records two incidents from the Spanish civil war and was actually made in Barcelona in 1938 during the bombardment. It bears the scars of a wartime production. But it also has the fervor of a document made out of living drama.

"Man's Hope," adequate English captions, tells how the 55th Street and 5th Avenue Playhouses are spoken in Spanish and adapted, directed by Andre Malraux from his own novel, bursting with a fiery spirit.

The film, unedited, was smuggled from Barcelona to Paris, where it was cut and synchronized with a score by Darius Milhaud on the eve of Hitler's diplomatic triumph at Munich. Because of the pro-Fascist sentiment of 1939 France, Paris censors forbade the film's release and it found its way into the hand of the underground, where it was safeguarded until after the liberation.

We could have used it over here, about the nature of the Spanish conflict, a question that has been nearly answered that has been taken a firm stand against General Franco but that was thoroughly confused in 39. "Man's Hope" shows that Spain, courtesy of the German and Italian instruments of democracy from all corners of the globe only a few years later. That could have been a valuable bit of intelligence were it made known while Chamberlain was striking deals for "peace in our time."

"Man's Hope," with the help of

'Man's Hope,' on 5th Ave. and 55th St. Bills, Tells How Loyal Spaniards Fought Fascism

"Man's Hope" is a French film long overdue in New York. It records two incidents from the Spanish civil war and was actually made in Barcelona in 1938 during the bombardment. It bears the scars of a wartime production. But it also has the fervor of a document made out of living drama.

"Man's Hope," adequate English captions, tells how the 55th Street and 5th Avenue Playhouses are spoken in Spanish and adapted, directed by Andre Malraux from his own novel, bursting with a fiery spirit.

The film, unedited, was smuggled from Barcelona to Paris, where it was cut and synchronized with a score by Darius Milhaud on the eve of Hitler's diplomatic triumph at Munich. Because of the pro-Fascist sentiment of 1939 France, Paris censors forbade the film's release and it found its way into the hand of the underground, where it was safeguarded until after the liberation.

We could have used it over here, about the nature of the Spanish conflict, a question that has been nearly answered that has been taken a firm stand against General Franco but that was thoroughly confused in 39. "Man's Hope" shows that Spain, courtesy of the German and Italian instruments of democracy from all corners of the globe only a few years later. That could have been a valuable bit of intelligence were it made known while Chamberlain was striking deals for "peace in our time."

"Man's Hope," with the help of

Emotionally and pictorially, the Malraux film is a stirring record of men without weapons fighting desperately for an ideal. The objectives in this campaign are the bombing of a Franco-held airfield and of a strategic bridge in enemy territory. Malraux has made both foredoomed enterprises as exciting as anything Hollywood has turned out in the comfort of its air-conditioned stages.

The members of the cast are nonpro-

fessionals—peasants and members of the International Brigade, Catholics and Communists, Spaniards and Frenchmen, and dying even as Malraux's camera was more than play themselves, and no more cent. The photography is magnificent. The profound understanding of war, is universal in its appeal. (MAX'S HOPE. La Compagnie Continentale Cinematographique. Released by Lopert Films. Andre Malraux, producer-director.)

and the compassion of Darius Milhaud's score chants it—they shall appear as the mountainside, a way down the mountainside, gathering force and depth and momentum until at last they surge with a mighty current that can no longer be denied. —CECELIA AGEN

"MAN'S HOPE," THE LEGENDARY ANDRE MALRAUX FILM which is now having its United States premiere, was written, directed and produced by the author himself under extraordinary circumstances in Barcelona in 1938. Adapted from his Spanish Civil War novel of the same name and depicting two incidents in the conflict which was a prelude to the recent global war, the film has led the undercover life of many a harried patriot these last few years.

It was smuggled out of Spain by Malraux in January, 1939 and brought to Paris to be edited. There, the French Office of Censorship, under the influence of the Munich pact, forbade its public showing. During the Occupation, the negative and one copy were hidden from the Germans. It was only after the Liberation that the picture could be released in France, where it was awarded the Louis Delluc prize, a rough equivalent of Hollywood's "Oscar".

Of the extremely difficult and perilous conditions under which the film was produced, Denise Marion, Malraux's assistant in Barcelona, recalls: "In June, 1938, production was begun in one of the three studios at the disposal of the city. The equipment was relatively modern but during the two years of Civil War the stages had been occupied alternately by troops or the police and a lot of the apparatus had become useless. We therefore had to send to France for lamps, make-up products and film. After shooting some rolls of film, they had to be sent back to Paris to be developed. As a result the cameraman, Louis Page, was working in the dark: one month usually elapsed before he could see the 'rushes' of the film. Moreover, the sound equipment, which was defective to begin with, suddenly broke down in the middle of shooting. This meant that we had to re-record all the sound. The technical difficulties were of the kind you would find in any country at war. Every time there was an alert—and there were alerts daily—the electric current was cut off. A number of outdoor scenes had to be shot on the airfield—between two bombing raids.

"During one entire night, we worked on top of the Monjich hill, while the projectors illuminated the sky over a city upon which a strict blackout had been imposed. Fortunately, this was one of the rare nights when no enemy planes came over from the Balears. For the first time in screen history, scenes were shot actually inside a bomber. Page displayed incredible ingenuity in installing his camera in a cockpit which had never been intended for this purpose.

"The views of the plane's take-off, the plane in flight and other aerial views were shot from the only Potez plane in the possession of the Republican Army."

Although no one expected that Malraux would ever be able to finish the picture, Malraux himself never got discouraged. In January, 1939, with his film still to be edited, he learned that Franco's armies were approaching Barcelona. Since he had fought in the ranks of the International Brigade and had assisted in the organization of the "Red Airforce," he could not run the risk of falling into enemy hands. He smuggled himself and his film into France.

★ ★ ★ ★

EXPLOITATION SUGGESTIONS

- Get in touch with Spanish groups in your city, local chapters of the Abraham Lincoln Brigade or any liberal groups or labor groups and have them run a benefit for the opening day of the film.
- Tie-ups with the public library: have them exhibit stills in Story In Pictures form, in connection with the Malraux novel "Man's Hope" and other books about the Spanish Civil War.
- Invite influential citizens and members of the press, such as editorial writers, book reviewers, radio editors, etc. to a special screening. Get endorsements from them that may be used in advertising.
- If your community has anyone who fought in the Spanish Civil War as part of the Abraham Lincoln Brigade or the International Brigade, arrange newspaper interviews for him in connection with the film. He can tell how his experiences compared with those in the film.



1 "MAN'S HOPE" opens with the villagers who live near the Loyalist aerodrome gathered around the body of a dead Italian pilot whose plane has crashed. He has fought for them and he will be buried among them in the village cemetery. . . .



2 The Anarchists organize to blow up the Saragossa bridge. In order to get them out of the city, their leader drives a car headlong down the narrow street into the gun guarding the gate, spattering it and himself against the wall beyond.



3 A peasant is sent through the lines to tell the Major the location of the new enemy airfield. The maps confuse him, but he begs to be taken up in a plane so he can point out the field, which the Loyalists will then attempt to destroy.



4 Two rickety bombers must do the job, and the Major plans to have them over the target at dawn. Once over the area, however, the peasant is unable to recognize anything from the air. The pilot flies lower and lower and suddenly the peasant, his face full of joy, points out the location. The pilot makes his bombing run before the enemy planes can take off, and the mission is successful.



5 One plane has been badly shot up and it crashes high up on the snow-covered mountain. The Major asks that the villagers bring the dead and wounded down the mountain. Stretchers are made from branches and straw, and the wounded are passed from hand to hand down the rocky path.



6 As the stretchers leave Valdellinares, all the people fall in behind. Even from those villages where they have no phone, from all parts of the mountain, the people come. An old man is asked what he thinks he can do for a dead man. He answers, "Thank him."

"One of the most original films ever made!"

—TIME

ANDRE MALRAUX'
MAN'S HOPE

WRITTEN AND DIRECTED BY ANDRE MALRAUX ☆ MUSIC BY DARIUS MILHAUD

TIME
"More realistic and more poetic than Hemingway!"

THE NEW YORKER
"A stirring and exciting film! Recommended!"

The Saturday Review of Literature
"A glorious epic . . . a notable and overpowering film!" —John Mason Brown

Newsweek
"As exciting as anything Hollywood ever turned out!"

New York Post
"A master-piece! Far more than just a motion picture!" —Richard Watts, Jr.

New Republic
"An extraordinary film! Everyone should see it!"

AD MAT 1

ANDRE MALRAUX'
Passionate Indictment of Franco

MAN'S HOPE Music by DARIUS MILHAUD

AD MAT 2

"A GLORIOUS EPIC . . . A NOTABLE AND OVER-POWERING FILM!" —JOHN MASON BROWN

ANDRE MALRAUX' **MAN'S HOPE** Music by DARIUS MILHAUD

AD MAT 3

"ONE OF THE MOST ORIGINAL OF ALL FILMS!" —TIME

ANDRE MALRAUX'
MAN'S HOPE
Music by DARIUS MILHAUD

AD MAT 4

LOPERT FILMS, Inc.

148 West 57th Street

New York 19, N. Y.

Circle 5 - 7457 - 8