

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
IN 184 JKB
PRESENTS

In GERMAN with English subtitles
Black and White

In Persian with English subtitles
Black and White

The Confessions of Felix Krull

and

THE COW

Horst Bucholz, Lisa Pulver

From the novella by renowned writer Thomas Mann, "The Confessions of Felix Krull" is a classic study of fine comedy. It begins with the classic sequence in which Felix evades the draft by feigning an epileptic seizure during his physical, thus establishing the comic nature of the picture. It then proceeds to intrigue its audience so thoroughly with the delightful story of Felix's rise from elevator boy to phony nobleman, that the viewer remains unaware of the film's increasing zaniness and absurdity.

JANUARY 8-10, 1976

Thursday	FELIX KRULL	5:15 & 9:05
	THE COW	7:17
Friday	THE COW	5:15 & 9:05
	FELIX KRULL	7:05
Saturday	FELIX KRULL	5:00 & 8:50
	THE COW	7:00



THE CONFESSIONS OF FELIX KRULL

The statement expresses the mercantile theory of morals, and Mann's man (Henry Bookholt), faithfully represented on the screen, is intended to embody it. Born in the Rhineland, Felix Krull begins life as the son of a somewhat shady operator who manufactures phony champagne. Deftly dodging the draft with a feigned fit of epilepsy, Felix lights out for Paris to live by his wits. He rehearses them at the border. When a wealthy woman, Mme. Houpfle (Susi Nicoletti), stands next to Felix during customs inspection, her jewel case somehow gets mixed up with his belongings, and he finds himself just too shy to mention the fact. Theft? Perhaps. But Felix likes to think of it as "manipulated luck."

In Paris the young adventurer hires on as a lift boy in a posh hotel. And who turns up? The lady of the jewel case, of course. It develops that her husband owns "the biggest pate factory in Strasbourg," and the wife lives high on the goose. More luck, and Felix manipulates it skillfully. And so on, from one enriching experience to another.

The Cow

1968. 101 min. Rental: D
Directed and produced by Daryush Mehrjui; photography by F. Gho-vanlu; music by H. Farhat. With Ezat Entezami, Ali Nasirian, Jamshed Mashayekhi. Persian dialog with English subtitles.

Iran's first feature-length motion picture to make its way to America, *The Cow*, has been heralded with glowing reports from the London Film Festival. Filmed in an exotic setting, with a slow measured rhythm which captures the pace and spirit of its characters' lives, it tells the story of a peasant farmer, Hassan, who goes mad when he loses his most valuable possession, his cow. Director Daryush Mehrjui, in exploring a character under emotional stress, carefully focuses on the provincial hierarchy before depicting Hassan's descent from obsession into madness. He enables us to share in the tragedy of the cow's death, to understand the importance of livestock in this region of the world and to commiserate with a frenzied grief that would otherwise be incomprehensible to Western eyes. The film combines a sophisticated visual style with a penetrating ethnographic look at national preoccupations. *The Cow* won the International Critics Award as Best Film at the 1971 Venice Film Festival and has caused film critics to express an unprecedented interest in the Iranian cinema.

"It is a film, finally, of an original and inventive talent. Often a single film is a sufficient stimulus to spark off a whole upsurge... in this case it happens to have been provided by the example of The Cow..."
—London Times

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In SWEDISH with subtitles

INGMAR BERGMAN'S CLASSIC

The Seventh Seal

THE SEVENTH SEAL is Bergman's stunning allegory of man's search for meaning in life. A knight, after returning home from the Crusades, plays a game of chess with Death while The Plague ravages medieval Europe. An exceptionally powerful film, it is a work of awesome scope and remarkable visual pleasures.

AWARDS

CANNES FILM FESTIVAL, International Jury
Prize Winner (twice) 1956, 1957.



In Italian with subtitles

FEDERICO
FELLINI'S

LA STRADA

AWARDS

ACADEMY AWARD—Best Foreign Film
NEW YORK FILM CRITICS AWARD—
Best Foreign Film
VENICE FILM FESTIVAL—Grand Prize

"The unmistakable touch of an artist."
THE NEW YORK TIMES

"Completely remarkable."
NEW YORK DAILY NEWS

"An unforgettable experience."
THE NEW YORK POST

JANUARY 15-17, 1976

Thur.	SEVENTH SEAL	5:15 & 9:05
	LA STRADA	7:05
Fri.	LA STRADA	5:15 & 9:05
	SEVENTH SEAL	7:15
Sat.	SEVENTH SEAL	5:00 & 8:50
	LA STRADA	6:50

ATTENTION!!!

These are two of the finest films ever made. It is a rare opportunity to be able to see such great films together, so we encourage all those who are able to see both films.

LA STRADA

107 Minutes. Black and White. Italy, 1954.

Directed by Federico Fellini; title translation: "The Road;" screenplay by Fellini, Ennio Flaiano, and Tullio Pinelli; photography by Otello Martelli; music by Nino Rota. With Giulietta Masina, Anthony Quinn, Richard Basehart, Aldo Silvani. Italian dialog with English subtitles.

STORY: Because of her family's poverty, Gelsomina is sent on the road with a travelling side-show. She is a pathetic, impressionable little person who is willing to abase herself for Zampano, the insensitive and brutal strong man to whom she has been sold. While he performs in rural villages across the country, Gelsomina plays a cornet and beats a drum, which Zampano has taught her to play. In time, she grows to love this caffone, but he repays her affection only with cruelty.

While on tour, they meet Il Matto (The Fool), an acrobat with the soul of a philosopher, upon whom Gelsomina begins to dote. Il Matto's philosophizing continually irritates Zampano, to the point that a fight breaks out between them that leads to tragedy.

COMMENT

"(Fellini's) study of his principals is honest and unadorned, strikingly realistic and yet genuinely tender and compassionate...it speaks forcefully, poetically and often movingly in a universal language...LA STRADA is a road well worth travelling."

A.H. Weiler, THE NEW YORK TIMES

"My husband treats me like a Gelsomina. We went together to see LA STRADA and he cried and asked my forgiveness."

From a letter received by Federico Fellini

"An unforgettable experience...a picture to place among the deathless masterpieces. Giulietta Masina's pantomime has the beauty and expressiveness of a clear pool...it is a performance of astonishing power, for it not only expresses perfectly the weak and wandering mind but also the world's great dazzling beauty."

Archer Winsten, NEW YORK POST

The Seventh Seal

96 Minutes. Black and White. Sweden, 1956.

CREDITS

Director	Ingmar Bergman
Scenario	Ingmar Bergman
Photography	Gunnar Fischer
Editor	Lennart Wallen
Music	Erik Nordgren
Sets	P. A. Lundgren
Producer	Allan Ekelund
Assistant Director	Lennart Ohlsson

STORY: The Black Death is wiping out the population of Europe as Antonius Block, a knight, returns disillusioned from the Crusades. Death appears before him, but he asks for a chance to live and proposes a game of chess.

Around him religion is becoming fanatical and society is collapsing. A witch is burned, but not before he questions her. He takes under his protection his squire, a troupe of traveling players, and a deaf and dumb girl.

Death takes his toll one by one, but Block struggles to stall him hoping that some may escape.

COMMENT

"Vivid and alive... magnificently made and acted, it quivers with misery and torment and bounces with peasant lustiness. The profundities of the ideas are lightened and made flexible by glowing pictorial action that is interesting and strong. Mr. Bergman hits you with it, right between the eyes."

New York Times

"It is wholly extraordinary, being at once mystical, realistic and poetic. It stands in the company of the great foreign films."

New York Post

"A rare and quite beautiful movie prizewinner. A richly rewarding experience."

Cue Magazine

"THE SEVENTH SEAL will continue to be a source of discussion for many years to come and — this concerns all the classics of thought — the interpretations will change with the ideas and the eras of the critics."

Andrew Sarris, THE SEVENTH SEAL

"In this half realistic, half legendary tale of the Middle Ages, Bergman has artistically treated the problems that preoccupy him most: problems of faith, of man's destiny, of good and evil. Whatever may be one's personal reactions to Bergman's views on these problems, there can be no denying the vividness and beauty of his images, the dramatic force and manifold of his treatment. THE SEVENTH SEAL is an important film, a classic of the screen."

Einar Lauritzen, SWEDISH FILMS

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BALLET

In Spanish with subtitles

ROMEO AND JULIET 1966 126 min. Color

Directed and produced by Paul Czinner; photography by S. D. Onions; music by Serge Prokofiev, played by the Orchestra of the Royal Opera House, conducted by John Lanchbery; choreography by Kenneth MacMillan. With Margot Fonteyn, Rudolf Nureyev, David Blair, Desmond Doyle, Julia Farron.

Paul Czinner's ballet film is a tribute to the 1965 London premiere of Shakespeare's "Romeo and Juliet," conceived by Kenneth MacMillan and performed by the Royal Ballet Company. The production was recorded by eight cameras in a specially designed film studio. In its judicious use of close-ups, ROMEO AND JULIET allows the principals the opportunity to display their acting talents.

The ballet is performed in three acts with a written prologue describing each scene: its locale, the characters, and the ensuing narrative. Sets and costumes, designed by Nicholas Georgiadis, have been deliberately toned to orange and brown, creating an attractively subdued effect.

"The pulsing, romantic heart of the ballet movie is personified in a perfect pair, the greatest ballet duo of our day, Dame Margot Fonteyn and Rudolf Nureyev. Thanks to Paul Czinner, their joint magic is no longer ephemeral; in the filmed ROMEO AND JULIET, it is ours forever. . . . The color is excellent, mellower in tone than when the Georgiadis settings and costumes are seen on the stage. The browns, oranges and golds, in fact, seem to take on a most pleasing sunset mistiness. As for the sound track, it is first rate."

—Walter Terry, N.Y. World Journal Tribune

"The genius is Nureyev, who brilliantly reasserts his reputation as the finest male dancer since Nijinsky. In one incredible capriole he soars to his own height and hangs there like a flame in the wind. Flame is the essence of his Romeo, a thing of melded fire and sinew, a tiger in tights."

—Time

LOS TARANTOS 1963 81 min. Color

Directed by Rovira-Beleta; screenplay by Alfredo Manas and Rovira-Beleta; photography by Massimo Dallamano. With Carmen Amaya, Sara Lezana, Daniel Martin, Antonio Gades. Spanish dialog with English subtitles.

LOS TARANTOS is a Spanish gypsy version of "Romeo and Juliet." In the streets of Barcelona, violent quarrels break out between two rival families: the Tarantos, hilltop slum dwellers; and the Zorongos, rich horse traders. At a wedding, Rafael, a Taranto, meets and falls in love with Juana, whose father is head of the Zorongos. Shakespeare's play is loosely followed.

Director Rovira-Beleta handles the classic story in distinctive ways. The approach is naturalistic, almost journalistic: the characters are photographed in actual locations, and those elements of the play which make it larger than life are eliminated. In addition, much of the story is told through dance: all of the Tarantos' emotions — sadness, happiness, anger, pride — are expressed in their dancing. This is not an imitation of "West Side Story"; the almost obsessive way in which the gypsies dance seems uniquely Spanish, and the flamenco's moods and rhythms determine the spirit of the entire film.

There are two especially beautiful instances. When Rafael tells his mother (Carmen Amaya) that he loves Juana, she is upset. But when Juana begins her lovely, exciting dance, the mother is completely won over. Later, Mojigongo (played by Antonio Gades, the famous flamenco dancer) executes an impromptu dance through the streets at night, finally stopping in one place with a stirring display of flamenco. The camera tracks backward slowly, down the freshly washed street, leaving him a solitary dancer in the distance. In this moment, the actor's performance and the director's sense of location and camera movement combine perfectly to express the character's conflicting emotions of happiness and loneliness.

"Miss Amaya portrays the boy's mother as a matriarch superb, every passion spelled out in her face, her voice and the magnificent accents of her pounding feet and pulsating hands."

—Judith Crist. New York Herald Tribune

Thursday, Jan. 22, 1976

LOS TARANTOS	5:15
ROMEO AND JULIET	6:45
LOS TARANTOS	9:00

Friday, Jan. 23, 1976

ROMEO AND JULIET	5:15
LOS TARANTOS	7:30
ROMEO AND JULIET	9:00

Saturday, Jan. 24, 1976

LOS TARANTOS	5:00
ROMEO AND JULIET	6:30
LOS TARANTOS	8:45

JANUARY 29-31, 1976

Thursday	PHEDRE (Fr.) PHAEDRA (Eng.)	5:15 & 9:05 7:00
Friday	PHAEDRA PHEDRE	5:15 & 9:05 7:20
Saturday	PHEDRE PHAEDRA	5:00 & 8:50 6:45

Type of work: Drama
Author: Jean Baptiste Racine (1639-1699)
Type of plot: Classical tragedy
Time of plot: Remote antiquity
Locale: Troezen, in Ancient Greece
First presented: 1677

Principal characters:
THESEUS, King of Athens
PHAEDRA, his wife
HIPPOLYTUS, Theseus' son
ARICIA, an Athenian princess

Critique:

Phaëdra represents the classic tradition of the French stage. In the seventeenth century France, then at her apex, demanded great things of her artists to support the glory of the armies and the royal house, and the writers of the period assaulted the past in an effort to arouse the minds of their contemporaries to past glories and to stimulate them to greater

Information about

the French Phedre

efforts. The vast storehouse of classic legends became the source of countless plots and themes. In whole or in part, ancient plays and myths were constructed into plays which adhered as closely as possible to the classic tradition. Racine stands foremost among the neo-classicists of his century.

"... an extraordinary film ... a masterly, individualistic cinema creation. ... Marie Bell is touching and tragic to the point of arousing tears — certainly a rare accomplishment. It is as if to her years of experience in playing this role she has added, like some kind of philtre, the accumulation of grief that the tragedy of 'Phedre' has drawn from French eyes for almost three hundred years."

—Genet, *The New Yorker*

"A scrupulously faithful adaptation of Racine's play. ... Marie Bell is sublime. No one can speak Racine's lines the way she can, and her death scene is shattering."

—Paris-Match

"Marie Bell delights in great undertakings. She is worthy of them and more at home in them than small ones. Now she wears a magnificent gown with a train of two masterpieces: one by Racine, the other by Claudel ... We will never forget her Phedre as she moves forward on the boards with the slow flow of blood itself ... (she) carries with her wherever she goes our secret weapon: Poetry."

—Jean Cocteau

The Original Story of the Greek Myth

After the death of his Amazon queen, Theseus, slayer of the Minotaur, married Phaëdra, the young daughter of the King of Crete. Phaëdra, seeing in her stepson, Hippolytus, all the bravery and virtue of his heroic father, but in more youthful guise, fell in love with him. In an attempt to conceal her passion for the son of Theseus, she treated him in an aloof and spiteful manner until at last Hippolytus decided to leave Troezen and go in search of his father, absent from the kingdom. To his tutor, Theramenes, he confided his desire to avoid both his stepmother and Aricia, an Athenian princess who was the daughter of a family which had opposed Theseus.

Phaëdra confessed to Oenone, her nurse, her guilty passion for Hippolytus, saying that she merely pretended unkindness to him in order to hide her real feelings.

Word came to Troezen that Theseus was dead. Oenone talked to Phaëdra in an attempt to convince the queen that her own son, not Hippolytus, should be chosen as the new king of Athens. Aricia hoped that she would be chosen to rule.

Hippolytus, a fair-minded young man, told Aricia that he would support her for the rule of Athens. He felt that Phaëdra's son should inherit Crete and that he himself should remain master of Troezen. He also admitted his love for Aricia, but said that he feared the gods would never allow it to be brought to completion. When he tried to explain his intentions to his stepmother, she in turn dropped her pretense of hatred and distrust and ended by betraying her love for Hippolytus. Shocked, he repulsed her, and she threatened to take her own life.

Phaëdra, embarrassed by all she had told Hippolytus, brooded over the injury she now felt, and wished that she had never revealed her love. Phaëdra was proud, and now her pride was hurt beyond recovery. Unable to overcome her passion, however, she decided to offer

the kingdom to Hippolytus so that she might keep him near her. Then news came that Theseus was returning to his home. Oenone warned Phaëdra that now she must hide her true feeling for Hippolytus. She even suggested to the queen that Theseus be made to believe that Hippolytus had tempted Phaëdra to adultery.

When Theseus returned, Phaëdra greeted him with reluctance, saying that she was no longer fit to be his wife. Hippolytus made the situation no better by requesting permission to leave Troezen at once. Theseus was greatly chagrined at his homecoming.

When scheming Oenone told the king that Hippolytus had attempted to dishonor his stepmother, Theseus flew into a terrific rage. Hippolytus, knowing nothing of the plot, was at first astonished by his father's anger and threats. When accused, he denied the charges, but Theseus refused to listen to him and banished his son from the kingdom forever. When Hippolytus claimed he was really in love with Aricia, Theseus, more incensed than ever, invoked the vengeance of Neptune upon his son.

Aricia tried to convince Hippolytus that he must prove his innocence, but Hippolytus refused because he knew that the revelation of Phaëdra's passion would be too painful for his father to bear. The two agreed to escape together. Before Aricia could leave the palace, however, Theseus questioned her. Becoming suspicious, he sent for Oenone to demand the truth. Fearing that her plot had been uncovered, Oenone committed suicide.

Meanwhile, as Hippolytus drove his chariot near the seashore, Neptune sent a horrible monster, part bull and part dragon, which destroyed the son of Theseus.

When news of his death reached the palace, Phaëdra confessed her guilt and drank poison. Theseus, glad to see his guilty queen die, wished that memory of her life might perish with her. Sorrowfully he sought the grief-stricken Aricia to comfort her.

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
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PRESENTS



PHAEDRA

In English Black and White

MELINA MERCOURI,
ANTHONY PERKINS, RAF VALLONE

Jules Dassin here turns to ancient Greek legend and Euripidean drama to create a modern version of the tragic story of the queen who fell in love with her stepson. A poignant and exquisitely designed drama emerges.

Mikos Theodorakis wrote the music.

Director: Jules Dassin
1962, black and white, 115 min.
British Film Academy awards: Best performance by a foreign actress (Melina Mercouri).

PHEDRE

In French with subtitles Color

Directed by Pierre Jourdan; play by Jean Racine; photography by Michel Kelber; music by Francois Couperin. With Marie Bell, Jacques Dacqmine, Jean Chevrier, Claude Giraude, Tania Torrens. French dialog with English subtitles.

Andre Malraux has written: "To see Marie Bell in PHEDRE is a unique opportunity to experience fully what is French genius." Racine's classic drama, presented here in its original alexandrine verse, remains one of the most overwhelming works in the history of world theatre; and Marie Bell, leading star of the Comedie Francaise, has been acclaimed by Jean Cocteau and Maurice Rostand, among many others, as one of the finest tragediennes of our time.

Director Pierre Jourdan has used the composition, colors and lighting of 17th-century paintings to re-create the background of ancient Greece. Against this idealized, classical setting, an inspired cast performs the famous tragedy of a queen's fatal passion for her stepson.

Showtimes are on the back.

THE COLLEGE OF HUMANITIES
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PRESENTS

Color
In Swedish with subtitles

Color
In English

Director
Bo Widerberg

ELVIRA MADIGAN

Cinematographer
Jorgan Persson
Editor
Noelle Gillmor
Screenwriter
Bo Widerberg



"Brings back a long-lost mood to movies and makes a star of Stockholm schoolgirl Pia Degermark who was lured from her sheltered boarding-school life by Widerberg to spend her vacation as love-struck Elvira."



-William B. Arthur

Pia Degermark, Thommy Bergren

The exceptional Swedish love story which won Pia Degermark the Best Actress award at the Cannes Film Festival. "Exquisite is the only word that surges to my mind as an appropriate description of this exceptional film...The performances are perfect-that is the only word," Bosley Crowther, NEW YORK TIMES. "Perhaps the most beautiful movie in history," NEW YORK MAGAZINE.

and

Death in Venice

A story of an aging man's futile quest for the beautiful and the ideal, a hopeless longing for his own lost youth.

Director: **Luchino Visconti**

Luchino Visconti's film adaptation of the classic Thomas Mann novella was a tremendous personal triumph for the internationally acclaimed Italian director, for whom it culminated a life-long ambition. The film was hailed by critics as a dazzling masterpiece, and was awarded the Grand Priz 25th Anniversary at the 1971 Cannes Film Festival.

"'Death In Venice' is Visconti's masterpiece! A perfect pearl, incredibly lustrous. So beautiful is this gem that we must joy in it for the splendor it gives!"... MADMOISELLE MAGAZINE

FEBRUARY 5-7, 1976

Thur.	ELVIRA MADIGAN	5:15 & 9:15
	DEATH IN VENICE	6:55
Fri.	DEATH IN VENICE	5:15 & 9:15
	ELVIRA MADIGAN	7:35
Sat.	ELVIRA MADIGAN	5:00 & 9:00
	DEATH IN VENICE	6:40

ELVIRA MADIGAN

ELVIRA MADIGAN, a legendary Swedish character of the 19th century, has a sad love affair with an army lieutenant who deserted his wife and children to run off with a girl in the circus. At first they are blindly happy and then their fortunes turn. They are rebels with a cause--dreaming of a future in which men "will be allowed to make more than one life for themselves." Theirs is a romantic love story which won Pia Degermark the "Best Actress" award at the Cannes Film Festival. "Exquisite is the only word that surges to my mind as an appropriate description of this exceptional film...The performances are perfect--that is the only word," NEW YORK TIMES.

"Perhaps the most beautiful movie in history."

—NEW YORKER MAGAZINE

"Exquisite is the only word that surges to my mind as an appropriate description of this exceptional film. The use of music and, equally eloquent description. The performances are perfect — that is the only word."

—Bosley Crowther, NEW YORK TIMES

DEATH IN VENICE

Dirk Bogarde plays the central character, Gustav Aschenbach, and artist whose search for purity and beauty leads him to Venice. There he becomes infatuated with a young boy, Tadzio, played by Bjorn Andresen. His obsession with the boy's ideal beauty robs him of his dignity as he tracks him through the narrow streets.

Warned abruptly to leave Venice to escape a severe cholera epidemic, Aschenbach finds himself in an impossible situation: he cannot stay in Venice without risking death, and he cannot bear to leave Tadzio.

Because Mann had Gustav Mahler in mind when he created Aschenbach, Mahler's Third and Fifth Symphonies underline the beauty and grandeur of this breathtaking production.



"A stunning, richly romantic evocation of time and place! Visconti's Venice is a cinematic dream. Bogarde gives a superior performance!"... PLAYBOY MAGAZINE

"A masterpiece! A film of rare beauty! A work of pure enchantment! Dirk Bogarde is brilliant!"... N.Y. DAILY NEWS

THE COLLEGE OF HUMANITIES
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PRESENTS

In English
Color

In English
Color

MOULIN ROUGE

and

LUST FOR LIFE

JOSE FERRER, ZSA ZSA GABOR,
SUZANNE FLON, COLETTE MARCHAND

The pathetic life and tragic death of that tiny giant Henri de Toulouse-Lautrec, artist of the 1890's Paris nightlife, comes vividly to the screen. The film is photographed with a novel method of camera tinting, and has imaginative and distinctive costume and set design, as well as a score by Georges Auric.

Director: John Huston
1952, color, 119 min.

Academy awards:

Best art direction—color;
Best set direction;
Best costume design—color

LUST FOR LIFE Kirk Douglas, Anthony Quinn. Directed by Vincente Minnelli; produced by John Houseman; screenplay by Norman Corwin, from the biography of Irving Stone.

Vincent Van Gogh, one of the master painters of modern time, revealed in all his lonely solitude, tortured striving, mad exuberance and overwhelming depression. Keeping pace with Kirk Douglas's portrayal of Van Gogh is Anthony Quinn as Paul Gauguin: as cold as Van Gogh is passionate, yet devoted in love and understanding to his fellow artist in their early days of ambition and turmoil. A rare and wonderful picture, not alone for the rich portrayals of the artists but also for the loving care given to the reproduction of over 200 of Van Gogh's paintings, which breathe their own life upon the color screen. A faithful and deeply moving homage to a great artist and individual.

AWARDS: Academy Award—Supporting Actor
New York Film Critics'—Actor
National Board of Review "10 Best"—Picture
Film Estimate Board of National
Organizations—Picture
Film Daily—Actor

FEBRUARY 12-14, 1976

Thur.	LUST FOR LIFE	5:15 & 9:40
	MOULIN ROUGE	7:30
Fri.	MOULIN ROUGE	5:15 & 9:40
	LUST FOR LIFE	7:25
Sat.	LUST FOR LIFE	5:00 & 9:35
	MOULIN ROUGE	7:20

THE COLLEGE OF HUMANITIES
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PRESENTS

In Portuguese with subtitles
Color

In Chinese with subtitles
Color

MARCEL
CAMUS'
**BLACK
ORPHEUS**

&

**EXECUTION
IN
AUTUMN**

秋 决

Considered to be one of the most beautiful films ever made, BLACK ORPHEUS retells the legend of Orpheus and Eurydice in a modern setting. In the Negro section of Rio de Janeiro, Orpheus becomes a street-car conductor and Eurydice is a country girl fleeing from a man sworn to kill her. BLACK ORPHEUS is enhanced by some of the most magnificent music and color photography ever put on film.

CAST

Orpheus Breno Melo
Eurydice Marpessa Dawn

CREDITS

Director Marcel Camus
Producer Sacha Gordine
Screenplay Jacques Viot
Photography Jean Bourgoïn
Music Antonio Carlos Jobim

AWARDS

1959 Cannes Film Festival — Grand Prix
1959 Academy Award — Best Foreign Film

FEBRUARY 19-21, 1976

Thur.	BLACK ORPHEUS	5:15 & 9:00
	EXECUTION IN AUTUMN	7:10
Fri.	EXECUTION IN AUTUMN	5:15 & 9:00
	BLACK ORPHEUS	7:05
Sat.	BLACK ORPHEUS	5:00 & 8:45
	EXECUTION IN AUTUMN	6:55

Starring

OU WEI

TANG PAO YUN

KE HSIANG-T'ING

BLACK ORPHEUS

Eurydice comes to visit her family in the favella, the teeming shanties high above the glittering city of Rio de Janeiro. There she meets Orpheus, the most talented of the Mardi Gras singers and dancers, and falls in love with him. Orpheus is involved with a beautiful girl of strong and violent emotions. But the loveliness and innocence of Eurydice is too strong and he falls in love with her. In order to escape the jealousy of the other woman, Eurydice disguises herself in her cousin's costume and goes off to the Mardi Gras with Orpheus. There, in the tumult of the crowd, she is frightened by a black figure, outlined in skeletal white. She flees him, and is pursued and caught by Orpheus who comforts her. Their love flowers and becomes an unbreakable bond.

Once more, Eurydice is terrified by the skeleton figure; she flees in panic, followed implacably by the man, and by Orpheus. She runs into an electric power station, and in her fear blunders into a high voltage line. The skeleton figure melts into the night, and Orpheus picks her up and goes with her to the morgue. There, he waits all night until the clerk arrives. He claims the body and takes Eurydice back to the favella.

High on the hillside, Orpheus' former love sees the two figures, and in her blind jealousy and rage, heaves a rock at Orpheus with tragic results.

EXECUTION IN AUTUMN

Spoiled, arrogant Pei Kong is sentenced to death for murder. At first he is confident that his grandmother--his only living relative--will succeed in obtaining his early release. When she fails, he despairs. He vainly tries to bribe a prison guard. He attempts an escape. He rails against his grandmother, his jailers, and the world. His rage intensifies to frenzy when the grandmother persuades the warden to permit clandestine visits to his cell by a lovely girl named Lien. That the grandmother hopes in this way to perpetuate the family line is a tacit admission that the death sentence cannot be reversed. In time, Pei Kong is both softened and strengthened by Lien's love. He stops blaming others for his own transgressions. He comes to recognize that death is less important than how one dies--and how one uses the time remaining to him. But then, at the last minute before the execution, he is given a chance to escape at the expense of others. How he reacts to this opportunity provides a partial answer to the question of whether men can really change or not.

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
IN 184 JKB
PRESENTS

In English

In French with subtitles

THE MIRACLE WORKER

1962, Black and White, 107 minutes

Director: Arthur Penn

Screenplay: William Gibson

Based on: A play by William Gibson

Photography: Ernest Caparros

Musical Credits: Laurence Rosenthal

Stars: Anne Bancroft, Patty Duke,
Victor Jory

The gripping story of how 20-year old Annie Sullivan struggled desperately to reach the blind, deaf and mute 7-year old Helen Keller to communicate with a world she could neither see nor hear, became a prize-winning film with both Anne Bancroft and Patty Duke repeating the roles they had done on Broadway. Miss Duke won an Oscar for her raging, grasping and desperately isolated Helen. Miss Bancroft won unanimous praise for both her acting ability and her strength. And the film brought director Arthur Penn to the screen for the first in a long line of triumphs.

"Broadway producer Fred Coe, director Arthur Penn and playwright William Gibson kept the movie rights, formed their own own production company, rehired Anne Bancroft and Patty Duke and captured for good what is quite possibly the most moving double performance ever recorded on film . . . As a silent child unable to see or hear, Patty Duke is not so much Helen Keller in 1887 as language itself in an undiscovered state a hundred centuries ago and watching her stumbling, vaguely communicative gestures, it is possible to feel the emptiness of a world without words."

—*Time*



FEBRUARY 26-28, 1976

Thur.	THE MIRACLE WORKER	5:15 & 8:50
	THE WILD CHILD	7:15
Fri.	THE WILD CHILD	5:15 & 8:50
	THE MIRACLE WORKER	6:50
Sat.	THE MIRACLE WORKER	5:00 & 8:35
	THE WILD CHILD	7:00

THE WILD CHILD

1970, Black and White, 85 min.;

French, with English titles

Producer: Marcel Berbert

Screenplay: François Truffaut,
Jean Gruault

Photography: Nestor Almendros

Cast: Jean-Pierre Cargol,

François Truffaut, Françoise Seigner

THE WILD CHILD is based on a remarkable journal, the 1806 memoirs of a French physician, a certain Jean Itard. The record begins in 1798, when a child is found living in the forest like an animal. Dr. Itard hears of him and sets for himself the task of effecting the education of this child, a being wholly alien to "civilization." After some apparent success, the boy flees, but soon returns of his own accord.

Shot in austere black and white and with a seeming detachment, the film is an intensely personal work. It confronts themes vital to Truffaut with a simplicity and directness not seen since *THE 400 BLOWS* and at the same time achieves a greater depth of vision treating anew love, freedom, and the nature of childhood and childhood's end.

"Truffaut's observation of this process is as meticulous and objective as Itard's methods. As befits the observation of a scientific experiment, the film is sober, unemotional, pared down to essentials. Style, in fact, is appropriately matched to content, here perhaps more rigorously than in any of Truffaut's previous films."

—David Wilson, *Sight and Sound*

THE MIRACLE WORKER

"Of all Penn's films, *THE MIRACLE WORKER* is the most direct, the least ambiguous in emotional effect . . . The real subject of *THE MIRACLE WORKER* is not deafness nor blindness or even, centrally, teaching or communication, but the life principle itself. The penultimate sequence in which Helen at last realizes the connection between finger-spelt words and the objects they indicate, constitutes one of the most moving affirmations in the history of the cinema. What is conveyed is above all the ecstasy of suddenly breaking through frustrations to the potential fulfillment of the most fundamental of human appetites — the appetite to know, to express, to communicate, the very principle of creativity. There is nothing sentimental or comforting in Penn's treatment of a subject that would seem to lend itself to every form of indulgence. On the other hand, there is no sign of inhibition or embarrassment passing itself off as 'restraint': the emotional effect of *THE MIRACLE WORKER* is as pure as it is strong."

—Robin Wood, *Arthur Penn*

THE WILD CHILD

Truffaut departs from his semi-autobiographical format, reaches into an allegorical chronicle of the past, and is able to gain a fresh view of his previous concerns. Significantly, Truffaut also abandons his accustomed role as Doinel the student of life to literally assume that of the teacher, acting himself the part of Dr. Itard. Itard's almost obsessive attempt to objectify the child's existence is doomed to failure; the child stubbornly resists such reduction, thus affirming his humanity. And the doctor eventually does the same, experiencing the triumph of his own power of love over his "scientific" attitudes. The world of the doctor and the world of the child begin as diametrical opposites, but through the characters' spiritual development they come to inhabit the common world that is shared, when all is said and done, by all of humanity.

"François Truffaut's new movie was the standout of the eighth New York Film Festival in September and is the most beautiful picture I have seen in 1970. Godard's old description of Truffaut's work — 'rigorous and tender' — has never been more apt. By pulling us away from the characters with the recitations from Itard's loving but precise journal, Truffaut restrains the sentimentality inherent in the story. Truffaut expects us to do a lot of careful listening and looking."

—David Denby, *Atlantic*

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
• IN 184 JKB
Presents

In German with subtitles
Black & White

In Japanese with subtitles
Black & White

SUDDEN and SNOW COUNTRY WEALTH

THE SUDDEN WEALTH OF THE POOR PEOPLE OF KOMBACH
(DER PLOTZLICHE REICHTUM DER ARMEN LEUTE VON
KOMBACH). 1971. Directed by Volker Schlöndorff.
Produced by Hallelujah Films and Hessischer
Rundfunk. Screenplay by Volker Schlöndorff and
Margarethe von Trotta. Based on a report by an
official of the Ministry of Justice, Carl Franz,
filed in 1825. Photography by Franz Rath. Music
by Klaus Doldinger. Edited by Claus von Boro.
Sound by Klaus Eckelt.

With: George Lehn, Reinhard Hauff, Karl-Josef
Cramer, Wolfgang Bachler, Harry Owen, Harald
Mueller, Karl-Heinz Merz, Margarethe von Trotta,
Angelika Hillebrecht, Maria Aonnerstaf.

MARCH 4-6, 1976

Thur.	SUDDEN WEALTH	5:15 & 9:35
	SNOW COUNTRY	7:10
Fri.	SNOW COUNTRY	5:15 & 9:40
	SUDDEN WEALTH	7:40
Sat.	SUDDEN WEALTH	5:00 & 9:30
	SNOW COUNTRY	7:00



In Danish with subtitles
Black and White

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
IN 184 JKB
PRESENTS

In Spanish with no subtitles
Black and White

Ditte, & THE PEARL Child of Man

1946 104 min.

Directed and written by Bjarne Henning-Jensen, based on the novel by Martin-Anderson Nexø; photography by Verner Jensen. With Tove Maes, Karen Paulsen, Karen Lykkehus. Danish dialog with English subtitles.

Bjarne Henning-Jensen (PALLE ALONE IN THE WORLD, BALLET GIRL, WHERE MOUNTAINS FLOAT) directed this moving film about children in North Sealand, based on Nexø's classic novel. Excellent performances by young Tove Maes and members of the Royal Theatre of Copenhagen are featured. DITTE was the Grand Prize Winner at the Venice, Milan, Helsinki, Stockholm and Marianske-Lanze film festivals.

"An absolute 'must' for serious film groups." —Cecile Starr, Saturday Review

"I think every producer, every actor and technician, and every true lover of the screen, should make a point of seeing DITTE, CHILD OF MAN. . . . It is one of the memorable creations of the screen." —London Daily Telegraph

1947 77 min.,

Directed by Emilio Fernandez; produced by Oscar Dancigers; screenplay by Fernandez, John Steinbeck and Jackson Wagner, based on the novel by Steinbeck; photography by Gabriel Figueroa; music by Antonio Diaz Conde. With Pedro Armendariz, Maria Elena Marquez, Fernando Wagner. English dialog.

This is a moving adaptation of the modern parable by Nobel Prize-winner John Steinbeck. Kino (Pedro Armendariz), a poor fisherman, discovers a pearl of enormous value. He is thrilled by the prospect of what this new wealth could mean to his wife Juana (Maria Elena Marquez) and their son, Coyotito. All too quickly, however, the powerful greed of his neighbors results in violence and disaster. In the end, Kino casts the pearl back into the sea. Gabriel Figueroa, Luis Bunuel's cameraman and the photographer of John Ford's THE FUGITIVE, received the Best Photography Award at the Venice Film Festival for his work on this film.

"An exceptional motion picture, both in content and genesis . . . a story of primitive power told with immaculate integrity through an eloquent camera . . . richly rewarding pictorially and dramatically . . . (Emilio Fernandez) has caught precisely the quality of the story's simplicity and strength." —New York Times

MARCH 11-13, 1976

Thur.	THE PEARL	5:15 & 8:55
	DITTE, CHILD OF MAN	7:00
Fri.	DITTE, CHILD OF MAN	5:15 & 8:55
	THE PEARL	7:10
Sat.	THE PEARL	5:00 & 8:40
	DITTE, CHILD OF MAN	6:45



THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
IN 184 JKB
PRESENTS

Both films are in Black & White

Two Versions of KING LEAR

In Russian with English subtitles

In English

KING LEAR 1971 140 min. Cinemascope

Directed and written by Grigori Kozintsev, from the play by William Shakespeare; original title: "Karol Lir;" photography by Jonas Gričius; music by Dmitri Shostakovich. With Yuri Jarvet, Elza Radzins, Galina Volchek, Valentina Shendrikova, Donatis Banionis. Russian dialog with English subtitles.

"Russian Version."

One critic has written that "of all Shakespeare's tragedies, KING LEAR is perhaps the best suited to Russian adaptation, being the longest, wildest, starkest, and most replete with pain and suffering at all social levels." In this Soviet production (using Pasternak's translation) the play's somber tone is further heightened by the striking cinematography that captures the chaos of battle as well as the aged king's deepening moods of madness. As Lear loses his command over his lands, his daughters, and finally, over himself, the play moves inexorably toward its shattering climax. The renowned Dmitri Shostakovich composed the dramatic score.

"... a truly creative interpretation ... individual scenes are strikingly staged and superbly photographed ..."
—International Film Guide

"A stunning piece of filmed theater."
—Donia Mills, Star-News

MARCH 18-20, 1976

Thur.	KING LEAR (Eng.)	5:15
	KING LEAR (Russ.)	7:40
Fri.	KING LEAR (Russ.)	5:15
	KING LEAR (Eng.)	7:45
Sat.	KING LEAR (Eng.)	5:00
	KING LEAR (Russ.)	7:25
	KING LEAR (Eng.)	9:55

KING LEAR 1971 134 min.

Directed by Peter Brook; produced by Lord Michael Birkett; screenplay by Brook and Birkett, from the play by William Shakespeare; photography by Henning Kristiansen. With Paul Scofield, Irene Worth, Jack MacGowran, Cyril Cusack, Alan Webb, Susan Engel, Annelise Gabold, Patrick Magee.

"Brook Version."

Shakespeare's monumental tragedy has been adapted for the screen for the first time since the 1916 silent film version. Peter Brook, one of the great stage directors of our time and the man behind MARAT/DE SADE and the motion picture production of LORD OF THE FLIES, has directed Paul Scofield (the Oscar-winning star of A MAN FOR ALL SEASONS) in the leading role. Scofield and distinguished actress Irene Worth (who plays Goneril) are repeating the roles they performed in the Royal Shakespeare Company's production in 1962, also directed by Brook. The powerful poetic drama of an aging king reappportioning his kingdom among his three daughters was magnificently photographed on the Jutland Peninsula, Denmark.

"A KING LEAR of splendor and shock ... Brook at his manic best ... It triumphantly ignores both romantic and naturalistic traditions to achieve something akin to the so-called new theatre in film terms ... magnificently acted ... What is most remarkable to me is that the director has been able to get so much of the beautiful text on the screen, so purely ... Brook has an extraordinary cast."
—Vincent Canby, New York Times

"... drama of the highest order — and a film for even non-Shakespeareans ..."
—Judith Crist, New York Magazine

"Peter Brook's courage in translating KING LEAR to the screen has been justified, in the finished product, by one of the most successful adaptations, in filmic terms, of Shakespeare yet to be seen in this country." —Eric Braun, Films and Filming

KING LEAR

Type of work: Drama
Author: William Shakespeare (1564-1616)
Type of plot: Romantic tragedy
Time of plot: First century B.C.
Locale: Britain
First presented: c. 1605

Principal characters:

LEAR, King of Britain
KING OF FRANCE
DUKE OF CORNWALL
DUKE OF ALBANY
EARL OF KENT
EARL OF GLOUCESTER
EDGAR, Gloucester's son
EDMUND, natural son of Gloucester
GONERIL,
REGAN, and
CORDELIA, Lear's daughters

The Story:

King Lear, in foolish fondness for his children, decided to divide his kingdom among his three daughters. Grown senile, he scoffed at the foresight of his advisers and declared that each girl's statement of her love for him would determine the portion of the kingdom she would receive as her dowry.

Goneril, the oldest and the Duchess of Albany, spoke first. She said that she loved her father more than eyesight, space, liberty, or life itself. Regan, Duchess of Cornwall, announced that the sentiment of her love had been expressed by Goneril, but that Goneril had stopped short of the statement of Regan's real love. Cordelia, who had secretly confided that her love was more ponderous than her tongue, told her father that because her love was in her heart, not in her mouth, she was willing to sacrifice eloquence for truth. Lear angrily told her that truth alone could be her dowry and ordered that her part of the kingdom be divided between Goneril and Regan. Lear's disappointment in Cordelia's statement grew into a rage against Kent, who tried to reason Cordelia's case with his foolish king. Because of Kent's blunt speech he was given ten days to leave the country. Loving his sovereign, he risked death by disguising himself and remaining in Britain to care for Lear in his infirmity.

When Burgundy and France came as suitors to ask Cordelia's hand in marriage, Burgundy, learning of her dowerless fate, rejected her. France, honoring Cordelia for her virtues, took her as his wife, but

Lear dismissed Cordelia and France without his benediction. Goneril and Regan, wary of their father's vacillation in his weakened mental state, set about to establish their kingdoms against change.

Lear was not long in learning what Goneril's and Regan's statements of their love for him had really meant. Their caustic comments about the old man's feebleness, both mental and physical, furnished Lear's Fool with many points for his philosophical recriminations against the king. Realizing that his charity to his daughters had made him homeless, Lear cried in anguish against his fate. His prayers went unanswered, and the abuse he received from his daughters hastened his derangement.

The Earl of Gloucester, like Lear, was fond of his two sons. Edmund, a bastard, afraid that his illegitimacy would deprive him of his share of Gloucester's estate, forged a letter over Edgar's signature, stating that the sons should not have to wait for their fortunes until they were too old to enjoy them. Gloucester, refusing to believe that Edgar desired his father's death, was told by Edmund to wait in hiding and hear Edgar make assertions which could easily be misinterpreted against him. Edmund, furthering his scheme, told Edgar that villainy was afoot and that Edgar should not go unarmed at any time.

To complete his evil design, he later advised Edgar to flee for his own safety. After cutting his arm, he then told his father that he had been wounded while he and Edgar fought over Gloucester's

honor. Gloucester, swearing that Edgar would not escape justice, had his son's description circulated so that he might be apprehended.

Edmund, meanwhile, allied himself with Cornwall and Albany to defend Britain against the French army mobilized by Cordelia and her husband to avenge Lear's cruel treatment. He won Regan and Goneril completely by his personal attentions to them and set the sisters against each other by arousing their jealousy.

Lear, wandering as an outcast on the stormy heath, was aided by Kent, disguised as a peasant. Seeking protection from the storm, they found a hut where Edgar, pretending to be a madman, had already taken refuge. Gloucester, searching for the king, found them there and urged them to hurry to Dover, where Cordelia and her husband would protect Lear from the wrath of his unnatural daughters.

For attempting to give succor and condolence to the outcast Lear, Gloucester was blinded when Cornwall, acting on information furnished by Edmund, gouged out his eyes. While he was at his grisly work, a servant, rebelling against the cruel deed, wounded Cornwall. Regan killed the servant. Cornwall died later as the result of his wound. Edgar, still playing the part of a madman, found his father wandering the fields with an old retainer. Without revealing his identity, Edgar promised to guide his father to Dover, where Gloucester planned to die by throwing himself from the high cliffs.

Goneril was bitterly jealous because widowed Regan could receive the full attention of Edmund, who had been made Earl of Gloucester. She declared that she would rather lose the battle to France than to lose Edmund to Regan. Goneril's hatred became more venomous when Albany, whom she detested because of his kindness toward Lear and his pity for Gloucester, announced that he would try to right the wrongs done by Goneril, Regan, and Edmund.

Cordelia, informed by messenger of her father's fate, was in the French camp near

Dover. When the mad old king was brought to her by faithful Kent, she cared for her father tenderly and put him in the care of a doctor skilled in curing many kinds of ills. Regaining his reason, Lear recognized Cordelia, but the joy of their reunion was clouded by his repentance for his misunderstanding and mistreatment of his only loyal daughter.

Edgar, protecting Gloucester, was accosted by Oswald, Goneril's steward, on his way to deliver a note to Edmund. After Edgar had killed Oswald in the fight which followed, Edgar delivered the letter to Albany. In it Goneril declared her love for Edmund and asked that he kill her husband. Gloucester died, feeble and broken-hearted after Edgar had revealed himself to his father.

Edmund, commanding the British forces, took Lear and Cordelia prisoners. As they were taken off to prison, he sent written instructions for their treatment.

Albany was aware of Edmund's ambition for personal glory and arrested him on a charge of high treason. Regan, interceding for her lover, was rebuffed by Goneril. Regan, suddenly taken ill, was carried to Albany's tent. When Edmund, as was his right, demanded a trial by combat, Albany agreed. Edgar, still in disguise, appeared and in the fight mortally wounded his false brother. Learning from Albany that he knew of her plot against his life, Goneril was desperate. She went to their tent, poisoned Regan, and killed herself.

Edmund, dying, revealed that he and Goneril had ordered Cordelia to be hanged and her death to be announced as suicide because of her despondency over her father's plight. Edmund, fiendish and diabolical always, was also vain.

Albany dispatched Edgar to prevent Cordelia's death, but he arrived too late. Lear refused all assistance when he appeared carrying her dead body in his arms. After asking forgiveness of heartbroken Kent, whom he recognized at last, Lear, a broken, confused old man, died in anguish.

Edgar and Albany alone were left to rebuild a country ravaged by bloodshed and war.

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
IN 184 JKB
PRESENTS

In Spanish with no subtitles

Ballet

Both films are in Color.



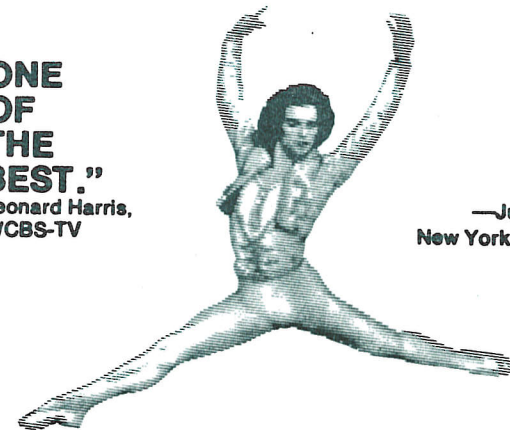
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"A DANCE FILM FOR ALL AUDIENCES,
AN EXCITING, INTELLIGENTLY
CONCEIVED SPECTACLE." —Anna Kisselgoff,
New York Times

"THE FINEST FULL-LENGTH DANCE FILM
I HAVE EVER SEEN!" —Norma McLain Stoop, After Dark

"ONE
OF
THE
BEST."
—Leonard Harris,
WCBS-TV

"ONE
OF
THE
BEST."
—Judith Crist,
New York Magazine



March 24-27, 1976

Wed.	DON QUIXOTE (Ballet)	5:15 & 7:15 & 9:15
Thur.	DON QUIJOTE CABALGA DE NUEVO	5:15 & 9:40
	DON QUIXOTE (Ballet)	7:40
Fri.	DON QUIXOTE (Ballet)	5:15 & 9:40
	DON QUIJOTE CABALGA DE NUEVO	7:15
Sat.	DON QUIXOTE (Ballet)	3:00 & 7:25
	DON QUIJOTE CABALGA DE NUEVO	5:00 & 9:25

NUREYEV'S 'DON QUIXOTE'

THE WALTER READE ORGANIZATION, INC. presents an INTERNATIONAL ARTS INC. production THE AUSTRALIAN BALLET.
RUDOLF NUREYEV'S "DON QUIXOTE" RUDOLF NUREYEV
ROBERT HELPMANN LUCETTE ALDOUS DANCERS OF THE AUSTRALIAN BALLET

DON QUIJOTE CABALGA DE NUEVO

(The Spanish version with Cantinflas)

DON QUIXOTE RIDES AGAIN.

The Story

Action begins when Don Quixote and Sancho Panza see a coach go by in which, according to Don Quixote a beautiful princess is being abducted. Knight and servant bravely attack and, although the notary who is the occupant of the coach denies being a princess transformed by a spell, Sancho conducts him to a castle where lodgings will be obtained. When they arrive at the inn, which is what in fact the castle is, the people there are as astonished to hear Don Quixote request the royal chamber and to see that he mistakes Aldonza, the maid who is suineherd to the inn, for a beautiful princess. They believe he is mocking them and give him a beating. The arrival of a judge and a scribe puts an end to the beating. The judge commands that Don Quixote, charged with several offenses, be arrested. As he is thought to be dangerous, the judge has a cage built to transport him to his village, where he will be put on trial.

A young Scholar who knows Don Quixote as a fellow townsman, assures him that Aldonza is the Empress of La Mancha and that he must break the spell with a kiss. Meanwhile, the mulehands toss Sancho in the air on a blanket.

Enchanted, Don Quixote goes to Aldonza whom he calls Dulcinea. The girl is impressed with the Knight's words of love. Don Quixote is taken to his village. The trial takes place in the square. Sancho defends his master and creates such confusion with his language that the judge is stricken dumb. The Scholar cleverly uses Sancho's words and convinces the judge, who absolves the defendant and commits to burning the hundreds of books on knight errantry with which the Hidalgo's library is filled, considering them to be the cause of Don Quixote's derangement.

Seeing Don Quixote's profound dejection, the Scholar pretends to be the Knight of the Mirrors and challenges him to a combat for the purpose of defeating him and thus forcing him to take to his bed. The Hidalgo, however, defeats the Scholar and once again, Don Quixote and Sancho leave the village in search of adventure.

The slightly different story-line for the ballet version will be available in the ballet program at the door.

In the Sierra Morena they come upon the Duke. Altisidora, a lady who is with them, persuades them to invite Don Quixote and Sancho to the castle.

Once at the castle, Sancho is appointed Governor of Barataria. For the first time master and servant are separated. Sancho's performance as Governor is brilliant. He solves trials and explains his plans for government. However, the news that his master is in need of him leads him to abandon his position and run to the assistance of Don Quixote.

The Scholar and Aldonza, anxious to help the Hidalgo, go to the castle. Don Quixote is hurriedly awakened with the news that the Knight of the White Moon has taken the castle and learns, to his anguish, that El Toboso is in flames and that Dulcinea has fallen prisoner. He calls for his sword and dashes out to confront his enemy. Following a fierce combat, Don Quixote falls and the Scholar, placing the point of his sword at his throat, forces Don Quixote to admit his defeat and give his word of honor that he will retire to his village to live quietly. Don Quixote agrees.

At that point, someone says that Aldonza has plunged a knife in her body. Don Quixote goes to the chapel and finds the girl laid out between candles. He speaks to her broken heartedly. Aldonza sits up and, sobbing, tells him it has all been a joke. Suddenly, something breaks in the Hidalgo's mind. He runs from the place in shame. On the way, astride Rocinante, he takes off his armour piece by piece. Sancho follows his master and compels him to put his armour on again, begging him to remain a knight errant. Don Quixote listens to him in silence and murmurs the name of Dulcinea.

Across the plains of La Mancha Don Quixote rides again.

'DON QUIXOTE'

IS

"EXCITING!"

—Anna Kisselgoff,
New York Times

"A TREAT

★★★★½★!"

—Ann Guarino,
New York Daily News

"PERFECTION!"

—Frances Herridge,
New York Post

**"EXTRAORDINARILY
LOVELY!"**

—Jean Pikula,
Dance Magazine

**"THE FINEST FULL-LENGTH DANCE
FILM I HAVE EVER SEEN!"**

—Norma McLain Stoop, After Dark

"A DANCE FILM FOR ALL AUDIENCES, AN EXCITING, INTELLIGENTLY CONCEIVED SPECTACLE. This is as much a dramatic film as a ballet film . . . and triumphs as a genre of its own. This is a comic ballet full of sunlight, and Mr. Nureyev is its Sun King. Only an actor who was also a premier danseur could handle the part of Don Quixote himself as excellently as Sir Robert Helpmann."

—Anna Kisselgoff, New York Times

"A VERY EXCITING, VERY WELL-MADE AND BEAUTIFULLY DANCED BALLET FILM, ONE UPON WHICH NUREYEV HAS SUPERIMPOSED HIS MAGICAL MYSTIQUE. Visually extraordinarily lovely. The photography is superb. The film belongs to Nureyev. When he is dancing . . . well, we all know the spectacular strength and beauty of Nureyev's style, and it's all here, blessedly permitted full rein by adeptly used cameras. There is one of the most beautiful pas de deux ever filmed—it is a graceful and passionate celebration of love."

Dance Magazine

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
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PRESENTS

In German with subtitles
Color

In Russian with subtitles

Maximilian Schell's

THE PEDESTRIAN

and

Boris Godunov

1954

105 min. Color



APRIL 1-3, 1976

Thur.	THE PEDESTRIAN	5:15 & 9:00
	BORIS GODUNOV	7:05
Fri.	BORIS GODUNOV	5:15 & 9:00
	THE PEDSETRIAN	7:10
Sat.	THE PEDESTRIAN	5:00 & 8:45
	BORIS GODUNOV	6:50



Directed and produced by Vera Stroyeva; screenplay by Stroyeva and N. Golovanov, based on Moussorgsky's opera; photography by V. Nikolayev. With Alexander Pirogov, N. Khanayev, G. Nelepp, M. Mikhailov, A. Krivchenya, I. Kozlovsky, L. Avdeyeva; and singers, chorus, orchestra and ballet of the Bolshoi Theatre, Moscow. Russian dialog with English subtitles.

Vera Stroyeva (THE GRAND CONCERT) directed this lavish version of BORIS GODUNOV, acclaimed as one of the finest opera films ever made. It tells the story of Boris Godunov, a 16th-century Czar, who has ascended to the throne by murdering a young prince. Godunov is conscience-stricken, a fact which is used by his enemies to devise an elaborate plan to gain the throne.

In adapting his work from a story by Pushkin, Moussorgsky sought his inspiration in folk music and in the intonations of everyday speech. Director Stroyeva has emphasized the composer's use of common people as commentators on the central character's actions. She has stated: "Moussorgsky was the first to show the people as the principal character on the operatic stage. 'I conceive of the people as a great personality inspired by a unified idea,' he wrote, and we have tried to make that the basis of our work on this film." The director has also utilized massive sets, huge crowds, rich costumes and striking color. Seizing on every possible way to open up the opera, she has included location scenes in country inns, monasteries, public squares and the Kremlin. The result is a rich portrait of an entire people, which, while keeping Moussorgsky's music always in the center, is also a cinematic work.

"Together with OTHELLO, this film is ample proof that the Russians are using color with greater dramatic effect than anyone. . . . Apart from spectacular ensemble effects as in the coronation scene, the images of BORIS are toned, with the main protagonists high lighted . . . the vivid red tunic of the constable in the opening sequences; the vivid contrast of the white cathedral and the dark reds of the crowd and vivid uniforms; the shadowy interiors for Boris's monologue . . . are all brilliant moments."
—Continental Film Review

Maximilian Schell's **THE PEDESTRIAN**

Winner Golden Globe Award 1974

**ONE OF THE
MOST
ACCLAIMED
FILMS
OF 1974**

**"SUPERB. AN AWESOME
ACCOMPLISHMENT."**

—JUDITH CRIST, NEW YORK MAGAZINE

**"ONE OF THE MOST PERFECTLY
VISUALIZED MOVIES
I'VE EVER SEEN."**

—BRUCE COOK, NATIONAL OBSERVER

**"EXTRAORDINARY DEFINITIVE
MASTERPIECE."**

—ARCHER WINSTEN, NEW YORK POST

"A SUPERB FILM."

—LONDON EVENING NEWS



Gustav Ruddolf Selliner, Ruth Hausemeister, Maximillian Schell
Cinerama Releasing; Directed by Maximillian Schell
Color; Rated PG, A-3; 97 minutes

Internationally acclaimed, an Academy Award nominee for "best foreign film" and the first recipient in 13 years of the West German government's Golden Bowl award for recognizing the highest honor in German filmmaking, THE PEDESTRIAN is a superb triumph for producer-director Maximilian Schell (JUDGMENT AT NUREMBERG). Filmed on location in Israel and Germany the story focuses on the powerful industrialist named Heinz Alfred Giese who is thrown into the public view when he is involved in a car accident which kills his son. He loses his driver's license and along with becoming a pedestrian, he becomes extremely vulnerable. This awakens memories of his previous life, hidden in the recesses of World War II. A slip of the tongue arouses the suspicions of a newspaper editor and evidence turns up incriminating Giese in German atrocities during the war. The effect on Giese's life is devastating. "Extraordinary Definitive Masterpiece" catapults Schell into the top rank of film directors. Unquestionably, one of the great international films of the year," Archer Winsten, NEW YORK POST.

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
IN 184 JKB
PRESENTS

All three films are in Black & White

Two Versions of THE THREE SISTERS

In English

THE THREE SISTERS

1964

168 min.

Directed by Paul Bogart; produced by Ely Landau, as staged on Broadway by the Actors Studio, under the direction of Lee Strasberg. With Sandy Dennis, Geraldine Page, Kim Stanley, Robert Loggia, Luther Adler, Shelley Winters, James Olson.

From Ely Landau (producer of The American Film Theatre and of the classic film version of Eugene O'Neill's LONG DAYS JOURNEY INTO NIGHT), in co-operation with the celebrated Actors Studio, comes this brilliant performance of Anton Chekhov's drama. Three unhappy sisters, living in a provincial Russian town in the 1890's, long to return to Moscow and to experience the emotions that have been drained from their lives. Their dreams and their frustrated attempts to realize them form the core of this timeless play. The outstanding Broadway production, from which this film was made, features virtuoso performances by a distinguished cast.

APRIL 8-10, 1976

Thur.	THE THREE SISTERS (Eng.)	5:15
	CHEKHOV: A WRITER'S LIFE	8:10
	THE THREE SISTERS (Russ.)	9:00
Fri.	THE THREE SISTERS (Russ.)	5:15
	CHEKHOV: A WRITER'S LIFE	7:15
	THE THREE SISTERS (Eng.)	9:00
Sat.	THE THREE SISTERS (Eng.)	5:00
	CHEKHOV: A WRITER'S LIFE	8:00
	THE THREE SISTERS (Russ.)	8:45

In Russian with subtitles

THE THREE SISTERS

1964

115 min.

Directed and written by Samson Samsonov, based on the play by Anton Chekhov; photography by F. Dobronavov; music by V. Dekhteryov. With Lyubov Sokolva, Margarita Volodina, Tatyana Malchenko, Leonid Gubanov, Alla Larionova, Lev Ivanov, Leonid Gallis, Konstantin Sorokin, Oleg Strizhenov, Vladimir Druzhnikov. Russian dialog with English subtitles.

Samson Samsonov directed this extremely faithful adaptation of one of Chekhov's most important works. The film is set in a provincial garrison town in the late 1890s. For eleven years, the three daughters of the late General Prozorov have lived there. Highly educated, they are bored with their lives and stifled by the mediocrity of their environment. The sisters long to return to Moscow, although financial circumstances make it impossible. Olga, the eldest, is a spinsterish schoolteacher; Masha is unhappily married to the local school master; Irina, the youngest, is a high-spirited girl who has to take a dull job in a telegraph office. As time passes, something always prevents their leaving the town. Their brother Andrei marries a selfish girl, Natalya, who takes over the running of the household. Later, Andrei, who is deep in gambling debts, mortgages the home and allows Natalya to handle all of the money.

The sisters' hopes are completely shattered when a fire destroys all of their property. Attempting to salvage her life, Irina marries a man she does not love; Masha enters into an illicit affair with Vershinin, commander of the regiment. But Irina's husband is killed in a duel and Vershinin is forced to leave town when his regiment is moved out. At the end, the three sisters embrace, as Olga expresses an ambiguous, tentative hope for the future.

See the reverse side for information about
CHEKHOV: A WRITER'S LIFE

Chekhov

ANTON CHEKHOV: A WRITER'S LIFE

Narrated by Eli Wallach

Recommended: The Booklist
Film News
Previews

At last, the real Chekhov--the playwright who may be second only to Shakespeare in universal popularity; the short story writer who deeply influenced Hemingway, Katherine Mansfield, Katherine Anne Porter and other masters. A must for drama, literature and creative writing students.

Here is a unique film portrait of the most beloved of Russian writers, the man who sought "to be a free artist and nothing else." With generous excerpts from his own works, with contemporary photographs and film, CHEKHOV: A WRITER'S LIFE takes us into the heart and mind of a literary genius.

Doomed to an early death from tuberculosis, Chekhov had no patience with moodiness or despair. Relentlessly energetic, he embraced life as a writer, a physician, an estate manager and an indefatigable traveler. He said, "I can only write from my memories..." Chekhov's experiences and memories are the substance of this richly evocative film.

Probing the "silences" between people, Chekhov introduced a new psychological reality in his plays The Seagull, The Three Sisters, The Cherry Orchard, and Uncle Vanya. The plays are as alive today as when they were first presented by Stanislavsky. Included in this film are play excerpts performed by actors of the world-famous Moscow Art Theatre.

The short stories equal the plays in their understated humanity. These tales establish Chekhov as one of the world's foremost storytellers. As innovative as the plays in their artistry, stories like "The Ravine," "Ward 6," "The Bride," "The Lady With a Dog" are a beacon to would-be writers. Again this film offers significant excerpts from Chekhov stories transferred to the screen by Russia's leading actors.

Chekhov's world has vanished. His plays and stories continue to haunt us in their fidelity to human truth. This film explores--and celebrates a great writer's commitment to his art.