

COLLEGE OF HUMANITIES  
INTERNATIONAL CINEMA  
184 JKB  
presents

# MEMBER OF THE WEDDING

ENGLISH

*Directed by Fred Zinnemann; produced by Stanley Kramer; screenplay by Edna and Edward Anhalt, based on the book and play by Carson McCullers. With Julie Harris, Ethel Waters, Brandon De Wilde, Arthur Franz.*

*"Carson McCullers's writing is one of the high points of literacy in American films: sharp and full of wit, yet with a lyricism rarely found on the screen. The theme is human isolation and the need to identify with something; the form is a fugue for three voices. . . . Although Fred Zinnemann's direction imparts a fine nervous intensity to the film, the drama is in the dialogue. The finest qualities of this film are in its sense of language and in the extraordinary performances."*

—Pauline Kael, *Kiss Kiss Bang Bang*

&

# THE THREEPENNY OPERA

GERMAN (with English subtitles)

*Directed by G. W. Pabst; original title: "Die Dreigroschenoper;" screenplay by Leo Lania, Bela Balazs and Ladislav Vajda; based on the play by Bertolt Brecht; photography by Fritz Arno Wagner; music by Kurt Weill. With Rudolph Forster, Lotte Lenya, Carola Neher, Reinhold Schunzel, Fritz Rasp, Valeska Gert, Hermann Thimig, Ernst Busch, Vladimir Sokoloff.*

*"Audiences interested in film history will want to hasten to see THE THREE-PENNY OPERA . . . more realistic than the off-Broadway production. . . . As an example of an early sound film classic, this film ought not to be missed."*

—Newsweek

*"The popular 'Mack the Knife' is done in fine style. A wryly humorous, striking and colorful achievement."*

—New York Times

*"THE THREEPENNY OPERA is, with Mamoulian's APPLAUSE and LOVE ME TONIGHT, one of the key pioneer musicals, and it boasts a dimension of picaresque fantasy lacking in Hollywood films of the period."*

—Peter Cowie, *Seventy Years of Cinema*

JANUARY 9-11, 1975

Thursday	MEMBER OF THE WEDDING	5:15 & 9:00
	THREE-PENNY OPERA	7:00
Friday	THREE-PENNY OPERA	5:00 & 8:45
	MEMBER OF THE WEDDING	7:00
Saturday	MEMBER OF THE WEDDING	5:00 & 8:45
	THREE-PENNY OPERA	6:45

## THE MEMBER OF THE WEDDING

The original stars of the prize-winning Broadway play share stellar honors in Stanley Kramer's screen version of the poignantly exciting drama. Julie Harris' portrait of a young girl who teeters on the thin edge of heartbreak and minor tragedy because of her enormous sense of loneliness shines with rare brilliance and great depth. Julie Harris plays Frankie, an awkward, lonely girl of twelve caught between childhood and adolescence. Frankie is anxious to get away from her drab existence, in which she feels rejected; she romanticizes about her brother's forthcoming marriage until she is positive that he will take her along on his honeymoon. She has no friends of her own age, and has to rely on the company of her strange six-year-old cousin (Brandon De Wilde) and her housekeeper (Ethel Waters). During the crucial summer in which the film takes place, these three, who cling together for companionship and comfort are torn apart. The director, Fred Zinneman (THE NUN'S STORY, FROM HERE TO ETERNITY) was most successful in capturing brilliant performances by all three principals. Along with THE MEN, this is an early Zinneman movie worth seeing.

## THE THREEPENNY OPERA

On the eve of Hitler's seizure of power, a talented and courageous band of artists in Berlin produced this historic adaptation of the Brecht-Weill stage triumph. Freely adapting Gay's "Beggar's Opera," Brecht and Weill conjured up the extravagant world of beggars, thieves, prostitutes and reprobate police, all led by the irrepressible Mack the Knife and his girl friend Pirate Jenny. Although the setting is Victorian England, the theme of disenchantment and wry optimism fitted perfectly Germany's postwar mood.

Pabst used many of the original actors from the now legendary stage performances at the Theatre am Schiffbauerdamm in Berlin, among them Carola Neher, Ernst Busch and of course, the inimitable Lotte Lenya. Here is the young Lenya, shrill, moody, and oddly poignant, her withdrawn features beautifully photographed by Wagner. Her "Jenny's Ballad," biting in contempt and yet haunting, is rightly the highlight of this outstanding film.

THE THREEPENNY OPERA was chosen by the 1948 Brussels World Poll of Film Critics as "one of the Top Ten in Cinema History."

We are proud to present the only complete version in existence. After many years of search, a complete negative was reconstructed, the original prints having been destroyed by the Nazis.



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# MY NAME IS IVAN

1962

RUSSIAN (with English subtitles)

*Directed by Andrei Tarkovsky; original title: "Detstvo Ivana" ("Ivan's Childhood"); screenplay by Vladimir Bogomolov and Mikhail Papava, based on the novel by Bogomolov; photography by Vadim Yusov. With Kolya Burlaiev, Valentin Zubkov, Ye Zharikov, S. Krylov, N. Grinko, I. Tarkovskaya. Russian dialog with English subtitles.*

*"A memorable movie . . . touched with the beauty, the violence and the heartbreak of a childhood of our time . . . a compassionate portrait of a child hopelessly embroiled in a war that has destroyed his childhood. The Russian actors . . . bring a reality to their roles, a conviction essential to complement the unforgettable performance of the boy . . . the young director shows remarkable artistry in endowing the simplest moods with poetic beauty, the fiercest terrors with a barren reality. His sensitivity is rare. . . ."*

—Judith Crist, *New York Herald Tribune*

&



1969

FRENCH (with English subtitles)

A Co-Production of Reggane Films (Paris) and O.N.C.I.C. (Alger)  
Directed by Costa-Gavras  
Screenplay by Jorge Semprun and Costa-Gavras  
From the novel by Vassili Vassilikos  
Photography by Raoul Coutard  
Music by Mikis Theodorakis  
With Yves Montand, Jean-Louis Trintignant, and Irene Pappas  
Color

JANUARY 16-18, 1975

Thursday	Z MY NAME IS IVAN	5:15 & 9:10 7:35
Friday	MY NAME IS IVAN Z	5:15 & 9:10 6:50
Saturday	Z MY NAME IS IVAN	5:00 & 9:00 7:20

"A work of art."  
Time Magazine

"The last word in thrillers. Terrific."  
Look Magazine

## MY NAME IS IVAN

The first film directed by Andrei Tarkovsky, MY NAME IS IVAN is a poetic and sad story of a young boy caught up in World War II. Following the death of his mother and sister during the early days of the war, a 12-year-old boy, Ivan (Kolya Burlaiev), joins the ranks of youths working as intelligence scouts for the Army. His job is to check on Nazi troop movements and the location of their equipment and supplies. After two years' service, the boy, who has become frail, is sent back to school. But Ivan realizes that his childhood is over, and he makes his way back to the front lines. He goes on another mission, but fails to return. After the defeat of the German Army, Ivan's friend learns that the boy was executed by the enemy.

Director Tarkovsky has filmed MY NAME IS IVAN in a style which moves from terrifying realism to lyrical impressionism. Kolya Burlaiev is unusually sensitive and affecting as the boy, and his performance helps make the film a haunting experience.

*"It is a cry not so much of sorrow for the agonized 12-year-old lad who is the focal figure in it and the immediate subject of its rising tragedy. It is more a cry of anguish for all youngsters lost in World War II, for the youths whose lives were exhausted in hatred, bloodshed and death. . . . The general effect is quite disturbing, and the drama is forcefully played by a good cast. . . ."*

—Bosley Crowther, *New York Times*

## Z

A Greek pacifist leader is struck down by a speeding truck while hundreds watch. Despite the official police report of accidental death, a journalist's persistent questioning of the facts leads to a full scale investigation. Z succeeds brilliantly, both as a thriller and as an important political document.

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Academy Award, Best Foreign Film

Best Picture of the Year

National Society of Film Critics and New York Critics Award

"Outstanding motion picture of the year."

National Catholic Office for Motion Pictures and The National Council of Churches first joint award.

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"Stands without peer as a document and thriller."

Judith Crist

"Z damn near knocks you out of your seat."

Pauline Kael, *New Yorker*

"As devastatingly true and exciting as a film can get."

*New York Post*

"Best film of the year. Costa-Gavras tells his story with brilliant understanding of how film works."

Roger Ebert, *Chicago Sun Times*



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SIR LAURENCE OLIVIER'S  
FILM OF  
WILLIAM SHAKESPEARE'S

# Richard III

IN COLOR

## CAST

Richard III  
Lady Anne  
King Edward IV  
Buckingham  
Clarence

Laurence Olivier  
Claire Bloom  
Cedric Hardwicke  
Ralph Richardson  
John Gielgud

"The most exciting Shakespearian film yet made"  
BRITISH FILM INSTITUTE, MONTHLY FILM BULLETIN

"Tremendous"  
NEW YORK TIMES

"A film that constantly intrigues the eye and delights the ear"  
SATURDAY REVIEW

&

# THE SHOP ON MAIN STREET

CZECH (with English subtitles)

WINNER OF THE ACADEMY AWARD FOR  
BEST FOREIGN FILM OF 1965

*Directed by Jan Kadar and Elmar Klos; original title: "Obchod Na Korze" ("The Shop on High Street"); screenplay by Ladislav Grossman; photography by Vladimir Novotny; music by Zdenek Liska. With Josef Kroner, Ida Kaminska, Hana Slivkova, Frantisek Zvarik. Czech dialog with English subtitles.*

*"Brilliant in performance and extraordinary in accomplishment. . . . Its scope is remarkable and its achievements rare, for it manages to translate the apocalyptic tragedy of our century into human terms and to do so with laughter and tears, with scorn and compassion, and with simple beauty of truth. . . . Totally without pretension, with two great performers creating unforgettable portraits, it stands as one of the fine films of our time, for all time."*

—Judith Crist, *New York Herald Tribune*

JANUARY 23-25, 1975

Thursday	RICHARD III	5:10
	THE SHOP ON MAIN STREET	7:45
Friday	THE SHOP ON MAIN STREET	5:10 & 10:00
	RICHARD III	7:25
Saturday	RICHARD III	4:00 & 8:50
	THE SHOP ON MAIN STREET	6:35

## Richard III

After the conclusion of the wars between the Houses of York and Lancaster, Edward IV was firmly established on the throne once again. Before long, however, his treacherous brother Richard, the hunch-backed Duke of Gloucester, resumed his own plans for gaining the throne. First, he tricked King Edward into imprisoning the third brother, the Duke of Clarence. Then, after promising to aid Clarence, Richard gave orders that Clarence be stabbed in his cell.

Hoping to further insure his position, Richard then made plans to marry Lady Anne, widow of Prince Edward, whom Richard had murdered. Intercepting Anne at the funeral of Henry VI, he attempted to woo her. In spite of her hatred and fear of her husband's killer, he finally persuaded her to accept an engagement ring.

After Edward IV's death, Richard had Edward's two young sons placed in the Tower and then seized the throne for himself. After he had been crowned king, Richard had the two young princes killed. Then, to make his position still more secure, Richard decided to marry Elizabeth of York. But in order to do that, he had to have Lady Anne secretly killed. He also removed any threat from Clarence's heirs.

But all Richard's precautions could not stem the tide of threats that were beginning to endanger him. In Brittany, the Earl of Richmond, Henry Tudor, gathered an army and invaded the country. In a tremendous final battle the armies of Richmond and Richard met on Bosworth Field. Richard, fighting desperately, was slain by Richmond, after crying out the offer of his ill-gotten kingdom for a horse. The earl mounted the throne and married Elizabeth of York, thus uniting the houses of York and Lancaster and ending the feud of those noble families forever.

## THE SHOP ON MAIN STREET 1965

One of the most acclaimed films of recent years, and winner of the Academy Award as Best Foreign Language Film, *THE SHOP ON MAIN STREET* is a haunting tragicomedy set during the early days of the Nazi occupation of Czechoslovakia. Britko (Josef Kroner), a simple, amiable carpenter, is appointed "aryan controller" of a supposedly profitable Jewish shop. The shop's elderly proprietess (Ida Kaminska), a stubborn but lovable widow, is oblivious of the war, and incapable of understanding why Britko is there. He tries to explain, but she is deaf, and puts him to work as her assistant. Furthermore, Britko learns that the shop has no merchandise, and the impoverished woman is supported by other Jewish merchants. Britko, ironically, is put on the Jewish community's payroll, but he makes the most of this, and develops an affection for the woman. When the Nazis begin deporting the Jews, Britko risks his life by trying to hide her; however, during a moment of panic, he inadvertently kills her. When he realizes what he has done, he hangs himself.

Like "The Diary of Anne Frank," the film personalizes mass destruction, thereby making it comprehensible; through detailed observations of the humor, irony and pathos of everyday existence, Kadar and Klos involve us in the character's lives. But unlike "Anne Frank," the film is centered, not on the victim of genocide, but on the man who bore witness. By building our sympathy and understanding for Britko, the film-makers force us to identify with his distress, submissiveness and despair. In this way, the theme - man's responsibility to man - becomes more meaningful. Britko's dilemma is ours, and the tragedy of the ending has overtones relevant to the present.



COLLEGE OF HUMANITIES  
INTERNATIONAL CINEMA  
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SPANISH ONLY

ITALIAN (with English subtitles)

**ADIOS,  
CIGUENA,  
ADIOS**

**&**

**THE  
SPIDER'S  
STRATAGEM**

Directed by Bernardo Bertolucci

A young man returns to the town where  
Fascists murdered his father 30 years before.  
The reality, he discovers, was more complex.



JAN. 30-31 & FEB. 1, 1975

Made in 1970

Thursday	THE SPIDER'S STRATAGEM ADIOS, CIGUENA, ADIOS	5:15 & 8:50 7:05
Friday	ADIOS, CIGUENA, ADIOS THE SPIDER'S STRATAGEM	5:15 & 8:50 7:00
Saturday	THE SPIDER'S STRATAGEM ADIOS, CIGUENA, ADIOS	5:00 & 8:35 6:50

IN COLOR



「赤ひげ」は人種・階級を越えて総ての人々を感動させた！

# TOSHIRO MIFUNE

IN

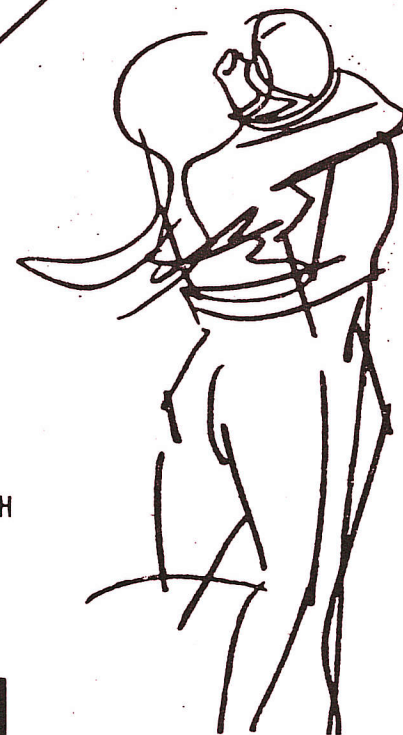
AKIRA KUROSAWA'S

## RED BEARD

1965

BOTH FILMS ARE IN COLOR

COLLEGE OF HUMANITIES  
INTERNATIONAL CINEMA  
184 JKB  
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A FILM BY CLAUDE LELOUCH

## “A MAN AND A WOMAN”

(“Un Homme et Une Femme”)

WITH ANOUK AIMEE • JEAN-LOUIS TRINTIGNANT • PIERRE BAROUH

**“A beautiful and sometimes breathtaking exposition  
of visual imagery. A free, vigorous cinematic style.  
Incidents that have poignancy and charm.”**

—Bosley Crowther, N.Y. Times

FEBRUARY 6-8, 1975

Thursday	RED BEARD	5:15
	A MAN & A WOMAN	8:30
Friday	A MAN & A WOMAN	5:15 & 10:30
	RED BEARD	7:15
Saturday	A MAN & A WOMAN	5:00 & 10:15
	RED BEARD	7:00



## RED BEARD

*Directed by Akira Kurosawa; original title: "Akahige;" screenplay by Masato Ide, Hideo Oguni, Ryuzo Kikushima, and Kurosawa; photography by Asaichi Nakai and Takao Saito; music by Masaru Sato. With Toshiro Mifune, Yuzo Kayama, Yoshio Tsuchiya, Reiko Dan, Kyoko Kagawa, Terumi Niki. Japanese dialog with English subtitles.*

*"As for plot, Red Beard could be Dr. Gillespie, and the intern Dr. Kildare: the story is that simple. But where his hero is a physician, Kurosawa is a metaphysician. Going beneath the bathos, he explores his characters' psychology until their frailties and strengths become a sum of humanity itself. Despite his pretensions, the young doctor is as flawed — and believable — as his patients. If Red Beard himself is a heroic figure, he is nonetheless cast in a decidedly human mold: gruff and sometimes violent . . . he keeps the clinic open by such inglorious expedients as coercion and extortion. Kurosawa seems to share with Red Beard the knowledge that the price of compassion is often compromise. . . . Stylistically, Kurosawa is without peer."*

—Time

*"It is quite impossible to think of this picture without thinking of music. To describe the look of it one should speak of something burnished and glowing, like the body of a fine cello. If a single adjective were used I should think it would be: 'mellow.'"*

—Donald Richie, *The Films of Akira Kurosawa*

RED BEARD is Akira Kurosawa's (SEVEN SAMURAI, IKIRU, THRONE OF BLOOD) longest film, and one of his most impressive. In it, he returns to both the theme and subject matter of DRUNKEN ANGEL. The film is set in the slums of 19th century Japan. There, a doctor known as Red Beard (Toshiro Mifune) operates a hospital with dictatorial arrogance and little consideration for his staff. The plot, which on the surface resembles a Dr. Kildare story, is, as usual, only a ploy in Kurosawa's hands. In RED BEARD, he shows how love and compassion, if fought for, can surface among the dregs of humanity.

The story involves an ambitious young doctor who has come to work at the slum clinic. He is taken aback when given the post of a mere intern. At first, he rebels against the hospital's rules. Only the ominous presence of Red Beard prevents him from leaving. The patients' tragedies and the older doctor's determination to help them finally affect the young man.

## A MAN AND A WOMAN

Set against the backdrop of Paris and the French racing circuit, A MAN AND A WOMAN is the story of a mature love affair between a professional racecar driver and a beautiful young widow, who is the mother of two small children. Lonely and in need of companionship, they meet and become friends. As they get to know each other, he takes her and her children on little outings. But soon he finds that he has fallen in love with her and wants her love as well as her companionship. She cares for him but doesn't feel that she is ready to love again. Undaunted, he pursues her love with the same deliberate intensity with which he drives his racecars. For a time she begins to give in to him, but always she is haunted by the memory of her first husband and the beautiful love they had shared together. She joins him at a city where he is driving, only to find herself unable to forget old memories. From here the picture moves to a touching and memorable ending.

WINNER ACADEMY AWARDS  
WINNER CANNES FESTIVAL  
WINNER GOLDEN GLOBE AWARDS  
GRAND PRIX OF THE  
INTERNATIONAL CATHOLIC FILM GUILD

COLLEGE OF HUMANITIES  
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# THE ALEC GUINNESS FILM FESTIVAL

## Father Brown, Detective

**SOURCE:** Screenplay by Thelma Schnee based on stories by G. K. Chesterton.  
**PRODUCED BY:** Paul F. Moss. **DIRECTED BY:** Robert Hamer.  
**MUSIC:** George Auric

**CRITICAL COMMENTS:**  
"fresh and humorous" — *Saturday Review*

### ALEC GUINNESS — JOAN GREENWOOD — PETER FINCH

You will really enjoy G. K. Chesterton's famous tale of Father Brown which has been turned into a detective-comedy with Alex Guinness giving an extra lift with his own distinctive performance. Father Brown, the detective, is every inch a holyman, and at the same time the sleuth extraordinaire, always trying to get inside a criminal's mind, more interested in saving a soul than in having the law mete out its punishment. Thus the film has a religious tone along with its gentle humor, for comedy and sleuthing are tempered with philosophical arguments between this unorthodox priest and Flambeau, a thief of many disguises.

## The Man in the White Suit

**SOURCE:** A screenplay by MacDougall, Dighton and Mackendrick.  
**DIRECTION:** Michael Balcon. **MUSIC:** Benjamin Frankel

**AWARDS:** Named "One of the Ten Best of the Year" by the Nat'l Bd. of Review.

**ACADEMY AWARD NOMINATIONS:** Roger MacDougall, John Dighton and Alexander Mackendrick for Best Screenplay, 1952.

### CRITICAL COMMENTS:

"Recommended" — *Films In Review*

"Recommended . . . Guinness' extraordinary talents . . . hilarious" — *Saturday Review*

### ALEC GUINNESS — JOAN GREENWOOD — CECIL PARKER

Alec Guinness is priceless in this farce about the man who invents a new fabric that will neither soil nor wear out. The results of his invention are hailed as a boon to mankind, until both Labor and Management realize its production will soon put them out of business. The events are hilarious as management and labor unite to try to steal the formula or buy Guinness off before he can announce his invention to the public.

### Thursday, Feb. 13th

MAN IN THE WHITE SUIT	5:15 & 9:55	/	FATHER BROWN, DETECTIVE	5:15 & 9:55	/	THE CAPTAIN'S PARADISE	5:00 & 9:40
FATHER BROWN, DETECTIVE	6:50		THE CAPTAIN'S PARADISE	6:50		MAN IN THE WHITE SUIT	6:30
THE CAPTAIN'S PARADISE	8:25		MAN IN THE WHITE SUIT	8:20		FATHER BROWN, DETECTIVE	8:05

### Friday, Feb. 14th

### Saturday, Feb. 15th



# The Captain's Paradise

SIR ALEC GUINNESS -- YVONNE DE CARLO -- CELIA JOHNSON

SOURCE: Screenplay by Alec Coppel, Nicholas Phipps and Anthony Kimmins, based on an Original Story by Coppel. PRODUCED AND DIRECTED BY: Anthony Kimmins. MUSIC: by Sir Malcolm Arnold.

ACADEMY AWARD NOMINATIONS: Alec Coppel for Best Original Story, 1953.

## CRITICAL COMMENTS:

"One of the merriest and archest of the mischievous Guinness Films" -- Bosley Crowther, New York Times

The consummate British actor, Sir Alec Guinness, is one of the few who can project absolute believability in multiple roles even when they occur in a single picture. THE CAPTAIN'S PARADISE is an hilarious example.

Guinness is the Captain of a British steamer which sails daily between Gibraltar and the North Africa port of Kalik. To his crew and the authorities, he projects an image of sea captain which has its roots in antiquity. Only his second-in-command knows that beneath this Establishmentarian facade there beats the heart of a most unusual man. As Guinness explains expansively, in a moment of absolute peace and contentment -- he never has been able to find a woman who could give him all that he requires from life, and so he solved the problem by marrying two women. Maud, his wife in Gibraltar, is the complete homebody. During the day, she cleans and cooks, and meets him at the door with his pipe and slippers when he returns home at night. They spend their evenings quietly. She embroiders whilst he smokes his pipe and reads. By the stroke of 10, they are fast asleep. In Kalik, he has another wife, the luscious Nita, who spends most of her days asleep and with whom he is the gay-blade, rakish man-about-the-nightspots-in-town sort of husband. She is so completely undomesticated; the water would burn if she attempted to boil it. "Yes, he confesses, it's an absolute paradise." That is, until his wives decide that they are not happy with their roles, and then it is a riot.

COLLEGE OF HUMANITIES  
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IN 184 JKB  
Presents

# Orson Welles' CITIZEN KANE

Black and white. U.S.A., 1941.

CITIZEN KANE, Welles' first film, is a landmark of modern movie-making for its technical virtuosity. The emotion-packed story of Charles Foster Kane, goliath of the publishing world, is told with dynamic editing, backward and forward in time. Camera angle and perspective were shifted imaginatively in all directions to swallow the viewer into Kane's life. Directing his own vital performance, Welles created a truly cinematic masterpiece in CITIZEN KANE.

# INGMAR BERGMAN'S ACADEMY AWARD WINNER THE VIRGIN SPRING

Black and white. Sweden, 1959. Subtitled.

## CREDITS

Director	Ingmar Bergman
Scenario	Ulla Isaksson
Photography	Sven Nykvist
Sets	P. A. Lundgren
Editor	Oscar Rosander
Music	Erk Nordgren

## AWARDS

ACADEMY AWARD 1960  
BEST FOREIGN FILM

"Masterful . . . Flawless . . ."  
SATURDAY REVIEW

FEBRUARY 20-22, 1975

Thursday	CITIZEN KANE	5:15 & 9:05
	THE VIRGIN SPRING	7:25
Friday	THE VIRGIN SPRING	5:15 & 9:05
	CITIZEN KANE	6:55
Saturday	CITIZEN KANE	5:00 & 8:50
	THE VIRGIN SPRING	7:10

"One of the Year's Ten Best"  
N.Y. TIMES, HERALD TRIBUNE,  
N.Y. POST, SAT. REVIEW, TIME,  
DAILY NEWS, NEWSWEEK, CUE

"A Violently Beautiful Miracle Play"  
TIME MAGAZINE



# CITIZEN KANE

## STORY

Charles Foster Kane dies at the age of 76 in his immense castle, Xanadu; his dying word is "Rosebud". In the projection room of a newsreel firm, a group of reporters note that Kane's public life — wealth, political and social events — does not contain the answer to the enigmatic "Rosebud".

A reporter sets out to find this solution and, after reading the details of Kane's ruptured childhood, interviews four leading figures in the magnate's life: Bernstein, Leland (both associates of Kane at the height of his fame); his second wife, Susan Alexander, whom Kane had forced to become an opera singer against her will and who is now drunk in a dingy night-club; and Raymond, Kane's butler in the concluding stages of his life at Xanadu. All these are most forthcoming; some even give different versions of the same events; but none can explain the word "Rosebud" to Thompson, the reporter.

*"Most sensational product of the U.S. movie industry"*  
TIME MAGAZINE

*"Every scene comes with the impact of something never seen before"*  
LIFE MAGAZINE

*"A picture of tremendous and overpowering scope"*  
NEW YORK TIMES

## COMMENT

"As a film, CITIZEN KANE is one of the richest mines of film technique yet created. For all its extravagance, it is a magnificent personal achievement, a tour de force which succeeds. It bears the mark of strength, even genius. The economics of modern cinema allow very few such individual enterprises as this film..."

Roger Manvell, *THE FILM AND THE PUBLIC*

"An epoch making film... a masterpiece of screenwriting... From the film's startling opening shot of Xanadu, Kane's private castle, leading into a darkened preview theatre, where a newsreel is being screened, to the final shot of the child's sled being buried in a roaring furnace, CITIZEN KANE is absorbing and exciting. Purely as an essay into the story form it is outstanding. As a psychological study of a man it has rarely been equalled in the cinema... Orson himself gave a bravura performance."

Peter Noble, *THE FABULOUS ORSON WELLES*

CITIZEN KANE remains Welles' finest film, a treasury of cinematic metaphors and devices, and a portrait of an incredibly powerful personality..."

Peter Cowie, *THE CINEMA OF ORSON WELLES*

# THE VIRGIN SPRING

## STORY

THE VIRGIN SPRING is a medieval legend which tells the story of a father's vengeance against some herdsmen who attack his virgin daughter. The story focuses on the emotions of jealousy and revenge.

## CAST

Herr Tore	Max von Sydow
His wife	Birgitta Valberg
Ingeri	Gunnel Lindblom
Karin	Birgitta Pettersson
The slender herdsman	Axel Duberg
The musty herdsman	Tor Isedal
The beggar	Allen Edwall
Boy	Ove Porath
The old man	Axel Slangus
Frida	Gudrun Brost
Simon	Oscar Ljung
First farm-labourer	Tor Borong
Second farm-labourer	Leif Forstenberg

## COMMENT

In this space age of wonders, the greatest miracle remains the thousandfold nature of man. And the hallmark of an Ingmar Bergman film is its deep probing of the human condition... He may well be the only motion picture artist of today whose body of work bears the stamp of genius..."  
The Christian Science Monitor

With THE VIRGIN SPRING, Ingmar Bergman has moved without further hesitation into the deep end of the pool of tragic art, into the androgynous nest which surrounds our daytime and gives the lie to our belief that all contingent evils can be socialized away. THE VIRGIN SPRING is as strictly composed as a sonnet, pictorially each image contains, predicts or recalls every other image — the sustained reverberation of a bell in which the original note and final overtone sound as a continuum to the ear. This is the most compactly visual of all Bergman's films.  
Film Quarterly

"It is undoubtedly correct to look upon THE VIRGIN SPRING as an expression of cinematic asceticism. The film art's chief means of expression are motion and contrast, but the spectator's immobility can underscore the brutality of the scene, as in THE VIRGIN SPRING. Everything is told directly. The fixed quality of the film, its transitions between idyl and violence, piety and blood become a weapon in Bergman's hand. In everything he does, he remains saturated with contemporary ideas. His pictures are the questions and assertions of a modern man. THE VIRGIN SPRING is a film one does not easily forget."  
Jorn Donner, *THE PERSONAL VISION OF INGMAR BERGMAN*

COLLEGE OF HUMANITIES  
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IN ENGLISH

OSCAR WILDE'S

# The Importance of & Being Earnest

DIRECTED BY ANTHONY ASQUITH

IN COLOR

Oscar Wilde's imaginary character looms into life in Asquith's brilliant adaptation of this famous play. The conclusion soars high as two girls think themselves engaged to a nonexistent 'Ernest'. Seldom has a classic stage comedy been so engagingly transferred to the screen.

*"An exquisite production ..."*  
NEW YORK HERALD TRIBUNE

*"Skillful, Brilliant"*  
VARIETY

*"High comedy in a bravura style"*  
NEW YORK DAILY NEWS



IN SPANISH

# SIN UN ADIOS

IN COLOR

Starring the popular

Recording Artist, **Raphael**

...singing...

...dancing...

...and falling in love.

FEB. 27-28 & MARCH 1, 1975

Thursday	THE IMPORTANCE OF BEING EARNEST SIN UN ADIOS	5:15 & 8:40 7:00
Friday	SIN UN ADIOS THE IMPORTANCE OF BEING EARNEST	5:15 & 8:45 7:00
Saturday	THE IMPORTANCE OF BEING EARNEST SIN UN ADIOS	5:00 & 8:30 6:45

184

JKB



## STORY

Two wealthy and eligible bachelors, Jack Worthing and Algernon Moncrieff are in love. Jack is romantically involved with Gwendolen Fairfax, while Jack's ward, Cecily Cardew, is the object of Algernon's affections.

It is due to Jack's unworthy habit of representing himself as his imaginary brother, Ernest, and to Algernon's deceitful adoption of Ernest's name and reputation to simplify his courtship, that each of the girls believes herself to be engaged to the non-existent Ernest. A simple solution occurs to each — but neither reckons with the forceful Lady Bracknell, Gwendolen's mother and Algernon's aunt, whose consent is withheld.

It is left to Miss Prism, who has a secret passion for the Rev. Dr. Chasuble, to create a way out that is acceptable to all parties.

## CAST

John Worthing	Michael Redgrave
Seton	Richard Wattis
Algernon Moncrieff	Michael Dennison
Lane	Walter Hudd
Lady Bracknell	Edith Evans
Gwendolen Fairfax	Joan Greenwood
Cecily Cardew	Dorothy Tutin
Miss Prism	Margaret Rutherford
Canon Chasuble	Miles Malleon
Merriman	Aubrey Mather

## CREDITS

Director	Anthony Asquith
Producer	Teddy Baird
Screenplay	Joan Davis
Based on play by	Oscar Wilde
Director of Photography	Desmond Dickenson
Art Director	Carmen Dillon
Editor	John D. Guthridge
Music Score	Benjamin Frankel

A Janus Films Release

## COMMENT

"A highly stylized work . . . within that framework of a gossamer plot and biting and witty dialogue, the company acts its roles to the hilt and comes up with expertly fashioned comedy . . ." *Film Daily*

"Anthony Asquith has created an excellent display of subtle, engrossing comedy and romance that permits a fine assortment of players to cavort with artful grace as they enact a simple theme which here has highly polished facets that reflect Wilde's pointed up intent delightfully . . ." *New York Times*

"It is possible to be just silly; it is possible to be silly and stylish; and it is possible to be silly and serious. Only the last is really hard to accomplish. Yet the 1953 technicolor film version of this Oscar Wilde play does it with ease. The great screen credits of this English production by Anthony Asquith mark the only time it has been done on film, and prove, furthermore, that when really amusing dialogue shapes the aural and visual of an adaptation from the stage, the film camera may choose graciously to be self-effacing. The camera would have had not to act up mightily, indeed, to steal the spotlight from such veteran performers as Dame Edith Evans, Michael Redgrave, Margaret Rutherford, Joan Greenwood, Michael Davis and Dorothy Tutin — all polished professionals . . ." *Parker Tyler, CLASSIC OF THE FOREIGN FILM*

**The Importance of  
Being Earnest** 95 Minutes. Color. Great Britain, 1952.

COLLEGE OF HUMANITIES  
INTERNATIONAL CINEMA  
IN 134 JKB  
Presents

IN GERMAN with English subtitles.

**THE  
GYPSY  
BARON**

(DER ZIGEUNERBARON)

A Delightful Musical Based On  
Johann Strauss' Charming Operetta

CREDITS

Produced by.....Berolina Film  
Directed by.....Arthur Rabenalt  
Screenplay by.....Curt Braun  
Musical Editor:.....Bert Grund  
Executive Producer:.....Kurt Ulrich

IN CHINESE with English subtitles.

**EXECUTION  
IN  
AUTUMN**

秋 决

Starring

OU WEI

TANG PAO YUN

KE HSIANG-T'ING

Thursday, March 6th

THE GYPSY BARON 5:15  
EXECUTION IN AUTUMN 7:10  
THE GYPSY BARON 9:00

Friday, March 7th

EXECUTION IN AUTUMN 5:15  
THE GYPSY BARON 7:05  
EXECUTION IN AUTUMN 9:00

Saturday, March 8th

THE GYPSY BARON 5:00  
EXECUTION IN AUTUMN 7:00  
THE GYPSY BARON 8:50



## THE GYPSY BARON

Many years ago the Barinkays were obliged to leave their huge estate and flee their native country. But the young Empress has now issued a decree that all former emigrants are to be pardoned. Old Ernoe Barinkay decides to remain in Turkey where he has become a Mohammedan and married three wives, but his son, Sandor, returns to his native country to take over the family estate and recover the Barinkay treasures, which his father had buried. But Sandor finds things sadly changed. The beautiful manor house is in a state of sad neglect and Kalman Zsupan, who was once the Barinkay's swineherd, had appropriated a large portion of the old Barinkay estate. Zsupan is determined not to relinquish his possessions and decides that his daughter will have to marry Sandor. But his daughter, Arsena, is in love with her father's secretary, Ottokar. Zsupan is anxious to speed things up and tells Sandor that the engagement is going to be announced in the coming week. Meanwhile Sandor has met Zipra, an old gypsy woman and her foster daughter, Saffi. Saffi hints at Arsena's love affair with Ottokar and tells him that she will give him proof of Arsena's love for Ottokar. At the feast, Zsupan announces the engagement of his daughter to Sandor, but Sandor makes his choice and presents Saffi to the guests as his fiancée. Sandor and Saffi have a gypsy wedding, but this happy occasion is interrupted by the arrival of Count Carnero, who accuses them of the crime of not being legally married. Just as Saffi is arrested Sandor escapes. How Sandor rescues Saffi makes a romantic ending to this delightful musical comedy.

## EXECUTION IN AUTUMN

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

COLLEGE OF HUMANITIES  
INTERNATIONAL CINEMA  
IN 184 JKB  
PRESENTS

Charles Dickens' Immortal Classic

# GREAT EXPECTATIONS

*Directed by David Lean; produced by Ronald Neame; screenplay by Lean and Neame, based on the novel by Charles Dickens; photography by Guy Green; music by Walter Goehr. With John Mills, Alec Guinness, Valerie Hobson, Jean Simmons, Finlay Currie.*

David Lean's (BRIDGE ON THE RIVER KWAI) award-winning production contains all the elements of visual beauty and epic scope for which his films have become distinguished. Filled with the quirks of coincidence that twist through the Dickensian universe, GREAT EXPECTATIONS recounts the story of Pip, a poor orphan, who is befriended by a hulking fugitive (Finlay Currie) in a desolate marsh, falls in love with the contentious young Estella (Jean Simmons), and goes on to become a dashing Londoner (John Mills) through the aid of a mysterious benefactor. The pungent flavor of Dickens' England is adeptly captured, as well as the author's incomparable gift for delineating the human spirit.

*"A perfect motion picture . . . the fullness of Dickens, of his stories and characters—his humor and pathos and vitality and all his brilliant command of atmosphere—has never been so illustrated as it is in this wonderful film, which can safely be recommended as screen story-telling at its best."*

*—Bosley Crowther, New York Times*

Thursday, March 13, 1975

Showtimes—5:15, 7:25  
& 9:35

Friday, March 14, 1975

Showtimes—5:15, 7:25  
& 9:35

Saturday, March 15, 1975

Showtimes—5:00, 7:10  
& 9:20



COLLEGE OF HUMANITIES  
INTERNATIONAL CINEMA  
IN 184 JKB  
PRESENTS

IN RUSSIAN (with English subtitles)

# NINE DAYS OF ONE YEAR

A film that explores the individual and human aspects of the nuclear question and mirrors life among the Soviet younger generation.

"Fascinating new Russian film"  
-TIME MAGAZINE-

"Excellent production and handsome performers" -N.Y. POST-

Directed by Mikhail Romm and starring  
Alexei Batalov and Innokenty Smoktunovsky.

IN SPANISH (with NO subtitles)

# EL TAXI DE LOS CONFLICTOS

A FAST MOVING COMEDY

With Spain's Greatest Stars!

Directed by Jose Luis Saenz De Heredia  
and Mariono Ozores

Thursday, March 20, 1975

EL TAXI DE LOS CONFLICTOS	5:15
NINE DAYS OF ONE YEAR	7:00
EL TAXI DE LOS CONFLICTOS	8:55

Friday, March 21, 1975

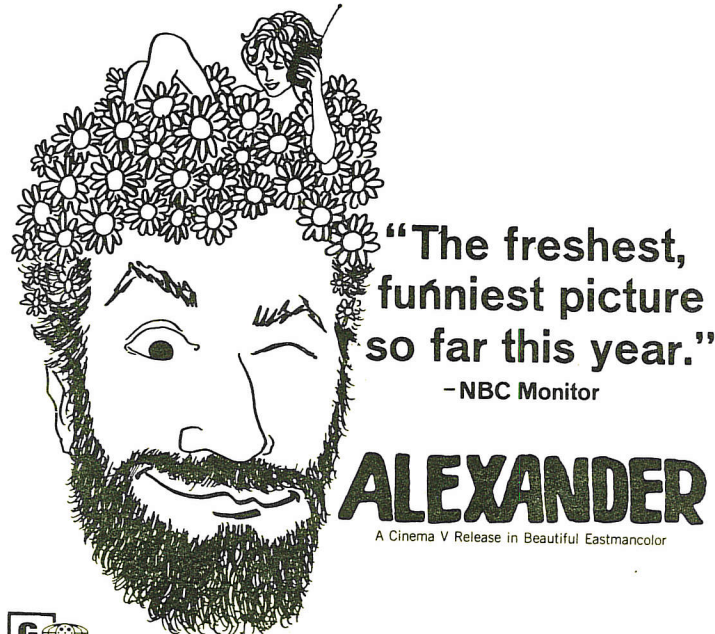
NINE DAYS OF ONE YEAR	5:15
EL TAXI DE LOS CONFLICTOS	7:10
NINE DAYS OF ONE YEAR	8:55

Saturday, March 22, 1975

EL TAXI DE LOS CONFLICTOS	5:00
NINE DAYS OF ONE YEAR	6:45
EL TAXI DE LOS CONFLICTOS	8:40

COLLEGE OF HUMANITIES  
INTERNATIONAL CINEMA  
IN 184 JKB  
PRESENTS

IN FRENCH (with English Subtitles)



"Probably one of the most subversive and one of the most hilarious movies you will see this year." The New York critic was describing VERY HAPPY ALEXANDER, a joyful denunciation of the Protestant work ethic and all its pitfalls. A hard working community is morally outraged at the discovery of Consciousness III in its midst and tries passionately to subvert it. For anyone who has ever tasted or longed for the pleasures of irresponsibility.

Thursday, March 27, 1975

ALEXANDER 5:15 & 8:50  
THE GIVEN WORD 7:00

&  
**THE GIVEN  
WORD**

IN PORTUGUESE (with English subtitles)

*Directed and written by Anselmo Duarte, based on the play "O Pagador de Promessas" by Dias Gomes; original title: "O Pagador de Promessas;" photography by Chick Fowle; music by Gabriel Migliori. With Leonardo Vilar, Gloria Menezes, Dionizio Azevedo. Portuguese dialog with English subtitles.*

Based on one of Brazil's most popular plays, Anselmo Duarte's THE GIVEN WORD is a portrait of selflessness in the modern world. Ze (Leonardo Vilar), a peasant farmer, makes a vow to Saint Barbara that he will carry a heavy wooden cross on his back to a church in a neighboring village if the Saint will save the life of his ailing donkey. When the donkey makes a sudden recovery, Ze begins his arduous journey, disregarding the pleas of his wife (Gloria Menezes) and the hostility of various religious and political groups. He is exploited by nearly everyone whom he encounters during his pilgrimage; and his sacred mission results in tragedy. The film won the Best Picture Award at the Cannes and San Francisco Film Festivals.

*"The major achievement to date of Brazil's germinal cinema nuovo . . . strikingly photographed. . . THE GIVEN WORD's strength lies in the vitality that pulses through an astringent morality play, filling it with the cries of pitchmen and voodoo women and street-corner poets, the hip-heaving dancers and gourd rattling hipsters who almost make humanity look worth dying for."*  
—Time

Friday, March 28, 1975

THE GIVEN WORD 5:15 & 8:50  
ALEXANDER 7:05

Saturday, March 29, 1975

ALEXANDER 5:00 & 8:35  
THE GIVEN WORD 6:45



# ALEXANDER

A Cinema V Release in Beautiful Eastmancolor

## SYNOPSIS

Produced by Daniele Delorme and Yves Robert  
Directed by Yves Robert  
Screenplay and adaptation by Yves Robert and Pierre Levi-Corti  
With Philippe Noiret and Francoise Brion  
Color  
Running Time: 94 minutes

**"A funny picture, peppery humor and biting dialogue. Beguiling, impudent and wise."**

New York Times

**"A deliciously happy comedy."**

Judith Crist

**"If some theatre doesn't bring this one back quickly, film exhibitors are denser dolts than even they often appear."**

San Francisco Chronicle

**"Funny, beautifully acted, extremely pointed in its espousal of life and fun!"**

New York Post

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Alexander is a dreamer who would rather play billiards, lay on his back in a field and look at the sky or go fishing than work on his farm. He is married to a woman known as La Grande, who, by snapping her fingers and by using a walkie-talkie, keeps him jumping.

One day his wife and her parents have an automobile accident and Alexander is left to follow a funeral procession and to accept the condolences of his neighbors who pity him, saying, "poor man, all alone." But Alexander has his own plans. When the last mourner has shaken his hand, he rushes back to his farm and jumps in bed. He stays there as the weeds begin to grow.

The neighbors worry about Alexander not working. They try to bring him to his senses, but he will not be budged. Then gradually, first one man, then another, and then a third decides that perhaps Alexander is right, that man should rest and enjoy, not work. Now it becomes imperative for his neighbors to get him out of bed before his philosophy threatens to affect more villagers. So they try various little intrigues.

Agathe, a lazy new girl in town, is intrigued by this man who wants to sleep and rest. She sends food to him and finally delivers it in person. They fall in love, Alexander proposes, and she accepts. Then Agathe discovers that he owns a 300 acre farm. Suddenly this lazy girl has become business-like and has plans to make a fortune by developing the real estate. How Alexander handles this new turn of events makes for an exciting and hilarious ending.