

Winter 1974

COLLEGE HUMANITIES  
INTERNATIONAL CINEMA  
184 JKB

# The Heart Is a Lonely Hunter

ENGLISH

There are those who felt that Carson McCullers' searching and sensitive novel of a deaf mute's influence on an Alabama town and a young girl awakening to womanhood would receive a soap opera treatment. It is to the credit of actor Alan Arkin and director Robert Ellis Miller that THE HEART IS A LONELY HUNTER has been translated on film with complete truth of character and the kind of meaningful presence that Miss McCullers originally intended.

The film unlocks the door of silence and loneliness and takes us into Mr. Singer's world of love. Arkin, as Singer, is stunning. He is a man who communicates by touch, by making others acknowledge their own fears, hates and loves.

THE HEART IS A LONELY HUNTER also introduces two exciting new performers: Sandra Locke as Mick Kelly, the 14-year-old who resents Singer for his interference in so many lives and later seeks him out for answers to her own confusion. And Stacey Keach, recently acclaimed for his acting honors in Broadway's "Indians" and most noted for his brilliant parody of LBJ in "MacBird."

A FILM OF SPECIAL DISTINCTION!  
REMARKABLE FLAVOR AND TRE-  
MENDOUS EMOTIONAL IMPACT.....  
ENGROSSING AND DEEPLY MOVING!

January 10  
Thursday

January 11  
Friday

January 12  
Saturday

HEART LONELY HUNTER  
Discussion  
WORLD OF APU

WORLD OF APU  
HEART LONELY HUNTER

HEART LONELY HUNTER  
WORLD OF APU

# The World of Apu

BENGALI

When insufficient funds force Apu to leave college, he moves into a squalid room overlooking the Calcutta slums. Though poor and jobless, he finds joy in working on his autobiographical novel and in observing the life around him. Then one day his friend Pulu invites him to attend the country wedding of a cousin, a beautiful young girl named Aparna. But when the bridegroom, whom Aparna has never seen, proves to be insane, the ceremony is cancelled. Deeply moved by the girl's plight (traditional Hindu custom decrees that a girl must marry on the hour fixed for her wedding or remain forever cursed), Apu agrees to take the girl as his wife. Aparna quickly adapts to the poverty of her life with Apu and the two spend an idyllic year of love together. When she becomes pregnant, she returns to her village to

await the birth of her child. One month later she dies in childbirth. No longer able to face life, Apu abandons the child he has never seen, destroys his partially finished novel, and spends five years in aimless wandering. Eventually Pulu finds him and persuades him to visit his son. Though the child is at first distant and hostile, Apu finally wins his trust. Bearing his son on his shoulders, Apu returns to Calcutta — and life.

JANUARY 10-12

ONE OF THE MOST VITAL AND ABUNDANT  
MOVIES EVER MADE...AS A PIECE OF  
CRAFTSMANSHIP, THE WORLD OF APU IS  
THE FINEST FILM OF THE THREE...

--Time



## THE HEART IS A LONELY HUNTER Synopsis

John Singer is a deaf-mute who works as a silverware engraver in a small Southern town. When his only companion, a retarded fellow mute named Antonapoulos, is committed to a mental institution, Singer moves to a larger town in order to be near his friend. After finding work there, Singer rents a room in the home of Mr. and Mrs. Kelly, who are having financial difficulties due to Mr. Kelly's recent hip injury. Because the Kelly's 14-year-old daughter Mick resents having to give up her room to him, Singer makes a few tentative efforts to win her friendship. He also tries to establish a rapport with Blount, a semi-alcoholic drifter, and Dr. Copeland, an embittered and cancer-ridden Negro brooding over his alienation from his black-militant daughter, Portia. Following a successful attempt to win Mick's friendship by encouraging her love for classical music, Singer visits Antonapoulos and learns he is suffering from a kidney infection. Although he takes his friend out for the day, Singer is more lonely than ever when he returns to the Kelly home. Then Mr. Kelly learns that he will never be able to work again and Mick realizes that the only way for the family to survive is for her to take a job in the five-and-dime store. Resentful at having to accept adult responsibilities, such as using her lunch money to continue her piano lessons, she willfully gives her virginity to a sensitive young boy named Harry. Maturing rapidly, Mick finds herself more and more understanding of Singer and responds to his genuine offers of friendship. A short time later, Singer goes once more to visit Antonapoulos and learns that he has been dead for several weeks. After visiting his friend's grave and "saying" goodbye in sign language, Singer returns to his room at the Kelly home and commits suicide. Some months thereafter, Mick brings flowers to Singer's grave and meets Dr. Copeland. As they talk, Mick gratefully confesses that in some special way Singer's quiet strength has given her the courage to face up to whatever her future life may hold in store for her.

### Critique

NEW YORK. "With *The Heart Is a Lonely Hunter* Alan Arkin comes into his own as an actor and a very fine one at that. In this engrossing and deeply moving screen version of Carson McCullers' beautiful novel, he is given a remarkable challenge, and triumphs in the role of John Singer, the deaf mute who can mark the lives of others but cannot

fulfill his own. It is all in the eyes, the hands, the inclination of the head, the turn of the torso that Arkin slowly and surely unfolds the 'dummy' and exposes the sensitivities, the perceptions, the complexities of a voiceless man who observes and responds to the human agony but is denied the surcease of telling his own.

The [picture] was filmed almost entirely in Selma, Alabama, and watching it was to have a quarter of a century roll back. The look was the same, the attitudes were the same; only the place names had changed. But part of the strength of Mrs. McCullers' work is that it was not rooted to a particular place or time; for all of her fragrant evocation of Southern small-town life, its validity lies in the human needs for understanding, self-respect, and love. And since these needs are still being met by ignorance, indifference, and race hatred, the picture is as immediate and contemporary today as the novel was when it appeared in 1940. Just as James Wong Howe's muted color cameras have caught the look of the South, director Robert Ellis Miller, working with a large cast of almost unknown actors, has caught its feel—the once-elegant houses turned shabby, the sun-baked clapboard shacks of the Negroes with their littered yards, the half-conscious snobbery of the rich whites, the all-too-conscious eagerness to keep the Negroes in their place. Through this walks Singer, a deaf mute, seeking to ameliorate the suffering that he sees on every hand, eager to help in whatever small ways he can, but pathetically (and perhaps symbolically) unable to communicate. Each life that Singer touches is so locked in by misery, distrust, and self-absorption that all of his efforts are spurned, misinterpreted, and frustrated. As this central character, Alan Arkin performs with tight-lipped restraint, conveying with small gestures and looks what cannot be said in words. The supporting cast, more volatile, provide him with excellent foils, outstanding of which is Sondra Locke as Carson McCullers' semi-autobiographic adolescent who is open to life and increasingly aware of the restrictions and repessions of her environment. The film's achievement is to make us share her awareness and reject them with her." *Arthur Knight* (8/10/68).

## THE WORLD OF APU

### Critique

SATURDAY REVIEW. "A masterpiece... *The World of Apu* triumphantly concludes a work begun five years ago with *Pather Panchali*... Apu himself [cannot] be described as heroic in the classic sense. Through the three films he is shown to be gentle, sensitive, inquisitive, but altogether human. It is the quality of this humanity, however, and the sustained poetry of its projection, that evokes the echoes of another age when the entire range of human experience would be uncovered in a single, grand-scale work; and in the trials and temptations of its hero, every man could catch some reflection of himself. This is the stature of *Apu*, and the true measure of the artistry of Satyajit Ray... In effect, it is also a measure of the motion picture's hitherto untapped ability to explore and universalize in depth. Invariably, when a movie ventures beyond the routine ninety minutes it is to incorporate action passages — battle scenes, holocausts, spectacular disasters. The expansion is purely in externals. Ray, on the other hand, with almost six hours of screen time, presents not a single fight, not a moment of violence. Instead, each new incident — the births, the deaths, the arrivals and departures — is another step toward maturity and understanding for Apu, another strand in the vast tapestry that ultimately becomes a glowing image of Indian life for audiences everywhere... Inevitably, the question arises: Which of the 'Apu' films is the best? In this instance, it seems to me, the question is particularly irrelevant, so much of a piece are they all. But somehow I am reminded of Arturo Toscanini's answer when asked which was his favorite of the four Brahms symphonies. 'Whichever I am conducting,' he replied. I have the same feeling about this trilogy, and I suspect I shall be revisiting all three with equal anticipation and delight for the rest of my life." *Arthur Knight* (9/10/60).



RENE CLEMENT'S ANTI-WAR MASTERPIECE

# FORBIDDEN GAMES

FRENCH

## STORY

A column of French refugees is strafed by German planes in 1940.

Suddenly it narrows down to the bewilderment and terror of one little French girl, Paulette, orphaned by bullets, wandering aimlessly with a dead dog in her arms.

She is taken in by a family of peasants and plays with their young son Michel.

But in the chaos of war there is no one to tell them what to play at and they create their own games — horrible ones. Watching humans burying their dead, they build their own "play cemetery", using dead animals dragged from battle-torn fields. In their effort to make their cemetery complete, they ransack the local church and graveyard for crosses for their private cemetery.

The games end in tragedy when the police arrive at the peasant home to recover the missing church crosses. The boy Michel agrees to tell where the crosses are if Paulette is allowed to stay and live with them. But he discovers that Paulette is to be taken to a refugee center, and he destroys the crosses in retribution.

Paulette, dazed and unhappy at the refugee center, hears someone call for another "Michel" and pushes her way through the crowd only to become lost in the milling throng.

FORBIDDEN GAMES is perhaps the greatest anti-war film since LA GRANDE ILLUSION, yet it does not deal with actual warfare. Two young French children become playmates during the German occupation in 1940 and they imitate the cruel adult life that surrounds them by collecting dead animals for their private cemetery. Winner of the Venice Grand Prize, few films have matched FORBIDDEN GAMES' poignant outcry against the waste of war.

## an uncommon thief

RUSSIAN

## Synopsis

A modest insurance clerk named Detochkin becomes so incensed at the thought of crooks going unpunished for their crimes that he begins a retribution campaign all his own by stealing their automobiles, selling them, and then donating the money to children's charities. Assigned to the series of mysterious thefts is police detective Maxim, who is, coincidentally, performing with Detochkin in an amateur production of *Hamlet*. Detochkin, after making several unsuccessful attempts at stealing the car of a black marketeer, finally succeeds, only to be arrested by Maxim. But, upon hearing the whole story, the detective lets his friend off with a warning. Despite his good intentions, however, Detochkin cannot resist stealing still another car and he is once more arrested. Although he is permitted to perform as *Hamlet* and his case is heard with sympathy by an understanding judge, he is found guilty of crimes against society. After a short jail term, Detochkin returns to his former life, his appearance altered only by the cropped haircut of a convict.

## Critique

VARIETY. "This mild, if often charming, Russian comedy about an automobile thief moves well and calls forth many chuckles. It's a look at a more typical, perhaps more local-oriented Soviet product rarely seen in the West. Unfortunately no other fate in the U.S. can be foreseen for it other than its getting lost among all the art house blockbusters of more immediate interest to U.S. fans. There's simply not enough depth, hilarity or strangeness to it and its bookings will be sharply limited . . . It's reportedly the first comedy role for the USSR's supposedly best actor, Innokenti Smoktunovsky of *Hamlet* [FF '66, p. 69] fame."

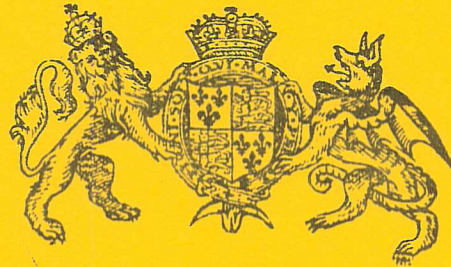
Jan. 17-19		
Thurs.	FORBIDDEN GAMES	4:30-8:45
Jan. 17	Discussion	6:34
	UNCOMMON THIEF	7:00
Fri.	UNCOMMON THIEF	5:00-8:30
Jan. 18	FORBIDDEN GAMES	6:45
Sat.	FORBIDDEN GAMES	5:00-8:30
Jan. 19	UNCOMMON THIEF	6:45



# HENRY V

ENGLISH

Beginning in the Globe Theatre during a 16th century performance of HENRY V, the film parades the burlesque and broad playing of the Elizabethan period. During the fourth scene, the filmed play shifts into a movie, whose colors and action give a pervasive feeling of HENRY V's Europe. The characters move in the landscape of 15th century paintings after which both interior and exterior sets were patterned.



*Henry V is Sir Laurence Olivier's first daring film adaptation of Shakespeare. Of the filmmakers, James Agee wrote: "They have done somewhere near all that talent, cultivation, taste, knowledgeability, love of one's work... can be expected to do; and that, the picture testifies, is a very great deal."*

The New York Film Critics and the National Board of Review cited Olivier for Best Actor and the latter voted the film Best Picture of the Year. The sets received an Academy Award nomination.

January 24 Thursday	HENRY V Discussion BIG BARRIER	4:30 & 9:30 6:45 7:45
January 25 Friday	BIG BARRIER HENRY V	5:00 & 9:10 6:40
January 26 Saturday	HENRY V BIG BARRIER	5:00 & 9:10 7:30

# THE BIG BARRIER

GERMAN  
SYNOPSIS

Sabine, the Baroness von Velden, and Stefan Staudacher, the fisherman's son, grew up together, sharing adventures around the lovely Heiligensee. From the very beginning it was the late Baron's - Sabine's father's - wish that Stefan take over as administrator of the estate when he finishes his schooling. That day arrives, and when Stefan returns home, eager for his new duties, he and Sabine discover that their old friendship has ripened into a deeper affection. But Wolfgang von Doering has moved in at the estate and is determined to make Sabine his wife. In this he has the support of Sabine's mother, who knows nothing of Doering's big personal debts. Doering manages to get Stefan fired and Sabine becomes discouraged when another girl seeks Stefan's attentions. Disaster strikes when there is a flood. It is discovered that Doering has diverted funds earmarked to strengthen the dam. He dies fighting the rushing waters, but Stefan survives to be embraced by Sabine, whose mother no longer objects to the match.

## German 'The Big Barrier' At 72d St. Playhouse

"The Big Barrier" (Der Fischer Vom Heiligensee), at the 72d St. Playhouse, combines the beauty and terror of nature, and the love and villainy of human nature to make melodrama in fine color and old style.



JUAN BARDEM'S  
**DEATH  
 OF A  
 CYCLIST**  
 (AGE OF INFIDELITY)  
 CANNES FESTIVAL  
 WINNER

COLLEGE OF HUMANITIES  
 INTERNATIONAL CINEMA  
 184 JKB

**Sacco &  
 Vanzetti**

**Italian**

**Spanish**

"Brilliantly directed  
 and edited"  
 THE CINEMA — LONDON

"Original, earnest and  
 fascinating"  
 SATURDAY REVIEW

"Well worth the attention of  
 serious movie-goers . . ."  
 NEW YORK POST

DEATH OF A CYCLIST  
 attacks the upper-class  
 morality in Spain today.  
 Two illicit lovers, Juan  
 and Maria, kill a lone  
 bicyclist while speeding  
 to Madrid after a ren-  
 dezvous. Fearing expo-  
 sure of their affair and  
 against their instincts,  
 the terrified pair leave  
 the man to die on a  
 deserted road. Bardem's  
 realism confronts mod-  
 ern man with his cor-  
 rupt society.

**COMMENT**

"What's most admirable is Bardem's  
 preoccupation with essentials of  
 human behavior, not cliches, with real  
 emotions, and with man's attempt to  
 regain his human worth and dignity  
 after behavior that has degraded him."  
 New York Post

SATURDAY REVIEW. "The seven-year ordeal of  
 Sacco and Vanzetti has resulted in a virtual library of  
 theses attesting to the innocence or guilt of the two  
 convicted men. The fascination of the case persists.  
 Its cast of characters is one of the most colorful in  
 American legal history. The skein of events, for anyone  
 with the necessary patience to unravel it, has the im-  
 placable surge of Greek tragedy . . . Italian filmmaker  
 Giuliano Montaldo obviously found no need to heighten  
 in his film what was already there and has let the events  
 largely speak for themselves. Where he does step in, it  
 is to make what he has called 'an ethical-political judg-  
 ment.' The film firmly assumes that the pair was killed  
 not for the crimes with which they were charged but  
 because of their political beliefs . . .

**JANUARY 31-FEBRUARY 1-2**

January 31 Thursday	DEATH OF CYCLIST Discussion VANZETTI	4:30 & 9:15 5:56 7:00
February 1 Friday	VANZETTI DEATH OF CYCLIST	5:00 & 9:00 7:15
February 2 Saturday	DEATH OF CYLIST VANZETTI	5:00 & 9:00 6:45



# DEATH OF A CYCLIST

## STORY

Two lovers, Maria and Juan, are speeding back to Madrid after an illicit rendezvous. He is a college professor and she is the wife of a wealthy man. Accidentally, they run down a lone bicyclist on a deserted road. Juan's instinct is to help the man, but this might lead to their exposure, scandal, the loss of his position, and the loss of a wealthy husband for her. They leave him to die unattended in the road.

Juan tries to make contact with the dead man's family. Maria falls prey to an art critic who tries to blackmail the lovers, only believing they are lovers, and not aware of the killing. The critic pursues her through a round of parties and receptions.

Juan, unable to concentrate on his work, humiliates one of his students.

Trying to ease his conscience, he decides to confess his part in the killing to the police. The lovers, led to ruin, come to a violent and ugly end.

"Many pointed side-glances at a restrictive Spanish society are what give this film its fillip . . . As a protest it is both bold and cunning through its use of allegory and symbolism . . ."  
New York Mirror

"It reveals strongly Bardem's bitter awareness of the corrupting forces in society, the power of privilege, wealth and position to destroy moral values and humanitarian instincts. Bardem is fundamentally a moralist, a critic of the social scene. Not surprisingly, he has had numerous scrapes with his government — including a term in prison . . . DEATH OF A CYCLIST is one of the most original, earnest, and fascinating imports in a long time."  
Saturday Review

## Synopsis

## SACCO & VANZETTI

In 1919, U.S. Attorney General Mitchell Palmer institutes what becomes known as his "red raids" — simultaneous attacks across the country against radical organizations suspected of being part of a Communist conspiracy to overthrow the democratic system. During a series of such raids on the East Coast, a double murder takes place at a shoe company in South Braintree, Massachusetts: two company employees are killed by armed robbers who make off with a payroll strongbox. A few weeks later, on May 5th, 1920, five men, including two Italian-born immigrants — a shoemaker named Nicola Sacco and a fish peddler named Bartolomeo Vanzetti — arrive at a garage to pick up a car they have rented to transport anarchist literature from private homes to a hiding place. Suspicious of the strangers, the garage owner detains them while his wife telephones the police. Although the men sense the danger and leave, both Sacco and Vanzetti are apprehended and held for questioning. When it is discovered that they are in possession of firearms (a violation of immigration laws), and that Sacco's pistol matches the type used in the shooting, they are interrogated and eventually charged with the payroll murders. Unable to prove that they were not in South Braintree on the day of the hold-up (Vanzetti claims he was selling fish in Plymouth and Sacco states that he was in Boston trying to renew his passport), the pair are indicted for murder and brought to trial before Judge Webster Thayer in the Dedham court house. Despite an agreement that politics will be kept out of the case, and despite the impassioned, but unorthodox, arguments offered by the flamboyant

defense attorney Fred Moore, the jury accepts the arguments of the prosecution presented by the relentless district attorney Frederick Katzmann: after a 45-day trial, Sacco and Vanzetti are found guilty of murder in the first degree. Immediately, as the case receives national and world-wide attention, a motion for a new trial is filed on the basis that the verdict was against the weight of the evidence, that facts implicating professional mobsters (the Morelli gang) were ignored, and that Sacco and Vanzetti were convicted not because of their alleged crimes but because of their political beliefs. During the next six years, eleven supreme court judges deny a total of six motions, eleven appeals and fifty-five requests for a re-trial. Though Sacco gradually lapses into a despair of hopelessness, Vanzetti continues to fight for his freedom; aided by a new defense attorney (respected Bostonian William Thompson), he presents Massachusetts governor Alvan T. Fuller with 17,000 individual letters and more than sixty petitions from U.S. law school faculties.

But although the Governor appoints an advisory committee and orders a 30-day stay of execution, he ultimately refuses to grant clemency. Finally, on August 23rd, 1927, following the failure of a plea to President Calvin Coolidge, Sacco and Vanzetti are put to death in the electric chair at Charleston State Prison.

## Critique

**SUMMARY.** Giuliano Montaldo's film version of the Sacco-Vanzetti case turned out to be almost as controversial as the actual murder trial of the two Italian-born anarchists that took place in Dedham, Massachusetts, nearly fifty years ago. So diverse were the reviews, in fact, that there was disagreement on virtually every critical point. On the picture's impact: Cue's William Wolf asserted that *Sacco & Vanzetti* was so "gripping, deeply affecting and intelligently made" that it stood as "a vigorous indictment against the conditions that could lead to such a case;" but the Village Voice's Andrew Sarris thought the film "skimpy, confused, incoherent and unconvincing," particularly "in the shrillness of its special pleading." On the picture's relevance for today: The Chicago Sun-Times' Roger Ebert awarded this demonstration of "an elaborate miscarriage of justice" three-and-a-half stars and stated that it succeeded in its "purpose — to alert us to how the law can be used as a blunt instrument of politics;" but the Los Angeles Times' Kevin Thomas wrote that inasmuch as the film comes "at a time when present-day radicals are putting our judiciary to a severe test," it was "a profound disappointment that *Sacco & Vanzetti* is such a poor picture" ("Its portrait of naked prejudice and staggering hypocrisy unfolds flatly and laboriously"). On the script's historical authenticity: The New Republic's Stanley Kauffmann (despite an opinion that "the effect is rather weak") commented that, after "checking against Felix Frankfurter's book," "the facts seem generally accurate;" but Time's Stefan Kanfer (who called the film "cataclysmic fiction") checked another literary source and countered that in the "painstakingly researched book, *Tragedy in Dedham*, Francis Russell proved nine years ago that Nicola Sacco was indeed implicated in the murder of which he was accused."

On Joan Baez' rendition of the picture's theme song: Miss Carroll called it "the most stirring thing about the film;" but New York's Judith Crist held that it "jars the director's beautiful sense of period." (Mrs. Crist, incidentally, joined Zimmerman in calling the film "partisan" but nevertheless said that it "will fascinate and pain you.") Finally, amidst all of the conflicting opinions that greeted this belated filmization of America's most celebrated court case, there was one single point on which the critics were in accord: As expressed by Stanley Kauffmann — "Probably it was remiss of the U.S. not to have made its own film on the subject." \*



# IKIRU

JAPANESE

COLLEGE OF HUMANITIES  
INTERNATIONAL CINEMA

184 JKB

IKIRU is probably Akira Kurosawa's most moving film, and many critics consider it his masterpiece. The director has said: "Occasionally I think of my death . . . then I think, how could I ever bear to take a final breath . . . there is, I feel, so much more for me to do . . . then I become thoughtful, not sad. It was from such a feeling that IKIRU rose." Thus the film, about a man who knows he is going to die, is a search for affirmation. Like many Kurosawa films, it is concerned with the struggle of life against death. Here the fight is not waged in a samurai battlefield. It is shown as a modern man's struggle to be, against formidable opponents: apathy, dulling routine and a sense of powerlessness within an impersonal bureaucracy.

The protagonist, Watanabe (Takashi Shimura), discovers that he has cancer, and only six months to live. This jolts him out of his mummy-like existence, and forces him to appraise his life. He realizes now that his son — the person closest to him since his wife's death — has become distant and scornful; and that his heat-warming civil service job has wasted his time for 30 years. He resolves to spend his last months in pleasure. But he has forgotten how to enjoy himself: a night on the town with a dissipated Bohemian writer fails to excite him. He seeks out the company of a young girl from his office, whose health and good spirits represent all that is alive. However, their friendship flounders when she becomes suspicious of his attention. Suddenly, Watanabe decides that to make his life meaningful, he must help others. In his desk he finds a long-neglected petition, asking that some wasteland be turned into a playground. With petition in hand, he rushes out of his office.

At this hopeful point, Kurosawa boldly divides the film. We have seen everything from Watanabe's viewpoint, but now the scene jumps five months to his wake, where colleagues and relatives pick up the story. The future to which Watanabe was rushing hopefully has, ironically, become his past. Events are now seen through the eyes of people who misunderstand the hero's actions. From their confused, contradictory stories, we piece together an account of Watanabe's patient, successful struggle against bureaucratic apathy, to have the playground built. But no one understands the meaning of this: at the wake the civil servants fight, rationalize, resolve without conviction to help the people, and even deny that Watanabe was responsible for the playground. Through this narrative experiment, Kurosawa stresses both the relativity of truth and the ironic fact that little has changed. But at least Watanabe has discovered himself through meaningful action. In the film's most vivid, moving image, we see him on the night of his death: alone in his playground, sitting on a swing in the snow. He dies peacefully, singing an old ballad we have heard earlier, whose message is to seize the day: "Life is so short, fall in love dear maiden; while your hair is still black, and before your heart withers; for today will not come again."

from  
France



## CLAUDE CHABROL'S LE BOUCHER

(THE BUTCHER)

LE BOUCHER is a psychological suspense thriller in which a series of bizarre murders take place. Among the characters involved is the butcher, (Jean Yanne), who has recently returned to his home after a decade in the army. He meets and begins a casual flirtation with a schoolmistress (Stephane Audran) and then the murders begin to plague the countryside. "A thoroughly professional thriller!"—Robert Hatch, THE NATION. "Alfred Hitchcock, move over . . . Claude Chabrol has not only earned the title of 'master of suspense-thriller' but also has added a new dimension to that genre!"—Robert Lauder, AMERICA.

**"'Le Boucher' creates a mutely eerie quality that builds to a compelling climax. Claude Chabrol again proves that he is a master of brutal counterpoint. SUPERB PERFORMANCES BY JEAN YANNE AND STEPHANE AUDRAN."**

—Time Magazine

February 7-9

Feb. 7	THE BUTCHER	4:30 & 9:30
Thurs.	Discussion	6:03
	IKIRU	7:00

Feb. 8	IKIRU	5:00 & 9:15
Friday	THE BUTCHER	7:30

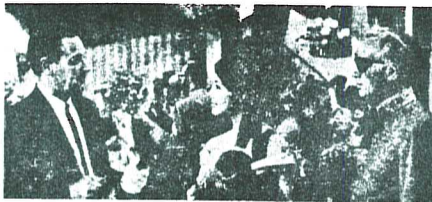
Feb. 9	THE BUTCHER	5:00 & 9:15
Sat.	IKIRU	6:45



COLLEGE OF HUMANITIES  
INTERNATIONAL CINEMA  
184 JKB

# All The King's Men

ENGLISH



ALL THE KING'S MEN



*directed by Robert Rossen*

From the Pulitzer Prize novel by Robert Penn Warren, an always timely drama of a man and the political machine he built for his own ends. The story of a Southern governor who won the adoration of the voters with his spectacular public works, while he and his associates grew wealthy from graft and corruption. As is often the case today, few citizens cared what took place behind the scenes and the few who did were crushed under the weight of the man and his organization. Broderick Crawford plays Governor Willie Stark with a depth of feeling and expression that won him the Academy Award for best actor. This was only one of the many awards and nominations for this classic film based on the life of the late Louisiana governor Huey Long. These other awards included being voted one of the *ten best films of the year* by film critics.

FEBRUARY 14-16

February 14 Thursday	ALL KINGS MEN Discussion	4:30 & 7:15 & 9:15 6:19
February 15 Friday	ALL KINGS MEN	5:00 & 7:00 & 9:00
February 16 Saturday	ALL KINGS MEN	5:00 & 7:00 & 9:00



COLLEGE OF HUMANITIES  
INTERNATIONAL CINEMA  
184 JKB

# DAY OF WRATH

DANISH

*"Probably the most extraordinary use of the camera in all film history. . . . Dreyer is still a master craftsman of the screen. . . . No student of the cinema, no true lover of screen art can afford to miss DAY OF WRATH. . . . No film has more successfully captured an historical epoch in tempo, gesture, costume and atmosphere. . . . One of those very rare things—a genuine work of art."—Theodore Huff, NEW YORK TIMES*

*"This extraordinary film created on the screen the living image of early 17th century Denmark. . . . Dreyer unfolded slowly and forcefully his theme of the power of evil to corrupt the good."—Arthur Knight, THE LIVELIEST ART*

JEAN COCTEAU'S  
ADAPTATION OF  
THE TRISTAN AND  
ISOLDE LEGEND

JEAN COCTEAU'S

# THE ETERNAL RETURN

FRENCH

Cocteau's mastery of poetic realism is rooted in this weird operatic film, ETERNAL RETURN. Drawing upon the tragedy of Tristan and Isolde, a young man falls hopelessly in love with his beautiful aunt and he is doomed to die in the anguish of frustration and ungratified desire. The mingling of beauty and agony is realized by intense dramatic performances, romantic Wagnerian music, and imaginative settings.

*"Handsome rendering"*  
ARTHUR KNIGHT, THE LIVELIEST ART

*"Outstanding"*  
DAN TALBOT, FILM

*"Extraordinary Success"*  
GEORGES SADOUL, FRENCH FILM

February 21-23

Thursday Feb. 21	ETERNAL RETURN Discussion DAY OF WRATH	4:30 & 8:50 6:10 7:00
Friday Feb. 22	DAY OF WRATH ETERNAL RETURN	5:00 & 8:45 6:50
Saturday Feb. 23	ETERNAL RETURN DAY OF WRATH	5:00 & 8:45 6:50



# THE ETERNAL RETURN

DAY OF WRATH (Vredens dag)

## STORY

Patrice is the nephew and ward of Marc who owns the castle they all live in. The two men have cultivated a deep affection for each other over the years. Patrice falls in love with Nathalie, Marc's wife. His deep love for Marc and the strong trust placed in him by Marc prevent Patrice from expressing his love for Nathalie.

Unknown to Patrice, Nathalie too has fallen in love with him, and is afraid to show her feelings. Further, a horrible dwarf resident of the castle, sneaks around the house, denying any privacy to the couple, so they never even have the slightest occasion for intimacy.

Unable to cope with his frustrated desires, Patrice moves into a small town to be with a friend of his. The friend has a young sister who develops a strong affection for Patrice. However, Patrice is unable to love anyone else but Nathalie. He starts to die of a broken heart, and the unfulfillment of his love. The girl calls upon Nathalie to come to Patrice.

On his deathbed, Patrice is finally able to tell Nathalie of the strong love he has for her. She too can admit of her love. Too late, death takes Patrice beautifully and sadly.

## COMMENT

"THE ETERNAL RETURN, directed by Jean Delannoy, enjoyed an extraordinary success. When shown in London after 1945, THE ETERNAL RETURN was thought by some British critics to be the typical collaborationist film. Jean Marais plays the lead, that of the big, blonde Aryan, in a subject dear to Richard Wagner. It is either little known, or forgotten, that in France the old Breton legend of Tristan and Iseult is less well-known from the opera than the famous version written by the troubadours, Beroul and Thomas, and popularized in modern French by Charles Bedier. To the French public, this illustrious theme is a cultural treasure, with no taint of collaborationist tendencies; in addition, the patriotism of the beloved director of PONTCARRAL was never in doubt. As for Cocteau, essentially a poet, the modernization of an 'eternal theme' had for a long time been a favorite obsession."   
Georges Sadoul, FRENCH FILM

DAY OF WRATH was Dreyer's first feature-length film after VAMPIRE, which had been produced in Germany some twelve years earlier. Although filmed during the German occupation of Denmark, the resulting film evidences no indication of the considerable difficulties under which it was made. It has become one of the most popular of Dreyer's works.

The story, set in a small 17th century Danish town, is essentially a drama of conscience and guilt. An old woman suspected of witchcraft is arrested by the town authorities, tortured into admitting her guilt and burned "to the greater honor and glory of God." Before her death, however, she indicates that the town parson's young wife had learned the secrets of witchcraft from her mother. The parson's wife becomes obsessed with the suspicion with which she is regarded and this, combined with her feelings of guilt at having been unfaithful to her husband, lead her to believe she is, indeed, a witch.

The atmosphere which Dreyer has created as a background to his story is one of compelling fascination. The photography, settings,

costumes and groupings radiate a quality strikingly Rembrandtesque. Slowly, but deliberately paced, the film builds evenly and relentlessly to its chilling climax.

*"Will ravage you with its power of horror and pity and will haunt you with its beauty. . . . The savage strength of the film, its fragile pastorals and deep shadowed interiors, the costumes and the decor, and the exquisite and sensitive sound track make DAY OF WRATH one of the great experiences of the frustrated cinema enthusiast."*—Richard Winnington, LONDON NEWS CHRONICLE



# LONG DAY'S JOURNEY INTO NIGHT

ENGLISH

COLLEGE OF HUMANITIES  
INTERNATIONAL CINEMA  
184 JKB

"No one who has ever demanded serious, mature entertainment on the screen can afford to miss it . . . What is most extraordinary about LONG DAY'S JOURNEY is the way it builds. Shot in progression, the actors come to the peak of their powers just as the play rises to its climax. Together, they provide a final half-hour of sustained intensity the like of which has seldom been seen on the screen."

—Arthur Knight, Saturday Review

"One of the year's finest films . . . provides a raw red slice of family life liberally garnished with rotgut, morphine, vitriol and sour grapes, that takes more than three hours to digest. But it feeds the inner man . . . In his anguished sincerity, in his dogged loyalty to his own experience, O'Neill sees deeper perhaps than any other dramatist has ever seen into family life. He sees its animal warmth, its blessed monotony, its healing, private humor. And he sees all the terrible things people do to each other in the name of love."—Time

# Tristana

Spanish with ENGLISH subtitles

"VIRIDIANA is his undoubted masterpiece, but TRISTANA is more pure and more consistent, less ambiguous and more complex . . . practically perfect symmetry . . . the physical production, with color photography by Jose Aguayo, is uncommonly handsome, and its story is the work of an old master."

—Vincent Canby, New York Times

"Bunuel is a master moralist and ironist who, out of his withering contempt for the hypocrisies by which we all try to live . . . has constructed one of the truly formidable bodies of artistic work that this century has to offer. To it, TRISTANA is a major addition."

—Richard Schickel, Life

February 28 - March 2

Thursday Feb. 28	LONG DAY'S JOURNEY Discussion TRISTANA	4:30 & 9:15 6:45 7:30
Friday Mar. 1	TRISTANA LONG DAY'S JOURNEY	5:00 & 8:45 6:45
Saturday Mar. 2	LONG DAY'S JOURNEY TRISTANA	5:00 & 9:15 7:30



# TIM FRAZER

## JAGT DEN GEHEIMNISVOLLEN MR. X

German



Home  
Sweet  
Home

家在  
Chinese

A chartered plane arrives in Taipei from the United States. The story focuses on five passengers who initially meet disappointment. Dr. Fa-lan Wu decides to get a divorce. Similarly, Miss Len Lu finds that her love for her fiancé has cooled. Fan Ho has been carrying on a "pen pal" correspondence with a girl in Taipei, but the two find each other dull when they actually meet. A young man and his bride have ambiguous feelings about their homecoming. Each passenger grapples with his individual problem. Fan Ho meets another girl who is his "pen pal" worry. The newweds are deeply moved by the renewal of their ties to home, family, and country; the warmth they encounter contrasts with the indifference marking their life in the United States. Miss Len Lu finds herself caught up in the plight of a group of orphans. Dr. Wu, a water conservation specialist, is touched by the dedication of the workers building a great new dam. He comes to recognize the selfishness within himself and to discern his wife's many virtues. The life of each passenger, then, is altered seriously through contact with Home Sweet Home.

### PERSONEN UND IHRE DARSTELLER:

Tim Frazer ..... Adrian Hoven  
Janine ..... Conny Collins  
Stoffels ..... Paul Löwinger  
Rosalie ..... Mady Rahl  
Lode ..... Ady Berber  
Jack van Druten ..... Sieghardt Rupp  
Joroom ..... Hector Camerlinck

March 7  
Thurs.

March 8  
Friday

March 9  
Sat.

MARCH 7-9

TIM FRAZER 4:30 & 8:45  
Discussion 6:06  
SWEET HOME 7:00

SWEET HOME 5:00 & 8:30  
TIM FRAZER 6:45

TIM FRAZER 5:00 & 8:40  
SWEET HOME 6:50



# Tim Frazer

## German

## Chinese

**DIE HANDLUNG:** Auf dem Flughafen von Antwerpen trifft der englische Privatdetektiv Tim Frazer mit Janine, seiner Verlobten, ein. Tim Frazer soll eine mysteriöse Mordserie aufklären. Noch in derselben Nacht wird im Hafen der vierte Mord verübt, und zwar wieder an einem Hafenarbeiter, der bei der Ost-West-Linie nach Anatolien beschäftigt ist. Auch die Mordwaffe ist immer die gleiche: ein sonderbares Stilett, das man in Anatolien benutzt.

Die Spuren eines Kampfes, ein Büschel graublonder Haare und Blut unter den Fingernägeln des Toten, geben die ersten Hinweise auf den unbekannten Täter. Einen weiteren Anhaltspunkt vermitteln zwei neben dem Toten gefundene Stummel von Marihuanazigaretten. Durch die Fingerabdrücke an der Mordwaffe wird ein junger Mann identifiziert, der der Polizei von einer Razzia in einem Spielclub bekannt ist. Obwohl dieser Mann weder graublond noch Kratzwunden aufzuweisen hat, verhaftet ihn die Kriminalpolizei. Da aber am nächsten Abend trotz Anwesenheit der Polizei ein neuer Mord geschieht, muß der junge Mann auf freien Fuß gesetzt werden. Das fünfte Opfer des geheimnisvollen Mister X ist ein Chinese. Auch er war Arbeiter auf einem Schiff aus Anatolien. In seinem Notizbuch findet Tim Frazer die Adressen von zwei stadtbekannten Bars. Zusammen mit Inspektor Stoffels stattet er den beiden Nachtlokalen einen Besuch ab. Aber weder Rosalie, die Besitzerin der „Zanzi-Bar“, noch die elegante Farida, eine ehemalige Tänzerin und jetzt Besitzerin der „Madison-Bar“, geben der Polizei einen Hinweis. Auch der Besuch beim Konsul von Anatolien bringt Tim Frazer bei seinen Ermittlungen keinen Schritt weiter. Nur der unmittelbare Zusammenhang aller Morde mit Marihuana scheint erwiesen zu sein.

Auf einen anonymen Anruf hin, der die Ermordung eines Bandenmitgliedes in der „Madison-Bar“ um 22 Uhr ankündigt, geht Tim Frazer mit Stoffels und mehreren Kriminalbeamten dorthin. Aber trotz ihrer verstärkten Wachsamkeit geschieht während einer Darbietung der sechste Mord: das Opfer ist der Konsul von Anatolien. In seiner Wohnung findet Tim Frazer in einem Geheimfach große Mengen Marihuanazigaretten. Inzwischen hat Janine, die reizende Braut Tim Frazers, beschlossen, auf eigene Faust das Geheimnis des mysteriösen Mister X zu ergründen. Sie stellt sich als Serverin in der „Zanzi-Bar“ vor und wird von Rosalie und deren Freund Jeroom sofort engagiert. Es gelingt ihr, in die Privaträume der Bar vorzudringen.

Im Zimmer Jerooms entdeckt sie einen Gummistempel. Als sie ihn auf ein Blatt Papier drückt, zeichnet sich deutlich ein Fingerabdruck ab. Das Geheimnis des Fingerabdrucks auf einer der Mordwaffen scheint geklärt zu sein. Janine findet in Jerooms Zimmer aber auch eine graublond Perücke. In welcher Gefahr sie sich befindet wird ihr klar, als sich plötzlich eine Hand auf ihren Mund legt. Es ist aber glücklicherweise nur Lode, ein Beauftragter Tim Frazers, der auf Janine aufpassen soll. Janine beschwört ihn, Jeroom nicht mehr aus den Augen zu lassen, während sie die Polizei benachrichtigt. Jeroom aber flieht. Eine Hetzjagd beginnt, an der sich eine ganze Gruppe von Hafenarbeitern beteiligt. In den Docks wird er schließlich gestellt. Inzwischen ist Janine in die Hände eines Unbekannten gefallen. An einen Stuhl gefesselt und mit einem Knebel im Mund liegt sie in einem Schuppen am Hafen. Der Unbekannte hat sie mit einem Sprengkörper, den er mit der Türklinke kontaktet hat, zurückgelassen.

Als Tim Frazer und Stoffels, von Lode informiert, zur „Zanzi-Bar“ kommen, finden sie dort die ermordete Rosalie. Ihr Freund Gipsy versucht, in seinem Wagen zu entkommen. Eine neue Verfolgungsjagd führt Tim Frazer zu dem Lagerschuppen, wo Janine in höchster Gefahr ist. In letzter Minute kann Stoffels verhindern, daß Tim Frazer die mit der Sprengladung verbundene Tür öffnet. Es gelingt ihnen, Janine zu befreien und nach einem lebensgefährlichen Kugelgefecht das Rätsel um den Unbekannten zu lösen.

Die überraschende Aufklärung der unheimlichen Morde liefert noch das letzte Opfer: die tote Farida. Die Enthüllung ist so verblüffend, daß selbst der gewitzte Tim Frazer betroffen ist.

# Home Sweet Home

The film opens with a chartered plane arriving in Taipei with a group of students who have been studying abroad and are returning home for a vacation. The students include Dr. Ta-ien Wu, who has been abroad studying for ten years, Miss Len Lu, who is anxious to see her old boy friend, the newly wed couple, Chih-yun Hsia and Ju Ying, and Mr. Fan Ho, who, by means of correspondence, has recently been engaged to marry. All of these students intend to return to the United States after a two-month vacation at home.

Chih-yun Hsia grew up on a farm, and he received his advanced education in the United States at the expense of his hard working, farming parents. Upon his return home, both he and his bride are touched by the strong ties of family affection. They also experience the love of their native country, and, tired of indifferent treatment and menial work while abroad, they decide to remain in their native country and serve the people with their knowledge.

Mr. Fan Ho quickly finds that his correspondence fiancée is much too dull, and the feeling is mutual from her point of view also. But luckily, he meets the younger sister of Chih-yun Hsia, and they are soon happily married.

Miss Len Lu had intended to marry her old boy friend, but because of their long separation, his love for her had cooled, and she finds him to be quite indifferent to her. After a period of depression, Len Lu meets her old schoolmate, Miss Yen Yu, who convinces Len Lu to remain in Taipei to devote her energies to caring for a group of orphans.

Dr. Ta-ien Wu returns to his wife, who, after ten years, appears much older and not nearly as pretty as when he left. He therefore decides to divorce her. His wife, Su Yuan, personifies the virtuous Chinese wife, and while waiting for her husband to return, has worked diligently to support her family and her paralyzed father-in-law, and has managed the educational problems of her brother-in-law and son. Dr. Wu's plans are therefore strongly rejected. His young brother criticizes him, his father wishes to sever all relationships with him, and his son refuses to go abroad with him, preferring instead to stay with his mother. Even the neighbors criticize him. In fact, only his wife is willing to accept his decision.

Dr. Wu decides to ask the advice of his closest friend, T'su Ting, who is an engineer working on the Chengwenchi Dam. The great construction project and the devotion of the workers have a great effect on Wu, who is himself a specialist in water conservation and who could be a great help in such a project. He decides to remain in Taiwan and offer his services to his country. And realizing his selfishness and lack of faith in his wife, he also decides to reunite with Su Yuan.

There is a saying in English that the grass is always greener on the other side of the fence. But as this picture shows, we all soon learn that the greenest grass is always around our Home Sweet Home.



# THE TAMING OF THE SHREW

*English*

Director: Franco Zeffirelli

The Director of "Romeo and Juliet" turns his deft hand to a different pair of Shakespearean lovers, and a wholly different mood—hilarious comedy. The bard's less than ecstatic view of married life has an especially well endowed real-life married couple to enact it, Elizabeth Taylor as the evil-tempered Katharina and Richard Burton as Petruchio, the one who tames her. They bring their own distinctive zest and attractiveness, not to mention authoritative acting ability, to a play that has had audiences laughing for almost 400 years. A host of fine British performers fills out the cast. With a modesty that is only appropriate, the screenplay writers acknowledge their debt to Shakespeare "without whom they would have been at a loss for words."

*"A salty salvo of the war between the sexes. Director Zeffirelli displays a sure sense of what makes a comedy funny, brash and breezy."*  
—Time Magazine

## Synopsis

In the Padua of the 14th Century, a rich merchant named Baptista has two beautiful daughters; the unruly and vile-tempered Katharina, and the sweet and lovable Bianca. The many suitors for the hand of Bianca are greatly dismayed by Baptista's decision to refuse all their petitions while the elder Katharina remains unwed. But Lucentio, a young student from Pisa, is so taken by Bianca's beauty that he poses as a teacher of languages and obtains a position as a tutor in Baptista's household. As Lucentio is proceeding with his wooing, a poverty-stricken scoundrel named Petruchio arrives in Padua seeking a wealthy wife. Although he almost immediately falls a victim to Katharina's scorn and abuse, he wards off her outraged blows until they both fall exhausted into a huge mound of sheep wool. He then calmly praises her numerous charms and announces that they will marry the following Sunday. On their wedding day, he arrives late, very drunk, and wearing disreputable clothes. But, despite everyone's apprehension, the ceremony is performed and Petruchio sets his wildly protesting bride on a broken-down horse and leads her on a muddy

## MARCH 14-16

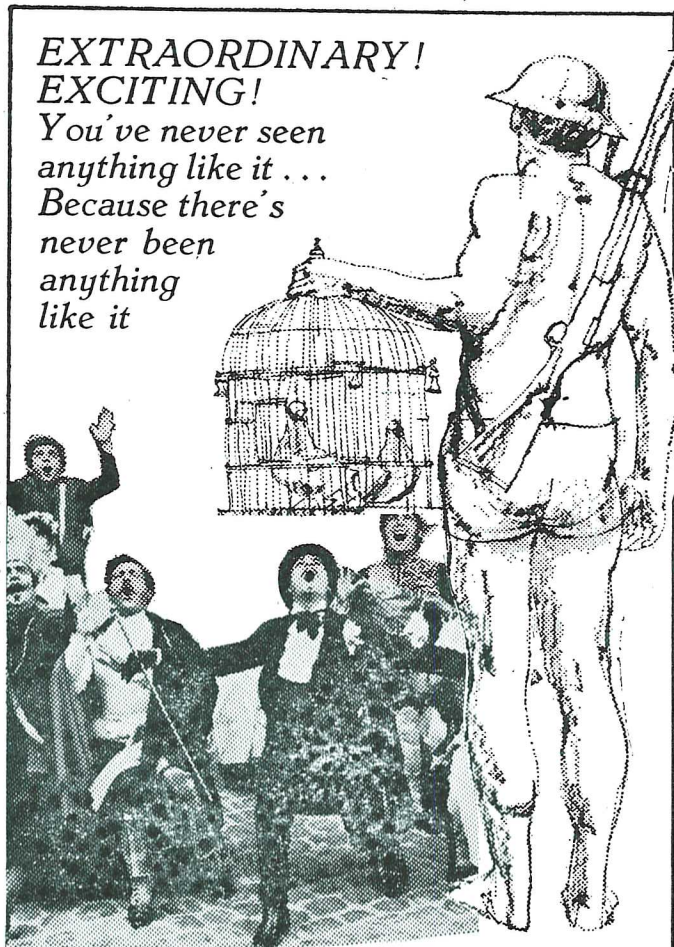
March 14 Thurs.	TAMING OF SHREW Discussion	4:30 & 7:15 6:32
March 15 Fri.	TAMING OF SHREW	5:00 & 7:15 & 9:30
March 16 Sat.	TAMING OF SHREW	5:00 & 7:15 & 9:30

journey to his dilapidated country home. There, under the pretext of his great love for Katharina, he rejects all manner of comfort and luxury, maintaining they are unworthy of her. Eventually, after Lucentio has been revealed to be the son of the honored Vincentio of Padua and won permission to marry his beloved Bianca, Katharina and Petruchio are invited to the wedding feast. Once there, Petruchio wages that Katharina is the most devoted and obedient of wives. And to the astonishment of all, Katharina shames all the other women by giving them a lecture on the virtues of wifely obedience.



**EXTRAORDINARY!  
EXCITING!**

*You've never seen  
anything like it . . .  
Because there's  
never been  
anything  
like it*



# "KING OF HEARTS"



COLOR  
TECHNISCOPE

ALAN BATES  
and  
PIERRE BRASSEUR  
JEAN-CLAUDE BRIALY  
GENEVIEVE BUJOLD  
ADOLFO CELI  
JULIEN GUIOMAR  
MICHELINE PRESLE  
MICHEL SERRAULT

INTERNATIONAL FILM FESTIVAL PRESENTS

# "KING OF HEARTS"

(LE ROI DE COEUR)

Starring the Academy Award Nominees:

ALAN BATES (Far From the Madding Crowd)

GENEVIEVE BUJOLD (Anne of a Thousand Days)

Directed by Philippe de Broca

This is truly a unique movie, which has all the qualities to be classified as a Masterpiece.

At the end of World War I, the fleeing Germans plant a bomb in a French town which they hope will stop their pursuers. Forgetting the inmates of the local insane asylum, the townsfolk flee. Alan Bates, a Scottish private, scouts for the bomb. He is surprised to find Jean-Claude Brialy, Micheline Presle, Pierre Brasseur, and ravishing Genevieve Bujold. It is only when Bates is named King and told that he must take Genevieve as his queen that he discovers that these people are lunatics from the asylum. . .

"Reminiscent of Rene Clair and strongly influenced by Mack Sennett..." Life

J.S. Auditorium

Friday April 21

Saturday April 22

COLOR CINEMASCOPE

AT 6:00 and 8:00

AT 5:15-7:15-9:15

IN FRENCH/English Subtitles 75¢ or IFF Card



COLLEGE OF HUMANITIES  
INTERNATIONAL CINEMA  
184 JKB

# Not on Your Life

(El Verdugo)

Spanish  
film

# BALLAD OF A SOLDIER

Russian  
film

# DAY OF WRATH

"Probably the most extraordinary use  
of the camera in all film history...  
No film has more successfully cap-  
tured an historical epoch in tempo,  
gesture, costume and atmosphere...  
NEW YORK TIMES

DANISH  
SPECIAL ONE NIGHT SHOWING ONLY

"This extraordinary film  
created on the screen the  
living image of early 17th  
century Denmark...Dreyer  
unfolded slowly and force-  
fully his theme of the power  
of evil to corrupt the good."  
Arthur Knight, *THE LIVELIEST ART*

MARCH 21-23, 1974

March 21	NOT ON LIFE	4:30 & 8:45
Thurs.	Discussion	6:00
	BALLAD OF SOLDIER	7:00
March 22	DAY OF WRATH	5:00
Fri.	BALLAD OF SOLDIER	6:50
	NOT ON LIFE	8:40
March 23	NOT ON LIFE	5:00 & 8:30
Sat.	BALLAD OF SOLDIER	6:45



## Critique

### BALLAD OF A SOLDIER

#### Synopsis

On a World War II battlefield, a 19-year-old Russian soldier named Alyosha flees in terror from a pursuing German tank. By accident, he falls into a foxhole, finds an anti-tank gun, and, with a sudden burst of desperate courage, not only destroys the one tank but another as well. Though his Commanding General promises him a medal, Alyosha asks instead for a six-day pass with which to go home and repair the roof on his widowed mother's farmhouse. His wish granted, he sets off for home. On the way he meets a disabled soldier with one amputated leg. When the soldier expresses his fear of returning home only half a

man, Alyosha delays his journey just long enough to see that the man is reunited with his loving wife. After bribing a military guard with a tin of meat, Alyosha then boards a freight car where he meets an innocent and frightened young girl named Shura. Within a few hours their mutual shyness has turned to love and Shura accompanies Alyosha when he delivers some cakes of soap to the wife of a fellow soldier. But when Alyosha finds the wife living with another man he takes back the soap and brings it to the soldier-friend's elderly father. Eventually, the young lovers are forced to part and Alyosha makes his way home to his overjoyed mother. But, because of the delays, Alyosha must return almost immediately and they have only a few moments together. Then he leaves once more for the front—never to return, for he is destined to die a few months later on a battlefield in a foreign country.

THE N.Y. HERALD TRIBUNE. "*Ballad of a Soldier* is not only the finest film I've seen from today's Russian cameras, it introduces a director of genius and two young actors of great charm and brilliance... It shows just how visually adventurous, how technically energetic is Grigori Chukhrai, the director. His editing follows the great Russian style of Eisenstein; it is rhythmic, alive and above all economical... Obviously, this thirty-nine-year-old director-writer is a poet in his medium... A verbal synopsis gives an impression of almost barren simplicity, but the facts of this film are otherwise. If Chukhrai's style and form are indeed chaste, the range of meaning in his picture, encompassing a nation at war and an incredible range of human portraits, is immense... The photography is exceptional, clean, strong, luminous, and with those remarkable big close-ups so striking in that earlier Russian film, *The Cranes Are Flying*. Not only do I feel this to be one of the ten finest films of 1960, but I feel certain no serious filmgoers will want to miss it." *Paul V. Beckley (12/27/60).*

THE N.Y. HERALD TRIBUNE. "*Not on Your Life* is a black comedy, a curious blending of the merry and the macabre. A frothy domestic farce on the surface, it is actually a bitter indictment of capital punishment, particularly as practiced in Spain... The dreaded moment of truth arrives and the film swerves uncompromisingly into cold drama. The scene where Manfredi, his legs failing, is pulled by the jail guards along a stark white alleyway leading into the chamber of execution, where he must garrote the condemned man, has the impact of a bull's charge... There are some delightful vignettes of genuine comedy. The portly little executioner, Senor Isbert, is a gem of a characterization. And Manfredi himself is a joy. His comedy style, something like Sid Caesar's, is delightfully broad, yet underlined with realism. As the buffeted, harassed husband-undertaker-executioner he is perfection. And Emma Panella is marvelous as the enterprising guitar-hipped wife. A word, too, for the supporting players. Just fine." *Robert Salma 6/1 (3/30/61)*

### Not on Your Life

#### Synopsis

Jose Luis, a young undertaker, meets Carmen, the executioner's daughter. Being drawn together by both Jose's and her father Almedeo's professions, the young couple begins a courtship which leads to an affair. Unfortunately, Almedeo discovers the lovers and refuses to be calmed down until Jose promises to marry Carmen - which is fine with Jose as he genuinely loves her. Since the only apartments available are for civil servants, and Almedeo is on the brink of retirement, he talks a reluctant Jose into replacing him as executioner in order to be eligible for occupancy right away. Jose and Carmen are happy there until he receives orders to go immediately to Palma de Majorca and perform his first execution. Dreading the assignment, Jose is convinced by Almedeo that most executions are pardoned at the last minute and that they all should combine the trip with a vacation. Their happy stay at the seaside is interrupted when Jose is ordered immediately to the prison to execute. With a feeling of sickness in his heart, Jose fulfills his duty and upon his return to the family he says, "I will never do that again," to which his father-in-law replies, "I said that too, the first time."



## GIVE HER THE MOON

FRENCH FILM

The madeup story of a brash  
American millionaire in love  
with a beauty contest winner  
and willing to GIVE HER THE  
MOON.

"RATES WITH  
THE BEST"

## a raisin in the sun



*"What happens to a dream deferred?  
Does it dry up  
Like a raisin in the sun?  
...Or does it explode?"*

LANGSTON HUGHES

ENGLISH FILM

**Sidney Poitier, Claudia McNeil, Ruby Dee**  
**directed by Daniel Petrie**

All the secret dreams and frustrations of a South Side Chicago Negro family are revealed when they receive a life insurance check for \$10,000. Sidney Poitier is the young man of the family, "A giant among ants" he says, to whom the money means a chance to raise himself out of slum life towards a rich future. To each member of his family, his sister, wife and mother, the money holds a different promise. This is a truly magnificent motion picture, full of sharp wit, rich folk humor, and solidly gripping drama. *Parent's Magazine Special Merit Award, and one of the Ten Best Pictures of the Year.*

March 28-30, 1974

MARCH 28 Thurs.	RAISIN IN SUN	4:30 & 9:15
	Discussion	6:38
	GIVE HER MOON	7:30
MARCH 29 Fri.	GIVE HER MOON	5:00 & 9:15
	RAISIN IN SUN	6:50
MARCH 30 Sat.	RAISIN IN SUN	5:00 & 9:10
	GIVE HER MOON	7:20



## A RAISIN IN THE SUN

### Critique

N.Y. HERALD TRIBUNE "If you see no other picture this year, this is the one you ought to see.. A RAISIN IN THE SUN is one of the best films so far, as tight a weave of humor and pathos as you're likely to see anywhere. Although the story line sounds exceedingly simple, it is complex, comes closer than any previous film to define the Negro point of view, bites sharply into the conflict between man's quest for prestige in the world and woman's instinct for nest-building, and sees honestly and with sympathy into the spongy gulf that separates generations in a changing society. It is one of the very few distinctive and unflinchingly American film portraits of domestic life. Few films put so much humor and such fierce drama together so successfully. Although the humor plays with such serious subjects as racial prejudice and social pretenses, it is not satiric, rather ironic, and never bitter..."

SATURDAY REVIEW. "An important and memorable movie... Here, for the first time, is the new Negro on the screen. Not a Negro fighting for his rights against the intolerance or injustices of society; but an entire family that has become aware of, and is determined to combat, racial discrimination in a supposedly democratic land... Naturally, there is bitterness here. But there is also hope--the hope for a better life, the hope for a better world...Through it all seeps an awareness that these people, essentially so decent, have been warped and distorted by a lack of money, a lack of job opportunities, a lack of proper housing, a lack of equality as human beings. It is their humanness that shines through this film and one feels, as it closes, that he has been wrenched away from people he has come to know, and admire, and perhaps even to love..."

## GIVE HER THE MOON

Philippe de Broca has made another inventive fantasy, this one about a girl from a sleepy French village who wins a beauty contest. An American millionaire decides to marry her and brings her to New York along with every stone inhabitant of her village, but severe complications set in.

GIVE HER THE MOON is just sheer joy, one of those Philippe De Broca delights that sparkle with wit from beginning to end. Light, fluffy and funny its a fairy tale about the lovely girl from the sleepy French town who is seized upon by the dashing American tycoon and offered the whole universe but settles for... Well, it won't surprise you but it will make you wind up with a big fat grin. Philippe Noiret as the village schoolteacher and cellist; Bert Convy, as the fast-talking tycoon, and Marthe Keller, as the lovely creature who merits more than the moon on looks alone but has charm and talent as well, head a fine cast. Joyousness like theirs is rare.

---Judith Crist, NEW YORK MAGAZINE

"It has been a long time since I have laughed aloud at the movies as frequently as I did during this effervescent beguiling comedy ....The film has a winning lightness of touch and satirical viewpoint. The battle line between living in innocent simplicity and being overrun by the pressure-cooker existence of materialism is drawn early on. As entertainment with flair and bite, GIVE HER THE MOON is great fun."

---William Wolf, CUE



# THE BRIDGE

GERMAN

The exuberance of youth is what director Bernhard Wicki's masterpiece is all about. Focusing around student involvement in the German cause during the waning days of the Third Reich in World War II, it poses profound questions, many of them ageless. What, for instance, does war do to the personal relationships of man and woman? father or mother and son? Why have "ideals" so often been distorted by unscrupulous leaders to stir teenagers to bloody battle?

Students, parents, politicians, military professionals, and countless others from all walks of life will respond to "The Bridge" with an

intensity all their own. Characteristically blunt, the film is exceptional in terms of its ability to involve the viewer totally in a drama of highest calibre.

Those familiar with Peter Ustinov's version of the Melville classic, "Billy Budd", already know well the power of film to project and stimulate ideas. Similarly, "The Bridge" also remains unsurpassed. In its perception of fundamental truths, Wicki's film is truly one to be experienced.



# J. M. SYNGE'S THE PLAYBOY OF THE WESTERN WORLD

## STORY

English

Christy Mahon stumbles into a remote inn on the Irish coast and claims he has murdered his tyrannous father with a clout on the head. The innkeeper's daughter Pegeen Mike, falls in love with Christy, much to the dismay of her betrothed, and convinces her father to hire him as pot-boy.

Christy becomes the idol of all the local girls. But as his popularity rises, his father shows up alive. Christy spreads the rumor Old Mahon is mad, but Pegeen casts Christy off. To win her back, Christy strikes down his father again, but Pegeen remains contemptuous.

The old man recovers, and he gains a sudden respect for his son. Old and young Mahon go off together, and Pegeen, still in love, can only watch them go.

Don't miss the last two movies  
of the year!

APRIL 4-6, 1974

Apr. 4 Thurs.	PLAYBOY Discussion THE BRIDGE	5:15 7:00 7:30
Apr. 5 Fri.	THE BRIDGE PLAYBOY	5:00 & 8:50 7:00
Apr. 6 Sat.	PLAYBOY THE BRIDGE	5:00 & 8:50 6:50