



## "the Forbin Project"

COLOSSUS, THE FORBIN PROJECT A Universal Pictures Release. 5/70. In Panavision and Technicolor. 100 minutes. Producer, Stanley Chase. Director, Joseph Sargent. Screenplay, James Bridges. Based on the novel "Colossus" by D. F. Jones. Director of photography, Gene Polito. Art directors, Alexander Golitzen and John J. Lloyd. Set decorations, John McCarthy, Ruby Levitt. Sound, Waldon O. Watson, Terry Kellum, Ronald Pierce. Unit production manager, Robert E. Larson. Assistant director, Robin S. Clark. Film editor, Folmar Blangsted. Make-up, Bud Westmore. Hair stylist, Larry Germain. Costumes designed by Edith Head. Music supervision, Stanley Wilson. Music, Machel Colombier.

Forbin ..... Eric Braeden  
 Cleo ..... Susan Clark  
 President ..... Gordon Pinsent  
 Grauber ..... William Schallert  
 First Chairman ..... Leonid Rostoff  
 Fisher ..... Georg Stanford Brown  
 Blake ..... Willard Sage  
 Kuprin ..... Alex Rodine  
 Johnson ..... Martin Brooks  
 Angela ..... Marion Ross

The Forbin Project, a top-chop science fiction thriller, appears to be tak-

ing place the day after tomorrow.

It begins when a young Germanic scientist, Dr. Forbin (Eric Braeden), unveils his newest creation for the equally youthful U.S. President (Gordon Pinsent), who has a Kennedy profile but delivers his Establishment dialogue in proper Nixon-ish fashion.

The scientist's brainchild, called Colossus, is a huge computer complex housed in a mountain somewhere in the Rockies. It is described as "self-sufficient, self-protecting and self-generating," and it has been given the task of controlling the country's military defense system.

Of course, as Dr. Forbin is quick to point out, the computer is not capable of initiating any new thought. (Department of How-Little-We-Know!) And no sooner is Colossus plugged in than it flashes the news that the Russians have a similar computer, Guardian, and contact between the two must be established at once.

Once the link is made, the two computers form a deadly partnership with striking Orwellian overtones. As a benevolent Big Brother, Colossus promises world peace if man will serve him, and serve him he must or a missile will be launched posthaste.

In the time-honored tradition of the genre, Dr. Forbin is the only man with a clue to his creation's destruction, but Colossus orders him monitored by TV cameras every moment of the day. The doctor's comely assistant (Susan Clark) passes off as his mistress (she's doing it for defense, one might say) in order to gain them the privacy of the bedroom for hatching a plot, and their shy, scientific lovemaking adds a genuine note of humor to the vice-like aura of doom.

Directed by TV veteran Joseph Sargent in a low-key, no-nonsense style, Colossus, The Forbin Project slowly grips the viewer with the acient news that man is his own worst enemy. There is something cold and cruel in the machine's take-over bid, and yet its final plea to Dr. Forbin ("You will come to regard me not only with respect and awe, but with love") presents an alternative to a disaster-prone world which is momentarily tempting in these troubled times. Star Eric Braeden appeared under the name Hans Gudegast as the German commander forever foiled by "The Rat Patrol" on the ABC-TV series and he had a supporting role in 100 Rifles with Jim Brown and Raquel Welch.

Colossus, The Forbin Project was reportedly filmed as early as 1968, and opened in May as The Forbin Project in a chic New York "art" house, the Cinema Rendezvous. Universal's apparent faith in the film was rewarded with



Susan Clark and Eric Braeden stand before the twin computers Colossus and Guardian in the Programming Complex. "You will come to regard me not only with respect and awe but with love," intones the machine in its finest H.A.L. monotone.

good-to-rave reviews from the New York Times, Judith Crist and Time Magazine, but business at the theatre was considered tepid. Blaming the rather bland ad campaign, featuring a silhouetted man caught in a maze, the studio decided to revamp their approach and altered the campaign, upping the ad budget three times. The new advertisements featured a "nude-view" of Braeden and Miss Clark embracing. Business, unfortunately, remained grim. Universal reportedly cancelled multiple bookings in Los Angeles in order not to throw away a class picture with premature grind playoff. They subsequently pulled the picture from release, changed the title to Colossus, The Forbin Project, and hope to make the picture click in the fall. There's no reason it shouldn't.

Robert L. Jerome



From Colossus . . . I Want Forbin