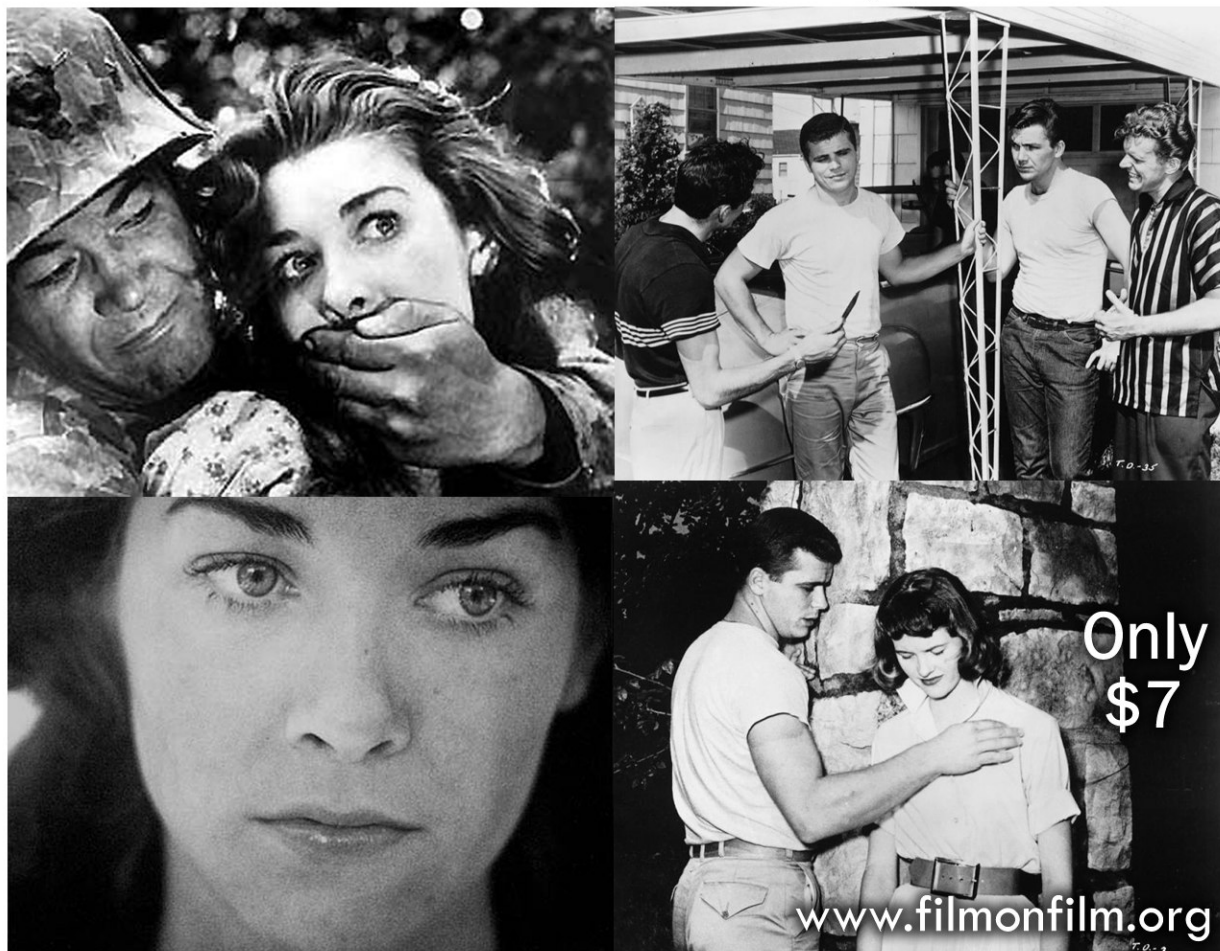


Kubrick

FILM ON FILM FOUNDATION presents...



First Stabs: The Masters' Formative Works

Sunday, May 10
Roxie Cinema
3117 16th St.
San Francisco

7pm **Fear and Desire**

8:45pm **The Delinquents**

Altman

Stanley Kubrick - Robert Altman - Formative Works

The Film on Film Foundation, an organization dedicated to encouraging the exhibition of celluloid motion-picture film in the manner it's meant to be screened, celebrates two of America's foremost film artists with rare screenings of their very first features, *Fear and Desire* and *The Delinquents*, May 10 at the Roxie Cinema.



Stanley Kubrick was born to make films. As a youth, he was a rapacious movie-goer, turning his critical eye to the myriad cinematic offerings of his native New York City. A talented shutterbug, he parlayed this hobby into a job as staff photographer at *Look* magazine while still in his teens. Kubrick's yearning to extend his photographic work into the domain of cinema led to his first short film, *Day of the Fight*, a portrait of boxer Walter Cartier, whom he previously profiled in the pages of *Look*.



From the start of his career, Kubrick had high-art aspirations, and these are evident even in his first feature-length work. *Fear and Desire*, perhaps the first independently-made American art film, is an allegorical war picture that explicitly locates its conflict, and its primal motivators, in the province of the mind. Kubrick acted as producer, director, and editor, and though his *mise-en-scène* was limited by available locations and props and a mostly static camera, he nonetheless evinced a flair for evoking moods with eye-catching compositions and subtle nuances of light, and an analytical, poetic approach to montage.

Ultimately, the film's miniscule budget was insufficient to fully realize its maker's intent, particularly when it came to performances, including that of a young and spastic **Paul Mazursky**. Kubrick, who would become notorious for requiring multitudinous takes in pursuit of his ineffable vision, was unable to indulge this maniacal perfectionism in *Fear and Desire*, and would suppress the film as his career advanced. But close examination reveals the seeds of themes that pervade his later work: the imperviousness to reason of man's subconscious, often destructive impulses; his isolation (Kubrick eschews "normal" displays of emotion, and he frequently refuses to provide us a charismatic, conventionally sympathetic hero to identify with); and a fascination with the grotesque.



At 7pm: *Fear and Desire* (1953 B+W 35mm 61 min.)

Preceded by:

Day of the Fight (1951 B+W 16mm 16 min.)

Flying Padre (1951 B+W 16mm 9 min.)

Robert Altman is best remembered for his masterpieces of the 1970's (*McCabe and Mrs. Miller*, *The Long Goodbye*, *Nashville*, etc.), less so for his 1950's efforts, separated from his mature work by a long journeyman period in TV. His early industrial/educational shorts (eg. *How to Run a Filling Station*, *Better Football*), made for-hire in early '50's Kansas City, show a quaint but timely concern for keeping the nation's youth off the streets and out of trouble.



Juvenile delinquency, by various names a long-time staple of exploitation films, became the subject of Altman's first feature, 1957's *The Delinquents*. **Tom Laughlin** (to become famous for his *Billy Jack* movies) channels the late **James Dean** (much admired by Altman) in his first starring role as a teen driven from the arms of his girl and into the clutches of a vicious gang which includes **Richard Bakalyan** in his debut.

Altman has always used certain conventions of what we now call *vérité* style, applying his own poetics to the multifarious scrappiness of real life. If

the party scene in *The Delinquents* seems to have the dynamics of an actual party, it's because it is one. Though Kubrickian perfectionism was never one of Altman's hallmarks, he nevertheless came later to dismiss this early work as "meaningless". But he could never deny that it's fabulously entertaining.

At 8:45pm: *The Delinquents* (1957 B+W 35mm 72 min.)



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