LSC’s Classic film choice not up to expectations

By Gilberto Perez-Gallart

The “Elusive Corporal,” Jean Renoir’s latest film, emerges as one of his major works, perhaps not at the level of “The Rules of the Game” or “A Day in the Country,” but a charming, moving, splendidly balanced mixture of elements from the past to the present.

The film’s main shortcoming is perhaps Jean-Pierre Chanet’s less-than-adequate performance as the prisoner of war who, in spite of repeated failures, consistently escapes constantly. Renoir’s achievement remains a significant one, and “The Elusive Corporal” to “Grand Illusion” is a study of war that is all the more poignant, given the events in between.

Renoir’s film exhibits an entertaining linear structure, a deeply rooted appreciation of human values, a lack of naivete, a peculiar flair for comedy, inevitably linked to a serious theme, a master’s sense of filmic structure. Renoir’s vision of the world is manifested in this film, an economical treatment of an economy of means.

In his film, lie instance, an empty table in the house of a German officer becomes a stronger conscience of war than exotic bloodshed has been in so many other films. "The Elusive Corporal" to "Grand Illusion" is a study of a united front, the solidarity of simple human beings in the midst of events in a Stalinist style. While "Grand Illusion" cannot be enjoyed purely as an entertainment, "The Elusive Corporal" can. With his technical simplicity, Renoir allows the film to work perfectly at its best, his deeper concerns remain there all through the picture.

Renoir’s mise-en-scene gives the film its peculiar warmth. A friendly meeting in the rain, after the escape of a man in the woods, are seen in the film by the house of the farmers. In a particular scene, the corporal leads a German officer’s hand, admi-

This is the first in a series of weekly entertainment columns. This recovery of the film industry is not probably fall as the student’s lack of interest in the art of the film. This will be like other, I think, because the subject of film seems a lot to be desired. Also, one is left with the choice of seeing or not of some of the films.

It splitting the old “Classic” series into two parts, LSC has apparently based the division on chronology. The trouble is that a large part has been left in the print. The “Contemporary” series is expected to deal with the very recent films, and the “Classic” series is devoted mostly to silent films. Thus, it is a considerable part of the current film history that is left out of our film review.

The Lecture Series is concerned with the presentation to the art of film. It looks at the role of the film as an art form, and at the medium of film as a means of expression. The films are chosen to illustrate different aspects of the art of film, and to give insight into the history of film.

The Contemporary Series presents films that are currently being released, and that are of interest to students of film. The films are chosen for their technical and artistic excellence, and for their ability to convey social, political, and cultural messages.

The Classic Series presents films that have been recognized as classics, either by critics or by the public. The films are chosen for their enduring value, and for their ability to provide insight into the history of film.