



Professor Edward Fischer as the "good guy," (center) is about to take a fake punch from a stuntman as dance-hall girl, Ann Blyth, begs them to stop.

Franciscans, ND Professor Give 'Reel' Truth on Films

In a film, a man named Harry is sitting, staring at a bottle of liquor. "I've licked it, Ralph," he says. But the scene has been shot in such a way that the bottle seems bigger than Harry is. The scene is not a hard sell, for Alcoholics Anonymous, but an illustration of how film can be used to tell the audience something entirely contradictory to what the dialogue is telling them.

The scene is one of many in a four-part "Film Appreciation Series" that has been produced by OFM Productions (operated by the Franciscans) and which is currently popular in high schools, colleges and film study groups throughout the country.

"Star" of the series is Edward Fischer, communication arts professor at the University of Notre Dame, who also wrote the notes. In Part I, Fischer shows his way into a typical Western saloon, arrayed in typical two-gun Western garb and proceeds to take part in a typical Western brawl, complete with a pleading typical Western dance-hall girl, played by actress Ann Blyth.

Purpose of the brawl—and of the entire series—is to show how motion pictures are put together, with the stress on how the director, photographer, film editor and others employ various techniques to obtain cinematic effects—both visual and emotional.

Done in four half-hour segments and accompanied by book of film "notes," the series considers such elements as:

- "Economy of Means"—Film clips from the classic, "Citizen Kane," shows how a director used a breakfast table to convey a growing alienation between a husband and his wife. Each time the two sit down to breakfast, the table between them has gotten slightly longer than the last time.
- "High Angle and Low Angle"—The notes, prepared by the Rev. Simon Scanlon, O.F.M., explain that a high-angle shot looks down on the subject and "says that the person is worthy of pity and compassion, that he is weak or sneaky or ashamed of what he is doing, or being manipulated by another." A low-angle shot, he writes, looks up at the subject and "says that he is worthy of honor, or fear or admiration. He looks stronger, more the master of his own acts."

Giving an example, Father Scanlon writes that "an exploitation film, without insight into life, without artistic integrity," would show a man leaving an adulterous affair with his employer's wife looking "glamorous, strong, the 'All-American Swinger.' In a Fellini or Bergman film, the same type of character would look sneaky, weak, worthy of pity or scorn." The way they do it, he indicates, is with the camera angle.

Fischer, who is aided in the series by Jane Meadows and Ruth Hussey in addition to Miss Blyth, runs the gamut from dialogue ("For a film like 'Eckst', which is on a wide screen with elaborate backgrounds, and which tells a story of heroic importance, the dialogue must be heroic") to imaginative use of the camera ("To be visually interesting, a film does not need battle scenes, floods, bull fights, auto races or bombing raids. Ingmar Bergman's films deal with inner conflict but they are visually interesting because of the fine lighting, powerful creation of moods and expressive gestures, symbols and revealing closeups caught by the camera").

A former newspaperman who worked on papers in South Bend and in Chicago, Fischer grew up on a farm outside Louisville, and his first real contact with films and filmmaking came, he tells you with a straight face, "while I was living in a deserted Buddhist monastery in Burma."

It was World War II and Fischer, an Army captain, had been assigned to write the combat history of Burma and had picked the monastery as a good place to be alone while he wrote.

"Some movie people came by one day and said they were supposed to shoot a documentary, but they had very little idea of how to go about it. I figured that with my training in literature, drama, art and writing I could help them, so I said, 'Well, if I were you, I'd shoot this scene this way,' and that's how it started."

After the war, he was hired by his alma mater (class of '37) to teach, and today Fischer conducts classes in mass communications and in film criticism. His 1960 book, "The Screen Arts" (Shed & Ward) is regarded as one of the most concrete treatments on films and his nuts-and-bolts approach has made him a popular lecturer ("I guess I give about a hundred talks a year").

—(Catholic Press Feature)

But while David Lean's "Dr. Zhivago" offers a philosophy of life and commentary on one of the most turbulent and significant events of this century, The Russian Revolution, it is essentially a probing portrait of the heart and mind of a physician and poet in conflict with his times who momentarily embraces life's sweetness and joy, whose symbol is his beloved Lara, only to have this happiness wrenched from him and his aspirations hopelessly frustrated.

In a typically Russian manner "Dr. Zhivago" weaves the destinies of a variety of characters against the historically crucial period of the revolution. The central figure, of course, is Zhivago played with brilliant insight by Omar Sharif.

The vivacious Julie Christie is his Lara, "unequaled in spiritual beauty—martyred, stubborn, extravagant, irresponsible, adored." Komarovskiy the vile self-seeker is enacted with unsettling impact by Rod Steiger.

Tom Courtenay, among the finest of England's younger actors, portrays Fasha, the idealistic revolutionary turned ruthless fanatic, with icy realism.

Rounding out an extraordinary cast are Alec Guinness, Rita Tushingham, Ralph Richardson, Stobhan McKenna, and Geraldine Chaplin as Zhivago's comely wife Tonka.

Csets, costumeing, photography, and musical score are all done with a master's touch. Whether photographing the softly muted reflection of Zhivago on a window pane, the spidery shattering of ice under hoof, or a boot

'Zhivago' -- rare sensitivity -- artistic beauty

"Doctor Zhivago" is in every respect an admirable translation to the screen of the wonderfully rich and moving novel by Boris Pasternak. In turning the novel into a movie, David Lean ("Brief Encounter," "Bridge on the River Kwai" and "Lawrence of Arabia"), the director, Robert Bolt, the author of the screenplay and Fred Young, the director of photography have all been resolutely faithful to the rare sensitivity and artistic beauty of Pasternak's celebrated work.

Pasternak's passionate concern for people, his intense desire to grasp the meaning of life and his moral idealism are not unlike the feeling of the great 19th century Russian novelists Tolstoy, Dostoyevsky and Turgenyev.



Beautiful Julie Christie as Lara in "Doctor Zhivago."

lattered and worn, lifted slowly from a field pit (symbolizing the inglorious retreat of the Russian Armies in WWII) Fred Young's exceptionally delicate color photography is exquisite.

There is no denying that we were entranced by this magnificent production, that you will be too is unquestionable. (A2 rating). —Hogle Jameson

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The Betrayal

TWO UNKNOWNNS, Enrique Irazoque and Otello Sestili, portray Christ and Judas in a dramatic moment from the film, "The Gospel According to St. Matthew," currently playing at Rochester's Stoneridge Theater.

FILMS ABOUT TOWN

A MENTION OF MOTION PICTURES OF MORE THAN ROUTINE INTEREST

A Patch of Blue—"The film has an obvious message about a person's outward appearance not being the most important index of his value as a man. What is more important is that the film has a feeling for all things that are human. Some of them may be coarse and brutal but this serves to balance the human condition. Shelley Winster as the girl's mother and Wallace Ford as the grandfather make a good contribution to the film's development but their roles are simply plot devices. Guy Green, who both wrote the script and imaginatively directed it, achieved a very real presentation of two people who have meaning for each other as individuals."—Catholic Film Newsletter

Songs Made Famous—"Songs made famous by the stage version are enhanced by the singing of Julie Andrews who has proved, on stage (My Fair Lady) and on film (Mary Poppins) that hers is a rare talent for musicals. She possesses a voice of excellent quality and range suitable for ballads as well as novelty numbers. In addition to her singing ability she also projects a personality that is warm and sincere."—N.C.O.M.P.

The Gospel According to St. Matthew—"It is a lot easier to recommend attendance at 'The Gospel According to St. Matthew' as an act of penitential piety during the Lenten season than it is to praise the movie

as a movie."—The New Yorker magazine.

Harper—"As a gum-chewing gumshoe named Harper, Paul Newman... is hellbent for Bogart country, that raw, rich 'Big Sleep' milieu; and this Warner Brothers revival of a grand old tradition gets him there in style. Based on Ross Macdonald's 'The Moving Target,' and accelerated at a sick '66' pace by Director Jack Smight, Harper gives Newman his feistiest role since HUD."—Time Magazine.

The King and I—Rodgers & Hammerstein's vibrant musical starring Deborah Kerr and Yul Brynner is back for a limited engagement. Against an exotic background of the Imperial Palace in mid 19th century Siam, The King and I unfolds an odd yet compelling story of an English school teacher and the Siamese King.

Cat Ballou—"A wild and off-beat spoof of 'adult westerns,' this picture gives Jane Fonda and Lee Marvin an opportunity to show their comic prowess. Whether you argue that the tightly constructed or not, you film could have been more will agree that it is delightful satire."—Catholic Film Newsletter.

IN THE WINGS
Stop The World I Want To Get Off.
The Ten Commandments.
Hogle Jameson.

Family Rosary Radio Leaders

The Family Rosary for Peace is broadcast nightly at 7 p.m. by Rochester's radio station WSAY, Auburn's WMBO-FM and through the facilities of the TV cable companies in the following cities: Elmira (Channel 8), Hornell (Channel 5) and Corning at 88.75 M.C.

Friday, May 20 — Chester Power, Our Lady of Perpetual Help.

Saturday, May 21 (Mass will be celebrated) — Charles Dispensa, St. Monica's.

Sunday, May 22 — John Butler, St. Augustine.

Monday, May 23 — Donald E. Robinson, St. Thomas the Apostle.

Tuesday, May 24 — George Shults, Our Lady of Mercy.

Wednesday, May 25 — James Cauley, St. Andrew, accompanied by Holy Name Society.

Thursday, May 26 — Representative of Rochester Products Company.

Church Music Program Listed

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Immaculate Conception School cafeteria.

Fawn Scheffel Students To Present New Ballet

Kathleen White, an eighth grader at St. Augustine School, will dance the title role in a new ballet to be presented Wednesday, May 25, in Nazareth College Auditorium. The cast is comprised of students of Fawn Scheffel School of Dance. Curtain time is 8:15 p.m.

Besides Miss White, daughter of Mr. and Mrs. John J. White, 38 Post Ave., featured performers include Mary Katherine Blum, Katherine Butler, Elizabeth Boccecci, Rosemary Hoek and Catherine Mercury.

Mary Ellen DiChesero, Nancy Blum and Caroline Mercury lead a corps de ballet of some 40 dancers, who are pupils at St. Agnes High, Our Lady of Mercy, Sacred Heart, Holy Rosary, St. Monica, St. Helen and St. Joseph (Penfield) Schools. Miss White will enter Our Lady of Mercy High School next fall.

Musical supervision is being handled by John E. Butler; lighting by John White; and stage supervision by S. W. Nusbaum.



KATHLEEN WHITE

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