

N° du film : 48185

Version : 1

1999-04-12

Entente/contrat : 9725

THIS SPORTING LIFE

GENRE : Drame

RÉSUMÉ :

Joueur de rugby, Frank Machin est la vedette de l'équipe locale que possède un homme d'affaires, Weaver. Hébergé par madame Hammond, la veuve d'un homme qui a trouvé la mort sur les terrains de Weaver, il s'entiche d'elle, mais reste insatiable, incapable qu'il est de s'approcher vraiment d'elle sur le plan des sentiments. Lorsqu'elle meurt, il constate que son incapacité à nouer une relation sincère l'a peut-être menée plus vite à sa fin.

MOTIFS :

Participant du nouveau cinéma britannique de l'époque, ce film sobre peut être vu sans risque de préjudice par un public de tous âges, y compris par les spectateurs de moins de 13 ans.

CLASSEMENT : Visa général

INDICATION(S) : -

13 avril 1999

Yves Bédard
Président du jury d'examen



BUREAU DE SURVEILLANCE DU CINÉMA
FICHE D'EXAMEN

langue Ang. V. antérieure:
s.t. _____ langue ()
première instance () s.t. ()
révision () cat. ()
v. modifiée () date visa

TOUS (X) 14 () 18 () REFUS ()

TITRE (écran) ~~TMS~~ SPORTING LIFE (~~THE~~)
V.O.
V.F. *le prix d'un homme*
format (35) n/b (v) c () procédé
nationalité et année: Britannique 63
production:
réalisation: Lindsay ANDERSON
interprétation: Richard HARRIS, Rachel ROBERTS, Alan BADEL.

VER: 11506' - 128'
documentation
M
É
T
R
A
G
E
12060 134' (OCS)
125' MFB
122' SC
134' ALL
OCF

AF	CTD	FR	MPH	TIM
BOX	ECR	IFJ	NOB	TLC
CF	EXP	IS	NYT	TLR
CIN	FF	MPD	POS	UFF
CT	FI	MPE	SS	VAR

B.C.	ALB	SAS	MAN	ONT	N.B.	N.S.			
ALL 16	AUS	ESP	FRA	G.B. AA 30.6.70	GRE	ITA	SUE	MPAA	GEN
KFD 2E			OCF 4A 1963	MFB A, B 3.63		CCC S VALV p 214		NCO	OCS Ar 1963

VI: AG PS JJT GD ED
VR: AG PS JJT GD ED
VS: AG PS JJT GD ED

PRÉSIDENT DU JURY
Gilles Desnoes
DATE: 25.9.72 CATÉGORIE: POUR TOUS

P
U
B
Publicité soumise le _____ refusée _____ acceptée _____ par _____
Nouv. pub. soumise le _____ refusée _____ acceptée _____ par _____
Nouv. pub. soumise le _____ refusée _____ acceptée _____ par _____
Nouv. pub. soumise le _____ refusée _____ acceptée _____ par _____

F
A
F.A. soumis le _____ refusé _____ accepté _____ par _____
F.A. soumis le _____ refusé _____ accepté _____ par _____

DISTRIBUTEUR
TITRE ET N° D'ENREGISTREMENT

GENRE: Etude psychologique.

Après un visionnement de repérage suffisant (5 bobines), le film a été classifié "POUR TOUS" en accord avec une documentation suffisante.

Ce film très bien fait est d'un graphisme sobre et même les scènes les plus violentes sont faites avec grande délicatesse. Les enfants ne seront aucunement traumatisés par ce film et bien qu'ils ne comprendront pas toujours la portée de ce drame, ils seront amusés par les scènes où il y a action et touchés sensiblement par les malheurs de notre jeune vedette "Rugby".

Film pour ciné-clubs qui peut se prêter à toutes sortes d'études tout autant qu'il peut servir les intérêts du spectateur dans une détente de tout repos. "POUR TOUS".
VOIR AU VERSO CRITIQUE DU N.Y.T.

Gilles Desnoes
SIGNATURE

29.11.72 vj

INTERNATIONAL FILM 23488 TMS SPORTING LIFE, THE

THIS SPORTING LIFE; screenplay by David Storey; based on his novel, "This Sporting Life"; directed by Lindsay Anderson; produced by Karel Reisz; a Julian Wylie-Leslie Parkyn Production; released by Walter Reade-Sterling, Inc., through Continental Distributing. At the 34th Street East Theater, West of Second Avenue, and

the Little Carnegie Theater, 57th Street, East of Seventh Avenue. Running time: 129 minutes.

Frank Machin.....	Richard Harris
Mrs. Margaret Hammond.....	Rachel Roberts
Weaver.....	Alan Badel
Johnson.....	William Hartnell
Maurice Braithwaite.....	Colin Blakely
Mrs. Weaver.....	Vanda Godsell
Judith.....	Anne Cunningham
Len Miller.....	Jack Watson
Stomer.....	Arthur Lowe
Wade.....	Harry Markham
Jeff.....	George Sewell
Phillips.....	Leonard Rossiter
Mrs. Farrer.....	Katherine Parr
Lynda Hammond.....	Bernadette Benson
Ian Hammond.....	Andrew Nolan

By A. H. WELER

THE past record only barely indicates that the comparatively untried team led by Richard Harris, its star; Lindsay Anderson, its director; Karel Reisz, its producer, and David Storey; its author-scenarist, would come up with a smashing victory in "This Sporting Life."

But the British drama, which opened the newly built 34th Street East Theater last night and which will begin a concurrent run tomorrow at the Little Carnegie, translates the confusions and unrequited longings of the angry young men and women of our time into memorable universal truths.

Even though a dedicated moviegoer has been surfeited by the spate of films illustrating youth wallowing in the lower depths of kitchen-sink dramas, "This Sporting Life" gives this entire genre meaning and brilliance. But members of this troupe obviously are true to themselves and their audience and are not playing to the hearts and minds of escapists who adore the happy ending. Despite the thick Yorkshire dialect, these are easily recognizable, three-dimensional people seeking a place in the sun, or simply momentary surcease, who project their emotions honestly and effectively.

As a documentary director essaying his first feature film, Lindsay Anderson, and Karel Reisz, who previously directed the notable "Saturday Night and Sunday Morning," have used a complicated stream-of-consciousness approach to their work, which, oddly enough, is only initially involved. It emerges as lucid, realistic stuff as tough and genuine as the rough rugby star on whom it is centered.

"This Sporting Life", as Frank Machin, its brawny and inarticulate hero eventually learns, is as hard as the fickle fans whose cheers can turn to jeers. Kicked into gory semi-consciousness in the opening rugby scrimmage, his remembrance of things past reveals his first association with Mrs. Hammond, the widow with whom he lodges, and his growing desire for her affection and his disturbing need "to be wanted." He recalls his vicious attack of a football player to gain attention, his subsequent success with the team he makes and his unrelenting pursuit of money and fame through which he hopes to extricate himself from anonymity.

Success is shallow, however. The woman, racked by thoughts of a tragically-ended marriage only succumbs to him physically and the real roots he seeks are unattain-



Rachel Roberts and Richard Harris in the new movie

able. She, in turn, goaded by her cloddish lover and bitter-sweet memories, shrieks her hatred and drives him out of her life. On his desperate, climactic return when he discovers she is dying and when he can speak tenderly to her for the first time, she is beyond caring. There is only the bleak prospect of a pointless, destructive "sporting life."

It is "life" that is exotic but despite the thickly accented dialogue these are people to whom a viewer can relate. Credit in good part must go to Richard Harris's portrait of the ravaged Frank Machin. He is a realistically rugged rugby player. The prognathous jaw, the overhanging brow, the dented Roman nose, piercing eyes and massively muscled torso are reminiscent of the early Marlon Brando. But, more importantly, this comparative newcomer (he previously was seen in "Mutiny on the Bounty") projects in artistic, fumbling nuances and in rough, gentle and explosive terms, the terrible desperation he cannot overcome.

He certainly is not alone. As the driven widow with

two children, Rachel Roberts, remembered for her fine performance in "Saturday Night and Sunday Morning," contributes a striking delineation of a fading woman torn between the memory of happiness and a yearning for marriage and a love she cannot give. In effective, subsidiary roles are a covey of husky footballers to the life led by an amiable Colin Blakely, as the hero's sidekick, and William Hartnell, as a pitiful, aged scout for the team; Alan Badel and Arthur Lowe, as the rapacious rival owners of the club, and Vanda Godsell, as Mr. Badel's designing wife.

With the aid of knowledgeable photography, Mr. Anderson's swift and decisive direction has captured in somber blacks and whites a sleazy mining town flat, soggy football fields and roaring crowds and a few idyllic country vignettes. Above all they have caught in truly dramatic, poignant and vivid style a drab universally recognizable world from which there is no escape.

J 17, 1963, 19:2

NYT