

Document Citation

Title	The battle of Algiers
Author(s)	
Source	<i>Publisher name not available</i>
Date	
Type	flyer
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	La battaglia di Algeri (The battle of Algiers), Pontecorvo, Gillo, 1966

STARTS
THURSDAY
APRIL
11th

THE BATTLE OF ALGIERS

A FILM OF GILLO PONTECORVO
PRODUCED BY ANTONIO MUSU & YACEF SAADI
FOR IGOR-CASBAH FILM

THE MOST ACCLAIMED FOREIGN LANGUAGE FILM OF 1966:

- NOMINATED: "BEST FOREIGN LANGUAGE FILM" / ACADEMY AWARDS
- WINNER: 1st PRIZE / VENICE FILM FESTIVAL
- WINNER: 1st PRIZE / INTERNATIONAL CRITICS AWARD
- WINNER: SILVER GODDESS / ACAPULCO FILM FESTIVAL
- WINNER: 4 SILVER RIBBONS
(ITALIAN OSCAR -including Best Picture)
- ACCLAIMED: OUTSTANDING FILM OF THE YEAR /
LONDON FILM FESTIVAL

"ONE OF THE YEARS 10 BEST"

SATURDAY REVIEW

NEW YORK DAILY NEWS

JUDITH CRIST - NBC TODAY SHOW

NEWSWEEK

NEWSDAY

LIFE MOVIE REVIEW

The Battle of Algiers is certainly the most exciting—and meaningful—film of recent years. It comes in a period in which major movies dazzle us with technical perfection and minor ones shake us up with stylistic and thematic derring-do. *Algiers* is a welcome triumph of solid content over style and technique. Or so it first seems, until we recognize that what we thought was lack of technique is actually a daring technique in itself, a technique which allows the content of the film to come across with force and effect. This, in case you've been hearing different lately, seems to me the prime function of technique in any work of art.

Gillo Pontecorvo gives us a filmed re-creation of incidents and people in the Algerian struggle for independence from 1954 to 1957. Though re-enacted, so real is his panorama of people and events that he must begin with a titled disclaimer: "NOT ONE FOOT of newsreel or documentary film has been used." And not since Orson Welles's scratchy fake newsreel footage in *Citizen Kane* has this pretense of reality—Pontecorvo's aim as it was Welles's—been so dramatically arousing in a theatrical film.

— MAURICE RAPP

The Battle of Algiers, with its cast of thousands, its freedom to use the whole city of Algiers, brings back to the cinema an epic quality one hasn't seen since the days of *Open City*. For director Pontecorvo has found a subject big enough to recreate a neo-realist cinema, but one freed from all propaganda and sentimentality, and newly informed with a kind of irresistible joyousness that sweeps both film and spectator along to the final triumphant sequences of the liberation of the city.

NOTES FROM N.Y. FILM FESTIVAL PROGRAM

CO-FEATURE

THE KOUMIKO MYSTERY:

The mystery is Kumiko Muraoka, a beautiful Japanese girl whom Chris Marker encountered while ostensibly photographing the Olympic Games in Tokyo. Her face, her voice, the life and look of the city are Marker's subjects as he asks questions for which there are no answers, and she answers questions no one could ask. Marker's film raises ciné-matérité to the condition of surrealist poetry—tender, playful, sensitive, sometimes terrifying, but never solemn. *The Koumiko Mystery* is probably Marker's most perfect film, with a subject wholly responsive to his mind and camera.

Winner of the joint Protestant - Catholic Award presented on March 6, 1968:

"For confronting viewers with a re-creation of a struggle for independence that evokes agony and understanding for both sides."