

SAMBIZANGA



The Angolan situation, although it became prominent on the front pages only after the recent crisis, is far from an overnight development. Filmed in 1961 (at the time of the first anti-Portuguese uprising) by a woman, Sarah Maldoror, making her first feature, and co-written by her husband, a leader in the Angolan resistance, **Sambizanga** has lost none of its power and relevance today. The story focuses on a happy young black couple; one day the husband is arrested for political reasons and interrogated in the dreaded Luanda prison. The central movement of the film is the search of the young wife from village to village for her lost husband, a journey that points up with heartbreaking clarity the contrast between promise and oppression in modern Africa. A work of art as well as an important political document, **Sambizanga** speaks, simply and movingly, for both its own land and the victims of political oppression everywhere.

PORTUGUESE WITH ENGLISH SUBTITLES

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
IN 184 JKB
PRESENTS

JANUARY 5-7, 1978

Thur.: Sambizanga 5:15 & 9:10
Four Loves 7:10

Fri.: Four Loves 5:15 & 9:10
Sambizanga 7:15

Sat.: Sambizanga 5:00 & 8:55
Four Loves 6:55

four loves

Reaching young womanhood, a charming girl is called on to choose a husband from among the three cousins who love her. Scenes of an idyllic childhood are particularly winning.

Stars Tang Pao-Yun, Chiang Ming, Wang Jung and Feng Hai. Director: Li Hsing.

"A charming if somewhat somber story of love and family conflict told against the background of the Chinese revolution in the early 20s...Its ingenious approach is well-suited to the simple story it tells."

--San Francisco Examiner

CHINESE DIALOGUE---ENGLISH SUBTITLES

ADMISSION 75¢ WITHOUT INTERNATIONAL CINEMA ACTIVITY CARD

THE ISLAND



Directed and written by Kaneto Shindo; original title: "Hadaka No Shima;" photography by Kiyoshi Kuroda; music by Hikaru Hayashi. With Nobuko Otowa, Taiji Tonoyama, Shinji Tanaka, Masanori Horimoto. NO DIALOG — MUSIC AND SOUND EFFECTS ONLY.

Kaneto Shindo was one of Japan's most successful script writers when he turned to directing in 1951. Since then, he has become one of Japan's best pictorialists and a leader in the postwar neo-realist movement. His naturalistic style is distinctive and filled with insight. Despite Shindo's reputation in Japan, *THE ISLAND* is his first feature to be released in the United States. A work in the tradition of Flaherty's *MAN OF ARAN*, it tells in simple but poetic terms the story of one family's struggle for survival as the sole inhabitants of a small island. A directorial tour-de-force, *THE ISLAND* contains no dialog. The soundtrack consists only of the natural sounds of activity and the musical score.

The story concerns four characters: a farmer, his wife and their two sons. The family engages in a day-to-day struggle with soil and time: the fetching of water from the mainland to irrigate their crops; the hot bath at the end of the day; the tragedy of death; and the night on the town.

"THE ISLAND is a wonderful work. . . . One could describe Shindo's remarkable movie as a pastoral, but not in the Renaissance tradition, for beautiful as this statement of life is, it has no hint of preciousness. Its charm is deep and inextricably rooted in reality. . . . Shindo's film is one to see. It asserts the capacity of the film to express the depths of the human spirit. It walks patiently with life, is divested of any shred of triviality or superficiality, is profound but with the modesty and unpretentiousness of simple truth."

—Paul V. Beckley. *New York Herald Tribune*

A JAPANESE FILM WITH NO DIALOGUE

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
IN 184 JKB
PRESENTS

JANUARY 12-14, 1978

Thur.:	The Island	5:15 & 8:50
	The Cow	7:00
Fri.:	The Cow	5:15 & 8:50
	The Island	7:05
Sat:	The Island	5:00 & 8:35
	The Cow	6:45

THE COW

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

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

FARSI (IRAN) WITH ENGLISH SUBTITLES

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INTERNATIONAL CINEMA
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PRESENTS

"A funny
picture!"
- N.Y. Times

ALEXANDER
A Cinema V Release in Beautiful Eastmancolor



IN FRENCH---ENGLISH SUBTITLES

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, who, by snapping her fingers and using a walkie-talkie, keeps him hopping.

One day his wife and her parents have an accident and Alexander is left to follow a funeral procession, to accept the condolences of his neighbors who pity him, saying, "poor man, all alone". But when the last mourner has shaken his hand, he rushes off to the farm, frees the animals and jumps into bed. He stays there as the weeds begin to grow. His dog does all the shopping with a basket. Alexander rigs a 'Rube Goldberg' contraption; he can pull down a bottle of wine, a salami or his musical instrument. He is happy.

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

ADMISSION 75¢ WITHOUT INTERNATIONAL CINEMA ACTIVITY CARD



THE RED SNOWBALL TREE

Also known as
"THE RED BERRY"

This is the last film made by actor, author, director and dramatist Vasily Shukshin. Immensely popular in the Soviet Union and now being shown at film festivals in the West, "The Red Berry" is the moving story of an ex-criminal who tried to reform and realized that his former "friends" did not want to live honestly.

A story like "The Red Berry" is rather unusual in Russian films, but Shukshin's treatment of the theme is not in the Western tradition. Shukshin's hero goes to a village to meet the woman with whom he corresponded while in prison. He is gradually drawn into rural life and copes with his initial difficulties.

Although much in the story might seem banal to the Western viewer, in particular the hero's unrelenting, often painful, search for the meaning of life, it is this that lends freshness and poignancy to the narrative. Shukshin, who has been compared to Mayakovsky, introduces a special sincerity and humanity into the narrative that are reminiscent of Hemingway's early stories.

RUSSIAN DIALOGUE WITH ENGLISH SUBTITLES

JANUARY 19-21, 1978

Thur.:	Alexander	5:15 & 9 p.m.
	The Red Snowball Tree	7 p.m.
Fri.:	The Red Snowball Tree	5:15 & 9 p.m.
	Alexander	7:15 p.m.
Sat.:	Alexander	5:00 & 8:45 p.m.
	The Red Snowball Tree	6:45 p.m.

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA

IN 184 JKB

PRESENTS

JANUARY 26-28, 1978

LOS TARANTOS

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

LOS TARANTOS is a Spanish gypsy version of "Romeo and Juliet." In the streets of Barcelona, violent quarrels break out between two rival families: the Tarantos, hilltop slum dwellers; and the Zorongos, rich horse traders. At a wedding, Rafael, a Taranto, meets and falls in love with Juana, whose father is head of the Zorongos. Shakespeare's play is loosely followed: the two swear eternal love; Juana's father forbids the marriage and promises her to Curro, an unscrupulous thug; Rafael's best friend, Mojigongo, is killed in the midst of a fight.

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

IN SPANISH WITH ENGLISH SUBTITLES



Los Tarantos



I Even Met Happy Gypsies

Thur.:	Los Tarantos	5:15 & 8:25 p.m.
	I Even Met Happy Gypsies	6:45 p.m.
Fri.:	I Even Met Happy Gypsies	5:15 & 8:25 p.m.
	Los Tarantos	6:55 p.m.
Sat.:	Los Tarantos	5:00 & 8:10 p.m.
	I Even Met Happy Gypsies	6:30 p.m.

I Even Met Happy Gypsies

SERBO-CROATIAN DIALOGUE--ENGLISH SUBTITLES

from YUGOSLAVIA

Nominated for an Academy Award as Best Foreign Film, I EVEN MET HAPPY GYPSIES is an incisive portrait of gypsy life, directed by Aleksandar Petrovic (THREE). Bekim Fehmiu plays Bora, a trader in goose feathers and long-time business rival of Mirta (Bata Zivojinovic). Bora enjoys his frequent business trips since they give him the opportunity of getting away from his noisy family. When he learns that Tisa, Mirta's pretty step-daughter, has been abandoned by her husband, he offers to buy her from Mirta. Mirta, hoping to seduce the girl himself, refuses his offer. Tisa runs away, and becomes Bora's second wife.

Bora eventually tires of his new wife, and she runs off once again. A relative discovers Tisa on the road, after she has been badly beaten up by a stranger, and returns the girl to her stepfather. When Bora learns that Tisa has gone back to Mirta, he is enraged.

"... an unrelentingly realistic account of the wretched impoverished, irrepressible people who inhabit Yugoslavia's Pannonian Plain. Bora is a kind of gypsy Zorba, a man who lives by the pleasure principle, no matter what the cost to others. But it is this very zest for living that makes him attractive. ... The ever-alert eyes of director Petrovic keeps the film brimming with visual surprises, while he depicts with vigor and compassion a way of life that is as doomed as his instinctual hero."

—Arthur Knight, Saturday Review

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Sons and Lovers

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
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PRESENTS

Trevor Howard, Dean Stockwell, Wendy Hiller. Directed by Jack Cardiff. After his brother is killed in a British coal mine, Paul Morel wants to go to London to study art but his father, a miner, objects. The father and mother become estranged and Paul gives up his art to stay home to take care of his mother. Her possessive attitude makes it impossible for him to form normal, happy relationships with a young girl and later to have an affair with a slightly older woman. Even after the mother's death she continues to have a strong hold on Paul. Trevor Howard, superb as the drunken coal-miner father, was nominated for the Academy Award as best actor.
20th Century-Fox.

ENGLISH DIALOGUE



"The acting is exceptional . . . much of the dialogue is Lawrence's, and it is a reminder of what a remarkable dialog writer he was." — Time

" . . . worth studying for the art of its photography alone . . . contains some of the finest acting ever put on the screen."

— Henry Hart
Films in Review

FEBRUARY 2-4, 1978

Thur.:	Sons and Lovers	5:15 & 8:50 p.m.
	Love	7:10 p.m.
Fri.:	Love	5:15 & 8:50 p.m.
	Sons and Lovers	6:55 p.m.
Sat.:	Sons and Lovers	5:00 & 8:35 p.m.
	Love	6:55 p.m.

ADMISSION 75¢ WITHOUT

INTERNATIONAL CINEMA ACTIVITY CARD

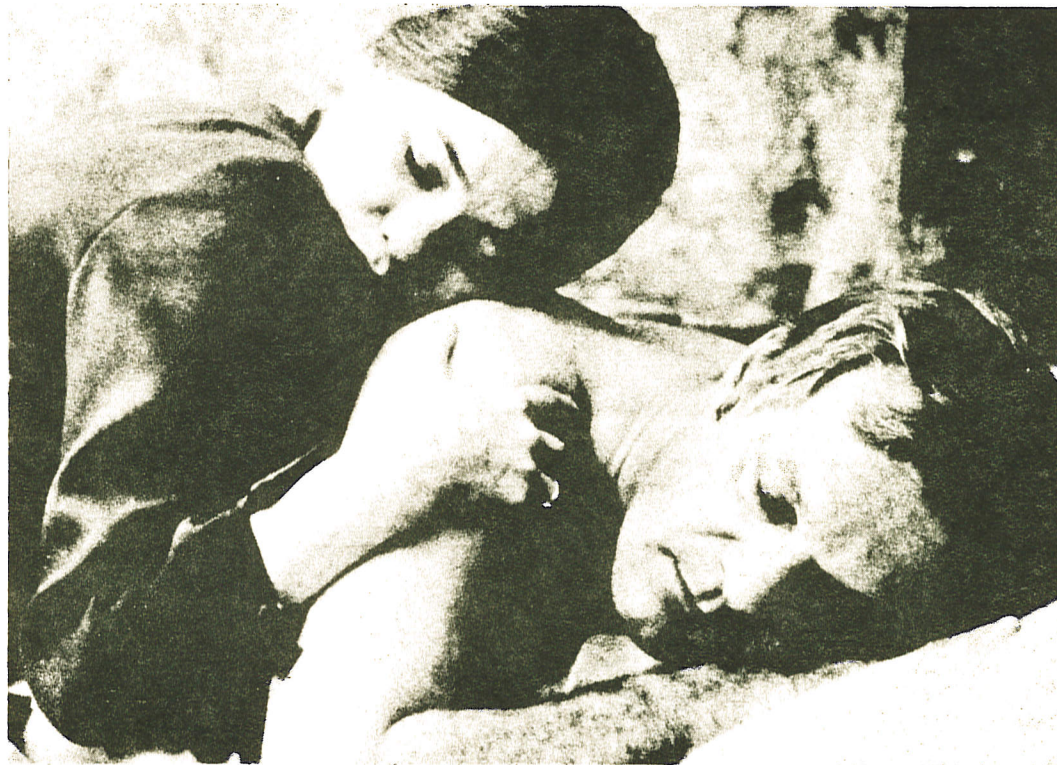
LOVE

Hungary

Directed by Karoly Makk; original title: "Szerelem;" screenplay by Tibor Dery; photography by Janos Toth; music by Andras Mihaly. With Lili Darvas, Mari Torocsik, Ivan Darvas. Hungarian dialog with English subtitles.

This deeply resonant film by the Hungarian director Karoly Makk stars Lili Darvas as an elderly woman whose failing health is buoyed by letters from her son. Though these letters are fantastic accounts of his life as a successful director in America, they are actually written by the son's wife, out of a peculiar kind of devotion, since he is serving time as a political prisoner. Whether the old woman realizes the full dimensions of this charade is unclear, since she conducts her fading life with an impeccable dignity.

" . . . one of the loveliest manifestations of romantic imagination I have seen on the screen."
—Roger Greenspun, New York Times



HUNGARIAN DIALOGUE WITH ENGLISH SUBTITLES

Don Segundo Sombra

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
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PRESENTS

IN SPANISH WITH ENGLISH SUBTITLES

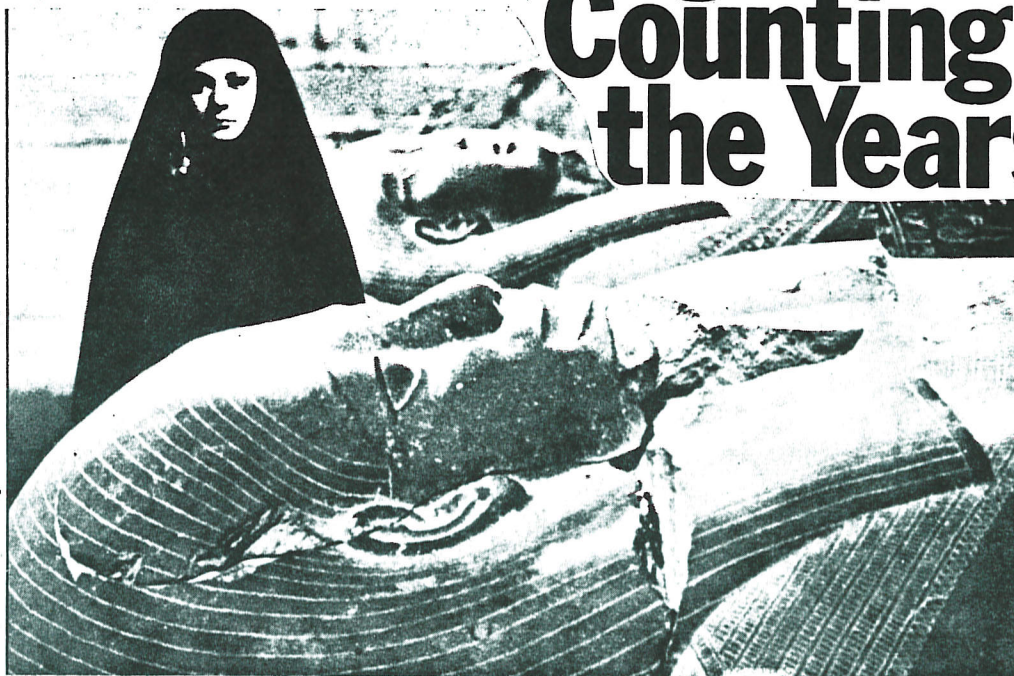
Filmed in Argentina, DON SEGUNDO SOMBRA is a beautiful recreation of the life and landscape of present-day gauchos. It is based on the classic Latin American novel of the same name. Ricardo Guiraldes, author of the book, also wrote the screenplay. The film, directed by Manuel Antin, charmed both audiences and international critics at the Cannes Festival with its magnificent music and images.

It tells of the adventure that a young boy--Fabio--must go through before becoming a man. He runs away and gains a tutor in Don Segundo--a wise gaucho who teaches him the rough arts of the range. An unexpected turn of events causes Fabio to abandon the freedom of the open country. Don Segundo can never settle, however, and is forced to part with his student. The old master is a symbol of liberty and will live in the open pampas --never remaining long in one place.

FEBRUARY 9-11, 1978

Thur.:	Don Segundo Sombra	5:15 & 9:05 p.m.
	The Night of Counting the Years	7:15 p.m.
Fri.:	The Night of Counting the Years	5:15 & 9:05 p.m.
	Don Segundo Sombra	7:05 p.m.
Sat.:	Don Segundo Sombra	5:00 & 8:50 p.m.
	The Night of Counting the Years	7:00 p.m.

The Night of Counting the Years



ARABIC DIALOGUE--ENGLISH SUBTITLES

Shadi Abdelsalam's **The Night of Counting the Years**, a genuinely strange and innovative product of a young national cinema, is based on a true event: the discovery of a Royal Cache near Thebes in 1881. The drama centers on personal conflicts within a mountain tribe caught between archaeologists, antique dealers, and a sense of its own pervasive past. Abdelsalam creates images as weird and ritualistic as the hieroglyphs and ruins that surround the action like a giant vault; at the same time he is quite capable of building suspense and terror climaxes worthy of a classic horror film. The result is a Third World version of **The Mummy's Tomb**, and an unforgettable visual experience.

"A prodigiously beautiful movie." Roger Greenspun, *The Soho Weekly News*.

"A fascinating picture combining story-telling power, a strange haunting setting, and a poetic sense of cinema."—William Wolf, *Cue Magazine*.

"Fantastic visual splendour . . . There is always an electric tension between shot and shot . . . In evoking the spirit of Ancient Egypt Abdelsalam has found a weird and wonderful new language of his own."—John Russell Taylor, *Sight and Sound*.

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THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
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PRESENTS

FEBRUARY 16-18, 1978

AN OPERA

THE MAGIC FLUTE

IN SWEDISH WITH ENGLISH SUBTITLES

The Magic of Bergman. The Magnificence of Mozart.

**"AN ABSOLUTELY DAZZLING,
TRIUMPHANT FILM."**

—Vincent Canby, New York Times

"A JOYOUS ENTERTAINMENT."

—Judith Crist, Saturday Review

**"THIS IS AMONG BERGMAN'S
GREATEST ACHIEVEMENTS."**

—Roger Greenspun, Penthouse Magazine

**"THE MAGIC OF BERGMAN
DAZZLES. Exquisite."**

—William Wolf, Cue Magazine

**"MAGIC ALL THE WAY...
A TOTAL TRIUMPH."**

—Bernard Drew, Gannett News Service



Carmen F. Zollo presents

Ingmar Bergman's
The MAGIC FLUTE

Thur.: The Magic Flute 5:15 & 8:45 p.m.
The Soldier's Tale 7:40 p.m.
Fri.: The Soldier's Tale 5:15 & 8:45 p.m.
The Magic Flute 6:20 p.m.
Sat.: The Magic Flute 5:00 & 8:30 p.m.
The Soldier's Tale 7:25 p.m.

The Soldier's Tale

FRENCH DIALOGUE--ENGLISH SUBTITLES

THE SOLDIER'S TALE is something new in film-making—a combination of fairy-story, melodrama and ballet. Adapted from Russian folk-lore by the Swiss author, Ramuz, it was conceived as a stage presentation in collaboration with Stravinsky, who provided for it some of his best-loved and most brilliant music. Since its first performance in 1919, it has become a classic. Needing no scenery, a tiny cast and an orchestra of seven, the simplicity and charm of its story have captivated audiences in countries throughout the world.

"The Soldier's Tale" is a morality fable in which the Devil appears in eight different disguises. For the film there was only one person known to the producers with the right combination of acting, dancing and miming talents—Robert Helpmann. Helpmann plays seven of the Devil's roles with the relish one would expect of him. The eighth role, that of a black dog, is played by a black dog!

Brian Phelan, a brilliant young Irish actor, is seen as the gullible soldier who sells his soul, in the form of a violin, to the Devil, and Svetlana Beriosova, a leading ballerina from the Royal Ballet, appears in her first film role as the Princess.

The story is set in no particular time or place and locations had to be found which gave a sense of timelessness. Inhabitants of some of the oldest and quietest spots in England were surprised to find actors, dancers and film cameras on their village greens. By contrast, much of the filming took place in the most spectacular 'stately homes' of the land.

Stravinsky's virtuoso score is played by the Melos Ensemble, comprising some of Great Britain's leading soloists, conducted by Derek Hudson.

A BALLET

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FILMS INCORPORATED

The Flying Dutchman

While remaining faithful to Richard Wagner's brilliant musical score, this DEFA version of the classic opera is presented from a socialist point of view. The middle class milieu of the 1830's, when the opera was written, is the setting that oppresses Senta, a young woman of strictly limited opportunities. Only through her fantasies does she meet the legendary Flying Dutchman and learn to defy bourgeois convention to start a new life. This is the first film of Joachim Herz, the director of the Leipzig Opera, who has brought Wagner's work to the stage several times in Germany and Moscow.

"This film, which was produced by way of the acoustically most modern photographic methods, is an outstanding experiment which points the way to a film opera—the possibilities and limitations of which cannot yet be properly assessed. The fact that he embarked on this road in a courageous and artistically convincing manner, is his merit. And he will allow many thousands of people to experience Wagner's opera through his own creative production."

—Hansjürgen Schaefer, "Neues Deutschland,"
Museum of Modern Art Program Notes

AN OPERA



The Flying Dutchman

IN GERMAN--ENGLISH SUBTITLES

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
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PRESENTS

FEBRUARY 23-25, 1978

Thur.:	The Flying Dutchman	5:15 & 9:15 p.m.
	The Tales of Hoffman	7:05 p.m.
Fri.:	The Tales of Hoffman	5:15 & 9:15 p.m.
	The Flying Dutchman	7:25 p.m.
Sat.:	The Flying Dutchman	5:00 & 9:00 p.m.
	The Tales of Hoffman	6:50 p.m.

AN OPERA

Tales of Hoffman

Featuring Moira Shearer, Leonide Massine, Robert Helpmann, Ludmilla Tcherina, and The Royal Philharmonic Orchestra conducted by Sir Thomas Beecham, this lavish film is the definitive screen version of Offenbach's **Tales of Hoffman**. Cue selected this film as "Picture of the Year," and Bosley Crowther called it "A rare and thrilling fusion of pantomime, music and dance." He went on to say, "splendid... Miss Shearer's numbers are cinematic gems... Nothing that a studio's rich resources and its magical workshops could provide in the way of physical production has been denied this film... You'll live long before you see a picture more grandly and luminously produced." The opulence and scope of this one-of-a-kind film makes it perfect for dance and art groups of all kinds and, of course, music and opera lovers.

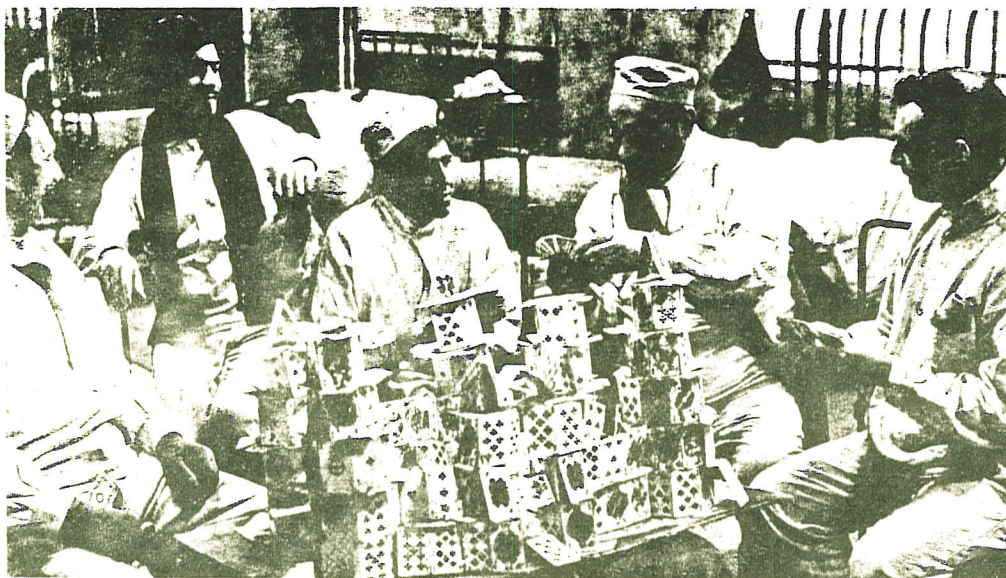
ENGLISH DIALOGUE



Cast: Robert Helpmann, Leonide Massine, Robert Rounseville, Moira Shearer, Ludmilla Tcherina, The Sadler Wells Chorus and the Royal Philharmonic Orchestra conducted by Sir Thomas Beecham/Written, Produced and Directed by Michael Powell and Emeric Pressburger (The Archers)/Music by Jacques Offenbach/Photographed by Christopher Challis/1951/Color/118 min.

ADMISSION 75¢ WITHOUT INTERNATIONAL CINEMA ACTIVITY CARD

King of Hearts



World War I is coming to an end. The fleeing Germans attempt to delay their pursuers by planting an enormous bomb in a small French town. The tactic sends the residents packing, but in their haste, they forget about the inmates of the local insane asylum.

Alan Bates plays the Scottish soldier sent to the town to disarm the bomb. He is surprised to find the town populated. There is a complex social structure, ranging from a duke to a madame, with the bishop and the general somewhere in between. These of course are the inmates, unconscious of everything but their own imaginations, and having a grand time in the process. But this does not dawn on Bates until he is named king and told to take the tightrope walker for his queen.

A battle for the town ensues, and Bates saves the day by accidentally detonating the bomb. And soon the soldier has a choice to make: to return to his regiment or throw in his lot with the crazies. The decision is not a difficult one.

FRENCH DIALOGUE
WITH ENGLISH SUBTITLES

De Broca's film is filled with joy. The subject of the triumph of childlike innocence over the violent self-destructiveness of the civilized world is dear to his sensibilities, and he responds with a classic lyrical comedy. He lovingly creates dual societies, separated by the demarcation between sane and insane. But de Broca has us reverse the usual polarities, with disturbing, but hilarious, results.

KING OF HEARTS, the new Philippe de Broca movie, is a delightfully subtle satire—a penetrating comedy encased in a most beautiful movie. The question de Broca probes is whether where war is concerned the madmen are the ones inside the asylum or out, and he probes it cogently, wittily, with time for both art and heart. The film has a charming, subtle and really delightful mood and a cogent message to it.
—Judith Crist

Director: Philippe De Broca
Screenplay: Daniel Boulanger
Music: George Delerue
Cast: Alan Bates, Geneviève Bujold,
Pierre Brasseur, Micheline Presle,
Jean-Claude Brialy

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
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PRESENTS

MARCH 2-4, 1978

Thur.:	King of Hearts	5:15 & 8:50 p.m.
	Grey Gardens	7:05 p.m.
Fri:	Grey Gardens	5:15 & 8:50 p.m.
	King of Hearts	7:00 p.m.
Sat.:	King of Hearts	5:00 & 8:35 p.m.
	Grey Gardens	6:50 p.m.

A love story, Sort of.
Hailed as one of the oddest, most beautiful films ever.

PG

GREY GARDENS

A MAYSLES BROTHERS' FILM



"Compelling."
Gene Shalit
NBC T.V.

GREY GARDENS is a unique and revealing documentary. It shows how members of the Bouvier family, close relatives to Jacqueline Kennedy Onassis, are threatened with eviction from their family home because of a lifestyle considered eccentric and unsanitary by the townspeople and officials. The film gives insights into the Bouviers' unusual living habits, their controversial relationship to some resident cats and how they react to the new crisis in their lives.

IN ENGLISH

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THE COLLEGE OF HUMANITIES
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Elmer Gantry



1960, color, 146 min.
Director: Richard Brooks
Cast: Burt Lancaster, Shirley Jones,
Jean Simmons, Dean Jagger
Academy Awards: Best Actor (Burt
Lancaster), Best Supporting Actress
(Shirley Jones), Best Writing

Sinclair Lewis' crusading novel has been made into an equally hard-hitting picture exposing the phony revivalists of the 1920's. Its action concentrates on Gantry, the insurance salesman who sets out to make a fortune by peddling religion. The film won world-wide renown, and three Academy Awards.

BOTH FILMS IN ENGLISH

MARJOE

MARCH 9-11, 1978

Thur.:	Elmer Gantry	5:15 & 9:30 p.m.
	Marjoe	7:50 p.m.
Fri.:	Marjoe	5:15 & 9:30 p.m.
	Elmer Gantry	6:55 p.m.
Sat.:	Elmer Gantry	5:00 & 9:15 p.m.
	Marjoe	7:35 p.m.

At the age of 3 Marjoe Gortner was already established in a highly lucrative career — a fully ordained fire-and-brimstone preacher in the Old Time Faith Church. On and off for 25 years, Marjoe travelled the country preaching hell-fire and damnation and passing the collection basket just as his parents had taught him.

This extremely controversial film follows Marjoe during his last months of rock-style preaching before his retirement at 28. When he is not leading enraptured congregations, Marjoe discusses his life as a con-man on the evangelical circuit and the ethics of his colleagues in the "religion business."

MARJOE has been praised for exposing the hypocrisy of sham preachers and attacked for exploiting the masses of "believers" it portrays. However the controversy is settled, MARJOE has focused attention on a vital area of American culture and a truly phenomenal personality.

Directed by Howard Smith, Sarah Kernochan
Executive Producer, Max Palevsky



Academy Award, Best Documentary

"MARJOE explodes on the screen with a magnetic force one rarely encounters. The result is an altogether mesmerizing film."

New York Daily News

"Our national preoccupations are brilliantly reflected in the bizarre mirror of MARJOE, an outrageous and ultimately deeply disturbing black comedy."

Village Voice

"Not since Spencer Tracy has the screen presented such a spellbinding Jekyll and Hyde."

Newsweek

ADMISSION 75¢ WITHOUT INTERNATIONAL CINEMA ACTIVITY CARD

To Die in Madrid

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
IN 184 JKB
PRESENTS

Directed and produced by Frederic Rossif; screenplay by Madeleine Chapsal;
music by Maurice Jarre. Narration spoken in English by Sir John Gielgud, Irene
Worth, William Hutt and George Conneau.

Frederic Rossif directed this haunting document of the Spanish Civil War, compiling newsreel films of the period. Intercutting intimate close-ups of victimized peasants with panoramic scenes of brutal warfare, Rossif captures the grim brutality of this modern tragedy. Madeleine Chapsal and Maurice Jarre, who also worked on Rossif's *THE ANIMALS* and *THE WITNESSES*, have created a memorable script and musical score, respectively.

The director has said of the film: "All the footage has its own musical beat, and for each battle I sought the correct rhythm. For me, it is above all a film of remembrance." As a prolonged and tormented memory, *TO DIE IN MADRID* bears a striking resemblance to Alain Resnais' *LA GUERRE EST FINIE*.

"... one of the greatest documentaries I have ever seen ... incredibly photographed, beautifully spoken and edited. ... It is just a stunning movie, a movie that is indeed remarkable. ... One does not use the word 'masterpiece' lightly. But both as an historic film record and a human document, *TO DIE IN MADRID* stands out as a masterpiece not to be missed."

—Judith Crist, *New York Herald Tribune*



IN ENGLISH

To Die In Madrid



The Battle of Algiers

The Battle of Algiers

Directed by Gillo Pontecorvo; original title: "*La Battaglia di Algeri*;" produced by Antonio Musu and Yacef Saadi; screenplay by Franco Solinas, based on a story by Pontecorvo and Solinas; photography by Marcello Gatti; music by Ennio Morricone and Pontecorvo. With Jean Martin, Yacef Saadi, Brahim Haggig, Tommaso Neri. French and Arabic dialog with English subtitles.

This highly influential film, depicting the Algerian rebellion against the French between 1954 and 1957, won 11 international awards, including the Best Picture Award at the Venice Film Festival. Gillo Pontecorvo (*KAPO, BURN!*) staged totally convincing scenes of massive street demonstrations and riots. The staggering, newsreel-like authenticity of these scenes and the vital spontaneity of the performances and camerawork give *THE BATTLE OF ALGIERS* a unique dramatic impact.

"An uncommonly dynamic picture. . . . Most extraordinary and therefore commanding of lasting interest and critical applause is the amazing photographic virtuosity and pictorial conviction of this film. So authentically and naturalistically were its historical reflections staged, with literally thousands of citizens participating, in the streets and buildings of Algiers that it looks beyond any question to be an original documentary film. . . ." —Bosley Crowther, *New York Times*

"... the impact of a plastic bomb ... (Pontecorvo's) studies of the FLN underground could serve today as a blueprint for revolutionists; yet his portrayal of a French colonel sent in to quash the rebellion is both agonized and tragic." —*Time*

ITALIAN DIALOGUE WITH ENGLISH SUBTITLES

MARCH 16-18, 1978

Thur.:	To Die in Madrid	5:15 & 9:10 p.m.
	The Battle of Algiers	6:55 p.m.
Fri.:	The Battle of Algiers	5:15 & 9:10 p.m.
	To Die in Madrid	7:30 p.m.
Sat.:	To Die in Madrid	5:00 & 8:55 p.m.
	The Battle of Algiers	6:40 p.m.

ADMISSION 75¢ WITHOUT INTERNATIONAL CINEMA ACTIVITY CARD

The Man in the Glass Booth

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
IN 184 JKB
PRESENTS



from the screenplay
by Edward Anhalt

Starring
Maximilian Schell
Lois Nettleton
Lawrence Pressman
Luther Adler

Producer
Ely A. Landau
Director
Arthur Hiller
Executive Producer
Mort Abrahams

ENGLISH
DIALOGUE

The Man in the Glass Booth, first performed on Broadway in 1968, is a psychological study of a German Jew who survived the concentration camps in World War II. Inspired by the Eichmann trial, it is also a polemical play asking us to believe that the slaughter of 6,000,000 Jews was not an aberration of human history, but an outgrowth of natural human tendencies toward aggression, prejudice, and mass hysteria—tendencies we must learn to accept and deal with if similar atrocities are to be avoided in the future.

Arthur Goldman is a middle-aged German of Jewish parentage living in New York. He has made a fortune as a real estate operator, but seems less interested in making money than in expiating an overwhelming sense of guilt, the source of which is unclear. To exorcise this guilt, he mortifies himself—stepping on sharp stones, burning himself, rubbing himself with filth.

One day he is visited by Israeli agents who identify him as Adolf Dorff, a colonel in the Nazi SS, guilty of killing thousands of Jews. He is whisked away to Israel where he stands trial in an Eichmann-style glass booth. Wearing an SS uniform, Goldman declares he *is* Dorff; insists he delighted in and took full responsibility for slaughtering Jews, and delivers a long, eloquent paean to Hitler. His ruse almost succeeds.



the Garden of the Finzi-Continis

Academy Award, Best Foreign Film

THE GARDEN OF THE FINZI-CONTINIS has been heralded as director Vittorio De Sica's return to the excellence of his early films, **THE BICYCLE THIEF**, **SHOESHINE** and **UMBERTO D.**

The drama is set in Italy in 1938, when Mussolini's anti-Semitic edicts began to isolate the Jews from their communities. Among them were the Finzi-Continis, an aristocratic Jewish family forced for the first time to acknowledge the world beyond its fenced garden. Dominique Sanda and a predominantly non-professional cast contribute fine performances.

IN ITALIAN--ENGLISH SUBTITLES

"A hauntingly beautiful movie, brilliantly conceived and tenderly realized."
Newsweek

MARCH 23-25, 1978

Thur.:	Man in the Glass Booth	5:15 & 9:05 p.m.
	Garden of the Finzi-Continis	7:20 p.m.
Fri.:	Garden of the Finzi-Continis	5:15 & 9:05 p.m.
	Man in the Glass Booth	7:00 p.m.
Sat.:	Man in the Glass Booth	5:00 & 8:50 p.m.
	Garden of the Finzi-Continis	7:05 p.m.

ADMISSION 75¢ WITHOUT INTERNATIONAL CINEMA ACTIVITY CARD

The Pawnbroker

THE COLLEGE OF HUMANITIES
INTERNATIONAL CINEMA
IN 184 JKB
PRESENTS

MAR. 30-APRIL 1, 1978

THE PAWNBROKER, directed by Sidney Lumet (LONG DAY'S JOURNEY INTO NIGHT, STAGE STRUCK, FAIL SAFE), is a memorable portrait of a man who survived a Nazi concentration camp, only to encounter further horrors in Harlem. As Sol Nazerman — a man who has lost faith in God and his fellow man — Rod Steiger gives what is probably the finest performance of his career; he won Best Actor Award at the Berlin Film Festival and was nominated for an Oscar.

In the shabbiness of Nazerman's daily surroundings, realistically depicted by Boris Kaufman's (L'ATALANTE, ON THE WATERFRONT) camera, the old man continually relives his past. Lumet and editor Ralph Rosenblum intercut scenes of the present with quick, almost subliminal flashbacks. A crowded subway train reminds Nazerman of a cattle car bearing prisoners; a prostitute showing her breasts brings back the image of Nazerman's wife being stripped and raped by Nazi officers. Throughout the film a social worker (Geraldine Fitzgerald) and the pawnbroker's young assistant (Jaime Sanchez) try unsuccessfully to penetrate the wall of bitterness he has built around himself. When the assistant spitefully arranges to have the shop robbed, Nazerman refuses to hand over his money and readily awaits death.

"With the seasoned camera of Boris Kaufman, Mr. Lumet has ruthlessly searched some of the most hideous aspects of Harlem and middle-class life around New York. He has brilliantly intercut flashes of the horrors of the concentration camps with equally shocking visualizations of imprisonment in a free society. . . ."

—Bosley Crouther, *New York Times*



The Pawnbroker



The Shop on Main Street

ENGLISH DIALOGUE

Thur.: The Pawnbroker 5:15 & 9:40 p.m.
The Shop on Main Street 7:20 p.m.

Fri.: The Shop on Main St. 5:15 & 9:40 p.m.
The Pawnbroker 7:35 p.m.

Sat.: The Pawnbroker 3:00 & 9:00 p.m.
The Shop on Main Street 5:05 p.m.

The Shop On Main Street

CZECH DIALOGUE WITH ENGLISH SUBTITLES

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.

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 proprietress (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 the 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.

"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*

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"Black Thursday"

("LES GUICHETS DU LOUVRE")



FRENCH DIALOGUE--ENGLISH SUBTITLES

"Black Thursday is a deeply touching, factually probing movie about July 16, 1942, a day the French people remember with a mixture of emotions. Direction by Michel Mitrani is beautifully paced and restrained. Performances by Christian Rist as the student and Christine Pascal as the girl who flees with him are superb. **Black Thursday** is a movie that should not be missed."

— Frances Taylor, *Long Island Press*

"Mitrani dazzled us with **Black Thursday**. Terrifying. A horror tale in broad daylight."

— Judith Crist, *New York Magazine*

"Director Mitrani's film is not an angry attempt to stir his countrymen to excesses of posthumous guilt. In the world he re-creates, many approve of the German outrage, or try to turn it to their economic advantage. In some it awakens compassion and a desire, aborted with fear, to help the victims. In only a few does courage combine with moral outrage to produce action. In short, the French behaved like all humanity, neither better nor worse than others confronted by a crisis of conscience. One might wish for a better matchup between the ideal and the real, but it is a mark of mature, psychologically acute art to recognize and accept this state of affairs as one of the tragedies of existence. **Black Thursday** represents such work; and it explores that tragedy with delicacy, tact and an abiding sympathy."

— Richard Schickel, *Time*

THE COLLEGE OF HUMANITIES
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IN 184 JKB

PRESENTS

Open City

1945

Directed and produced by Roberto Rossellini; original title: "Roma citta aperta;" screenplay by Federico Fellini, based on an idea by Sergio Amidei; photography by Ubaldo Arata; music by Renzo Rossellini. With Anna Magnani, Aldo Fabrizi, Marcello Pagliero. Italian dialog with English subtitles.

When *Open City* was first shown in Italy, it was generally considered a disappointment, and producers did not want to be associated with the man who made it. Nevertheless, Rossellini's film went on to win the Grand Prize at the Venice and Cannes film festivals and to become an internationally heralded classic. Planned secretly while the Nazis

APRIL 6-8, 1978

Thur.: Black Thursday 5:15 p.m.
Three 6:55 p.m.
Open City 8:25 p.m.

Fri.: Black Thursday 5:15 p.m.
Open City 6:55 p.m.
Black Thursday 8:50 p.m.

Sat.: Open City 5:00 p.m.
Three 6:55 p.m.
Black Thursday 8:25 p.m.

IN ITALIAN WITH ENGLISH SUBTITLES

still occupied Rome, *Open City* was made under the most difficult conditions by men who had lived through the Germans' domination of their city from 1943 to 1944. Portraying both the courage and disillusionment of ordinary people during this period, the film starred Anna Magnani and Aldo Fabrizi as the pregnant woman and a resistance priest who refuse to submit to the Gestapo.

"...the most intense and disturbing picture of the year...a rare quality of artistry...unquestionably one of the strongest dramatic films yet made about the recent war."

—Bosley Crowther, *New York Times*

Three

ENGLISH SUBTITLES--SERBO-CROATIAN DIALOGUE

THREE is comprised of three vignettes, directed by Aleksandar Petrovic (**I EVEN MET HAPPY GYPSIES**), depicting the German invasion, occupation and defeat in Yugoslavia. Velimir-Bata Zivojinovic plays a partisan in each of the episodes.

The first sequence depicts frightened refugees waiting for their train at a provincial railroad station. Their anxiety is so great that they are unconcerned when a Yugoslav patrol shoots an innocent traveller suspected of being a spy. In the second episode, which takes place two years later, SS troops pursue partisans through marshland. The soldiers eventually capture one of the resistance fighters, fling him into a straw hut, and set it ablaze. In the final episode, a partisan leader has the difficult task of choosing whether a group of captured Nazi collaborators, including a beautiful young woman, will live or die. **THREE** won first prize at the Karlovy Vary Film Festival, and was nominated for an Academy Award.

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Yugoslavia

Aguirre the Wrath of God

In the mid-1500's, a large Spanish expedition searching for the mythical lost city of El Dorado detached an advance party to explore a tributary of the Amazon; they never returned. Werner Herzog has extrapolated this obscure historical incident into **Aguirre, the Wrath of God**, a spectacularly horrifying chronicle of imperialism gone amok. In Herzog's version, the conquistadors' expedition falls into the hands of one Don Lope de Aguirre, a power-driven lunatic who dreams of stealing an entire continent. Klaus Kinski delivers a magnificent performance as Aguirre, creating a funny-scary quintessence of menacing malevolence, part Richard III, part Attila the Hun. **Aguirre** is filled with images that seize the imagination and follow one for days afterward. (The film played continuously in Paris for 18 months.) Stunningly photographed in hazardous locations, **Aguirre, the Wrath of God** takes the viewer on a mad voyage as frightening and entertaining as one of Edgar Allan Poe's maelstrom-bent epics of demented discovery.



GERMAN DIALOGUE WITH ENGLISH SUBTITLES

Directed by Werner Herzog

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INTERNATIONAL CINEMA
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PRESENTS

THIS IS THE FINAL
WEEK OF THE FILM
SEASON. SEE YOU
NEXT SEPTEMBER!!

APRIL 13-15, 1978

Thur.: Aguirre.....5:15 & 8:20 p.m.
Experimental.....7:00 p.m.
Cartoons & Shorts

Fri.: Experimental.....5:15 & 8:20 p.m.
Cartoons & Shorts
Aguirre.....6:35 p.m.

Sat.: Aguirre.....5:00 & 8:05 p.m.
Experimental.....6:45 p.m.
Cartoons & Shorts

experimental cartoons & shorts

Contre-Pied	Blessings of Love
Genesis	The Sword
Tall Arches	Excuse Me, Please
Le Western	The Critic
A Bird's Life	

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The Critic



(EastmanColor) An hilarious cartoon, *The Critic* spoofs art shows and the people who go to them. It's an outrageously funny new look at Modern Art as seen through the way-out eyes of comedian Mel Brooks.

4 MINUTES — A Columbia Picture

DIRECTED BY: Ernest Pintoff.

INTERNATIONAL FILM FESTIVAL AWARDS: Cannes, 1963.



ACADEMY AWARDS: Best Cartoon, 1963.

CRITICAL COMMENTS:

"an overdue dig at those arty short films that consist of abstract shapes pursuing one another through drenching floods of color" — *New Republic*

"put this on your must-see list" — *Saturday Review*

"extremely amusing" — *Esquire Magazine*

CONTRE-PIED

7 min. Color

1967

An original style of animation and a sense of the absurd combine to tell the amusing tale of a man whose shoes are too big for him, in more ways than one. A timid office worker is discharged because his new shoes produce seismic shocks in his surroundings. He buys a new pair, but the phenomenon grows worse, until finally the thundering shoes efface everything — street, crowds, sounds, images, the man himself.

GENESIS

6 min. Color

1966

Is the genesis of man a mystery or a mechanical phenomenon? The latter possibility is demonstrated in this trick film from Czechoslovakia. The film-makers present a complicated box-machine made of polished pieces of wood. Just when the entire human body is created, the polished wooden head is chopped off by a guillotine! This unusual film, which won the Grand Prize at Oberhausen, is pleasant and amusing, but it leaves us with anxiety. Man is created, polished, ordered, and marked by an assembly line, and then destroyed by the same complex of machinery.

LE WESTERN (Color)

France

7 min.

Directed by Jean-Charles Meunier.

This is a very amusing and highly original western, told without the benefit of cowboys, horses, or, for that matter, any recognizable language. For all the players in this clever French cartoon are dots. A red dot represents the hero; a black dot plays the villain; a loose string of purple dots is the chorus line, and the dot with the star is, of course, the law. Through simple patterns across the screen, this colorful drama unfolds — from a classic card game to the final shootout. With an ingenious soundtrack, full of familiar musical themes, *LE WESTERN* adds a comic French twist to an old American story.

THE SWORD

6 min. Color

1968

This is a highly provocative cartoon, which employs original animation techniques to create a frightening fantasy. A sword is used by people who pass it for a number of things: it becomes transformed into vehicles, toys, and objects of art. At the end, it is revealed that the sword has been embedded in a man's body the whole time. This extraordinary film leaves the viewer stunned by the power of its ending, since it raises the question of man's responsibility in the face of the reality of falling swords in today's world.

A BIRD'S LIFE (Color)

Czechoslovakia

9 min.

Adapted and directed by Milos Macourek, Jaboslav Doubrava, and Adolf Born. Music by Lubos Fiser, played by the Film Symphony Orchestra.

This is a short flight of fancy — both literally and figuratively — about a woman who feels earthbound by her overwhelming chores, overflowing pots, and overbearing family. Through the charm of Czech animation, the woman finds release through hypnosis — so much release, in fact, that it's impossible for her to get her feet back on the ground again. Yet, through the intervention of familiar forces (social and otherwise), her soaring comes to an abrupt end in mid-flight. With its ironic twist, this film offers a sobering bird's-eye view of one of the most important issues of our time: woman's place in the world.