

Winter 1977

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
PRESENTS

In English
Color

VISIONS OF EIGHT

The Olympics of today is a spectacle of such gigantic proportions that it is possible to lose sight of the many individual dramas that give the Olympics its real fascination.

For the Games at Munich, eight of the world's most accomplished film directors decided to make a film which would reveal aspects of the Olympics which few of us have ever seen. Since the filmmakers were from eight different countries — with different personalities, different cultures, and different ideas about sports — **VISIONS OF EIGHT** became a kind of Olympic competition in itself.

Arthur Penn filmed the dramatic pole-vault event; Milos Forman, the decathlon; Kon Ichikawa, the 100-meter dash. Claude Lelouch concentrated on the athletes who lost at the Olympics; John Schlesinger recorded the tremendous stamina and drive of the marathon runner. Juri Ozerov showed the tension and excitement of the moments before the starting gun fires. Michael Pfleghar focused on the women contestants; while Mai Zetterling, the only woman director in the group, contributed a very witty and unorthodox view of the strongest men in the world — the weight-lifters.

A David L. Wolper Production
Produced by Stan Margulies
Original Music by Henry Mancini
Color / 105 minutes

In French with subtitles
Color

Michel Drach LES VIOLONS DU BAL

Les Violons Du Bal (1974) Color 110 min.
Director: Michel Drach Levitt-Pickman
Screenplay: Michel Drach
Cast: Marie-Josée Nat, Jean-Louis Trintignant,
David Drach, Michel Drach

Under an oppressive Nazi regime, occupied France and its people find little freedom. Yet, to the eyes of nine-year-old Michel, life is to be examined with the help of a closeknit family led by a wise and beautiful mother and a warm and tender grandmother. Their exile to a temporarily friendly Vichy soon culminates in a frenzied race to safety at the Swiss border. Director Michel Drach, the nine-year-old now grown into a modern filmmaker, has drawn upon his own boyhood to sell his story to a producer.

"Not since Truffaut's The 400 Blows or Resnais' Hiroshima Mon Amour has there been so deeply personal and so creatively exciting a film as Michel Drach's Les Violons Du Bal."

—Judith Crist, New York

JANUARY 6-8, 1977 In 184 JKB

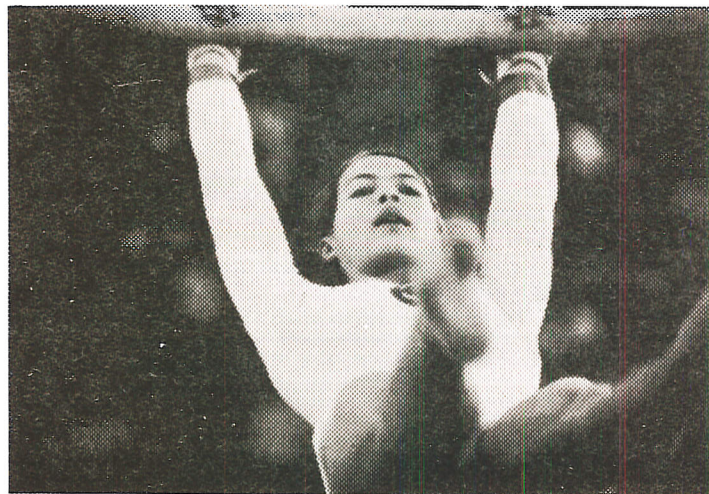
| | | |
|-------|--------------------|-------------|
| Thur. | LES VIOLONS DU BAL | 5:15 & 9:10 |
| | VISIONS OF EIGHT | 7:15 |
| Fri. | VISIONS OF EIGHT | 5:15 & 9:10 |
| | LES VIOLONS DU BAL | 7:10 |
| Sat. | LES VIOLONS DU BAL | 5:00 & 9:00 |
| | VISIONS OF EIGHT | 7:00 |

DOUBLE FEATURE PRIVILEGES ALL THREE NIGHTS

75¢ at door or International Cinema card
admits to both films any evening.

Visions of Eight

Now for the first time a movie captures the human drama of the Olympics.



As film critics and sports writers have pointed out, **VISIONS OF EIGHT** is nothing like any TV coverage you may have seen. It portrays much more besides the enormous physical skill displayed at Munich: **VISIONS OF EIGHT** captures the suspense and excitement, the humor, the pain, and the real beauty of sports.



Les Violons du Bal

"An unusual tour-de-force for which Miss Nat richly deserved her prize as the best actress in the 1974 Cannes Festival."

—Rex Reed

"Marie Josée Nat is especially luminous. She won the Best Actress Prize at the Cannes Film Festival for her performance, which is certainly worthy for consideration for an Academy Award nomination."

—Kevin Thomas, *Los Angeles Times*

"Marie Josée Nat's performance illuminates the whole film."

—Kathleen Carroll, *New York Daily News*

"Not since Truffaut's *The 400 Blows* or Resnais' *Hiroshima, Mon Amour* has there been so deeply personal and so creatively exciting a film as Michel Drach's *Les Violons du Bal*."

—Judith Crist, *New York Magazine*

"A unique movie full of humanity, originality, wry wit, effortless nostalgia and a soupcon of cynicism."

—Bruce Williamson, *Playboy*

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
IN 184 JKB
PRESENTS

WHITE BIRD WITH A BLACK MARK

RUSSIAN with ENGLISH SUBTITLES COLOR

Exciting new film directed by Mikhail Ylienko who is best known for his innovative photography in SHADOWS OF FORGOTTEN ANCESTORS (Wild Horses of Fire).

The snow-white stork, keeper of the peaceful home, is alarmed by the great fire — war has descended on the blossoming land of Bukovina. The mortal combat with fascism has begun.

The fate of the sons of old Les Zvonar has abruptly changed. One of them became a bandit and turned against his own people. However, the other sons as one man stood up in defence of their freedom. Peace and happiness returned to the hills again.

JAMILYA

RUSSIAN with ENGLISH SUBTITLES COLOR

Directed by Irina Poplavskaya; based on a story by Chinghiz Aimatov; photography by Kadyrzhan Kadyraliev; music by N. Sidelnikov. With Natalia Arinbasarova, Nasredin Dubshev, Suimenkul Chkmorov. In Turkic with English subtitles.

From the Russian republic of Kirghizia, on the border of China, comes this lyrical evocation of young love, as seen through the eyes of a sensitive young man. Jamilya, a bride of convenience to a villager soon drafted for World War II, falls in love with a wounded soldier who helps her run her farm. All the while, Jamilya's young brother-in-law records in vivid color sketches scenes of the budding romance.

"Jamilya is a joy. A lush beautiful movie. Exquisite direction."

—Howard Thompson, New York Times

JANUARY 20-22, 1977

| | | |
|-------|---|---------------------|
| Thur. | WHITE BIRD WITH A BLACK MARK JAMILYA | 5:15 & 8:35 7:05 |
| Fri. | JAMILYA WHITE BIRD WITH A BLACK MARK | 5:00 & 8:20 6:45 |
| Sat. | WHITE BIRD WITH A BLACK MARK JAMILYA | 5:00 & 8:20 6:50 |

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
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PRESENTS

THE GO-BETWEEN

FIRST LOVE

(Based on novella by Ivan Turgenev)

Starring: Julie Christie and
Alan Bates

Awards: Grand Prize Winner, 1971
CANNES FILM FESTIVAL

Julie Christie and Alan Bates star in this moving story of a secret love and a loss of innocence. A beautifully produced story of a love affair between a beautiful heiress and a poor tenant farmer. It perfectly captures the turn of the century romance. The costuming and photography are beautiful. Filming centered on Melton Constable Hall, an enormous ancient residence that was transformed into a gracious and eloquent manor house of the 19th century. The entire production used the authentic locations found in England's Norfolk county. The "Go-Between" is a boy of twelve who is used as the message bearer between the heiress and the farmer.

FIRST LOVE 1970 90 min. Color English Dialog

Directed by Maximilian Schell; produced by Schell and Barry Levinson; screenplay by Schell and John Gould, based on the novella by Ivan Turgenev; photography by Sven Nykvist; music by Mark London. With Maximilian Schell, Dominique Sanda, John Moulder Brown, Valentina Cortese, John Osborne.

Major award-winner at the San Sebastian Film Festival, **FIRST LOVE** marks the directorial debut of Maximilian Schell (**THE PEDESTRIAN**) and is one of the finest films to be adapted from a work by Turgenev. Sven Nykvist, Ingmar Bergman's leading cinematographer, has exquisitely photographed this bitter-sweet study of a sixteen-year-old boy who becomes infatuated with an impoverished princess during an era of social decay and impending revolution. Schell himself plays the boy's father, with whom the girl has fallen in love. Dominique Sanda (**THE CONFORMIST**) co-stars as the femme fatale of Turgenev's tale, acclaimed by Truman Capote as "one of the most beautiful love stories of all time."

"Bathed in a rush of gorgeous images and sounds, FIRST LOVE is a visionary concentration on the glories and the pain of human desire, rendered incredibly sensual by the presence of Dominique Sanda." —Roger Greenspun, New York Times

January 27 - 29

| | | | |
|----------|------------------------------|-----------------------|--------------------|
| Thursday | The Go Between First Love | 5:15 and 9:00 7:20 | English English |
| Friday | First Love The Go Between | 5:15 and 9:00 6:55 | |
| Saturday | The Go Between First Love | 5:00 and 8:45 7:05 | |

THE GO-BETWEEN



**"THE GO-BETWEEN is A
brilliant film of classic
STATURE!"**

—JUDITH CRIST, *New York Magazine*

"Unquestionably Magnificent!"

—ARCHER WINSTEN, *N.Y. Post*



"A BRILLIANT FILM!"

—JUDITH CRIST, *New York Magazine*

"★★★★! HIGHEST RATING!"

—WANDA HALE, *N.Y. Daily News*

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
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PRESENTS

Fellini's *Nights of Cabiria*

Italian with English subtitles

Directed by Federico Fellini; original title: "Le notti di Cabiria;" screenplay by Fellini, Ennio Flaiano, and Tullio Pinelli; additional dialog by Pier Paolo Pasolini; photography by Aldo Tonti; music by Nino Rota. With Giulietta Masina, Francois Perier, Franca Marzi, Amedeo Nazzari, Dorian Gray, Aldo Silvani. Italian dialog with English subtitles.

NIGHTS OF CABIRIA, which won an Academy Award as Best Foreign Language Film, is the third part of Federico Fellini's unofficial "trilogy of solitude." Unlike the other two films in this group — **LA STRADA** and **IL BIDONE** — **CABIRIA** is loosely constructed and episodic (recalling Fellini's **I VITELLONI** and prefiguring his next work, **LA DOLCE VITA**). Giulietta Masina, Fellini's wife and the star of **LA STRADA**, plays another lovable Gelsomina figure. Cabiria is a little prostitute, living on the outskirts of Rome. For Fellini, she is both a real and touching human being and a symbol of humility, trust and hope. Although she struggles constantly, her spirit is indestructible.

The film has an essentially circular movement, to emphasize Cabiria's continuing hardships and suffering. In both the first and last sequence, Cabiria is cruelly attacked. At the beginning, a lover whom she trusted pushes her in the river and leaves with her money. The later attack, much more brutal and premeditated, is a frightening intensification of the first. A mild, quiet man leads Cabiria on to believe that he loves her. Thinking that he will marry her, Cabiria sells all of her possessions. The man takes her money, and leaves her apparently desperate at last. However, at the end she is surrounded by happy young people who serenade her; as she walks with them, her sorrow is turned to happiness. Cabiria has emerged with enough strength and hope to start again.

In between, there are several important sequences which reinforce the central theme, and which clearly are outlines or anticipations of major scenes in **LA DOLCE VITA**, "8½," and **JULIET OF THE SPIRITS**. The first is a fantastic episode in which Cabiria is taken up by a wealthy actor after he has quarreled with his girlfriend. She is swept through a baroque, nightmarish Roman night life, and finally thrown out when the actor's lover returns. Later, Cabiria joins a pilgrimage to the Divino Amore, which at first holds out to her some possibility of religious consolation, and then becomes a prostitutes' picnic. Finally, there is a touching scene in which Cabiria is hypnotized in a music hall. She is induced to act out her cherished fantasies of love, and is then abruptly returned to reality as the audience laughs cruelly.

YANCO

Spanish with English subtitles

YANCO

Yanco is the story of a small Indian village near Mexico City. The inhabitants still speak Nahuatl, the ancient language of the Aztecs. The time is the present, a present still mortgaged to the past in fear and superstition. Juanito (8), a young Indian boy with ears too sensitive to the discordant noises around him, escapes from reality on his raft to a deserted island upstream from the vortex of a gurgling whirlpool. To the orchestral accompaniment of birds and frogs, Juanito plays strange melodies on a crudely home-made violin. When he returns to the village, the other children taunt him with their noise-making.

Maria, Juanito's mother, is a humble seamstress-weaver. She cannot conceive of her son's peculiar sensitivity to sounds as a sign of musical talent. She seeks out the village sorcerer to cure Juanito's "illness." The age-old rites of witchcraft are unavailing; Juanito remains accursed.

February 3 - 5

| | | |
|----------|-------------------|---------------|
| Thursday | Yanco | 5:15 and 8:50 |
| | Rights of Cabiria | 7:15 |
| Friday | Rights of Cabiria | 5:15 and 8:50 |
| | Yanco | 6:50 |
| Saturday | Yanco | 5:00 and 8:35 |
| | Rights of Cabiria | 7:00 |

YANCO



**WINNER OF 16
INTERNATIONAL
FEATURE FILM
AWARDS**

Life is simple for these poor villagers, a school ceremony and a shopping spree providing the festivities.

One day, Juanito accompanies his mother to a great marketplace where he encounters an old man with a white beard playing a beautiful violin called "Yanco." This old concert master is now reduced to attracting children's attention so as to sell them candies. Juanito follows the aged violinist, as if in a trance, and becomes his pupil. The child's life is transformed by his music into a melodic fantasy of feeling.

When Juanito's mother falls ill, the boy is unable to visit his teacher.

The old man looks vainly in the distance for his young pupil. As soon as Juanito's mother is well, the boy rushes off to his teacher. He is too late. The old man died during Maria's convalescence, and was buried in the churchyard where Juanito now brings flowers. A storekeeper has appropriated "Yanco" to defray its owner's funeral expenses. Maria sees Juanito's anguished expression as he gazes upon the violin, and she asks the storekeeper its price. He laughs at her presumption: a seamstress could not earn enough in a lifetime to purchase such a treasure.

Juanito finds a way to steal "Yanco" through a skylight, and each night he paddles his raft to his secret hiding place. Every morning, he returns the violin to its place in the store. The perplexed owner begins to fear the ghostly presence of the old man returned from the grave nightly to play "Yanco."

Night after night, the strange melodies piercing the silent vigil of the village terrorize the superstitious inhabitants. Finally, Juanito is discovered. The villagers think he is an evil spirit and try to destroy him and his music.

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA

IN 184 JKB

PRESENTS

LORD OF THE FLIES

Directed by Peter Brook; produced by Lewis Allen; screenplay by Brook, based on the novel by William Golding; photography by Tom Hollyman; music by Raymond Leppard. With James Aubrey, Tom Chapin, Hugh Edwards, Roger Elwin, Tom Gaman.

A book which has been read by millions of high school and college students, "Lord of the Flies" is an extraordinary novel that unflinchingly deals with contemporary moral problems. This film adaptation of Golding's story has been called "one of those rare instances in which the movie is better than the book." Turning the 18th century noble savage upside down and the Victorian myth of childhood innocence inside out, LORD OF THE FLIES tells the story of a group of school children who find themselves stranded on a desolate island, the sole survivors of a disastrous airplane crash. Without adult guidance, the children create a primitive social order which quickly deteriorates into a savage anarchic state where brute force leads them to abandon their thin veneer of civilized behavior. In many ways an interesting counterpart to THE ADVENTURES OF ROBINSON CRUSOE, LORD OF THE FLIES raises important issues about man's political and social instincts. In miniature, it shows how hostilities arise between nations, how civilization and culture remain forever in conflict with those who mindlessly wield power and how man must maintain an eternal vigilance to preserve his time-honored traditions.

"A first rank film . . . With LORD OF THE FLIES Peter Brook has made a gripping adventure-horror film and a frightening and thought-provoking commentary on the heart and mind of man. Thus he has not only brought William Golding's superb novel to the screen but has made a most excellent film of his own . . . a chilling and fascinating human fable."

—Judith Crist, New York Herald Tribune

Young Törless

GERMAN with English Subtitles

YOUNG TÖRLESS (1966)

Directed and Written by Volker Schlöndorff, from the novel by Robert Musil. Photographed by Franz Rath. Music by Hans-Werner Henze. With Matthieu Carriere, Barbara Steele, Herbert Asmodi, Bernd Tischer, Alfred Dietz, Marian Seidowsky. German with English subtitles.

Basini, a young student at a pre-World War I German military school, steals some money from a classmate. Reiting, another classmate, discovers the crime. The stage is set for Reiting and his accomplice Beineberg to torture, humiliate and degrade Basini. Törless, aloof and distant from the rest of the students, is aware of the tortures that go on after hours in the dormitory attic, but he does not participate—nor does he intercede on behalf of Basini. Törless observes. At one point he says to Basini: "I don't want to torture, I just want to know the truth!" The truth that Törless eventually finds is considerably more than he had bargained for. "What happens when one can torture or be tortured?" asks Törless. "I thought that worlds would crumble, and then I saw that they don't."

Schlöndorff has gone to great lengths to avoid the usual "bad Germans" theme, seeking a more universal statement on the relations of victim and victimizer. It is to his credit that YOUNG TÖRLESS is not an easily classified film, that neither characters nor story fit into readily accessible pigeon-holes.

While this is Schlöndorff's first feature length film, he has been assistant director with Louis Malle, Alain Resnais and Jean-Pierre Melville. He directs with a great deal of authority, and with great sensitivity to his subject.

YOUNG TORLESS

"What is remarkable about the film is its sureness in handling the ambiguities of its material. Its visual style is firm and compact, with a great deal put into every shot. The opening sequence, in which Törless arrives at the railroad station and is given over to his new comrades, immediately establishes its authority with an awful evocation of the flat, dreary German countryside; the walk through the town to the school, with its linked travelling shots, is a brisk introduction to the milieu....Törless's life in the school is sketched in an intense shorthand: a fly is tortured, in close-up, by some boys we never see; a chalk line is drawn on a desk to separate the sharers of it; Törless gets an extra assignment when he makes an audibly cynical remark at the end of Latin class.

"...the tormenting of Basini in the attic has a frightening force, especially the hypnotism scene; when he is hung by his heels in the gym, and pummeled by the entire class...the handheld camera is also flung about and finally assumes Basini's upside down position....We last see him (Törless) riding away, in a cab, in the arms of his mother, back to the grim station and the outside world, with the camera movement echoing that of the opening. They are both smiling; but it is a sign of the power and complexity of the film that the audience is not."—Ernest Callenbach, **FILM QUARTERLY**

"The movie was made with fine simplicity (in black and white, as it needed to be, though I daresay there was a fuss about the decision from the people who put up the money).

"Schlöndorff's film could be seen as a parable about Nazism and guilt by association, but that seems rather a trite idea of it. The most interesting thing about it—very rare in a movie—is the account it gives of the choices of opinion that stylize the architecture of an intellect." —Penelope Gilliatt, **FILMS 68/69: An Anthology of the National Society of Film Critics**

"YOUNG TÖRLESS...is a very austere, very composed and, in a barren sort of way, a quite beautiful movie about the cruelty of man... Volker Schlöndorff directed it with such understated control of time, place and people, that it has about it a kind of classic purity." —Vincent Canby, **NEW YORK TIMES**

"Writer-director Volker Schlöndorff's YOUNG TÖRLESS is an excellent film....It is remarkable for the sunless atmosphere, the chilling asceticism with which it contemplates the guilt that overflows even to the bystander, the observer that takes refuge in inaction. It is beautifully made and Matthieu Carrière's portrait of the sensitive Törless is perceptive and memorable." —Judith Crist

February 10 - 12

| | | | |
|-------|------------------------------------|-----------------------|-------------------|
| Thur. | Lord of the Flies Young Torless | 5:15 and 8:35 6:55 | English German |
| Fri. | Young Torless Lord of the Flies | 5:15 and 8:35 6:55 | |
| Sat. | Lord of the Flies Young Torless | 5:00 and 8:20 6:40 | |

Romeo and Juliet

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA

IN CHINESE with English subtitles.

Producer Anthony Havelock-Allen, John Brabourne
Director Franco Zeffirelli
Screenplay Franco Brusati, Masolino D'Amico, From William Shakespeare's play
Studio Paramount (1968)
Cast Leonard Whiting, Olivia Hussey, Milo O'Shea, Michael York
PG Color,

IN 184 JKB
PRESENTS

EXECUTION IN AUTUMN

秋 決

Franco Zeffirelli's lush version of *Romeo and Juliet* is an aesthetic triumph. It succeeds because the two leads are actually played by teenagers who give a truly convincing portrait of adolescents bursting with sexual hunger. For the first time the full potency of Shakespeare's star-crossed lovers seeking to escape a hostile adult world is felt.

"Franco Zeffirelli's *Romeo and Juliet* is a wonderful living, exciting love story and one of the screen's most successful motion pictures. By playing his new production against settings that have changed little in the past 500 years but peopling them with teenagers of today, Zeffirelli has succeeded in making this venerable work immediate without recourse to *West Side Story* extremes. Because these kids are authentic teenagers just as Shakespeare had envisaged them they take on a vitality and poignance that no middle age actor could project. This *Romeo and Juliet* sumptuously mounted excitingly imagined lives on the truth of its characters rather than on simply the splendor of its lines. Somehow I think Shakespeare would have preferred it that way." Arthur Knight, *Saturday Review*

"This is one of the handful of classic Shakespearean films. With a charged, witty camera, Zeffirelli has managed to make the play alive and wholly contemporary without having had to transfer the action to a modern setting. *Romeo and Juliet* appear afresh as two incredibly articulate but believably agonized teen-agers whose turf happens to be Quattrocento Verona. Visually, Shakespeare has never been better realized—and seldom has he had so sensitive a collaborator." *Time*

February 24-26, 1977

| | | |
|--------|---------------------|-------------|
| Thurs. | Romeo and Juliet | 5:15 & 9:35 |
| | Execution in Autumn | 7:05 |
| Fri. | Execution in Autumn | 5:15 & 9:35 |
| | Romeo and Juliet | 7:05 |
| Sat. | Romeo and Juliet | 5:00 & 9:20 |
| | Execution in Autumn | 7:30 |

One of this year's finest films,
brought back by popular demand.

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

"The Passenger"

ENGLISH DIALOG

"Antonioni's dazzling new film ... Probably his most entertaining ... it could also become his most popular ... a superior suspense melodrama."

—Vincent Canby, *N.Y. Times*

Jack Nicholson
Maria Schneider



THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
IN 184 JKB
PRESENTS

"THE SPIDER'S STRATAGEM"

ITALIAN WITH ENGLISH SUBTITLES

**"Fascinating.
Bernardo
Bertolucci is
unquestionably
the most
exciting
director of his
generation."**

—Paul D. Zimmerman,
Newsweek

**"'The Spider's
Stratagem' is
possibly Berto-
lucci's simplest
and most glow-
ing work. An
engrossing film.
A fine entertain-
ment."**

—Judith Crist,
New York Magazine

February 17 - 19

| | | | |
|-------|-----------------------------------|-----------------------|---------|
| THUR. | Spider Stratagem The Passenger | 5:15 and 9:15 7:05 | Italian |
| FRI. | The Passenger Spider Stratagem | 5:15 and 9:15 7:25 | |
| SAT. | Spider Stratagem The Passenger | 5:00 and 9:00 6:50 | |

"THE SPIDER'S STRATAGEM"

Directed by Bernardo Bertolucci. Based on a story by Jorge Luis Borges
With Giulio Brogi and Alida Valli. In color.

The *Spider's Stratagem*, made in 1969-70 (when the filmmaker was 28) for Italian television and shown at the 1970 New York Film Festival, is possibly Bernardo Bertolucci's simplest and most glowing work, a beautifully paced near-thriller based on a short story by Jorge Luis Borges. At the behest of his dead father's mistress, a young man arrives at Tara, a tiny town "of old men and madmen and old madmen," to discover the killer of his father, enshrined as the local hero slain by Fascist bullets in 1936, just before the young man's birth. Did a Fascist slay him, did one of his friends, was he hero or traitor? The young man explores and solves the mystery to his father's adage, repeated by a friend, that "It is not the truth that matters, but the consequences of the truth." It is an engrossing film, lights and shadows and vistas of the town as theatrical (in a high-flown cinematic sense) as the plot, a fine entertainment highlighted by the performances of Giulio Brogi, in the dual role of father and son, and Alida Valli as the aging mistress.

Judith Crist

"Bertolucci's best movie." —Jay Cocks, Time Magazine

"Bertolucci's best film." —Village Voice



Jack Nicholson

Maria Schneider

Michelangelo Antonioni's



THE PASSENGER

Antonioni's suspenseful and haunting adventure is the portrait of a drained journalist whose deliverance is an identity exchange with a dead man. Accompanied by an equally alienated girl, he passively embarks on a treacherous journey through Africa, Germany, England and Spain. Nicholson's performance is so gripping that his vibrant presence is felt even in his virtual absence in the spectacular concluding moments of the film.

Director: Michelangelo Antonioni

Cast: Jack Nicholson, Maria Schneider, Jenny Runacre, Ian Henry, Stephen Berkoff, Ambroise Bia, Jose Maria Cafarel, Chuck Mulvehill

Studio: M-G-M 1975

"The Passenger, Antonioni's dazzling new film. . . . Probably his most entertaining . . . it could also become his most popular . . . a superior suspense melodrama."

— Vincent Canby
New York Times

"A triumph of invention . . . stretches the wizardly vocabulary of film as Antonioni has never stretched it before. Jack Nicholson's performance is a wonder of insight. The Girl is exquisitely played by Maria Schneider."

— Penelope Gilliatt
New Yorker

"The film's . . . final seven minutes, consisting of one long, stupefying take, is sure to become one of the cinema's sacred moments."

— Kevin Thomas
Los Angeles Times

GERMAN WITH ENGLISH SUBTITLES

EVERY MAN FOR HIMSELF AND GOD AGAINST ALL

(The Mystery of Kaspar Hauser)



Bruno S., a non-actor, who plays Kaspar Hauser has a background incredibly similar to Kaspar. He was also abandoned as a child and spent most of his life in institutions. He brings the character to life in almost magical terms.

"Herzog's *Every Man for Himself* is a stunning fable full of universals. A superb movie."

Richard Eder, N.Y. Times

"Unforgettable, intensely provocative drama. Beautifully played, striking to watch."

William Wolf, Cue Magazine

"The 1975 New York Film Festival's best film."

Jack Kroll, Newsweek Magazine

Grand Jury Prize, Cannes Film Festival, 1975.

Written, directed, and produced by Werner Herzog

Photographed by Jorg Schmidt-Reitwein

Edited by Beate Malnka-Jellinghaus

Color

110 minutes, German with English subtitles, 1975

Every Man for Himself and God Against All is based on a real historical event. One day in the 1820's a young man named Kaspar Hauser appeared in a town in Germany. He was hardly above the animal level. He could not speak and was barely able to stand. Taken in by the town's people, he was taught to speak, read and write and, as mysteriously as he first appeared, he was murdered.

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
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PRESENTS

MARCH 3-5, 1977

Thur.: KASPAR HAUSER 5:15 & 9:10
STEPPENWOLF 7:15

Fri.: STEPPENWOLF 5:15 & 9:10
KASPAR HAUSER 7:10

Sat.: KASPAR HAUSER 5:00 & 8:55
STEPPENWOLF 6:55



IN ENGLISH

"Haines' film merits a great deal of respect, since it's done with taste, intelligence and flawless professionalism, unlike Conrad Rooks' souped-up version of Hesse's *Siddhartha*. In essaying *Steppenwolf*, Haines took on the all-but-impossible task of distilling the essence of Hesse's strangest, most elusive and richest novel and managed to achieve some strikingly effective results, particularly in the hallucinatory sequences. He worked out the problem of Haller's fantasies in a multiple technique of live-action, animation and electronic videotape mixing. There are fascinating moments of experimental imagery, none more dazzlingly creative than Haller's schizophrenic nightmare of an animal trainer wearing a wolf's head."

— San Francisco Examiner

EVERY MAN FOR HIMSELF AND GOD AGAINST ALL

(The Mystery of Kaspar Hauser)

Written and Directed by Werner Herzog Starring Bruno S.

The most admired and best-liked film at Cannes this year, Werner Herzog's film will surely signal the director's breakthrough from cult favorite to universally recognized master filmmaker. In this adaptation of the Kaspar Hauser legend (about the sudden appearance in 1820's Germany of a young man with no memory and no knowledge of the outside world), Kaspar is seen as another of Herzog's marginal characters in extremis. "Every Man for Himself" is the director's most accessible and most moving film. And Bruno S. does more than "play" Kaspar; he mysteriously embodies the spirit of a manchild in a threatening land. Grand Special Jury Prize, Cannes Festival.



Studio: D/R Films
Screenplay: Fred Haines from the novel by Herman Hesse
Director: Fred Haines
Producers: Peter J. Sprague, Melvin Fishman, Richard Herland
Cast: Max von Sydow, Dominique Sanda, Pierre Clementi, Caria Romanelli, Alfred Bailou

"... brilliantly casted with Max von Sydow as Harry Haller, the despairing 'wolf of the steppes' and Dominique Sanda as Hermine in the title roles! **Steppenwolf** is a highly visual work. The 'Magic Theatre', in which Harry Haller hopes to dispel his self-concept of the steppenwolf, is presented in an endless montage of color alterations, as if you had landed in the center of Kubrick's psychedelic hurricane in 2001. The music is no less effective in its synthesis of free-form jazz, electronic, and conventional. **Steppenwolf** is emotionally stunning in its subtle surrealism; and with a lead-in like this, a blatantly surreal magic theatre is almost demanded. I'd nominate it for best picture..."

— Dino DiMuro

"Haines' film, with its nightmarish cast relieved by surreal gaiety, with its magic transformations and unexpected fantasies always able to seduce the viewer—for me brings **Steppenwolf** to life like Hesse's Teutonic prose rarely could. At the center of the triumph lies that wonderful actor Max von Sydow. His is a purple-faced, apoplectic, desperate Harry Haller, desolated by the scars of the Great War and the bourgeois stupidity which will inevitably call apocalypse and Hitler out of the wings. Von Sydow gives us an exquisite sense of Harry's alienation, his contempt for the burghers around him. Dominique Sanda portrays the delicious courtesan Hermine, who introduces Harry to the delights of the sensual world; the Magic Theater—the hallucinogenic hall of mirrors where Harry confronts the conflicts of his unconscious and glimpses the chance of a spiritual rebirth. A film to dream and lose yourself in."

— William Gallo, *Rocky Mountain News*

"German novelist Herman Hesse's last 'confessional' novel—**Steppenwolf**—has been transferred to the screen with flair and imagination. Without taking liberties with the book, Haines has managed to fashion a brilliant movie from the Nobel Prize-winner's frighteningly introspective novel. Boasting superb acting, superlative photography, a marvelous cartoon sequence and a series of processes—mostly borrowed from television—all of which, surprisingly, work."

— Bill Sudomier, *Detroit News*

"**Steppenwolf**, brilliantly based by Director-Writer Fred Haines on the Hesse novel, was a mind-blower at the FilmFest and is already solidly established in the Annals of Cult."

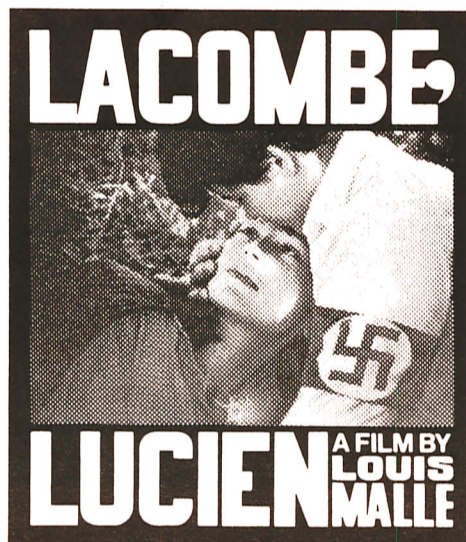
— Herb Caen, *San Francisco Chronicle*

"The film's crowning asset is Max von Sydow in the central role of Harry Haller. Von Sydow can project enough understated intensity with only his face so that it is possible for Haines to get across much of Hesse's heavy-handed philosophizing by a simple voice-under technique."

— Thomas Albright, *San Francisco Chronicle*

"Haines brilliantly translates the psychological odyssey of Herr Haller, the Steppenwolf, to a lush cinematic landscape, engagingly real yet properly symbolic."

— Anne Hanley, *The Hollywood Reporter*



THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
IN 184 JKB
PRESENTS

MARCH 10-12

TRISTANA

IN SPANISH WITH ENGLISH SUBTITLES

| | | |
|--------|-----------------|-------------|
| Thur.: | LACOMBE, LUCIEN | 5:15 & 9:30 |
| | TRISTANA | 7:45 |
| Fri.: | TRISTANA | 5:15 & 9:30 |
| | LACOMBE, LUCIEN | 7:00 |
| Sat.: | LACOMBE, LUCIEN | 5:00 & 9:15 |
| | TRISTANA | 7:30 |

1970. 95 min. Color.
Directed by Luis Bunuel; screen-
play by Bunuel and Julio Alejandro,
based on the novel by Benito Perez
Galdos; photography by Jose
Aguayo. With Catherine Deneuve,
Fernando Rey, Franco Nero, Lola
Gaos, Antonio Casas, Jesus Fer-
nandez. Spanish dialog with English
subtitles.

FRENCH DIALOGUE WITH ENGLISH SUBTITLES

| | |
|-------------------|---|
| <i>Producer</i> | Louis Malle |
| <i>Director</i> | Patrick Modiano |
| <i>Screenplay</i> | Louis Malle |
| <i>Studio</i> | 20th Century-Fox (1974) |
| <i>Cast</i> | Pierre Blaise, Aurore Clement, Hoiger Lowenadler, Therese Giesche, Rene Boulloc |
| | Color, Flat. 141 min. |

"A Knockout."
—Pauline Kael,
New Yorker

Although set in 1944 Vichy France, *Lacombe, Lucien* is not simply the past remembered; it is the present perceived by an artist. Louis Malle's controversial story of a young French collaborator's love affair with a Jewish girl plays out an allegory about the banality and bureaucracy of evil that rings true for Vietnam atrocities and Watergate coverups. Lucien Lacombe is not intentionally evil—he joins the gestapo almost by chance—he is, like most of us, just not able to see beyond the pleasures of the moment.



Tristana

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

—Vincent Canby, *New York Times*

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

—Richard Schickel, *Life*

"A beautifully considered, complex, disquieting film. You come out of the theatre so disturbed you don't want to believe it."

— Vincent Canby, *New York Times*

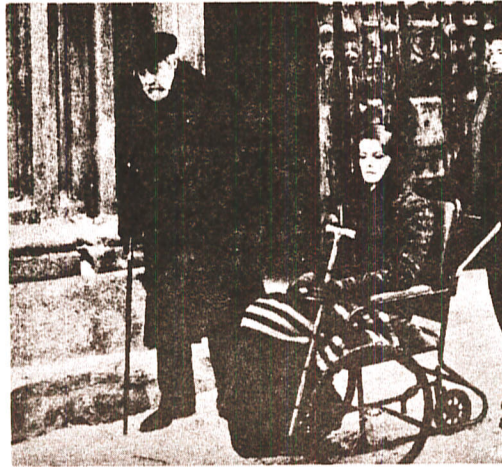
Louis Malle
**LACOMBE,
LUCIEN**

"... a very rare movie—an application of intelligence so lucid and fair-minded that it leaves you both depressed and elated: depressed because of its subject, elated because it has been willing to place so much trust in your judgment. So many historical films bully us with their false, all-knowing command of every element, but *Lacombe* has a finer confidence. Open to mystery, and to perplexity, beautiful but never merely beautiful, it makes history come alive. This film has a wonderful liberating curiosity, the ability and courage to hold a long, piercing gaze at the real complications of life."

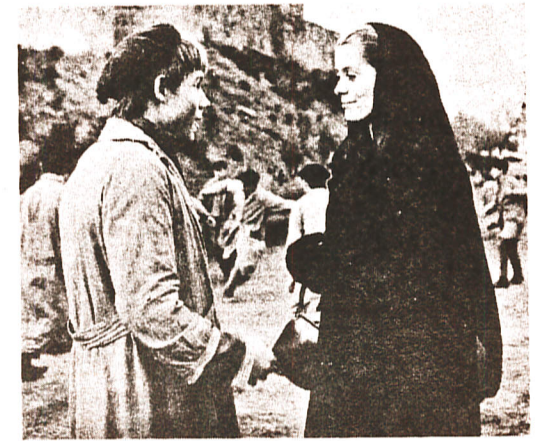
— David Elliott, *Chicago Daily News*

"One expects the unusual from Malle, and indeed we get it with his latest film, *Lacombe, Lucien*, in which the behavior of his countrymen during the German occupation is examined less with pity and sorrow than with honesty and conscience. The story deals with the relationship between Lucien, and a lovely Jewish girl, the daughter of a Parisian tailor who, having fled Paris, makes clothes for the Gestapo on the promise that he will have his passage to Spain arranged for his family. Lucien, enamored of the daughter, forces himself on the family, becomes part of it, and then gets caught between his new familial feeling and the anti-Semitism of his comrades."

— Hollis Alpert, *Saturday Review*



Tristana



Many critics consider *Tristana* the crystallization of Bunuel's style and the summing up of his ideas. Vincent Canby of *The New York Times* called it "the quintessential Bunuel film of all time." At 70, Bunuel found himself at the very height of his popularity and acclaim.

Tristana is set in Toledo, in the 1920s. Orphaned by her mother's death, *Tristana* (Catherine Deneuve), a young and innocent girl, moves into the house of Don Lope (Fernando Rey), her aging, corrupt guardian. An aristocratic free-thinker, Don Lope opposes authority and champions hedonism. He tries to be fatherly toward the bereaved girl; but her beauty overwhelms him, and he falls in love with her. Although she does not love him, *Tristana* willingly submits to his advances. She begins to practice the way of life he has preached, and becomes as corrupt as he.

Despite its subject, and except for one frightening scene (in which *Tristana* dreams that Don Lope's severed head hangs from a huge bell), *Tristana* is not as shocking or as bitter as many of Bunuel's films. He still attacks the hypocrisies of Church and society, but in a mild, ironic way (making the film easily accepted in Spain). *Tristana* may not have been Bunuel's final statement, but it is a brilliant and decisive confirmation of the direction his work has taken since *Viridiana*: toward a relaxed, casual, mellow style.

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THE GRAPES OF WRATH



A JOHN FORD FILM

ENGLISH DIALOGUE

MARCH 17-19

Thur.: Grapes of Wrath 5:15 & 9:30
A Streetcar Named Desire 7:20

Fri.: A Streetcar Named Desire 5:15 & 9:35
Grapes of Wrath 7:30

Sat.: Grapes of Wrath 5:00 & 9:15
A Streetcar Named Desire 7:05

ALSO

ELIA KAZAN

and

A STREETCAR NAMED DESIRE

IN ENGLISH

Director: Elia Kazan
Screenplay: Tennessee Williams
Based on: Play by Tennessee Williams
Photography: Harry Stradling
Music: Alex North
Cast: Vivien Leigh, Marlon Brando,
Kim Hunter, Karl Malden
Awards: Academy Awards; Best Actress
(Vivien Leigh), Best Supporting Actor
(Karl Malden), Best Supporting Actress
(Kim Hunter), Best Art Direction (black-
and-white), Best Set Decoration
(black-and-white)

Directed by John Ford.
Henry Fonda, John Carradine, Jane Dar-
well, Charlie Grapewin.
20th Century-Fox 115 min.

GRAPES...

"powerful novel came to the screen with shattering realism. a semi-documentary bursting with truth...under the lean hard direction of Ford."

Paul Michael, The Academy Awards

Steinbeck's visually conceived description of the eroding dust bowl and the displaced humanity teeming across the desert in overloaded pickups is translated flawlessly into film imagery. The migrant camps are filmed with remorseless documentary realism in keeping with the non-fiction aspects of the politically explosive novel (The Oklahoma Chamber of Commerce tried to prevent the filming). The story of Joad's primal struggle to keep the family intact and maintain human dignity is intensified with powerful closeups. With cinematographer Greg Toland's masterful arrangement of shadows, Muley, stubbornly haunting the deserted farms, is transformed into the metaphorical "graveyard ghost" of Steinbeck's prose. The thematic force of the earth on these humans is conveyed in panoramic long shots of plains, mountains, valleys. The explanation as to why both film and novel are so successful in their independent forms may be found in director John Ford's confession that he never read the book.



In *A STREETCAR NAMED DESIRE* the genius of Tennessee Williams was at the height of its powers. The transposition to film, far from injuring the play, magnified and intensified it.

Blanche DuBois, played by the magnificently brooding Vivien Leigh, a faded descendant of the once-proud Southern gentry comes to live with her matter-of-fact sister Stella in the French quarter of New Orleans, and there is forced to confront her brutish brother-in-law, Stanley. Both jealous of and deeply offended by Blanche and what she represents, Stanley, caring little for the ultimate consequences of his acts, harshly brings Blanche face-to-face with her own refusal to accept the fact of the unalterable disappearance of the past and its remembered glories. Unequal to the strain caused by Stanley's ferocious onslaught, Blanche's personality disintegrates completely. Williams' vision runs beyond the individual characters to capture the breakdown of an entire society. His microcosmic universe describes the whole with an immediacy that cannot fail to touch us.

Brando's performance as Stanley firmly established his position in the pantheon of American actors. The acting style he set here led to a rash of imitators who to this day have not entirely run their course. *A STREETCAR NAMED DESIRE* is a film of superlatives, achieving peaks of writing, acting, and directing that place this film in a class by itself.

...STREETCAR

Out of Tennessee Williams' A STREETCAR NAMED DESIRE, director Elia Kazan and a simply superlative cast have fashioned a motion picture that throbs with passion and poignancy. Indeed, through the haunting performance England's great Vivien Leigh gives in the heart-breaking role of Mr. Williams' deteriorating Southern belle and through the mesmerizing moods Mr. Kazan has wrought with the techniques of the screen, this picture becomes as fine if not finer than the play. Inner torments are seldom projected with such sensitivity and clarity. But comments cannot do justice to the substance and the artistry of this film. You must see it to appreciate it.

—Bosley Crowther, New York Times

You're looking at just about the best feminine performance you're ever going to see, as well as an interpretation by Brando that is just about perfection. This film has some of the best dialogue ever written by an American; when Vivien Leigh says "The Tarantula Arms!" or "It's Della Robbia blue," you know how good Tennessee Williams can be.

—Pauline Kael

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PRESENTS

an

INGMAR BERGMAN

FILM FESTIVAL

THREE
BIG FILMS

INGMAR BERGMAN'S ACADEMY AWARD WINNER

THROUGH A GLASS DARKLY

The first film in Bergman's religious trilogy, *THROUGH A GLASS DARKLY* chronicles the pathetic collapse of a young woman into madness. Karin, having read in her father's journal that she is an incurable schizophrenic, plunges through a series of compulsive acts and visions into a world of hallucination without God. Bergman has charted with technical accuracy the moving psychological drama of a descent to insanity.

"A Powerful, Personal Experience."
NEW YORK TIMES

"Brilliantly Written, Superbly Played."
CUE MAGAZINE

"An Amazing Movie"
COMMONWEAL

INGMAR BERGMAN'S
JEWELLED HORROR TALE

THE MAGICIAN

This deeply startling work is a thinking man's horror film and a symbolic self-portrait by one of the great film-artists. A wandering magician comes bearing a bag of tricks that turn him from magician into savior, then to con-man, and finally to artist extraordinaire. Max von Sydow, the doubting knight of *THE SEVENTH SEAL*, here leads a brilliant attack on modern rationality and cynicism.

"Masterpiece"
MANCHESTER GUARDIAN

"Thoroughly Exciting"
NEW YORK TIMES

"A Superb Motion Picture"
THE NEW YORKER

THE PASSION OF ANNA

"With *THE PASSION OF ANNA* the art of Ingmar Bergman reaches its pinnacle. Though it is one of his rare color films, it is in every important way his most austere and elliptical work. A thing of silences and enigmas, it nevertheless makes very clear the tragic vision of life that possesses its author. We may leave *THE PASSION OF ANNA* more dubious than ever about man's fate, but we leave with our faith in the possibilities of screen art miraculously restored."

—Richard Schickel, *Life*



Ingmar Bergman

ALL FILMS
IN SWEDISH
WITH
ENGLISH

SUBTITLES

MARCH 24-26

| | | |
|--------|------------------------|------|
| Thur.: | Through a Glass Darkly | 5:15 |
| | The Magician | 6:55 |
| | The Passion of Anna | 8:45 |
| Fri.: | The Magician | 5:15 |
| | The Passion of Anna | 7:05 |
| | Through a Glass Darkly | 8:55 |
| Sat.: | The Passion of Anna | 5:00 |
| | Through a Glass Darkly | 6:50 |
| | The Magician | 8:30 |

THE MAGICIAN

A traveling troupe, led by Dr. Vogler, a hypnotist and magician, travel through the night to 19th Century Stockholm. Vogler is accompanied by a witch of a grandmother, who makes love potions, and his wife, who is dressed as a male assistant. In the city they are examined and humiliated by a committee headed by a cynical medical officer.

The troupe puts on a special private performance for the medical officer and his committee. In order to stop them from amusing themselves at his expense, Vogler hypnotizes the chief constable's wife, and she tells of her amorous liaisons. Vogler then mesmerizes a servant, who when released from his trance, rushes at Vogler and apparently kills him. The performance breaks up, and Vogler's assistants place his body in a coffin which is one of the props of the show, and carry him off.

The medical officer carries out an autopsy on his body. Then Vogler comes back from the dead and physically pursues the doctor through the house.

Vogler has perpetrated an illusion on the unbelieving doctor, but is trapped by his own trick. He is rescued by messengers from the King who arrive to summon him to give a command performance at the palace.

"Rich in comedy and melodrama, as well as deep philosophic thought, and wonderful in its graphic details. It is a thoroughly exciting film."
New York Times

AWARDS

VENICE FILM FESTIVAL, 1939
Special Jury Prize
Cinema Nuovo Prize

THROUGH A GLASS DARKLY

The film describes 24 hours in the life of a family on an isolated island. The father is a writer who has neglected his family for his art. There is also a son, a son-in-law, and Karin, the schizophrenic daughter. The father has discovered that she is incurable and has been observing her with the detached eye of a novelist, recording her illness in his diary. She finds the diary and is accelerated towards madness.

"A powerful personal experience that makes one's senses reel. Through Harriet Andersson, one sees the mysteries that move within the dark glass of the soul."
New York Times

"Round all four performers, like summer lightning, plays the fire of Mr. Bergman's intelligence and artistry in a testament that consists of may beautiful images and a handful of heartbreaking words."
The New Yorker

"Eloquent, poetic and worshipful. One of the best of Bergman's creations, as subtle as WILD STRAWBERRIES, but solidier in substance."
Time Magazine

AWARDS

AMERICAN ACADEMY AWARD
Best Foreign Language Film

THE PASSION OF ANNA

1970, color, 99 min.;

Swedish, with English titles

Screenplay: Ingmar Bergman

Photography: Sven Nykvist

Cast: Liv Ullmann, Bibi Andersson,

Max Von Sydow, Erland Josephson

THE PASSION OF ANNA is again set on a bleak island. Andreas, a man with a troubled past, arrives, and, seeking to fill the emptiness in his life, takes up with Anna, a widow with a destructive obsession for attaining a perfect love. Through her, Andreas meets Elis and Eva, an architect and his wife, and an unsatisfactory affair develops between him and the bored Eva. He returns to Anna, but their bitter quarrels continue. It then develops that a madman is loose on the island, wantonly slaughtering animals. His true identity remains unknown, but a man who is accused of the deeds is driven to suicide. Andreas attempts to go on with the arrangement with Anna, but it collapses under the weight of his despair and her demands. She tries to kill him, but fails, and leaves him in a state of utter chaos.

This is perhaps Bergman's most deeply unsettling film. It describes a society of men, but only a shadow of a true society, one such as could exist after the war of cultural destruction that occupies *SHAME*. *THE PASSION OF ANNA* is a terrifying vision of the future, not only of Bergman's world, but by extrapolation, of our own, a world populated by beings who are forever condemned to the silence of God. For them, there is no redemption. They exist, but they do not live; they cannot communicate with each other, and their pathetic attempts to do so are doomed. The island, with its permanence, bleakness, and isolation, serves as a metaphor for the psychological state of the characters. Cut off from their past, they become imprisoned by it, and are consigned to a timeless, static hell.

"Ingmar Bergman's *THE PASSION OF ANNA*, which is a masterpiece, is one of the most specifically modern films I have ever seen, yet there is barely a modern object in sight. It is the characters' plight that seems so modern. Bergman presents their world as theologically created, but the theos is mute about what to do next.

THE PASSION OF ANNA is a wonderful piece of work, even better than *THE SILENCE* or *PERSONA*. Again and again, Bergman effortlessly tops some amazing piece of invention. The material is complex, but everything seems simple and lucid. The human details are often strange, but always convincing, in a slightly shattering way. The whole movie is pitched very high, and made by a man at the top of his powers.

Like the work of Renoir, Beckett, Buñuel, and Satyajit Ray, Bergman's new film is religious in the sense that it restores a lost weight to the human act, and an essential experience to its characters that is more significant than their existence in the eyes of the people they are addressing. There is agony in the material, but the attentiveness and the talent of the film maker are altogether reviving."

—Penelope Gilliatt, *New Yorker*

INGMAR BERGMAN

FILM FESTIVAL

THE COLLEGE OF HUMANITIES
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A francois truffaut FILM FESTIVAL

FRANCOIS TRUFFAUT'S **JULES and JIM**

JEANNE MOREAU
OSKAR WERNER

Although Truffaut evokes the romantic nostalgia before World War I, **JULES AND JIM** exquisitely illuminates a *modern* woman. Catherine, amoral and classically beautiful, loves two fraternal friends and must have them both—even if she must die to do so. For her, no commitment is forever and only death is final. Joyously realized and vitally acted by Moreau, Werner, and Serre, the film established Truffaut as the leader of French New Wave directors.

"Truffaut's finest film"
LE MONDE, PARIS

"Charming, exciting, lively, and spicy"
NEW YORK TIMES

"Will rank among the great lyric
achievements of the screen"
PAULINE KAEI, I LOST IT AT THE MOVIES

FRANCOIS TRUFFAUT'S **SHOOT THE PIANO PLAYER**

SHOOT THE PIANO PLAYER represents Truffaut's skillful mastery of the medium and his wild and fanciful fascination for cinematic devices. In a half-thriller, half-parody style, we see how Edward Saroyan, the pianist, becomes Charlie Koller, the piano player, with a suicide and a murder along the way. Flipping back and forth from tragic to comic, Truffaut's experimental escapade is an existential essay on life.

"Truffaut's Film Busts Out All Over"
PAULINE KAEI, "I LOST IT AT THE MOVIES"

"A Fascinating Accomplishment"
FILM QUARTERLY

"I Was Able To Do Anything"
FRANCOIS TRUFFAUT



ROGER CORMAN
presents
ISABELLE ADJANI
in a film by
FRANCOIS TRUFFAUT
**THE
STORY OF
ADELE H.**

MARCH 31-APRIL 2

| | | | | | | | | |
|--------|------------------------|------|-------|------------------------|------|-------|------------------------|------|
| Thur.: | Jules and Jim | 5:15 | Fri.: | Shoot the Piano Player | 5:15 | Sat.: | The Story of Adele H. | 5:00 |
| | Shoot the Piano Player | 7:10 | | The Story of Adele H. | 6:50 | | Jules and Jim | 6:50 |
| | The Story of Adele H. | 8:45 | | Jules and Jim | 8:40 | | Shoot the Piano Player | 8:45 |

ALL FILMS IN FRENCH WITH ENGLISH SUBTITLES

JULES and JIM

The film tells the story of a friendship between Jules, who is German, and Jim, who is French, and their twenty year love for the same woman. Meeting in Montparnasse in 1912, the two young men exchange poetry, confidences, and girls. During a trip to Greece, they discover the statue of a woman whose smile wins both their hearts.

Back in Paris, they are introduced to Catherine, who is the living incarnation of the statue and its mysterious smile.

To the two men, she becomes the symbol of all women—sensuous, capricious, exuberant, full of life. On gay bicycle rides to the sun-lit seashore and mad-cap romps around Paris, both men court Catherine, each trying to keep up with her constantly changing moods. Suddenly she decides to marry Jules and the two go off to Germany to be married. The beginning of the War separates the two friends.

After the war, Jim travels to the German countryside to visit Jules and Catherine but finds that their love has faded. They have separate rooms; Catherine has had lovers. Jim installs himself in the house and soon wins back Catherine's affections. At the encouragement of the world weary and stoical Jules, the two decide to be married. But even after the birth of the child Catherine wanted by Jim, the relationship suffers—both become bitter towards each other.

At last Jim decides to return to his former mistress—Gilberte, who is in every way the opposite of Catherine.

Pretending to accept the situation, Catherine invites Jules and Jim for an auto ride. With Jules watching by the roadside and Jim beside her in the car, Catherine waves with seeming nonchalance and proceeds to drive off the end of a bridge. Both are killed, and Jules is left to carry the ashes of his former friend and former lover to their final resting place.

"THE STORY OF ADELE H.—after a two-year break, Francois Truffaut has come back to moviemaking with new assurance, new elation. It's a great film, I think—the only great film from Europe I've seen since **The Last Tango in Paris**. You get a sense of surging happiness from the way the picture moves. It's Truffaut's most passionate work. It is a musical, lilting film with a tidal pull to it. Adele is a riveting, great character. No one before Truffaut has ever treated a woman's crippling romantic fixation with such understanding, black humor and fullness. An intense, daring vision."

—Pauline Kael, *The New Yorker*

"THE STORY OF ADELE H. is a beautiful, rigorous, very original film. It contemplates the classic beauty of Adele, played with extraordinary grace by 20-year-old Isabelle Adjani. It looks and sounds like no other Truffaut film you've ever seen. This profoundly beautiful new film is about Adele's journey into a magnificent, isolating obsession. This is Truffaut's most severe, most romantic meditation upon love. The film makes us see both the madness and the grandeur of the passion. A unique film."

—Vincent Canby, *New York Times*

SHOOT THE PIANO PLAYER

Charlie Koller plays the piano at Mamy's, a cafe on the Paris outskirts. His comfortable existence is shattered one night when one of his older brothers, Chico, bursts into the cafe pleading for a sanctuary. Chico and Richard, the criminal branches of the family tree, have executed a successful robbery, but have betrayed their confederates, who are now in hot pursuit. Not wishing to become involved in this intrigue, Charlie refuses to help Chico. However, when Chico's disgruntled pursuers come hurling into the establishment, Charlie instinctively helps his brother escape. Charlie's impulsive action intrigues Plyne, the muscular bartender, who bemoans the fact that women find him repulsive. Plyne particularly resents Charlie for attracting Lena, the desirable young waitress, with whom the bartender is desperately in love.

When Lena finally takes Charlie to her apartment, she confronts him with an old concert poster displayed prominently over her dress. She thus forces Charlie to acknowledge his past as Edward Saroyan, an internationally famous concert pianist.

By sharing his past with Lena, Charlie accepts their future together. Against his better judgment, he agrees to try a comeback to satisfy her visions of fame and fortune as the wife of Edward Saroyan. Together, they return to Mamy's bar to give notice. When Lena expresses contempt for Plyne, Charlie wants to intervene. Trying to defend Lena, he accidentally kills Plyne. A timid man who had never wanted to be involved in life, Charlie is then swept up in the tragic climax of the film, the final reckoning of his past.

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"Astonishingly
beautiful."
—Pauline Kael, New Yorker



**DISTANT
THUNDER**

A **SATYAJIT RAY**

FILM FESTIVAL

SATYAJIT RAY'S **Two Daughters**

Indian director Satyajit Ray reveals the warmth of love and the blindness of lovers in this two part film. In "The Postmaster", a student assigned to be postmaster of a village is nurtured and cared for by a little girl, yet not until he leaves does he realize the intense affection she has for him. "The Conclusion" speaks of a forced marriage wherein the bride flees her groom and eventually returns in true love. Ray's profound humanism once again transcends his exotic settings.

APRIL 7-9

| | | |
|--------|-----------------|------|
| Thur.: | Two Daughters | 5:15 |
| | Charulata | 7:20 |
| | Distant Thunder | 9:25 |
| Fri.: | Charulata | 5:15 |
| | Distant Thunder | 7:20 |
| | Two Daughters | 9:10 |
| Sat.: | Distant Thunder | 5:00 |
| | Two Daughters | 6:50 |
| | Charulata | 8:55 |

charulata- **THE LONELY WIFE**

Direction and Scenario by Satyajit Ray, from a story by Rabindranath Tagore. Photographed by Subrata Mitra. Music by Satyajit Ray. Edited by Dulal Dutta. With Soumitra Chatterji, Madhabi Mukherji, Sailen Mukherji, Shyamal Ghoshal, Geetali Roy.

"No films are great. Not anymore. But **DISTANT THUNDER** is truly a great film." —Nick Cohn, New Times

ALL FILMS IN BENGALI
WITH ENGLISH SUBTITLES

DISTANT THUNDER

"The simplicity of a fable, the impact of an epic. The sweep of the film is so vast that you feel as if you'd witnessed the events from a satellite. You've somehow been able to see simultaneously the curvature of the earth and the insects on the blades of field grass." —Vincent Canby, *The New York Times*

"DISTANT THUNDER provides a rare opportunity to watch a great artist as he spins visions of lasting majesty and importance. It is a truly heroic film." —Frank Rich, *New York Post*

"A superb film. A superlative film. Mr. Ray's encompassing world view is mighty and miraculous." —Norma McLain Stoop, *After Dark*

Two Daughters

"Exquisite . . . profound . . . magical . . . humorous . . . another exquisite motion picture embracing the timeless flow of life in India has rolled from the eloquent camera of the protean Satyajit Ray. It penetrates the surface of Indian culture to touch the universal heart of men . . . a rare experience."
New York Times

"A complete creation — dealing with the hungers, pains and joys of youth in terms of compassionate understanding and truth, underlined by haunting tenderness, subtle sophistication and mature wisdom."
New York Herald Tribune

"The Postmaster." A young man from the city is assigned the job of postmaster in a small village and is attended by Ratan, an orphan girl of ten. The previous postmaster had badly mistreated her, and the little kindnesses that the young man shows her bring out her love. She nurses him through a bout of malaria. But unused to the loneliness of the village, the malaria, the snakes, he leaves her. Only as he passes her on the road and she ignores him does he realize the depth of their mutual bond.

"The Conclusion." Amulya, just out of college refuses to marry his chosen wife and asks instead for Mrinmoyee, a tomboy with whom he has fallen in love. After the wedding, however, Mrinmoyee reveals she was forced into the marriage. She runs away from the bridal chamber. The disillusioned groom returns saddened to Calcutta. But the bride undergoes a profound change of heart, and she returns to the husband of her own free will.

CHARULATA — THE LONELY WIFE

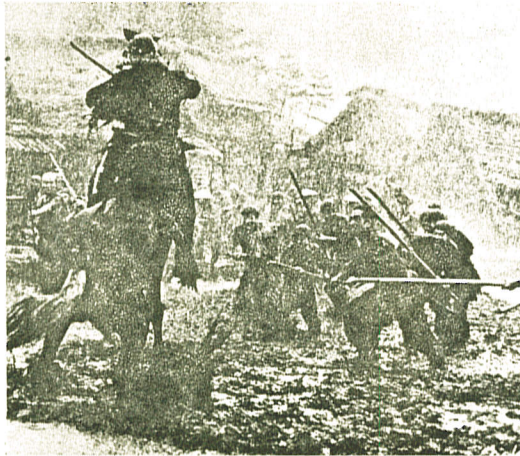
"The story of Charulata takes place in nineteenth century Bengal, the period of what is called 'The Bengal Renaissance.' Western thoughts of freedom and individuality are ruffling the age-old calm of a feudal society. Charulata's husband, suited, bearded, pince-nez-wearing Bhupati, is inspired by the gospels of Mill and Bentham, by ideas of freedom and equality. He spends his feudal wealth and all his waking hours on the propagation of these through THE SENTINEL, an enterprise which is destined to flounder by the very fact of the single-minded idealism of its editor. But the winds of change are not only stirring him; unknown to herself, his good Hindu wife, conveniently childless, is no longer capable of treading the beaten path of the ideal woman who wants nothing of life but her husband's happiness. She longs for his company and is bored with his attempts to supply diversions in which he is himself not involved. One of these diversions is her husband's cousin, Amal, who is served on a platter to her by the trusting husband as her friend, philosopher, and guide. In him she finds one with whom she can bestow her affection. Slowly, unknowingly, the relationship turns into one of sexual love. When Amal realizes the nature of his feeling for her, he flees into marriage, and exile in England. Bhupati, who sees in her grief only an innocent affection, suddenly comes face to face with the truth when she breaks down on hearing of her beloved's marriage, unaware that her husband had come back into the room."

"The exquisite period flavor is Ray's own, and distinguishes the film from the story, in which Tagore takes it for granted. The sunlit garden, the swing, the embroidery, the floral motifs on the doors and the walls, the horse-drawn carriage, the evocative settings created by Bansilal Chandra Gupta are, however, more than exquisite decorations; they frame the action and set it at a distance—the distance of contemplation."—Chidananda Das Gupta, *FILM QUARTERLY*

AN Akira Kurosawa FILM FESTIVAL

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
IN 184 JKB
PRESENTS

APRIL 14-16



Seven Samurai (The Magnificent Seven)

SEVEN SAMURAI (THE MAGNIFICENT SEVEN)

"In *SEVEN SAMURAI*, the greatest battle epic since *THE BIRTH OF A NATION* of 1915, Akira Kurosawa achieves what modern American and European epic makers vainly attempt: the excitement of the senses. Laurence Olivier had charged the screen with glorious exultation in *HENRY V*; Kurosawa makes this exultation his theme. Fighting itself is the subject of *SEVEN SAMURAI* — an epic on violence and action, a raging, sensuous work of such overpowering immediacy that it leaves you both exhilarated and exhausted. . . . The pace and cinematic feeling, the verve, the humor are completely modern. Kurosawa is perhaps the greatest of all contemporary film craftsmen: his use of the horizon for compositional variety, the seemingly infinite camera angles, the compositions that are alive with action, the almost abstract use of trees, flowers, sky, rain, mud, and moving figures are all active."

—Pauline Kael, *I Lost it at the Movies*

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|--------|---------------|------|
| Thur.: | Rashomon | 5:15 |
| | Seven Samurai | 6:50 |
| | Sanjuro | 9:20 |
| Fri.: | Seven Samurai | 5:15 |
| | Sanjuro | 7:45 |
| | Rashomon | 9:30 |
| Sat.: | Sanjuro | 5:00 |
| | Rashomon | 6:45 |
| | Seven Samurai | 8:20 |



Sanjuro

sanjuro

AKIRA KUROSAWA'S MASTERPIECE

RASHOMON

"When I first heard the news of the Venice Award I was shocked. I did not know what to do. It was as if someone had sentenced me to die tomorrow. But I gradually began to realize that because of this honor I really had to do something to help humanity and peace in the world: I knew that I must work for better motion pictures. This has troubled me every day and I will work like a madman to make my movies better."

Akira Kurosawa

AWARDS

VENICE FILM FESTIVAL (1951)
Grand Prize

BEST FOREIGN FILM (1952)
Academy Award

NATIONAL BOARD OF REVIEW
Best Director

ALL FILMS IN JAPANESE WITH ENGLISH SUBTITLES

SEVEN SAMURAI

Winner of the Lion of St. Mark at the Venice Film Festival, **SEVEN SAMURAI** is one of the greatest films in the career of Akira Kurosawa (**IKIRU**, **THRONE OF BLOOD**, **RED BEARD**). It is a successful blending of elements from American westerns (especially the films of John Ford) and gangster films into the classic Japanese samurai movie. In a sense, **SEVEN SAMURAI** may be considered the definitive "eastern-western." This epic tale, however, is more than an exciting adventure film. It is also a moving and compassionate drama of men fighting to protect their way of life, no matter what compromises they may have to make.

The action takes place in 16th century Japan, in a small farming village. Year after year, marauding bandits have raided the community, taking their crops and their women. The village elder decides that the farmers must take some defensive action. Seven unemployed and hungry samurai are hired to help the villagers defend themselves. The samurai leader is played by Takashi Shimura (**IKIRU**); Toshiro Mifune provides comic relief as an ex-farmer who wants to become a samurai warrior. Eventually, after a great deal of fighting, the village successfully wards off the bandits' attacks. As the victorious samurai leave the village, they realize that the farmers were the real victors in the battle.



Seven Samurai (The Magnificent Seven)



Seven Samurai (The Magnificent Seven)

SANJURO

SANJURO is a devastating samurai satire taken more or less directly from Kurosawa's **YOJIMBO**, which is considered by some to be a classic of the **jidai-geki** (historical costume drama). At any rate, both films share a common wayward hero with the same name and even a common scene. This broad parody extends to the breaking point the clichés of the samurai genre, which is highly mannered to begin with. Mifune as Sanjuro is a highly informal hero to a group of impeccably behaved junior samurai, who concern themselves with such issues as whether to signal the beginning of a battle with red camellias or white ones.

"SANJURO is a surprising, interesting, beautifully made film."

—Bosley Crowther, New York Times

RASHOMON

The story is set 1200 years ago. As the picture opens, three men are sheltering themselves from the rain under a ruined gate of the city of Kyoto. A woodcutter and a Buddhist priest are deeply disturbed by a recent series of events which the third man, a servant, persuades the woodcutter to narrate.

The main story of **RASHOMON** is unfolded through a series of flashbacks and flashbacks within flashbacks, returning from time to time to the three men under the arch. A minor nobleman and his wife traveling on horseback through a forest were attacked by a bandit. The husband met his death, the wife was enjoyed, and the horse was stolen: these are the only facts known with certainty.

Consequently, the bandit is captured and the subsequent investigation brings to light four versions of the whole affair to which most of the film is devoted. Each, in fact, interprets reality selfishly to make himself appear in the most favorable light.

In a brief epilogue the three men find an abandoned baby and the woodcutter offers to take it in; thus restoring the priest's faith in mankind.