In ENGLISH

JOHN MILLS VALERIE HOBSON JOHN HOWARD DAVIES IN

D. H. LAWRENCE'S



"This little known English Production of the D. H. Lawrence story is a demonstration of how good a movie intelligent people can make when they have better-than-intelligent material to work on. Sentimental movies used to dwell on how parents sacrificed themselves for their children; this is a sharp reversal. A child (the marvelous little John Howard Davies who also played Oliver Twist) uses his second sight to rescue his parents; the painful part is that he lacks first sight-the judgment which would enable him to see that they are already destroyed. His performance is matched by that of Valerie Hobson as his mother; in all her long and honorable career as a great beauty, this is her only real acting that comes to mind (scenes like the pawnshop episode are hard to put out of mind.)" Pauline Kael,

I LOST IT AT THE MOVIES

COLLEGE OF HUMANITIES INTERNATIONAL CINEMA IN 184 JKB PRESENTS

In GERMAN (with English subtitles)

George Bernard Shaw's

Hilarious Comedy of Love and War

"ARMS ANI

"As a translation onto film of a Victorian minor classic, this German 'ARMS AND THE MAN,' directed by Franz Peter Wirth, is both tidy and delightful." N. Y. Herald Tribune

> "The bouncing production is prettily colored and personally played." N. Y. Times

April 3-5, 1975

Thursday	ROCKING HORSE WINNER ARMS AND THE MAN	5:15 & 8:40 6:55
Friday	ARMS AND THE MAN ROCKING HORSE WINNER	5:15 & 8:40 7:00
Saturday	ROCKING HORSE WINNER ARMS AND THE MAN	5:00 & 8:25 6:40

THE ROCKING HORSE WINNER

Paul Graheme is a sensitive ten year old boy whose never-do-well father and spendthrift mother are constantly beset by debt. The pair bicker so much that the boy imagines that he hears the very walls of the house shfilling, "we need more money."

While he is in this overwrought state he is given a toy rockinghorse for Christmas, and soon he and the family shandyman are discussing not only the fine points of riding but the art of picking winners at the track.

After demonstrating an uncanny aptitude for picking winners at the track, the boy sets himself up in the handicapping business with money from a rich uncle and with the handyman as his partner.

But his system of choosing horses has one alarming aspect; he cannot decide which animal will win a given race until he has mounted his rocking horse and run through an imaginary race, invariably winding up exhausted but inspired. He literally whips his horse into enchantment.

These strange circumstances make for a delightful story, and at the same time jar the mind of the viewer with provocative questions about money and sacrifice.

ARMS AND THE MAN

Towards the end of the war between the Bulgarians and the Serbs, a dashing patrol attack by the Bulgarians led by Lt. Saranoff brings the final victory. Actually, Saranoff's charge could not be repulsed because Captain Blunschli, a Swiss officer of the Serbian forces, had no ammunition for his cannon. Blunschli has to flee and he takes refuge in the room of Lt. Saranoff's fiancee, the charming Raina Petkoff.

Torn between patriotism and hospitality and very much impressed by the captain, Raina helps him to escape. When her fiance, Lt. Saranoff, returns home amidst tumultuous celebrations, she cannot help wondering whether she made the right choice. Her comparisons all seem to favor Captain Blutschli, especially when the latter reappears on the scene. Saranoff, impatient with Raina's hesitation, finds the ambitious maid Louka a more submissive partner, making Raina's decision that much easier. And even though at the beginning in the war, our soldiers were scarcely heroes, at the end when they struggle for the women they love, there is something a little more heroic about them.

In Color

IN PORTUGUESE (with English subtitles)

COMPADECIDA

(A DOG'S WILL)

Ariano Suassuna, one of Brazil's foremost contemporary dramatists, captures the folklore. fantasy, and superstition of northeastern Brazil in this film version of his play Auto da Compadecida. With the farcial blend of Catholic dogma and human nature characteristic of the 16th century religious dramas, Suassuna tries to capture the mentality of a small town environment. Both the religious and secular characters are cultural stereotypes from the past and present representing several social levels, each desirous of taking advantage of the other. Joao Grilo, the roguish protagonist of the work, survives by his wits not only on earth but also when judged in celestial spheres. The film pokes fun at established con-

> ventions through the subtle use of language, using irony and a moralizing tone to evoke humor. A disjointed style and wandering plot are as much a description of life and systems in northeastern Brazil as is Joao Grilo's defrauding of the town's people. A Compadecida should not be taken too seriously, since it is not intended to show a realistic view of Brazilian life. Rather. it should be enjoyed as a clever commentary on what might have been.

IN FRENCH (with English subtitles)

Donkey Skin

(Peau d'Ane)

Comment

"What a joy to behold another of Jacques Demy's fragile, bittersweet films. Now with Donkeyskin, he brings his generous wit and delicate eye to bear in a Charles Perrault Cinderella tale. Donkeyskin is a satiric honey drop of a movie - beautifully acted and providing more evidence that Jacques Demy is the master of his art and his own movie kingdom." William Gallo **Rocky Mountain News**

SEPT. 4-6, 1975

Credits				
Director Producer	Jacques Demy Mag Bodard for Parc Films and Marianne Prod.	Thursday	DONKEY SKIN A COMPADECIDA DONKEY SKIN	5:15 7:00 8:50
Script Photography Music	Jacques Demy, adapted from Charles Perrault Ghislan Cloquet Michel Legrand	Friday	A COMPADECIDA DONKEY SKIN A COMPADECIDA	5:15 7:05 8:45
In enchanting Eastma A Parc Films and Ma 90 Minutes, France,	rianne Production	Saturday	DONKEY SKIN A COMPADECIDA DONKEY SKIN	5:00 6:45 8:35

Donkey Skin (Peau d'Ane)

Jacques Demy and Michel Legrand, whose combined efforts produced the lyric "Umbrellas of Cherbourg," collaborate this time to produce a Cinderella-like work evocative of the enchantments of Cocteau. A renowned French fairy tale, this fable possesses a magical ambience through which the characters float, dream-like, from wonder to wonder. Demy's extraordinarily lush colors and wry anachronisms give the film a rich and bemused texture.

When the King loses his beautiful wife, he vows not to remarry until he has found a woman as beautiful as she. Unfortunately there is but one person that fulfills this requirement – his daughter, the Princess.

With the aid of her frivolous and temperamental Fairy Godmother, the Princess escapes her father's designs. Cloaked by the skin of an enchanted donkey, she hides in the forest where she eventually encounters a neighboring Prince and her own happiness.

Music by Michel Legrand mocks and embraces the theme, at times being either the source of the magic or its playful counterpoint.

This film, suitable for all ages, is for those to whom the words, "once upon a time," still hold magic.

Cast

Peau d'Ane The Prince The Blue King The Fairy Godmother The Red King The Red Queen The Minister The Doctor The Forest Hag Catherine Deneuve Jacques Perrin Jean Marais Delphine Seyrig Fernand Ledoux Micheline Presle Sacha Pitoeff Henri Cremieux Louise Chevalier

IN DANISH with English subtitles

IN SPANISH with English subtitles

ORDET

68

Directed by Carl Theodor Dreyer. Screenplay by Carl Th. Dreyer, based on the play by Kaj Munk. With Henrik Malberg, Emil Hass Christiensen, Preben Lerdoff Rye, Cay Kristiansen, Brigitte Federspiel, Ann Elizabeth.

"An extraordinary film ... an experience. The picture is bypnotic and some portions will nail the spectator to his seat."-NEW YORK TIMES

"Dreyer's ORDET shocks only because you come to know its ten people so intimately. Again be has used the closeup as a master, and again you have the feeling of a force behind the camera that compels you to the bitter end, into the bearts and minds of the characters ..."—SIGHT & SOUND

"... All movie-goers interested in the great classics will bave to see it..., It's magic! One of the most powerful and emotionally moving pictures ever made.... What this picture does is establish its own world in which the belief of a child and the powers of man are made incarnate with an artistry that is Carl Theodor Dreyer's alone in this world."—Archer Winsten, NEW YORK POST

Grand Prize as Best Film of the Venice International Film Festival, 1955

 Thursday, Sept. 11, 1975

 ORDET
 5:15 & 9:05

 THE ROOTS
 7:30

THE ROOTS

Directed by Benito Alazraki; produced by Manuel Barbachano; based on "El Diosero," a collection of short stories by Francisco Gonzales. Spanish dialog with English subtitles.

This compilation of four short stories by Francisco Gonzales, produced by Manuel Barbachano (TORERO!), won the International Film Critics Award at the Cannes Film Festival. In THE COWS, the first of these tales, a young mother is forced to take a job as a wet-nurse in order to support her child and husband. OUR LADY depicts a young American anthropologist, preparing a study of Mexican Indians. During a visit to an Indian village, she learns that they are hardly the "savages" she has imagined. In THE ONE-EYED BOY, a youth with a cast eye, who is cruelly mistreated by other children, finds happiness only when he is rendered totally blind. THE FILLY portrays a married, middle-aged archeologist who is attracted to a native farmer's daughter. When he offers the farmer money for the girl, the Mexican offers twice as much for the archeologist's wife. The non-professional cast for this unusual film is made up primarily of Mexican Indians.

Made in MEXICO in 1958

Both films are in B&W.

Friday, Sept. 12, 1975

 THE ROOTS
 5:15 & 9:05

 ORDET
 6:50

Saturday, Sept. 13, 1975

ORDET 5:00 & 8:50 THE ROOTS 7:15

ORDET (The Word) 1955

A man stands on a hill, speaking the words of Christ. We soon discover that his family is sure he's mad. He has had a "nervous breakdown." That is the opening of the film. The center of the film is a Romeo and Juliet story--without death at the end. And the division this time is religious with Dreyer mocking the absurd religious split. The two in-love youngsters are peripheral to the machinations of the adults, who first try to forbid the marriage, and then try to resolve their religious differences. The end of the film is an epiphany, with all themes, plots, and sub-plots converging into a supreme religious experience. The sister-in-law of the "mad man" dies in childbirth and the insane man promises her young daughter that he will bring her mother back to life.

Dreyer, up to this point, has skillfully accomplished two things at once-he has presented the spiritual and physical side of Christ, plus a concrete "slice of life" view of the life-cycle from pre-birth to death. And now he is ready to take us one step further, to take us beyond death, into the world of faith, miracles, and the love and human compassion of God.

Above all, this is a supremely religious film, a film filled with human love and warmth deeply rooted in the dual nature not only of Christ, but of our existence here on earth--the ethereal, the mundane. Dreyer's camera strains as it has never strained before, holding shots longer, more intensely than a lesser director would dare. The light and dark play on our senses, the sounds bombard us, until we are drained-- and perfectly prepared for the end, the reaffirmation of faith. IN RUSSIAN with subtitles

SERGEI PARAJANOV'S

Shadows of Forgotten Ancestors

(Wild Horses of Fire)

Unlike almost any other film released by the U.S.S.R., WILD HORSES OF FIRE is one of those rare films which is visually so rich that the experience of seeing it has more in common with listening to a fine piece of music than with watching the average movie. The fantastically rich material has been given a cinematic treatment that appears to have been influenced by the experimental film movement, by modern cinema-verite camera techniques, by the new wave, and by the subtle use of composition and color in the Japanese cinema.

"Brilliant" BOSLEY CROWTHER, N. Y. TIMES "Superlative" SAN FRANCISCO CHRONICLE "Absolutely enchanting" WILLIAM WOLF, CUE

COLLEGE OF HUMANITIES INTERNATIONAL CINEMA IN 184 JKB <u>PRESENTS</u>

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SEPTEMBER 18-20, 1975

Thursday	SHADOWS DODES'KA DEN	5:15 & 9:15 6:45
Friday	DODES'KA DEN SHADOWS	5:15 & 9:15 7:45
Saturday	SHADOWS DODES'KA DEN	5:00 & 9:00 6:30

IN JAPANESE with subtitles

Akira Kurosawa's

and its initiability

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Comment

"Akira Kurosawa's *Dodes'ka-den* is the work of a master. His color is not that of the film laboratory but of the palette. His color has texture not unlike that of Renaissance paintings. And his film is like a painting, too – something to be hung in the mind's museum, something to be treasured."

New York Daily News

184 JKI

Dodes'ka•den

Dodes ka-den is the first film from master film director Akira Kurosawa in the more than five years since the release of his highly acclaimed *Red Beard* and it is also his first film to be made in color.

Like *Red Beard*, it is based on a book by Shugoro Yamamoto and deals with life in a Tokyo slum. *Dodes 'kaden* is also similar to the previous film in its affirmation of life and its belief that man can overcome any adversity so long as he has his dreams for escape and hope. *Dodes 'ka-den* is the story of a slum and its inhabitants whose lives are intertwined by their very proximity and deprived living conditions. Just as their problems are varied, so are their fantasies which shield them, from despair. Through the use of their sense of humor and their imaginations these people manage to survive and brighten their surroundings, often making the viewer forget the meanness which surrounds them.

Kurosawa weaves their stories and dreams together through the use of stunning editing and color, often attaining moments of surrealism, without ever being obvious or heavy in his technique. *Dodes 'ka-den* shows Kurosawa's command of film to be greater than ever. He guides his audience through the lives of the slum's inhabitants with a finesse and sensitivity that is masterful and compelling, creating a true work of cinematic art.

Credits

Directed by	Akira Kurosawa
Executive Producers	Akira Kurosawa
	Yoichi Matsue
Screenplay by	Akira Kurosawa
	Hideo Oguni
	Shinobu Hashimoto
Based on "The Town W	'ithout Seasons" by
	Shugoro Yamamoto
Color photography by	Takao Saito
	Yasumichi Fukuzawa
Music by	Toru Takemitsu
Produced by	Yonki-no-Kai
	Toho Company, Ltd.

STORY

Ivan

Marichka

Palagna

Murko

SHADOWS OF FORGOTTEN ANCESTORS is a robust, colorful panorama of the life of the Gutsuls, a small sect of people living in the Carpathian Mountains during the nineteenth century. All of the customs involving birth, marriage, and death are woven into this episodic account of a young man who marries without love, after the death of his true sweetheart. The new wife seeks aid from rituals of witchcraft and the advances of an ominous soothsayer, while the emotional atmosphere becomes more and more involved with the interweaving of the past and the world of the occult visions.

These are the materials of folk legends, and it is Sergei Parajanov's unquestioning acceptance of these materials which make SHADOWS OF FORGOTTEN ANCESTORS such an absorbing film.

With its unreal colors, improbable camera angles, and precarious balance between ritual and orgy, Parajanov proves that nothing succeeds like excess, and in the process he succeeds in establishing SHADOWS in its own stylistic basis.

CAST

Ivan Nikolaichuk Larisa Kadochnikova Tatiana Bestaeva Spartak Bagashvili

CREDITS

Director	Sergei Parajanov
Screenplay	Ivan Chendey and
	Sergei Parajanov,
	from a novel by
	Kotsiubinksy
Photography	Victor Ilyenko
Art Director	I. Lakovsky and B. Yakutovic
Music	Y. Skorik
Production Co	ompany
	Dovzhenko Studios (Kiev)

AWARDS

LONDON FESTIVAL NEW YORK FESTIVAL SAN FRANCISCO FESTIVAL MAR DEL PLATA FESTIVAL MONTREAL FESTIVAL THESSALONIKI FESTIVAL

A Janus Films Release

COMMENTS

"An avant-garde, extravagantly sumptuous saga, in colour, of a Romeo and Juliet of the Carpathians. Chants, folk-songs, atonal music, all combined with fantastic camera-work, make this a haunting work. However, apart from its cinematic values, it is also a moving and affecting work." Amos Vosel, LONDON FILM FESTIVAL

"WILD HORSES OF FIRE is one of those rare films which is visually so rich that the experience of seeing it has more in common with listening to a fine piece of music than with watching the average movie. This fantastically rich material has been given an avant-garde cinematic treatment that appears to have been influenced by the experimental tim movement, by modern cinema-verite camera techniques, by the new wave, and by the subtle use of composition and color in the Japanese cinema." Film Society Review

"Superb color camera work, wildly venture some direction, rich folk song, dance and ritual, in this indescribable, impressionistic treatment of a Carpathian legend. Not to everyone's taste, but for me one of the surprises and revelations of the Festival." G. C. Patterson, NEW YORK FILM FESTIVAL

Shadows of Forgetten Ancestors (Wild Horses of Fire)

80 Minutes. Color. U.S.S.R., 1964.

Subtitled.

IN BENGALI with subtitles

Black & white.

THE APUTRIOGE

For the first time--all three films together at BYU.

PATHER PANCHALI 1954

Directed by Satyajit Ray; title translation: "Song of the Road;" screenplay by Ray, based on the novel by Bibhuti Banerji; photography by Subrata Mitra; music composed and played by Ravi Shankar. With Kanu Banerji, Karuna Banerji, Subir Banerji, Uma Das Gupta, Chunibala Devi, Reva Devi. Bengali dialog with English subtitles.

The story deals mainly with Apu's father and his struggle to support his family in their ancestral village. Although artistically gifted, the father is considered a dreamer and is forced to eke out a living as a rent collector. Eventually their economic hardships cause the family to change their lifestyle.

"A masterpiece. . . . Perhaps the finest piece of filmed folklore since Robert Flaherty's NANOOK OF THE NORTH. . . . It is a pastoral poem dappled with the play of brilliant images and strong, dark feelings, a luminous revelation of Indian life in language that all the world can understand. . . . For one thing, the radiant beauty of the picture continually lifts the spirit. . . . The director has a sense of life larger than the merely tragic. Moreover, he has humor. The picture bubbles over with gentle laughter at the absurd things people do and are, and the set pieces of comedy are just about as funny as organized humor can get." —Time

APARAJITO

1957

Directed by Satyajit Ray; title translation: "The Unvanquished;" screenplay by Ray, based on the novel "Pather Panchali" by Bibhuti Banerji: photography by Subrata Mitra; music composed and played by Ravi Shankar. With Pinaki Sen Gupta, Smaran Ghosal, Karuna Banerji, Kanu Banerji, Ramani Sen Gupta, Charu Ghosh, Subodh Ganguly, Kali Charan Ray. Bengali dialog with English subtitles.

Aparajito begins as the Brahman family arrives in the holy city of Benares in 1920. The father soon takes sick and dies, forcing the mother to go to work as a cook for a rich landlord. Apu begins training for the priesthood, the traditional family occupation, but he would rather go to school. The film deals with Apu's struggle to resolve the conflict between his desires and his family's wishes, and it concentrates on Apu's growth into manhood.

"A picture that no serious movie-goer will want to miss.... At least as good as PATHER PANCHALI.... Like its predecessor, APARAJITO has both humor and tragedy and is in a style of poetic realism.... Defines boyhood more sensitively and likewise more concretely than any film I can remember."

-Paul V. Beckley, New York Herald Tribune

Thursday,	Sept,	25,	1975	
PATHER PAL	NCHALI		15	
APARAJITO		1	:15	
THE WORLD	OF API	T 9	10	

Friday, Sept. 26, 1975 PATHER PANCHALI 5:15 APARAJITO 7:15 THE WORLD OF APU 9:10

Coturned	C	ot. 27	, 1975
Saturd	ay, Sej	16. 61	, 19/0

PATHER	PAI	NCH	ALI	5:00
APARAJ	ITO			7:00
THE WO	RLD	OF	APU	9:00

THE APU TRILOGY

THE WORLD OF APU

1959

Directed by Satyajit Ray; original title: "Apur Sansar;" screenplay by Ray, based on the novel "Aparajito" by Bibhuti Banerji; photography by Subrata Mitra; music composed and played by Ravi Shankar. With Soumitra Chatterjee, Sarmila Tagore, Alok Chakravarty, Swapan Mukherji. Bengali dialog with English subtitles.

THE WORLD OF APU, the concluding part of Satyajit Ray's trilogy, deals with Apu's manhood. The film represents a culmination of the ideas and themes Ray explored in the two preceding parts. For many critics, it is also the most moving and artistically accomplished of the three films. THE WORLD OF APU may be the finest work of Ray's career.

The film depicts Apu in Calcutta, without sufficient funds to stay in school. He moves to a slum area, where he begins to write an autobiographical novel. A friend invites him to the wedding of a beautiful girl named Aparna. The young lady's Bridegroom, however, turns our to be insane. Traditional Hindu custom decrees that a girl must marry on the hour fixed for her wedding or remain forever cursed. Deeply moved by her plight, Apu agrees to marry her. Aparna accepts, and they spend an idyllic year together. Aparna returns to her village to await the birth of their child, but then a series of events shatter Apu's world. The remainder of the movie is the story of how Apu salvages the remnants of his world and builds a new life for himself.

"THE WORLD OF APU seems to me not only the most successful, the most brilliant, the most moving, and the most important of the three parts of Mr. Ray's trilogy, but also probably the most important single film made since the introduction of sound..." —Jonathan Harker, Film Quarterly

"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 . . . (the film) has the generosity and the prodigal variety of genius." —Time THE APU TRILOGY constitutes one of the major accomplishments of contemporary cinema. In it, Satyajit Ray exhibits the best characteristics of his work: a sympathetic, gentle approach to his characters and their lives, eschewing violence and evil; enrichment of character through a meticulous attention to detail; and a beauty of imagery that belies the seeming simplicity of his work.

In 1950, Ray, an art director for an advertising agency, was sent by his employer to London. There, the young artist, who had been a film enthusiast for several years, became acquainted with the neo-realist films of De Sica, Visconti and other Italian directors. On his return to Calcutta, he visited Jean Renoir, who was filming THE RIVER on location. Ray had met Renoir before and was able to view the old master at work. Renoir encouraged Ray to go into filmmaking, which he finally did in 1952.

In his spare time, Ray had become a free lance book illustrator and jacket designer. One of his projects was "Pather Panchali," a two volume novel of the thirties by Bibhuti Banerji. Several producers were interested in filming the book, but Banerji's heirs decided to accept Ray's bid, partly because of his fine illustrations. He approached over thirty distributors for financing but they all turned him down; most felt that Ray was foolish for trying to make a film without big stars or the traditional song and dance interludes. Undeterred, Ray decided to finance the film himself, keeping his regular job while shooting on weekends and holidays.

Ray further shunned the conventional wisdom of the Indian film industry by using many natural locations and non-professional actors. Except for his art director and film editor, his production crew were also newcomers to film. Among them were Subrata Mitra, Ray's cinematographer and a much-admired still photographer, and Ravi Shankar, who wrote the music.

In 1954, after two years of production, the film finally had its world premiere at the Museum of Modern Art. It was selected for exhibition at the 1955 Cannes Film Festival, where it received especially high praise from French critic Andre Bazin and Edward Harrison, who became its American distributor. The critics voted it "the best human document" of the festival; and because of its international acclaim, PANCHALI became the first Bengali film to be shown widely in India outside of West Bengal.

Ray completed his adaptation of Banerji's novel with APARAJITO, a film which duplicated its predecessor's box-office success and critical acclaim. Ray, however, felt a desire to expand on the characterizations. The resulting film, THE WORLD OF APU, is considered by many to be the finest part of the trilogy. It is also the strongest evidence of Ray's maturity as an artist.

"Satyajit Ray's trilogy of films about Bengali life represents one of the peaks of achievement in film art. . . . Ray's films all proceed at a leisurely pace, but their imagery is so imaginative, and their sparse conversations so eloquent, that one can only submit to the serene spell they exert."

-Peter Cowie, Seventy Years of Cinema



and

An Event is a Yugoslav picture of such rare quality in respect to its atmosphere of threat and its culminating total tragedy that it must be placed high on any list of film classics. Archer Winston, New York Post

Based on a Chekhov story ... An Event is a finely wrought little thriller, and a rare one these days, eschewing sex and sadism and sticking to the humanities. Judith Crist, Naw York

THE CASTLE



Cinematic devices shape *The Castle* into a form whose images perfectly transmit the sense of Franz Kafka's novel. The bluish tones, the constant cold, the maze of Central European buildings, and the portrayal of people conditioned to obey—all merge to convey the mood of Kafka's classic allegory.

Estranged in a society run by the deviate logic of authoritarianism, Maximillian Schell gives what is probably his finest performance. Schell must live in a nightmare without end, where details are slightly but consistently out of kilter with everything eccentric to the same degree. He embodies modern man facing the political implications of disoriented bureaucracy.

October 2-4, 1975

Thursday	THE CASTLE AN EVENT	5:15 & 8:35 6:55
Friday	AN EYENT THE CASTLE	5:15 & 8:35 6:55
Saturday	THE CASTLE AN EYENT	5:00 & 8:20 6:40

Both films are in English and in color.

AN EVENT

<u>The Event</u> is a Yugoslavian anomaly--a powerful, first-rate film. Its scenario derives from two separate stories by Chekhov--both relatively obscure and decidedly inferior to the film itself. The film nevertheless faithfully renders the brutality and pathos which one associates with Chekhov's darkest theme (not dealt with in his plays)-the inhumane treatment of defenseless children by cruel adults.

This film culminates in a particularly ghastly death scene. Its moments of violence are nevertheless justified by the increased alienation--and consequent pathos-- which each in turn contributes to the young hero's predicament.

The Event is set in present time (an airplane appears) in the sparcely populated forests of Croatia. The adaptation of its subject to the milieu of twentieth-century peasants caught in the transition between peaceful agrarian traditions and shattered communal ties renders Chekhov in a more relevant, universal setting. There are no allusions to Tito or communism, however, which makes it all the more timeless.

The color photography is effective, though conventional. The story's primitive setting and its animal symbolism enhance its stark, traumatic theme. One comes away grieving that men can be so bestial and resolved to protect the innocent.

The Castle

1968

Highly acclaimed at both the 1968 Venice and Barcelona Film Festivals, this exquisitely photographed film translation of Franz Kafka's classic allegorical novel communicates with extraordinary faithfulness to the tone and import of the original, the central drama of our timethe purposelessness of modern man and the incomprehensible "law" which denies him his freedom. The story concerns the struggles of a land surveyor in a small and snow covered village presided over by a mysterious and inaccessible castle. Although apparently summoned to the village by the castle, the land surveyor discovers that he has come to do a job for which he is not needed. The film is centered about his struggles to find a place to work and live, as well as about his strange relationship with Frieda, ex-barmaid and ex-mistress of a castle official. Maximilian Schell brings a rare intelligence to the role of the tortured and humiliated land surveyor, a man trapped in a bureaucratic nightmare world where one can not even sleep without permission, where privacy had been negated, and where a degraded and fearful humanity lives out its life in ledger entries and memoranda. The Castle offers a rare film opportunity for both the study of symbolism and for the exploration of the human condition under authoritarian control.

and

IN ENGLISH

TENNESSEE WILLIAMS'

The Glass Menagerie

"A quite lovely production of an exceptionally lovely play. Ms. Hepburn's Amanda is a wonderfully effective blend of Southern gentility and fierce determination." New York Times

"Rare and exciting. An occasion bordering on the historic."

New York Sunday News

"It absolutely thrilled me." Tennessee Williams

"Spectacular."

Newsweek

"Ms. Hepburn gives a brilliant, multifaceted performance that is surely the acting tour de force of the year." Eoston Globe

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

IN COLOR STARRING SIOBHAN MCKENNA

Synge's classic comedy, THE PLAYBOY OF THE WESTERN WORLD, flourishes its exuberant Irish humor in the person of Siobhan McKenna. A stranger falsely asserts the brave murder of his tyrannic father and is proclaimed a hero and romantic idol of the girls in a small village. The Gaelic fun bursts into violence when the father turns up and the girls turn off.

"A World Masterpiece." NEW YORK POST "A Joy: Absolute And Unbounded." NEWSWEEK

OCTOBER 9-11,1975

Thursday THE GLASS MENAGERIE 5:15 & 9:00 PLAYBOY 7:10

FridayPLAYBOY5:15 & 9:00THE GLASS MENAGERIE7:05

Saturday THE GLASS MENAGERIE 5:00 & 8:45 PLAYBOY 6:50

уКВ



IN ENGLISH

THE GLASS MENAGERIE

Katherine Hepburn gives one of the most remarkable performances of her career as Amanda Wingfield, an aging Southern belle clinging to her memories of her carefree past. Her husband deserted her years ago, her wealth and the Old South are far behind her; yet Amanda desperately wants to recreate for her children the gaiety and romance of the life she once knew. Hepburn plays Amanda as a powerhouse of a woman irascible and calculating, but full of humour, courage, drive, and overwhelming charm.

Produced by David Susskind for Talent Associates Directed by Anthony Harvey Written by Tennessee Williams With Katherine Hepburn, Sam Waterston, Michael Moriarty, Ioanna Miles

Color 104 minutes

THE PLAYBOY OF THE WESTERN WORLD

99 Minutes. Color. Ireland, 1963.

CAST

Pegeen Mike Christy Mahon Widow Quin Shawn Keogh Michael James Jimmy Farrell Old Mahon

CREDITS

Director

Brian Desmond Hurst

Siobhan McKenna

Gary Raymond

Elspeth March

Michael O'Briain

Brendan Cauldwell

Liam Redmond

Niall McGinnis

A Janus Films Release

COMMENT

"At last, someone has had the good sense to make a ripe and rousing film of Synge's great comedy! Classic piece of strong, sarcastic humor, bubbling and bursting with wonderful folk-imagination and force of character. Every lover of Irish theatre should see this handsome color film!" New York Times

"The play is one of the classics of modern theatre. To hear it in the high brogue that marked its cadences in its first performances at the Abbey Theatre, and to watch it with the emphasis of McKenna's exquisite cheekbones and Raymond's long sad jaw is a joy absolute and unbounded." Newsweek

"A lovely, lush offering, lyrics by Synge, music from the tongues of skilled players, exquisitely photographed in all the pastels of Ireland. A darlin' film, providing beautiful fun — with emphasis on the beauty as well as the fun." Herald Tribune

1963, Black and White, 110 minutes Greek, with English subtitles Bulgarian dialog with English subtitles.

ELEKTRA

and

Director: Michael Cacoyannis Screenplay: Michael Cacoyannis Based on: A play by Euripides Photography: Walter Lassally Musical Credits: Mikis Theodorakis Star: Irene Papas

This fine depiction of the classic Greek tragedy, the first film to truly capture the essence of Greek drama with its theatrical Chorus, stars the internationally acclaimed Irene Papas in one of her strongest roles and was directed by Michael Cacoyannis who brings to it the same force and clarity he later brought to *THE TROJAN WOMEN* and *ZORBA THE GREEK*. Played out against the ancient fortress and palace of Mycenae and the mountain vineyards and stately plains around it, the film has the power and glory only a true epic drama can achieve.

"Cacoyannis has set a standard for eloquent photographic interpretation of the classical drama that is not likely to be excelled if even matched ... Emotion here is strengthened by the gravity with which all the performers play their parts and by the careful avoidance of any hint of overacting."

---Paul V. Beckley, New York Herald-Tribune

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"At long last a worthy screen rendering of the classic Greek drama has been achieved. Indeed this pictorial translation of one of the greatest Greek tragedies amounts to a brilliant utilization of the cinematic device to transmute the gold of verbal poetry from one to another art form. Clearly, Mr. Cacoyannis knows you can't photograph words, that a medium as visual as motion pictures must not put too much dependence on the ear. Thus, he has made this ELEKTRA a powerful address to the eyes. He has taken his company outdoors and set it against the countryside, against great sweeping vistas of rugged landscape and eloquent stretches of sky. The inner fires of ELEKTRA are also made eloquent by the heroic appearance and performance of Irene Papas in this role." -Bosley Crowther, The New York Times

OCTOBER 16-18, 1975

Thursday	ELEKTRA THE GOAT HORN	5:15 & 9:05 7:15
Friday	THE GOAT HORN ELEKTRA	5:15 & 9:05 7:05
Saturday	ELEKTRA THE GOAT HORN	5:00 & 8:50 7:00

1972. 100 min. Directed by Metodi Andonov; screenplay by Nikolai Haitov; photography by Dimo Kolarov; music by Simeon Pironkov. With Katya Paskaleva, Anton Gorchev, Todor Kolev, Kliment Denchev.

The Goat Horn

"Metodi Andonov has succeeded brilliantly in conveying the sense of powerlessness of a subject people... The final image of the grieving father hurling boulders down from a mountain peak is overwhelmingly powerful in suggesting the impotent desperation of the helpless and oppressed everywhere."

-Catholic Film Newsletter "Direction is crisp, efficient and unobtrusive...a beautifully made minor epic, with topnotch thesping and fine helming." -Variety

ELEKTRA

Author: Euripides (480-406 B.C.) Type of plot: Classical tragedy Time of plot: After the fall of Troy Locale: Argos First presented: c. 413 B.C.

> Principal characters: ELECTRA, daughter of Agamemnon ORESTES, her brother CLYTEMNESTRA, her mother AEGISTHUS, lover of Clytemnestra

The <u>Elektra</u> of Euripides is a psychological study of a woman's all-consuming hatred for her mother and stepfather on the one hand, and love for her murdered father and exciled brother on the other. The character of Elektra clearly dominates the action, for it is she who spurs her brother on to kill those whom she hates. In Elektra, her brother, and her mother, Euripides created three characters who are as alive today as they were on the Athenian stage.

After Agamemnon, King of Argos, had returned home from the Tojan War, his wife, Clytemnestra, and her lover, Aegisthus, murdered him in cold blood during the home-coming banquet. Afterward Aegisthus and ; Clytemnestra were married, and Aegisthus became king. Orestes, young son of Agamemnon, was sent by a relative to Phocis before Aegisthus could destroy him. Elektra, the daughter, remained, but was given in marriage to an old peasant, lest she marry a warrior powerful enough to avenge her father's death.

The story of the film concerns the way in which Orestes and Elektra find each other and are united again, and how they set about to avenge their father's death.

The Goat Horn

This brilliantly conceived tale of revenge takes place in 17th-century Bulgaria, during the days of Turkish domination. It tells the story of a goat herder who has determined to avenge the rape and murder of his wife. Bringing up his daughter as a boy, so that she may assist him in his vengeance, the goat herder singlemindedly cultivates his resentment, showing no concern for his daughter's real welfare. The film has been widely acclaimed as one of Bulgaria's finest, and was an award winner at the Chicago, Atlanta and six other international film festivals.

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In Spanish with Subtitles, B&W

LA CORONA NEGRA

and

THE BANDITS OF ORGOSOLO

(THE BLACK CROWN)

Starring Maria Felix in an extraordinary role, created especially for her by the genius of Jean Cocteau. Also starring Rossano Brazzi and Vittorio Gassmann. The movie is set in the Moroccan desert and Tangiers.

-A whole world at his feet, but he could not be happy at any price.-

OCTOBER 23-25,1975

Thursday	LA CORONA THE BANDITS	5:15 & 9:00 7:10	
Friday	THE BANDITS LA CORONA	5:15 & 9:00 7:05	
Saturday	LA CORONA THE BANDITS	5:00 & 8:45 6:55	

Written, Directed and Photographed by Vittorio De Seta. With Michele Cossu, Peppeddu Coccu and Vittorina Pisano. For his first feature-length film Vittorio De Seta directed BANDITS OF ORGOSOLO under very primitive conditions in the village of Orgosolo on the island of Sardinia. His film has won the first work prize and the Italian Film Federation Prize at Venice in 1961 for a work compared by critics to Eisenstein's QUE VIVA MEXICO and Robert Flaherty's MAN OF ARAN.

With exceptional direction and camerawork De Seta explores the lives of Sardinian shepherds whose own laws and ethics are dictated in part by their inhospitable surroundings. In the story, the shepherd Michele, unjustly accused of rustling and murder, desperately flees with his brother and their sheep to escape local justice. Their fate is determined when their flock dies as the result of being too quickly driven and Michele takes up a gun and becomes the bandit that circumstances and society have decreed.

"... Told with great simplicity and acted entirely by the shepherds and peasants of Orgosolo, a wild, desolate and perilous region in the rugged mountains of Sardinia. However, although the environment is very much a part of the film, BANDITI A ORGOSOLO is not, strictly speaking, a 'regional' drama. It is rather a kind of modern universal parable. But De Seta not only relates a simple tale about simple folk; he also takes us into the very flesh of the people of Orgosolo, into the feel and smell of their sheep-skin garments, their tough leathered boots. He shows us the raw fabric of their humility and their bride. their psychology and their necessary rituals. These are the things which make up the poetry of place and people, and De Seta has captured them within the frame of his camera, and thereby created a permanent document." -Louis Brigante, FILM CULTURE

"The man who plays the shepherd in BANDITI is one of the local shepherds here at Orgosolo. I got to know him by accident shortly after I arrived here...While shooting, he would often add details on his own initiative-details I hadn't even thought of at the time but which were part of what I had wanted to say ... Almost all the scenes we asked him to do were very similar to actual situations which he had already lived and suffered through...One of the first shots we took involved an interrogation by the carabinieri, and that particular state of mind our shepherd achieved in expressing that quality of fear and offended dignity, etc., was precisely what we wanted."-Vittorio de Seta, FILM CULTURE

"In this time of movie ferment there is some danger that Vittorio De Seta's BANDITS OF ORGOSOLO will fail of the recognition it deserves. It is an uneccentric film and belongs among those remarkable pictures with which, immediately after the war, Italy initiated the artistic reconstruction of Europe. The danger is not very great, however, for BANDITS is a noble work—strong tragic and illuminated by the grace of simplicity. It stands outside fashion, and above it."—Robert Hatch, THE NA-TION

Winner, Robert Flaberty Award, 1962 ". . . for its exceptional creative values."

In Italian with Subtitles, B&W

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All three films are

in FRENCH with

subtitles.

THE FANNY TRILOGY

· · · ·

by Marcel Pagnol

MARIUS (1931) Directed by Alexander Korda

Directed by Alexander Korda. Written and produced by Marcel Pagnol. With Raimu, Pierre Fresnay, Charpin and Orane Demazis.

MARIUS is the first film of Pagnol's famous trilogy which also includes FANNY and CESAR. Despite their continuing story line, all three films stand entirely on their own as complete entities. Marius is the son of César, a cafe owner in Marseilles; he is torn between his love for Fanny and the inexplicable lure of the sea. Fanny eventually realizes that she will never be able to hold Marius and agrees to marry Panisse, a rich widower. Marius, now set free, sails beyond the horizon for the faraway places about which he has always dreamed.

Poetry, comedy, realism and sentiment are all beautifully interwoven in the telling of Marius' story: poetry, in the haunting theme of the call of the sea; realism and comedy, in the detail with which the life of César's cafe is described; and sentiment in the heart-felt emotion of Marius and Fanny's love. These themes give the film a richness unsuggested by the simplicity of its plot. The film is blessed with some of the best actors—and some of the best acting—that has ever been seen on film. Indeed, the trilogy is an anthology of great acting. The late Raimu's performance as the irascible but thoroughly lovable Cesar is now legendary. Pierre Fresnay, Charpin, and Orane Demazis are also excellent in less rewarding but equally demanding roles.

"From the Paris stage production a magnificent company of players has been assembled and under Alexander Korda's direction they achieve brilliant individual characterizations and moments of splendid drama."—NEW YORK HERALD TRIBUNE

Thursday, Oct. 30, 1975 MARIUS 5:15 FANNY 7:30 Friday, Oct. 31, 1975

10. 100

FANNY 5:15 CESAR 7:30

FANNY (1932) Directed by Marc Allegret

Produced and written by Marcel Pagnol. Directed by Marc Allegret. With Raimu, Pierre Fresnay, Orane Demazis.

All three films are

in Black & White.

In FANNY, the second film of the trilogy, the mood shifts as the film progresses from comedy to heartbreak. Marius has gone off to sea, leaving Fanny pregnant. She turns to Panisse who happily consents to give her child a name. César, the baby's father, at first insists that Fanny await Marius' return, but eventually realizes that marriage to Panisse is the only solution. When Marius returns to claim Fanny, it is César who sends him away.

The French film of the thirties is noted for its extremely literate dialogue and its fine acting. FANNY is a superb example. The director allows the actors the time to realize fully Pagnol's script and they respond by bringing new shades and depths to the characters already familiar from MARIUS. Raimu, particularly, establishes himself as one of the great French film actors, adding a note of pathos to the comic skills he had already exhibited in the earlier film. The great final scene between Marius and César, the emotional high-point of the film, is one of the most justly celebrated scenes in French film.

"Films like FANNY are not just better than the common run: they seem to be made from a completely different point of departure. Instead of being a tangle of sensations or excitements to be unraveled and discarded in one operation, they are written out of general and continuing human experience, as though they were meant to have some lasting claim on our interest."—NEW REPUBLIC "Once more we are introduced to Pagnol's Provence—with its sudden quarrels over nothing, its exaggerations, its rich, larger-than-life quality. . . . There are moments of delightful comedy . . . FANNY has a great quality of

Saturday, Nov. 1, 1975

MARIUS	5:00
FANNY	7:15
CESAR	9:30

Ali three films are in Black & White

FANNY (1932) Directed by Marc Allegret

Produced and resident by Marcel Presid. Directed by Mil-

CÉSAR (1933) Directed by Marcel Pagnol

consense to give her bird a name ("get the birds a father as proposses that from a can define a transform but eventually callers that manuals to Parises is the only solution." When Minnes courts is then barrow or 2 Costantio sends hum away files French from of the thrizer to noted too for extremely interadialogue and its fore a tog. I APANE is a specific crample. The interas above the action the father to noted too for extremely interation direv respect to birdging new shades and here to use these transformers is any office reserves on the state of the defined state in the father is and of the reserves the state of the state of the the rest affect is and the action and father to the these transformers is a new office reserves on the state of the the to the office factories the fath actalt excludes and here is a father of the factories and state of the reserves on the state of the extremely father to asset is one of the reserves on the state of the to the extra office factories the state of the reserves of the state of the the state of the factories of the state of the reserves of the state of the the the extremely office factories the state of the reserves of the state of the state of the extra office factories of the state of the office factories of the state of th

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Produced, written and directed by Marcel Pagnol. With Raimu, Pierre Fresnay, Charpin and Demasiz.

1 1 4

The final installment of the trilogy begins twenty years after Fanny has married Panisse. Pannisse dies and Fanny decides to tell her son, André, the truth about his parentage. André is at first crushed by her revelation, but eventually sets out to find his father. Through his efforts, Fanny and Marius are finally reunited.

Though all three of the films in the trilogy were directed by different men, they are stylistically similar, undoubtedly because the true creative force behind them is Pagnol. César is the first film Pagnol directed and he shows that he is the equal of the more experienced directors of the first two segments.

More moving than either MARIUS or FANNY, CESAR nonetheless is full of the humorous touches that characterize the earlier films. Pagnol and his actors have once again graced the characters with such warmth and vividness that one regrets that their story ends here.

"Dealing in the light and shadow of a basically flat expression, Pagnol creates living images and personalities as close to one's self as mud between the toes in the hot sunlight after a spring rain . . . (Pagnol's characters) illuminate the every day actions of all of us as humorous. pathetic, absurd, tragically mistaken, but steadily progressive steps in the acquisition of the experience that enables the adult to rationalize his own emotions in the friction of existence."-NEW YORK HERALD TRIBUNE "Many of those devoted to artistic expression, no matter in what medium, recall Pagnol's agreeably human film as indelibly rewarding to taste and intelligence in general, as well as to eye and ear, in particular. Seldom has understanding between author and director been so fully reciprocated along with the mutual harmony in which actors, as well as cameramen, have their share in the case of a film. That laugh provoking man, erring man, is naturally endowed with the saving sentimentthe human grace-is what this trio of films nobly commemorates. How much we should value this in a time when sentiment no longer has the power to give the soul quiet and wisdom."-Parker Tyler, CLASSICS OF THE FOREIGN FILM

life."—Penelope Houston, MONTHLY FILM BULLETIN "The French film owes to Pagnol the execution of minutely exact and true settings as well as a generous use of out-of-door shootings which impose upon the viewer the presence of Marseilles, both picturesque and exact . . . FANNY gave to the French film one of its best actors, Raimu."—Georges Sadoul, THE FRENCH FILM

IN CHINESE with subtitles

IN FRENCH with subtitles



FOUR MOODS

A collection of four Chinese short stories that illustrate four different moods-happiness, sadness, anger, and joy. Except for the fact that these stories illustrate different moods, these stories are unrelated. And each story is directed by a different director.

FOUR NIGHTS OF A DREAMER (Quatre Nuits d'un Reveur)

A film by ROBERT BRESSON Produced by Victoria Films Screenplay by ROBERT BRESSON, from the novel "White Nights" by Dostoevsky Photography by Pierre Lhomme (in color) Editor Raymond Lamy

NOVEMBER 6-8, 1975									
Thursday	FOUR	NIGHTS	5:15	6	8:55				
	FOUR	MOODS	7:00						
Friday	FOUR	MOODS	5:15	6	8:55				
•	FOUR	NIGHTS							
Saturday	FOUR	NIGHTS	5:00	R.	8:40				
		MOODS	6:45	-					

ON FOUR NIGHTS OF A DREAMER

Bresson's revisit to the world of Dostoevsky is as well a visit to the world of the affections, isolation and despair of young people. His preceding film, UNE FEMME DOUCE, was also based on a Dostoevsky story.

Dostoevsky's <u>White Nights</u> on which <u>FOUR NIGHTS OF A DREAMER</u> is basedunderwent several screen adaptations. The most memorable was Luchino Visconti's neo-realistic "Le Notte Bianche". Bresson's version is deeply romantic.

FOUR NIGHTS OF A DREAMER is set in Paris; Bresson makes it look like a beautiful ghostly city - foggy, with oblique lights, <u>bateaux-mouche</u> gliding on the Seine at night, bossa-nova instead of Mozart, hippies <u>in lieu</u> of existen-tialists.

CAST

Isabel Weingarten.....Marthe Guillaume des Forets....Jacques Jean Maurice Monnoyer....Lover

The story, adapted from Dostoyevsky's "White Nights," concerns a solitary man, a romantic dreamer, who one night befriends a distraught young girl and for the next three nights meets her to tell about himself and listen to her tell her story of what may be unrequited love. On the last night the girl encounters her lost lover, and goes off with him--leaving the dreamer, who has fallen hopelessly in love, with only a memory for another dream.

Bresson has moved the story from Petersburg to Paris, from the 1840's to the 1970's. He has enlarged its scope, and--by making his hero an artist for whom dreams beget realities-he has provided something of a happy ending. But although the dreams translate to art, their theme is love, and <u>FOUR NIGHTS OF A DREAMER</u> is very much a movie about the condition of being in love.

I doubt that FOUR NIGHTS OF A DREAMER is Bresson's greatest movie, but it may well be his loveliest. Time and again, it is shockingly beautiful, and I can think of nothing in the recent films so ravishing as his strange romantic vision of the city, the river, the softly lighted tourist boats in the night.

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--Roger Greenspun, N.Y. Times---

In GERMAN with subtitles

In ENGLISH



Featuring Volker Bohnet, Fritz Wepper, Cordula Trantow, Michael Hinz and Volker Lechtenbrink From the book "The Bridge" by Manfred Gregor Directed by Bernhard Wicki

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.







NOVEMBER 13-15, 1975

- Thur. BILLY BUDD 5:15 & 9:25 THE BRIDGE 7:30
- Fri. THE BRIDGE 5:15 & 9:25 BILLY BUDD 7:10
- Sat. BILLY BUDD 5:00 & 9:10 THE BRIDGE 7:15

Both films are in BLACK and WHITE

a hell-ship of mutiny!

THE BRIDGE is the story of a group of German high school boys who are caught-up in the retreat of the German army in the waning days of World War II. They had received some training as army cadets, so when the fighting approached their town they were pressed into duty. The movie examines the way that the individual boys react to the situation and the way that they relate to people around them. At first they are led by a wise sargeant that looks after them, but when circumstances deprive them of his leadership, they are thrust into the precarious position of defending a bridge all by themselves. Their struggle makes a gripping conclusion to the movie.

Critique:

This last work of Melville's, finished shortly before his death in 1891, was finally given to the reading public through the offices of the author's granddaughter. It came at a time to help nurture the reawakened interest in Melville's work which has been growing ever since. If there is any message that the author wished his readers to have from him in the last days of his life, it must be found here. Such message is probably the symbolic assertion that evil is defeat in the world and that natural goodness, as exemplified in Billy Budd, the young sailor, is invincible in the affections of man, as represented by Captain Vere and the rest of the navy men aboard the Indomitable. This message seems to be what the author himself clung to in his last years when he was forgotten; he seemed to have the feeling that his apparent defeat at the hands of unknown forces could still be a victory.

BILLY BUDD

BILLY BUDD is the story of a young British sailor who is impressed into the British Navy while he is working as a sailor aboard a merchant ship. The captain of the merchant ship was sorry to lose him, because Billy was what the captain called a peacemaker; because of his strength and good looks he was a natural leader among the other sailors, and he used his influence to keep them contented and hard at work. Because of these qualities Billy quickly fit in on the man-of-war and became well-liked by everyone except the master-at-arms who was the equivalent of the chief of police aboard ship. Claggart, the master-at-arms, pretended to like Billy, but he had his underlings reprimand Billy for slight breaches of conduct that were normally overlooked. Even though he had been warned that Claggart hated him, Billy refused to believe that it was true. But not long after the warning, he was approached by another sailor and asked to join a mutiny. This deeply disturbed Billy, because mutiny was so completely foreign to his nature. A few days later Claggart informed the captain of the ship that he and his men had discovered that Billy was fomenting mutiny aboard the ship. This was a very serious charge that carried with it the death penalty. The lesson that Billy teaches us by the way that he deals with this unfair charge and the trials that it brings is the message that Melville left for us.

Type of work: Novel Author: Herman Melville (1819-1891) Type of plot: Symbolic tragedy Time of plot: 1797 Locale: Aboard a British man-of-war First published: 1924

> Principal characters: BILLY BUDD, a young British sailor CAPTAIN VERE, commanding officer of H. M. S. Indomitable CLAGGART, master-at-arms aboard the Indomitable

FRENCH with subtitles

The Lovers of Teruel

is a movie that happily

combines drama, dance and cinema. At times its story in the present-which parallels a seventeenth-century Spanish legend, the theme of a ballet being danced by a gypsy troupe-is a bit difficult to follow. But after the first few minutes, the viewer finds the key to the transitions from reality to dreams to ballet, and then he settles back and enjoys what he sees and hears.

Seldom is ballet handled so well in a movie; and credit should indeed go to director Raymond Rouleau who succeeds, in spite of theatrical sets and the actual staging of a full-length ballet-within-a-ballet, in getting motion and lively action into his pictures. Applause should also go to Claude Renoir for his stunning color photography throughout and to Mikis Theodorakis, whose musical score adds so much vitality to the whole. The dancers are excellent, and Ludmila Tcherina in the lead role of the main plot as well as in the ballet is superb. Even movie-goers who are not balletomanes will be won by Miss Tcherina's dancing and expressively-sad beauty. Obviously "The Lovers of Teruel" is not for everybody, but those who do see it will find it a rare treat and another welcome gift from France.

PHILIP T. HARTUNG

SPANISH with subtitles

тне GARDEN 6 R DELIGHTS

1970

Directed by Carlos Saura; screenplay by Saura and Rafael Azcona; photography by Luis Quadrano; music by Luis de Pablo. With Jose Luis Lopez Vasquez, Luchy Soto, Francisco Pierra, Charo Soriano, Lina Canalejas. Spanish dialog with English subtitles.

"The pleasantest surprise of the current New York Film Festival . . . a brilliantly playful and wonderfully funny comic invention. . . . Vasquez is by turns hilarious and pathetic and even terrifying, and with his spastic voice and immobilized face, and mostly from his wheelchair, he achieves a magnificent tour de force." -Roger Greenspun, New York Times

"... a haunting and complex and completely fascinating film on a rare intellectual level, a tantalizer that does not rest easily on the mind . . . a glowing exploration of personal and public relationships and of the psyche . . ."

-Judith Crist, New York

		NOV.	20	-22, 1975				
Thur.	THE	GARDEN	OF	DELIGHTS	5:15	8	8:45	
	THE	LOVERS	OF	TERUEL	7:05			
Fri.	THE	LOVERS	OF	TERUEL	5:15	8	8:45	
	THE	GARDEN	OF	DELIGHTS	6:55			
Sat.	THE	GARDEN	OF	DELIGHTS	5:00	&	8:30	
	THE	LOVERS	OF	TERUEL	6:50			

THE LOVERS OF TERUEL

THE LOVERS OF TERUEL is the story of a gypsy troupe which dances a ballet within the drama. The ballet that they dance has to do with a Spanish noblewoman who is pushed into marriage with a loathsome duke one day before her lover's unexpected return, after which multiple suicides take place. In the main drama, the leading lady of the gypsy troupe finds her own life mirroring the story of the ballet. Her lover has not returned, and the cruel gypsy chief will wait no longer.

Characters:

Isabella The Barker Manuel Diego Grebelito The father Pablo The dwarf Iudmilla Tcherina Rene Louis Lafforgue Miko Banovitch Stevan Grebel Jean Pierre-Bras Antoine Marin Roberto

THE GARDEN OF DELIGHTS

Early in Carlos Saura's THE GARDEN OF DELIGHTS a helpless paralytic in a whellchair is forced to relive one of his most painful childhood experiences. His respectable-looking family wheels him into a dark room in which a huge pig is waiting, and tell him that he is about to be eaten (as a child he was locked in a pig pen where fear almost drove him crazy). Later, the family make him witness an elaborate re-staging of his traumatic first communion in 1931.

It is typical of the film's style that the meaning of these incidents is not immediately made clear, but they are compelling nevertheless in their Bunuel-like juxtaposition of middle class normality with bizarre, surrealistic events. Gradually we learn that the staged dramas are part of a complex design. The man, Antonio (Jose Luis Lopez Vasquez) is a middle-aged millionaire industrialist who has suffered amnesia and partial paralysis as the result of an automobile accident. His greedy family, hoping to obtain the number and location of his Swiss bank account and to get him to sign important papers, are re-creating important moments in his childhood, youth and business career in the expectation that one key incident will jolt him back to normality.

Saura focuses on the grotesque plan with an excellent sense of black comedy, but the film has many moments which are undeniably moving. As Antonio slowly responds to the treatment, he begins realizing not only his painful past but also the pain of what is being afflicted on him in the present. Many subjects-selfishness, corruption, Spanish fascism--are touched upon, but the film is most effective as a portrait of a mind locked in helplessness.

GERMAN with English subtitles Black and White



1955

Directed by G. W. Pabst; screenplay by Erich-Maria Remarque, based on the novel "Ten Days to Die" by Justice M. A. Musmanno. With Oscar Werner, Albin Skoda. German dialog with English subtitles.

A group of distinguished artists — director G. W. Pabst, novelist Erich-Maria Remarque and performers Oscar Werner and Albin Skoda — have combined to produce a film of nightmarish power.

Albin Skoda's Hitler is a virtuoso performance built upon a series of manic changes of mood — he dances a jig at the news of Roosevelt's death, spits at his generals for bearing bad news, distributes eclairs to a group of Hitler Youth, orders one of his officers shot and broods in his claustrophobic bunker upon the final destruction of the world.

G. W. Pabst (THE THREEPENNY OPERA, KAMARADSCHAFT) employs a restrained, somber, almost documentary style to describe the grotesque events in Hitler's bunker. This approach makes the collapse of discipline and the final holocaust all the more harrowing.

"Perhaps the best picture produced in Central Europe since the war." -Time

THURSDAY, Dec. 4, 1975

THE LAST TEN DAYS5:15 & 9:35THE ORGANIZER7:15

FRIDAY Dec. 5, 1975

THE ORGANIZER5:15 & 9:35THE LAST TEN DAYS7:35

ITALIAN with English subtitles Black and White

THE Organizer

Maybe you wouldn't expect a two hour Italian film about a strike in a Turin textile factory at the end of the 19th century to be especially entertaining. But wait until you see THE ORGANIZER....

Surpassing my expectations, at least, this simple social drama turns out to be engrossingly human, compassionate and humorous. It is an account full of character of a pathetically primitive effort by a group of factory workers to better their lot (which is awful), with the help and encouragement of a vagrant school teacher who seems to have a little experience with the technique of the strike.

> -Bosley Crowther-THE NEW YORK TIMES

SATURDAY, Dec. 6, 1975

THE LAST TEN DAYS5:00 & 9:20THE ORGANIZER7:00

