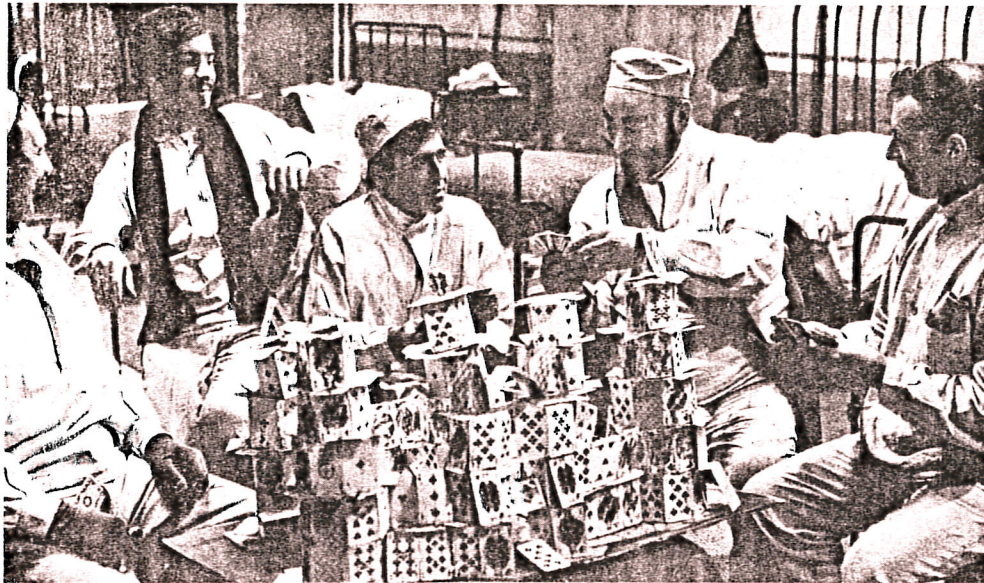


COLLEGE OF HUMANITIES  
presents  
**International Cinema**

Jesse Knight Building 184  
admission: 75¢ without cinema card  
free with cinema 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.

Directed by Philippe de Broca: 1967  
Cast: Alan Bates, Genevieve Bujold  
One Hour 40 Minutes  
French Dialog/English Subtitles



The third remake of a popular pre-Nazi era comedy, taken from a true story, **THE CAPTAIN FROM KOEPENICK** takes on new significance in the post war years. The story of a little German cobbler, who, to free himself from the humiliating, dehumanizing effect that petty bureaucracy has upon the common man, impersonates an army officer and takes advantage of the general awe and respect for uniforms. Kautner has skillfully managed to integrate the film's social content with an affectionate look at turn-of-the-century Germany while consistently retaining the film's basic comic nature.

Directed by Helmut Kautner: 1957  
One Hour 33 Minutes  
German Dialog/English Subtitles

## **SHOWTIMES - Sept. 4, 5, 6 1980**

Thurs.:	5:15	KING OF HEARTS*
	7:35	CAPTAIN FROM KOEPENICK
	9:15	KING OF HEARTS*
Fri. :	5:15	CAPTAIN FROM KOEPENICK
	7:00	KING OF HEARTS*
	9:20	CAPTAIN FROM KOEPENICK
Sat. :	5:00	KING OF HEARTS*
	7:20	CAPTAIN FROM KOEPENICK
	9:05	KING OF HEARTS*

\*KING OF HEARTS will be preceded by two prize-winning short features: OSCAR FOR SIGNOR ROSSI and RODEO.



COLLEGE OF HUMANITIES

presents

# International Cinema

Jesse Knight Building 184  
admission: 75¢ without cinema card  
free with cinema card

## Sao Bernardo

Based on the novel by Graciliano Ramos, this film concerns a landlord in Northeastern Brazil in the 20's and 30's who, dedicating his life to the ruthless acquisition of wealth, is incapable of understanding the tragedy he has created for himself.

1979

1 Hour 50 Minutes

Portuguese Dialog/English Subtitles

SHOWTIMES: Sept. 11, 12, 13 1980

Thursday

5:15 LUCIA

8:05 BATTLE OF CULLODEN\*

9:45 SAO BERNARDO

Friday

5:15 SAO BERNARDO

7:15 LUCIA

10:05 BATTLE OF CULLODEN\*

Saturday

5:00 BATTLE OF CULLODEN\*

6:40 SAO BERNARDO

8:40 LUCIA

\*Will be preceded by two short features:  
Naming of Parts and Timepiece.

## The Cuban Epic of Love & Revolution



Directed by Humberto Solas: 1969  
Spanish dialog/English Subtitles  
2 Hours 40 Minutes

# LUCIA

Acclaimed worldwide as the 'GONE WITH THE WIND' of the Cuban film industry', LUCIA is indeed Cuba's first film spectacular, an epic, three-part feature film dramatizing three separate periods in the Cuban struggle for liberation in order to show the participation of Cuban women in that fight. In 1895, Lucia (Raquel Revuelta) is embroiled in a tale of love and betrayal during Cuba's war for independence from Spain; in 1933, Lucia (Estlinda Nunez) leaves her middle-class family and becomes involved in the overthrow of the Cuban dictator Machado; and in the 1960's, Lucia (Adela Legra) is taught how to read and write during Cuba's literacy campaign and, as a newlywed, confronts her husband's *macho* attitudes. Each episode is filmed in a distinctive visual style which translates the spirit of each historical era, with the themes of love, death and war achieving epic proportions.

LUCIA is one of those rare films that deals with the role of women in history. In its depiction of the classically *machismo* Latin culture, LUCIA puts into clear perspective those long-standing social attitudes and customs which have determined the second-class status of women. Within this context, however, the historical progression of the three episodes emphasizes the changing role of women and shows their increasing participation in all aspects of social and political life.

LUCIA is thus at one and the same time a unique view of Cuban history and Latin American culture as well as a dramatically engaging examination of women's worldwide struggle for social equality.



# The Battle of Culloden

In 1746 Bonnie Prince Charlie returned from exile in France in a final attempt to reclaim his throne. The forces of George II of Hanover, the reigning monarch, pursued Charles' followers with bloodthirsty zeal to the Scottish highlands for the last battle ever fought on British soil. Meticulously researched by Peter Watkins, who directed the shattering film WAR GAME, this film superbly recaptures the feeling of another age and proceeds to fashion a timeless and moving statement about war and those forced to participate in it.

Directed by Peter Watkins: 1969  
English Dialog  
1 Hour 12 Minutes



COLLEGE OF HUMANITIES

presents

# International Cinema

SHOWTIMES: Sept. 18, 19, 20 1980

Jesse Knight Building 184  
admission: 75¢ without cinema card  
free with cinema card

## Thursday

5:15 ROMEO AND JULIET  
7:45 DEATH OF A CYCLIST\*  
9:40 THE EMPRESS DOWAGER

## Friday

5:15 DEATH OF A CYCLIST\*  
7:10 THE EMPRESS DOWAGER  
9:30 ROMEO AND JULIET

## Saturday

5:00 THE EMPRESS DOWAGER  
7:20 ROMEO AND JULIET  
9:50 DEATH OF A CYCLIST\*

\*Will be preceded by the prize-winning short feature RODEO.

Due to scheduling conflicts, PEDRO PARAMO is not presently available and will not be shown as was previously announced.

## THE EMPRESS DOWAGER

傾  
國  
傾  
城

THE EMPRESS DOWAGER, the whimsical monarch of China, steps down from her 50 year rule of tyranny in 1894, and ceremoniously hands over power to Emperor Kuang Hsu, but she continues to control the fate of the country behind the scenes. She soon finds that she has created difficulties for herself comparable to those encountered by King Lear. It is a tragic family drama.

Directed by Li Han-hsiang: 1975  
Chinese Dialog/English Subtitles  
2 Hours 10 Minutes

## ROMEO AND JULIET

This film version of the most celebrated romance in Western civilization was the winner of the Grand Prix at the Venice Film Festival and was cited by the National Review Board as Best Foreign Film of 1954 and earned for its director, Renato Castellani, the National Review Board's award as Best Director of the year. Filmed in Verona, the picture captures for the very first time a richness and wealth of atmosphere unattainable within studio walls. Hollis Alpert of **Saturday Review** said it is "hard to imagine Romeo & Juliet ever will be excelled in physical beauty or sheer cinematic intelligence. Laurence Harvey is superb as Romeo and an unknown actress, Susan Shentall, gives a touching and memorable performance as Juliet. In all respects a stunning motion picture, this production of **Romeo and Juliet** will serve both to make the story of the star crossed lovers accessible to those for whom the text is a barrier and to enrich the experience of those who have already enjoyed this great lyric testament to young love. Veteran performers Mervyn Johns, Flora Robson and Sebastian Cabot add to the general excellence of this film.



Directed by Renato Castellani: 1954  
English Dialog 2 Hours 20 Minutes  
Laurence Harvey, Susan Shentall,  
Sebastian Cabot, Flora Robson and Mervyn Johns



CANNES FESTIVAL  
WINNER

## DEATH OF A CYCLIST

In a 1976 poll of viewers, critics, and filmmakers, this film was voted as one of the top 12 Spanish films ever made.

DEATH OF A CYCLIST (MUERTE DE UN CICLISTA) attacks the upper-class morality in Spain today, revealing the corrupting forces in society, the power of privilege, wealth and position to destroy moral values and humanitarian instincts. It concerns man's attempt to regain his human worth and dignity after behavior that has degraded him. Two lovers, Juan and Maria, accidentally run down a lone bicyclist while speeding to Madrid after a rendezvous. Juan's instinct is to help the man, but this might lead to their exposure, scandal, the loss of his position, and the loss of Maria's wealthy husband. The decisions the pair comes to have a grim price.

Directed by Juan A. Bardem: 1955  
Spanish Dialog/English Subtitles  
1 Hour 26 Minutes



COLLEGE OF HUMANITIES

presents

# International Cinema

SHOWTIMES: 25, 26, 27 Sept. 1980

Thursday, September 25th

5:15 A PORTRAIT OF THE ARTIST

7:20 ALEXANDRE

9:05 A PORTRAIT OF THE ARTIST

Friday, September 26th

5:15 DOCUMENTARY

7:40 ALEXANDRE

9:15 A PORTRAIT OF THE ARTIST

Saturday, September 27th

5:00 ALEXANDRE

6:45 DOCUMENTARY

9:10 ALEXANDRE

Jesse Knight Building 184  
admission: 75¢ without cinema card  
free with cinema card

coming next week:

GREED (German/Silent)

MOTHER (Russian/Silent)

THE ETERNAL TRAMP (ENGLISH)

NORTHERN LIGHTS (Norwegian & English)

## ALEXANDER

Directed by Yves Robert: 1967  
French Dialog/English Subtitles  
1 Hour 34 Minutes  
With Philippe Noiret and Francoise Brion



"A funny picture, peppery humor and biting dialogue. Beguiling, impudent and wise."  
*The New York Times*

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

When Alexander loses his wife of many years, his country neighbors are full of sympathy. They are hardly prepared for the drastic change that overcomes their widower friend. For Alexander gleefully abandons the work ethic and all the responsibilities that burdened him as a respectable citizen. His decision to begin living life for the simple pleasure of it creates bedlam in the little farm community.

For anyone of any age who has ever tasted or longed for the pleasures of irresponsibility, *Alexander* is an hilarious comedy from Yves Robert, director of *The Tall Blond Man with One Black Shoe*.

# A PORTRAIT of the ARTIST as a YOUNG MAN

a film by Joseph Strick  
based on James Joyce's classic autobiographical novel

"Joseph Strick has done it again. The director who ten years ago did the seemingly impossible by transferring James Joyce's *Ulysses* to the screen has topped himself with this vivid version of A PORTRAIT OF THE ARTIST AS A YOUNG MAN . . . . PORTRAIT is a fully realized work of art by an acknowledged master." *Toronto Globe And Mail*.

"Filmed in Ireland with an almost entirely Irish cast . . . . the film unfolds the childhood, schooldays, adolescence and early manhood of Stephen Dedalus, the silver-tongued young Dublin post-scholar modeled after Joyce himself . . . . Spoken language as music attains a soaring eloquence and is effectively supported by visual glories . . . ." *Toronto Star*.

Notable as the one non-Irish member of the cast is Sir John Gielgud, in the role of the priest who preaches a fearful sermon about the punishment in hell which awaits the sinner.

The filmed PORTRAIT is an exciting supplement for those who have already read the famous novel. For those who have not yet read the book, it offers strong motivation to do so. Either way, "the film is a richly rewarding treat, engrossing, vivid, timeless." *San Francisco Examiner*.

Script by Judith Rascoe

Starring Boscoe Hogan  
T. P. McKenna  
and John Gielgud

Directed by Joseph Strick: 1979  
English Dialog 1 Hour 33 Minutes

## DOCUMENTARY

DOCUMENTARY is a unique, two-hour-15-minute anthology of major sequences from the world's great documentary films. Each sequence offers an extraordinary example of documentary film style, content, and construction. Before each of the documentaries represented, there is a brief introduction, placing it historically.

DOCUMENTARY spans the work of many countries, from the 1920's through the 70's. It has both strong continuity and rich variety.  
Extended sequences are included from the following films:

Nanook of the North  
The Man With the Movie Camera  
The New Earth  
Night Mail  
The River  
The City  
Triumph of the Will

Listen to Britain  
Night and Fog  
The Return  
The Quiet One  
Sil-In  
Primary  
Hour of the Furnaces

Harlan County, U.S.A.

DOCUMENTARY is the only work of its kind, a basic resource for all students of film history, as well as an exciting dramatic experience for general audiences.

Produced by Herman J. Engel and Sonya Friedman  
English Narration 2 Hours 15 Minutes



COLLEGE OF HUMANITIES

presents

# International Cinema

Jesse Knight Building 184

admission: 75¢ without cinema card

free with cinema card



## mother

Based on the novel by Maxim Gorky, this film is an engrossing and touching story of a woman who loses both her husband and son in the premature 1905 revolt. Exciting employment of montage and stunning composition highlight this emotional film.

Directed by V. I. Pudovkin: 1926  
Russian Silent/English Titles  
1 Hour 13 Minutes

## Northern Lights

A true story, NORTHERN LIGHTS is set in the winter of 1915 in North Dakota when the farmers formed the Nonpartisan League and rose up to throw off the control of Eastern Big Business. It is a touching slice-of-life view of struggling America. Handled with sensitivity and compassion, the photography is starkly beautiful, making it a re-creation of a long forgotten period of American history.

Directed by John Hanson and Rob Nilson: 1978  
English and Norwegian 1 Hour 30 Minutes  
Winner of the CAMERA d'OR award for the Best First Feature at the Cannes Film Festival in 1979.

## Greed

Directed by Erich von Stroheim: 1925  
German Silent/English Titles  
1 Hour 50 Minutes

The legends surrounding this film are endless. The inimitable Erich von Stroheim intended this epic drama, adapted from Frank Norris's renowned naturalistic novel, McTEAGUE, to run nine hours. After a long, bitter dispute with MGM's studio head, Irving Thalberg, the film was cut to its present length of two hours. Although von Stroheim never quite recovered from this defeat, it is hard to imagine a more powerful and riveting document on the corrosive power of avarice. For its realistic depiction of the way in which greed distorts man's sense of humanity, it has never been surpassed.

\*\*\*\*\* SHOWTIMES \*\*\*\*\*

for the weekend of October 2, 3, 4 1980

Thursday, October 2nd

5:15 GREED  
7:15 MOTHER  
8:35 THE ETERNAL TRAMP  
9:40 NORTHERN LIGHTS

Friday, October 3rd

5:15 MOTHER  
6:35 NORTHERN LIGHTS  
8:15 GREED  
10:15 THE ETERNAL TRAMP

Saturday, October 4th

5:00 NORTHERN LIGHTS  
6:40 GREED  
8:40 THE ETERNAL TRAMP  
9:45 MOTHER

## THE ETERNAL TRAMP



Produced by Harry Hurwitz: 1967  
Narrated by Gloria Swanson  
In English 55 Minutes

In the early days of the movies, Charles Chaplin stood out among all other comedians, not only for the entertainment value of his films, but for their contributions to the new motion picture art. This film is a study of the early work of Chaplin, drawing its material from newsreel footage, still photographs and a great number of excerpts from his early short subjects. The narration, spoken by Gloria Swanson, analyzes the craft of Chaplin and offers a study of "The Tramp" character he made famous. Excerpts are shown from more than a dozen of Chaplin's early films, including EASY STREET, THE RINK, THE ADVENTURER and THE FIREMAN. An entertaining and informative glimpse of movies during the golden age of comedy.

coming next week -

WAR AND PEACE

Due to scheduling conflicts,  
we will not be able to show  
THE SHOOTING PARTY



COLLEGE OF HUMANITIES

presents

# International Cinema

Jesse Knight Building 184  
admission: 75¢ without cinema card  
free with cinema card

LEO TOLSTOY'S

## WAR *and* PEACE

\*\*\*\*\* SHOWTIMES \*\*\*\*\*

for the weekend of October 8 - 11, 1980

Wednesday, October 8

5:15 WAR AND PEACE part I

8:30 WAR AND PEACE part I

Thursday, October 9

5:15 WAR AND PEACE part II

8:45 WAR AND PEACE part II

Friday, October 10

5:15 WAR AND PEACE part I

8:30 WAR AND PEACE part II

Saturday, October 11

5:00 WAR AND PEACE part I

8:15 WAR AND PEACE part II

WAR AND PEACE is a portrait of a vast country and her myriad peoples caught up in the swirling and irresistible tides of history during eight turbulent years, 1805-1812. Using the Napoleonic conquest of Europe during these years as a backdrop, Tolstoy follows the fortunes and intricate relations of four aristocratic families to tell his story: the Rostovs (central figure Natasha); the Bolkonskys (central figure Andrei); the Kuragins (Helene and Anatole); and the Bezuhovs (Pierre). Certain readers and viewers feel that Pierre is the protagonist of Tolstoy's work; others however feel that all of these people taken together are the central character. The Soviet government spent an unprecedented amount of time and money (approximate value in dollars: \$100,000.00) over a period of five years to recreate Tolstoy's masterwork in a film of sweeping magnificence. The film won an Academy Award and New York Film Critics Award for Best Foreign Film of the Year when it was released in 1968.

### Cast

Natasha Rostova  
Pierre Bezuhov  
Andrei Bolkonsky  
Count Rostov  
Countess Rostova

Ludmilla Savelyeva  
Sergei Bondarchuk  
Vyacheslav Thonov  
Victor Stanitsin  
Kira Ivanova-Golovko

### Credits

Direction Sergei Bondarchuk  
Screenplay Sergei Bondarchuk, Vasily Solovyov  
Chief Cameraman Anatoly Petritsky  
Music Vyacheslav Ovchinnikov  
Cameraman Dmitri Korzhikhin

Due to scheduling conflicts,  
THE SHOOTING PARTY will not be shown  
this weekend, but will be scheduled  
on a later date.

coming next week

MIGUELIN in Spanish without subtitles

and

Francois Truffaut's Antoine Doinel trilogy:  
THE 400 BLOWS  
ANTOINE & COLETTE  
LOVE ON THE RUN

} French Dialog/  
English Subtitles

Directed by Sergei Bondarchuk: 1968  
English Dialog (dubbed)  
Part I 3 Hours 17 Minutes  
Part II 3 Hours.



COLLEGE OF HUMANITIES

presents

# International Cinema

Jesse Knight Building 184  
admission: 75¢ without cinema card  
free with cinema card

\*\*\*\*\* SHOWTIMES \*\*\*\*\*

For the weekend of 16, 17, 18 October

Thursday, October 16, 1980 -

5:15 MIGUELIN  
6:30 THE 400 BLOWS  
8:20 ANTOINE & COLETTE  
8:50 LOVE ON THE RUN

Friday, October 17, 1980 -

5:15 THE 400 BLOWS  
7:05 ANTOINE & COLETTE  
7:35 LOVE ON THE RUN  
9:20 MIGUELIN

Saturday, October 18, 1980

5:00 MIGUELIN  
6:15 THE 400 BLOWS  
8:05 ANTOINE & COLETTE  
8:35 LOVE ON THE RUN

## MIGUELIN

The story of a little boy whose personal war on poverty is to sell his precious burro and leave the money in the church's poor-box. With the aid of the village priest and the other boys, the burro is recovered in time for the annual blessing of the animals. A black and white film with the dream sequence in color.

Directed by Horatio Valcárcel: 1965  
One Hour 3 Minutes  
In Spanish without Subtitles

coming next week

IL BIDONE (Italian)  
GENERAL DELLA ROVERA (Italian)  
THE HEIRESS (English)

Directed by Francois Truffaut: 1969  
20 Minutes  
French with English Subtitles

a film by  
**FRANÇOIS  
TRUFFAUT**

# LOVE ON THE RUN

THREE FILMS FROM TRUFFAUT'S ANTOINE DOINEL SERIES

## The 400 Blows

First and foremost of the New Wave masterpieces is this moving story of a young boy turned outcast. Not loved at home or wanted at school, he sinks into a private and fugitive existence that leads to reform school. Actually the autobiography of Truffaut's childhood, THE 400 BLOWS has now been re-edited by him into a new and never-before-seen version.

"Brilliant... Tremendously Meaningful."  
NEW YORK TIMES

"One of the Great Timeless French Pictures."  
NEW YORK POST

"A Touching Unforgettable Drama!"  
CUE MAGAZINE

FRANÇOIS TRUFFAUT'S  
FIRST FEATURE FILM



Directed by Francois Truffaut: 1959  
One Hour 38 Minutes  
French with English Subtitles

## ANTOINE & COLETTE

Directed by Francois Truffaut. France (1969). 20 mins. B+W. A continuation of the adventures of Antoine Doinel. No longer the child of 400 Blows, not quite the young adult of Stolen Kisses, Antoine at 16 faces the uncertainties of first love. With Jean Pierre Leaud and Marie France Pisier.

"'Love On The Run' is a French film for all who  
admire one of the world's best directors."

Gene Shalit, NBC-TV

"A film of gaiety, common sense,  
and maturity... it is a legacy."

Penelope Gilliatt, NEW YORKER MAGAZINE

The latest chapter in Francois Truffaut's delightful series of films about Antoine Doinel, *Love on the Run* chronicles the mature Doinel's irrepressible, incurable romanticism and his complicated affairs of the heart. As always, Jean-Pierre Leaud magnificently portrays Doinel. Including flashbacks from the earlier films—*The 400 Blows*, *Stolen Kisses*, *Love at Twenty*, *Bed and Board*—Truffaut shows the continuing influence of people, events and relationships from Doinel's past. The result is a charming, deftly directed and endearingly human comedy.

Directed by Francois Truffaut: 1979  
One Hour 35 Minutes  
French with English Subtitles





# COLLEGE OF HUMANITIES

presents

## International Cinema

Jesse Knight Building 184

admission: 75¢ without cinema card  
free with cinema card

Directed by Federico Fellini: 1955  
Italian Dialog/English Subtitles  
One Hour 32 Minutes

### IL BIDONE

Federico Fellini made *IL BIDONE* between *LA STRADA* and *NIGHTS OF CABIRIA* (the three are sometimes considered a trilogy), but the film was not released in the U.S. until 1964. It emerges as one of Fellini's most beautiful and moving works. A "bidone" is a confidence man who thrives particularly on invention, humor and intrigue. Fellini depicts the adventures of a trio of such men: Roberto (Franco Fabrizi), an uninhibited dreamer, who hopes to become a famous singer; Picasso (Richard Basehart), happily married and constantly tempted to give up crime; and Augusto (Broderick Crawford), a cynical tough guy. As in *I VITELLONI*, the central characters are restless, discontented men; but here, they are older and more desperate (Fellini appears to be picking up where he left off in the earlier film, and showing what might have happened to his vitelloni a few years later).

At the beginning of the film the bidoni, disguised as priests, perpetrate an elaborate confidence trick on gullible peasants, to swindle them out of their entire savings. After various other distasteful tricks played on the poor, the three men return to their pitiful lives in the city. Fellini's examination of each man culminates in an extraordinary wild party and a night scene in which Picasso and Augusto get drunk together. As in *VARIETY LIGHTS*, *THE WHITE SHEIK*, *LA DOLCE VITA* and other Fellini films, the coming of dawn brings the characters to a moment of truth. It is clear that of the three, only Augusto has the possibility of redemption. He goes off to a meeting with his young daughter which genuinely touches him, but which leads to his arrest and imprisonment. After some time, Augusto is released, and resumes his life as a confidence man. But there is no longer any pleasure in fooling people; he goes through the motions, totally devoid of life.



In the powerful final sequence, Fellini brings Augusto to ultimate sacrilege and degradation, and possibly to salvation. With a new group of crooks, Augusto, disguised as a bishop, is swindling a paralyzed girl. When she says that suffering has shown her the way to God, Augusto decides to return her money. The infuriated partners throw him down a steep slope of rocks, near a road. Augusto finds that now he is paralyzed and probably dying, alone and far from help. Lying in a wasteland, he is finally brought face to face with his useless life (like Zampano, alone on the beach at the end of *LA STRADA*). At this point of self-awareness, Augusto begins an agonizing ascent towards the road. Fellini, who draws out this struggle for an almost unbearable length of time, means it as a symbolic journey towards redemption (church bells and a little girl's singing are heard in the distance). Finally, Augusto dies, and the camera (which previously has not left him), suddenly pulls away. This ending, although ambiguous, seems to suggest that Augusto's struggle is over; like the paralyzed girl, Augusto had to suffer to find God.

### The Heiress

Olivia De Havilland, Montgomery Clift, Ralph Richardson

One of the most-performed plays in the standard repertoire. *The Heiress* is the touching story of the awkward young woman pursued by the young man her father considers a fortune hunter and a scoundrel. Her elopement aborted, in time she rejects both her selfish father and the calculating young suitor. One of Aaron Copland's few film scores adds to the period flavor. "An example of the American screen at its best and a tribute to William Wyler's direction." — *Catholic World*. 120 min. A Universal Picture.

**Awards:** Parents' Magazine Special Merit Award; Ten Best of the Year; 5 Academy Awards including Best Actress; 4 nominations including Best Motion Picture, Best Director and Best Supporting Actor. 1949.

Directed by William Wyler: 1949  
Based on the novel, *Washington Square*  
by Henry James  
In English

This enthusiastically applauded and highly honored film—winner of the Best Picture Award (tie) at the Venice Film Festival, named as Best Picture and for Best Direction, Best Screenplay, Best Actor (Vittorio De Sica), and Best Supporting Actor (Hannes Messemer) at the San Francisco Film Festival, listed as "one of the Year's Ten Best Films" for 1960 by all of the major New York newspapers and by *Cue* and *Time*—has as its core the basic human themes of loyalty and betrayal, cowardice and heroism. The plot concerns the arrest of an Italian confidence man, Emanuele Bardone, who, impersonating a Colonel with important contacts, has been extracting money from the families of captured Italians in return for promises of help for their imprisoned relatives. To avoid death, Bardone agrees to impersonate the partisan leader General Della Rovere who has been accidentally killed. By this guise, the Germans hope to capture an important underground leader. But Bardone comes to assume the qualities as well as the identity of the heroic general and it is through the dramatization of this change and growth that the film derives its power. "I can think of very few movies one would have been the poorer for having missed," wrote the *Reporter*. "This is one."

\*\*\*\*\* SHOWTIMES \*\*\*\*\*

for the weekend of Oct. 23, 24, 25 1980

Thursday, October 23rd, 1980 -

5:15 THE HEIRESS  
7:20 GENERAL DELLA ROVERE  
9:50 IL BIDONE

Friday, October 24th, 1980 -

5:15 GENERAL DELLA ROVERE  
7:45 IL BIDONE  
9:20 THE HEIRESS

Saturday, October 25th, 1980 -

5:00 IL BIDONE  
6:40 THE HEIRESS  
8:50 GENERAL DELLA ROVERE

coming next week

NOSFERATU (German/Silent)  
VAMPYR (Danish)  
NOSFERATU (German)

### General Della Rovere

Directed by Roberto Rossellini: 1960  
Italian Dialog/English Subtitles  
Two Hours 20 Minutes





COLLEGE OF HUMANITIES

presents

# International Cinema

Jesse Knight Building 184  
admission: 75¢ without cinema card  
free with cinema card

## VAMPYR

Danish director Carl Dreyer created one of the classic horror films in this unusual and bizarre chiller. The basic plot tells of a young man who becomes involved in the maraudings of a vampire—not the usual suave, tuxedoed nobleman, but a sinister old woman. The film's most famous sequence deals with the young man dreaming he is being burned alive with the sequence shot from the point of view of the dreamer. A cinema classic, also known as 'The Strange Adventure of David Gray.

Directed by Carl Dreyer: 1931  
German Dialog / English Subtitles  
One Hour 6 minutes

F. W. Murnau's NOSFERATU was the first film version of Bram Stoker's famous novel DRACULA, and was Murnau's first major success. Today the film is still considered to be a towering achievement in atmospheric cinema, and many authorities cite it as the finest horror-fantasy film ever made.

Murnau changed the locale to Germany, and the time to the 1830's, and added touches of Nordic mysticism to what has become 'traditional' vampire lore. Thus, love has a strange, compelling power over vampires, and the vampire's victims die slowly, after repeated blood-letting. Today one bite seems fatal, and religious crosses, stakes through the heart, and garlic cloves hanging from the rafters seem to be the only effective deterrents. But Murnau's vampire stands alone as the most repugnant and loathsome figure to be encountered in the cinema.

"First important film of the vampire genre"  
PAUL BUTLER, HORROR IN THE CINEMA

"Magnificent scenes of terror"  
WILLIAM K. EVERSON

"A chilly draft from doomsday"  
BELA BALAZS

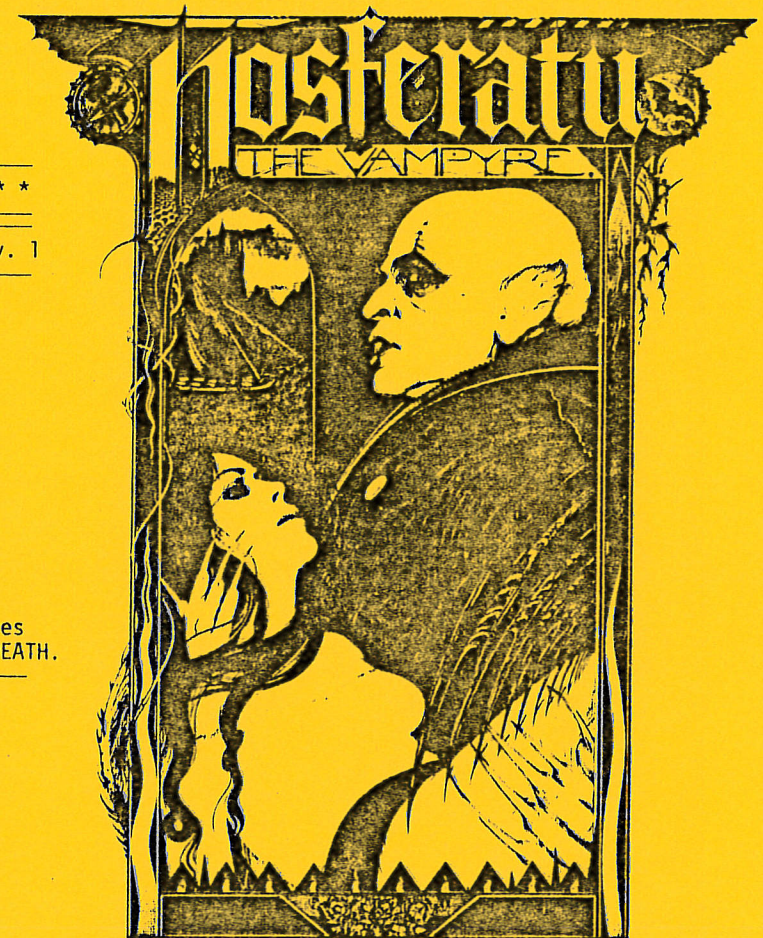
"More imaginative ghastliness than any of its successors"  
PAULINE KAEI, KISS KISS BANG BANG

## NOSFERATU



Directed by F. W. Murnau: 1922  
Based on Bram Stoker's novel Dracula  
Silent film with English Titles  
One hour 3 minutes

Directed by Werner Herzog: 1979  
Cast: Klaus Kinski, Isabelle Adjani  
Bruno Ganz, Jacques Dufilho, Roland Topor  
German Dialog / English Subtitles  
One Hour 47 minutes



### \*\*\*\*\* SHOWTIMES \*\*\*\*\*

For the weekend of Oct. 30, 31, & Nov. 1

Thursday, October 30, 1980 -  
5:15 NOSFERATU (Silent)\*  
7:00 VAMPYR  
8:20 NOSFERATU (German)

Friday, October 31st, 1980 -  
5:15 VAMPYR  
6:40 NOSFERATU (German)  
8:30 NOSFERATU (Silent)\*

Saturday, November 1st, 1980 -  
5:00 NOSFERATU (Silent)\*  
6:40 NOSFERATU (German)  
8:25 VAMPYR

\*Will be preceded by the short features  
HARDWARE WARS and MASQUE OF THE RED DEATH.

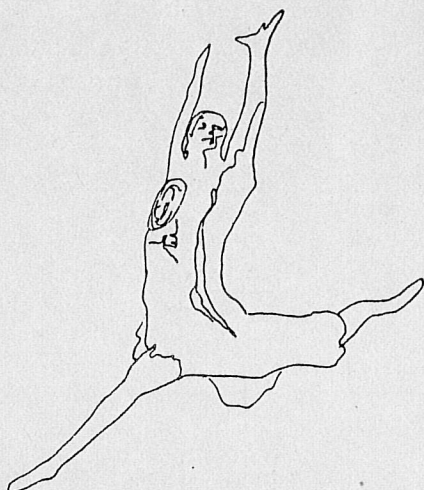
coming next week -----  
IVAN THE TERRIBLE (Russian Ballet)  
IVAN THE TERRIBLE (Russian)

In this literate, faithful and visually beautiful adaptation of Bram Stoker's classic novel *Dracula*, Jonathan Harker (Bruno Ganz) visits the mysterious Count Dracula (Klaus Kinski) on business, leaving his exquisite, loving wife Lucy (Isabelle Adjani) alone while he journeys to the Count's remote castle. There, the Count spies a picture of Harker's wife and becomes obsessed with finding her; abandoning a bitten, delirious Harker at the castle, Count Dracula spreads plague and death as he searches for Lucy. Klaus Kinski etches a poignant portrayal of the deadly, driven vampire, almost pathetic in his compulsive need; Isabelle Adjani perfectly delineates the virtuous wife who is willing to sacrifice herself for the greater good. Internationally acclaimed director Werner Herzog (*Aguirre, Wrath of God*; *Stroszek*) has created a mesmerizing cinematic vision of shadowy, chilling death.

"This meditative movie is the most evocative series of images centered around the idea of the vampire that I have ever seen. Rarely have I seen a performance of any kind in which the actor's physical membrane parts to reveal the soul of his character. Sit through *Nosferatu* twice, or three times. Cleanse yourself. Get with the flow. The movie works. *Nosferatu* sinks its teeth deeply into the classic *Dracula*."

—Chicago Sun-Times





**THE BOLSHOI BALLET  
FILM OF**

# Ivan the TERRIBLE

**Cast:**

Ivan the Terrible  
Anastasia  
Kurbsky

Yuri Vladimirov  
Natalia Bessmertnova  
Boris Akimov

**Credits:**

Choreography  
Composer  
Director  
Screenplay & stage direction

Yuri Grigorovich  
Sergei Prokofiev  
L. Ohrimenko  
Vadim Derbenev  
Yuri Grigorovich

**Story:**

One Hour 30 Minutes  
Color 1977

Yuri Grigorovich has choreographed Sergei Prokofiev's haunting score to Sergei Eisenstein's film IVAN THE TERRIBLE. A visually dazzling, completely original work, this is a balletic rendering of the story of murder and intrigue at the court of the Czar known as Ivan the Terrible. During the Bolshoi Ballet's last two visits to America, this ballet was one of the most enthusiastically received productions and here it is rendered the full cinematic treatment. Starring Yuri Vladimirov, Natalia Bessmertnova and Boris Akimov (the original cast), and featuring the orchestra and corps de ballet of the Bolshoi Theatre, this is an outstanding example of dance on film.

COLLEGE OF HUMANITIES

presents

## International Cinema

Jesse Knight Building 184  
admission: 75¢ without cinema card  
free with cinema card



\*\*\*\*\* SHOWTIMES \*\*\*\*\*

for the weekend of 6, 7, & 8 Nov. 1980

Thursday, November 6th, 1980 -

5:15 IVAN THE TERRIBLE (Ballet)

6:55 IVAN THE TERRIBLE Part I

8:40 IVAN THE TERRIBLE Part II

Friday, November 7th, 1980 -

5:15 IVAN THE TERRIBLE Part I

7:00 IVAN THE TERRIBLE Part II

8:40 IVAN THE TERRIBLE (Ballet)

Saturday, November 8th, 1980 -

5:00 IVAN THE TERRIBLE (Ballet)

6:40 IVAN THE TERRIBLE Part I

8:20 IVAN THE TERRIBLE Part II

coming next week:

THE BELLE OF AMHERST (English)

GERTRUDE STEIN: WHEN THIS YOU SEE,  
REMEMBER ME (English)

SERGEI EISENSTEIN'S

## IVAN the TERRIBLE

**PART I and II**

**PART I** portrays a foreboding image of 16th century Russia. In a larger than life epic style, we follow the volatile Tsar Ivan IV from his coronation in Moscow to his abdication and subsequent popular recall. The musical score by Prokofiev embellishes the dynamic visual quality to produce an exciting aesthetic union.

**Part II** recounts the murderous plot of the Russian landed gentry to dethrone Ivan IV. Lonely and melancholic, Ivan fights to withstand the heinous assault and cunningly outwits the treacherous Efsrosinia in her plan to kill him. Renowned for its splendid color, IVAN THE TERRIBLE Part II remains Eisenstein's tour de force of visual excitement.

Directed by Sergei Eisenstein: 1944-46  
Russian dialog with English subtitles  
Parts I and II are One Hour 30 min. each



COLLEGE OF HUMANITIES

presents

# International Cinema

Jesse Knight Building 184  
admission: 75¢ without cinema card  
free with cinema card

## *The Belle of Amherst*



**Directed by Charles Nelson Reilly. Written by William Luce**  
**A One-Woman Show starring Julie Harris as Emily Dickinson**

Using just a desk, a tea trolley, a sofa, a bed, a parasol, a quilt and a box containing Emily Dickinson's poems and letters, Julie Harris clearly dramatizes the life of poet-recluse Emily Dickinson in this marvelous one-woman show. Harris' performance is a tour-de-force that encompasses Emily's entire physical and fantasy worlds, including three-dimensional characterizations of her family and portraits of her mentor Thomas Higginson and of Charles Wadsworth, the man she supposedly loved. Through it, we understand how her isolation became a focal point for her marvelous creative force. To her reincarnations of such outstanding women as Joan of Arc, Queen Victoria, Mary Todd Lincoln as well as her many roles in movies like *East of Eden* and *Requiem for a Heavyweight*, Julie Harris adds this her finest portrayal. 105 min. A Sunrise Entertainment Release. 1979.

**Directed by Charles Nelson Reilly: 1979**  
**In English One Hour 45 Minutes**

\*\*\*\*\* SHOWTIMES \*\*\*\*\*

For the weekend of 13, 14, 15 Nov. 1980

Thursday, November 13, 1980 -  
5:15 THE BELLE OF AMHERST\*  
7:30 GERTRUDE STEIN  
9:10 THE BELLE OF AMHERST\*

Friday, November 14, 1980 -  
5:15 GERTRUDE STEIN  
7:00 THE BELLE OF AMHERST\*  
9:15 GERTRUDE STEIN

Saturday, November 15, 1980 -  
5:00 THE BELLE OF AMHERST\*  
7:15 GERTRUDE STEIN  
9:00 THE BELLE OF AMHERST\*

\*Will be preceded by the short features:  
FRANK FILM and CLOSED MONDAYS (English)

Coming next week:  
BALLAD OF ORIN (Japanese)  
THE WEDDING (Polish)  
THE STONE WEDDING (Rumanian)

**gertrude stein:**  
**when this**  
**you see,**  
**remember me**

Produced by Perry Miller Adato: 1970  
In English One Hour 30 Minutes

A study of Gertrude Stein's years in Paris, from 1905 to the mid-Thirties, this film examines Miss Stein's career as a host and patron of countless artists and as an artist in her own right. Miss Stein's own work, including excerpts from the opera *FOUR SAINTS IN THREE ACTS* (which she wrote with Virgil Thomson), is discussed by her friends. The film also includes clips of Miss Stein from silent home movies and excerpts from a rare, 1934 radio broadcast. Her intimate association with near-legendary figures like Pablo Picasso, T.S. Eliot, Thornton Wilder, James Joyce, Edith Sitwell, Ernest Hemingway, Jean Cocteau and Georges Braque is recalled by old friends, composer Virgil Thomson, sculptor Jacques Lipchitz and publisher Bennett Cerf.





presents

# International Cinema

Jesse Knight Building 184  
admission: 75¢ without cinema card  
free with cinema card

## Christmas Films

### CHRISTMAS CRACKER

A sparkling film frolic created by Canada's best artists and animators. Norman McLaren puts the crackle in the titles and, as in all Christmas revels, a jester opens the frolic. He mimes introductions to each act, the first of which is a play on "Jingle Bells," in which a boy and girl of paper cut-outs move to Maurice Blackburn's arrangement of the music. Then at breakneck pace to Eldon Rathburn's jazz composition there follows a dime-store rodeo — a whirring, snapping, hopping ballet of tin toys done in animation. The third act is a tall tale of a Christmas tree trimmer who is also a handy man with machines. He needs a star to top his tree and builds a space vehicle to pluck one from the sky

### \*DYLAN THOMAS' A CHILD'S CHRISTMAS IN WALES

A Christmas story written and spoken by Dylan Thomas. Magnificent still photographs of the people of Wales are scanned by the camera to create a visual poem. Directed by Marvin Lichtner, 1961.

### A CHRISTMAS FANTASY

Stirring photography and a music sound track capture the illusive magic of a northern Christmas, complete with fresh snow, multi-colored lights and the wonder on children's faces. Produced by the National Film Board of Canada.

A star falls from the Big Dipper, serves briefly as a Christmas tree ornament and is returned to its rightful place in the heavens. A simple story told with such skill and subtlety that it evokes the magic of childhood fairy tales.

LITTLE STAR

### The Tiny Tree

Buddy Ebsen narrates this warm, captivating film for children that is perfect for Christmas time but, with its timeless message of love and sharing, can be shown anytime. A little girl confined to a wheelchair makes friends with the animals of a nearby meadow and with a tiny tree that grows there. She and her friends help each other through difficult situations throughout the four seasons, climaxing in a very merry Christmas they all share. Songs by Johnny Marks, one of which is beautifully sung by Roberta Flack.

### Twelve Days Of Christmas

"On the first day of Christmas my true love gave to me" . . . and for a full 12 days the joy of Christmas giving is recreated in a modern art version of striking design and beauty. Humor and a fast pace enliven this exciting artistic triumph that is "art for art's sake," and a holiday masterpiece.

# Stories of Children in Foreign Lands

### Palle Alone In The World

What little boy hasn't dreamt of driving a fire engine, being let loose in a toy store, flying a jet plane? When he awakens to find himself all alone in the world, Palle does all of these things and more. But he discovers that it is not objects and adventures but people who really make life fun. The Danish setting adds to the charm of this film.

### THE CHICKEN (Le Poulet)

An utterly charming film, it will delight young and old alike with its story of a boy so fond of a chicken that he even asks to take it to bed with him. When he realizes that his parents bought the chicken to eat he hits on an idea to save it. If he can persuade his parents that their rooster is a hen, they'll be interested in its ability to produce eggs rather than meat. His plan looks like it is succeeding — but he has reckoned without taking into account the rooster itself. LE POULET won an Academy Award for best short in 1963.



### The Boy Who Heard Music

A small boy roams through the colorful streets of Quebec in his shiny red toy car. He meets a kindly, but mysterious, old man who gives him a magical gift: the boy can create astounding, resounding organ music from ordinary things. And what is more, he can share the music with his friends.

This enchanting live-action film blends real life and fantasy.

\*\*\*\*\* SHOWTIMES \*\*\*\*\*

for Nov. 25, 26, 28, and 29, 1980:

Tuesday, November 25, 1980

- 5:15 Christmas films A:  
THE TINY TREE, THE LITTLE STAR  
CHRISTMAS FANTASY
- 6:15 Christmas films B:  
THE TWELVE DAYS OF CHRISTMAS,  
DYLAN THOMAS' - A CHILD'S  
CHRISTMAS IN WALES, and  
CHRISTMAS CRACKER
- 7:15 Foreign Children's Films:  
THE BOY WHO HEARD MUSIC  
PALLE ALONE IN THE WORLD  
LE POULET

Wednesday, November 26, 1980

- 5:15 Foreign Children's Films
- 6:15 Christmas Films A
- 7:15 Christmas Films B

Friday, November 28, 1980

- 5:00 Christmas Films B
- 6:00 Christmas Films A
- 7:00 Foreign Children's Films

Saturday, November 29, 1980

- 5:00 Foreign Children's Films
- 6:00 Christmas Films A
- 7:00 Christmas Films B

Coming next week:

A LONG DAYS JOURNEY INTO NIGHT  
(English)

WINTER LIGHT (Swedish)  
OUR TOWN (English)



COLLEGE OF HUMANITIES

presents

# International Cinema

Jesse Knight Building 184  
admission: 75¢ without cinema card  
free with cinema card



INGMAR BERGMAN'S

## WINTER LIGHT

Second in his trilogy on faith, WINTER LIGHT springs from Bergman's explicit desire to define man's relation to God — if He exists. A village pastor, empty of faith and desperately unloved, reveals his bitter failure to offer spiritual consolation to his flock. Somberly poignant, the film sketches a world of half empty churches but not entirely without a hope in God's universe.

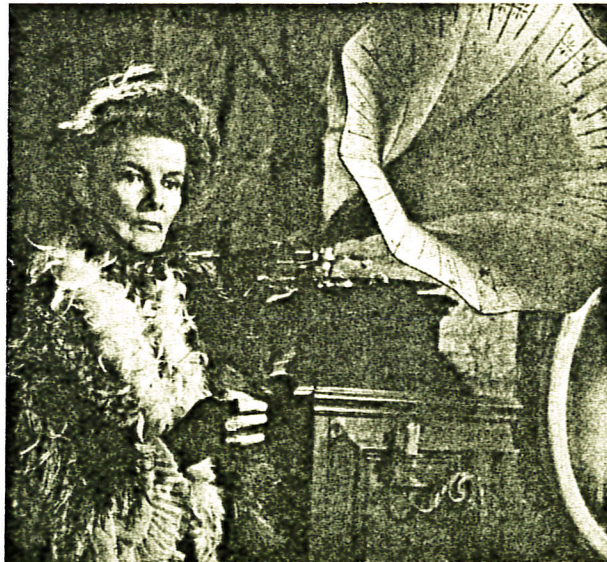
"A beautiful movie"  
THE NEW YORKER

"Brilliantly done"  
NEW YORK TIMES

"Thoughtful, provocative"  
CUE MAGAZINE

Directed by Ingmar Bergman: 1962  
Swedish Dialog / English Subtitles  
One Hour 20 Minutes

Eugene O'Neill's  
**LONG DAY'S JOURNEY INTO NIGHT**



Katherine Hepburn, Ralph Richardson, Jason Robards,  
Dean Stockwell

Playwright Eugene O'Neill wrote this autobiographical play in the early Forties, but stipulated it never be performed until after his death. The play opened at the Helen Hayes Theatre on November 7, 1956, and was an instant success. It's a long day's journey into night for the family of four. The aging actor father's fear of failure drives him to projects beneath him artistically—and it is destroying him. The convent-reared, Irish-Catholic mother has become addicted to morphine because her penurious husband sent her to a quack doctor who prescribed the drug as a pain-reliever years ago. Jamie, the elder son has been unable to follow in his father's footsteps and has retreated into a life of illusion assuaged by heavy drinking. The younger son, Edmund, is a 23-year-old would-be poet who has come home from a life at sea, gripped by the growing suspicion he is dying from tuberculosis. Terribly attached to his mother, of the four, he is most able to perceive what the family has already become and will yet be. "No one who has ever demanded serious, mature entertainment on the screen can afford to miss it... the climax is a final half-hour of sustained intensity the like of which has seldom been seen on the screen."—Saturday Review.

**LONG DAY'S JOURNEY INTO NIGHT** was the first film in history in which all four stars received Best Acting Awards from the Cannes Film Festival.

Directed by Sidney Lumet: 1962  
In English Two Hours 15 Minutes

# OUR TOWN



Directed by George Schaefer: 1979  
In English Two Hours

Perhaps the most enduring American play, *Our Town* brought Thornton Wilder the Pulitzer Prize in 1938. He spent the last three years of his life personally developing this new production, which has been recommended by the National Education Association.

A strong cast reenacts everyday life in the American hamlet, Grover's Corners, New Hampshire. Hal Holbrook as the Stage Manager/town historian is joined by Sada Thompson, Ned Beatty and two popular young actors, Robby Benson and Glynnis O'Connor. They all blend a fine mixture of joy and tragedy to their roles, bringing universal dimensions to the simple small town happenings.

This unique production is faithful to Wilder's original intention. Director George Schaefer followed Wilder's stage directions to a tee: no scenery, no curtain, nothing to detract from the human interaction.