

COLLEGE OF HUMANITIES

presents

International Cinema

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

A SLAVE OF LOVE



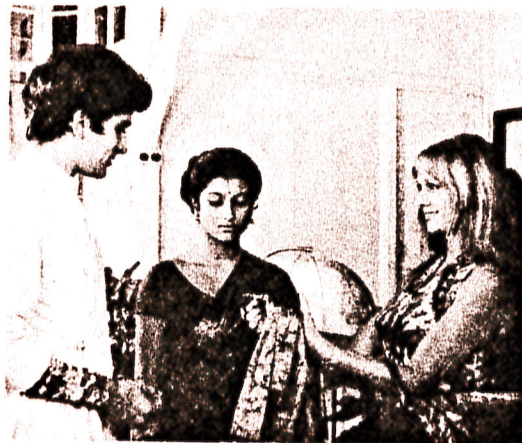
In Russian w/subtitles

Coming Next Week!!

The Trojan Women (English)
The Gentleman Tramp (English)
The Cabinet of Dr. Caligari (Silent)

THREE FILMS ON FILMMAKING

BOMBAY TALKIE



In English

FELLINI'S

The White Sheik



In Italian w/subtitles

January 10-12, 1980

Thurs	Slave of Love (Russian)	5:15 p.m.
	Bombay Talkie (English)	6:55 p.m.
	White Sheik (Italian)	8:55 p.m.
Fri	Bombay Talkie (English)	5:15 p.m.
	White Sheik (Italian)	7:15 p.m.
	Slave of Love (Russian)	8:50 p.m.
Sat	White Sheik (Italian)	5:00 p.m.
	Slave of Love (Russian)	6:35 p.m.
	Bombay Talkie (English)	8:15 p.m.

cinema cards available on a prorated basis

The White Sheik

Directed by Federico Fellini; original title: "Lo Sciecco Bianco;" screenplay by Fellini, Ennio Flaiano, and Tullio Pinelli, based on a story by Michelangelo Antonioni, Fellini and Pinelli; photography by Arturo Gallea; music by Nino Rota. With Brunella Bovo, Leopoldo Trieste, Alberto Sordi, Giulietta Masina. Italian dialog with English subtitles.

The White Sheik, Fellini's only full-blown farce, satirizes the small town mentality that the director understands thoroughly. Ivan Cavalli is a bumptious newlywed who brings his wife to Rome on a honeymoon trip, hoping to impress

his big city relatives. But his ingenuous bride is infatuated with "The White Sheik," the hero of a *fumetti* publication—a sort of comic book newspaper that tells its serialized stories with photographs rather than drawings. She accompanies the *fumetti* production unit to their oceanside location and becomes stranded. In the meantime Cavalli is at his wits' end making excuses to his relatives. Fellini lampoons the ludicrous airs of self-importance, the impossible ideals, and the dependence upon empty illusions

that mark the Cavallis as provincial folk. In addition, he debunks the romantic aura of show business during the incongruous scenes of the *fumetti* crew at work. Fellini again demonstrates his gift for selecting actors who seem ready-made for his purposes, particularly in his use of Alberto Sordi as the comically inept, slightly effeminate "White Sheik." (SR)

Bombay Talkie

A Slave of Love

It is 1918 and the Bolshevik Revolution has just taken place. In the south of Russia a film crew is attempting to finish a romantic melodrama, oblivious to the tide of change about to engulf them. Their film supply runs out, government troops invade their set and the turmoil of revolution draws closer.

Only the beautiful leading lady is able to recognize the political realities, as falling in love with a Bolshevik cameraman she finds herself caught up in the forces of transformation.

"A Slave of Love is a luminous film with wit, passion, breathtaking beauty, and sun-struck images. No better foreign film has reached our shores this year."

David Ansen, *Newsweek*

"An unexpected masterpiece, a ravishingly beautiful surprise."

Janet Maslin, *New York Times*

"A brilliant film that should be seen for generations to come."

Boston *Globe*

"A Glory has arrived: a Russian picture of the greatest filmic invention. It flickers with a life and energy that would have captured D.W. Griffith." Penelope Gilliatt, *New Yorker*

Credits

Produced by Mosfilm Studio. Directed by Nikita Mikhalkov. With Elena Solovei, Rodion Nakhapetov.

Directed by James Ivory; produced by Ismail Merchant; screenplay by Ivory and R. Prawer Jhabvala; photography by Subrata Mitra; music by Shankar-Jaikishan. With Shashi Kapoor, Jennifer Kendal, Zia Mohyeddin, Aparna Sen.

American director James Ivory has become one of the most perceptive interpreters of modern Indian life. His films survey the interplay of western cultural ideologies and traditional Indian ways, usually with tragicomic effect. His chief collaborators are the Indian producer Ismail Merchant, and novelist Ruth Prawer Jhabvala, and their work has become internationally famous in such films as *Shakespeare Wallah*, *The Householder*, *The Guru* and, most recently, the extraordinary look at India-past, *The Autobiography of a Princess*.

In *Bombay Talkie*, the focus is upon a rather frustrated British woman, whose talents as a novelist have managed to survive several divorces. Her arrival in Bombay is basically an escapist's attempt to redefine her own life, and, perhaps to discover, through Indian mysticism, the key to personal tranquility. It is a time when the Western "swingers," of the high-class as well as the rock worldlings have all turned their faces toward the East for spiritual enlightenment. Somehow, the film-world of Bombay engulfs the heroine as much as the transcendental guest, and she is caught between sacred and profane impulses. Along the way, the film pokes fun at everything, and one glimpses a hilarious attempt of an Indian director to reproduce the famous "typewriter number" from Warner Brothers 30's musical, *Ready, Willing and Able*. (AJ)

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THE TROJAN WOMEN



In English

THE TROJAN WOMAN produced, directed and written by Michael Cacoyannis and adapted from the great play by Euripides which was first presented in Greece in 415 B.C., is the dramatic story of the fall of Troy and the tragic fates of its women.

Katherine Hepburn, Vanessa Redgrave, Genevieve Bujold
Cinerama; Directed by Michael Cacoyannis

January 17-19, 1980

Thurs	Trojan Women (English)	5:15 p.m.
	Gentleman (English)	7:10 p.m.
	Cabinet (Silent/German)	8:40 p.m.
Fri	Gentleman (English)	5:15 p.m.
	Cabinet (Silent/German)	6:45 p.m.
	Trojan Women (English)	7:50 p.m.
Sat	Cabinet (Silent/German)	5:00 p.m.
	Trojan Women (English)	6:05 p.m.
	Gentleman (English)	8:00 p.m.



In English

THE GENTLEMAN TRAMP

The Life and Times of Charlie Chaplin.

The Gentleman Tramp is a perfect introduction to the life and work of Charles Chaplin. Writer-director Richard Patterson has assembled an impressive collection of clips from Chaplin's films, newsreel footage, Chaplin's own home movies, and rare behind-the-scenes footage from Chaplin's own vaults. The film's highlights include an extended sequence with Chaplin and his family at home in Vevey, Switzerland, and Chaplin's triumphant return to the U.S. to receive his special Academy Award in 1972. **The Gentleman Tramp** is a funny and moving portrait of the screen's greatest comedian.

Emily Award Winner, **American Film Festival**

The Cabinet Of Dr. Caligari

The story of a mysterious conjurer-magician (with some dictatorial overtones) who sends a somnambulist in his power out on abduction and murder rampages in the night, Caligari is a textbook of Expressionist art as seen in the cinema, and foreshadows the dominant style and mood to be found in the German films of the silent period.

Silent/German with English Titles

Coming Next Week!!

Dream of the Red Chamber (Chinese)
The Italian Straw Hat (Silent/French)
Rules of the Game (French)
Zero For Conduct (French)



cinema cards available on a prorated basis

THE TROJAN WOMEN The *Trojan Women* emphasizes the effects of war on the women and children of the defeated Trojans, yet it depicts the sufferings and the empty victory of the Greeks as well. The play reveals the wounds that war inflicts on both the conquered and the victors. Talθύbius is debased by his part in the murder of Astyanax, and Menelaus' reward is regaining a faithless wife, to whom he is still enslaved. The play was written shortly after the Athenians had conquered and destroyed the island of Melos because its people wished to remain neutral in the Peloponnesian War. It was at the height of this enthusiasm that Euripides presented *Trojan Women*--a passionate and poetic expression of the horror and futility and degradation of war at any time, but desperately urgent in its particular setting. In *The Trojan Women* Euripides uses a traditional myth to suggest the brutality to which even the noble Athenians could descend in warfare. The story of fallen Troy could be that of Melos or of any people who fall victim to the hostility of their fellow men. The tragic irony of the play is that Hecuba and the other Trojan women retain a courage and a dignity which their Greek conquerors have lost. The soldiers in this play are not inspired by the heroic code of the Homeric warrior; the only heroism that Euripides deals with is that of the widows and mothers of the defeated Trojans.

Greek writer of tragedy (c. 480-407 B.C.), Euripides lived a life of intense and introverted individualism which by its very nature lessened the possibility of great popular success. Misunderstood and unappreciated, Euripides devoted his life exclusively to his art. His own personal individualism was responsible for his deep perception of the tragedy of the individual: the conflict between man's intellect and his soul.

Euripides' tragedies center on great human individuals who no longer struggle with fate but, finding the cause of tragedy within themselves, fight with the demon of their own souls. The well-known figures of ancient legends and myths were re-created into new beings whom the author drew directly from real life; each familiar character was given new, individual treatment. Perhaps Euripides' independent and modern treatment of old material was responsible for his contemporaries' resentment toward his works and indifference to him.

THE GENTLEMAN TRAMP Curiously, Chaplin was in upbringing a Victorian. The child of struggling music hall artists - the father a drunkard and wastrel, the mother mentally delicate - he had known the miseries of a Victorian London of extreme poverty and institutions of Dickensian severity. This childhood made a lasting impression on him: the atmospheres, the perceptions, the morality, the sentiments, the vision of the world of the underprivileged which appear in his films are essentially Victorian. Though romanticised and transmuted into comedy, a hard core of truth and painful experience lies at the heart of Chaplin's best work.

His technique and style derived from his training in the English music halls. There he had learned his grasp of character and psychology, the polish, the versatility, and the expert *mise-en-scene* which a music-hall artist had to bring to his act. Instinctively he possessed the qualities of a fine actor: a gift for mimicry, remarkable grace and rhythmic sense, inexhaustible invention, and, in addition, a native poetic sense.

Clips from Chaplin's films, almost all in pristine condition, reprise the most famous scenes from his work (the roll dance from "The Gold Rush," the ending of "City Lights," the gibberish song in "Modern Times," etc.), but also include some less familiar scenes which richly deserve remembrance, such as a wonderfully sustained bit of comic business from "A Dog's Life," the mirror maze sequence from "The Circus," and the mordant fingerprinting routine from "A King in New York." (Some quibbles may be in order over the hasty treatment of the early two-reeler period, and the omission of such rarities as "Sunnyside" and "A Woman Of Paris.")

Research which went into the selection of newsreel clips was obviously extensive, unearthing such priceless footage as scenes of Chaplin's tumultuous London homecoming in the silent days and his clowning with Douglas Fairbanks after signing the United Artists contract in 1919. Later clips include such celebrities as Winston Churchill, Groucho Marx, Rex Harrison, and Jack Lemmon (seen with other contemporary stars at the Oscar tribute).

The film's tender finale, Chaplin at home with his family and Mattheau, is delicately photographed by Nestor Almendros and should send viewers out with a lump in the throat. The fairy-tale ending of "Modern Times" finds its real-life equivalent as Charlie, hobbling on his cane, walks into the distance on the arm of wife Oona.

THE CABINET OF DR. CALIGARI In 1919 the new German cinema experienced its greatest triumph with *Das Cabinet des Dr. Caligari*. The scenario was the joint effort of the Czech Hans Janowitz and the Austrian Carl Mayer; and was the outcome of shared memories and experiences of psychiatric clinics, fairgrounds, and sensational murders. The plot told how the mysterious Dr. Caligari used a somnambulist, Cesare, to carry out his vengeful murders on the inhabitants of a little German town. The producer Erich Pommer insisted that the narrative be enclosed within a framing story which at the end reveals that Dr. Caligari is in fact the head of a mental hospital and that the tale of the somnambulist and the murders is the fantasy and fabrication of one of his patients. Clearly this revision enfeebled the anti-authoritarian parable of the story (with the somnambulist representing the innocents sent out during wartime to commit murder in the name of the state). It was the plastic qualities of the picture which eventually attracted so much critical enthusiasm and established its place in film history.

Pommer originally asked the Austrian director Fritz Lang to make the film; but when Lang refused, he engaged instead Robert Wiene (1881-1938). Wiene selected as designers three painters, Hermann Warm, Walter Rohrig and Walter Reimann. All three belonged to the Expressionist group which had been formed in Munich around 1910 in avant-garde reaction against impressionism and naturalism, and had had great influence on literature, music and architecture, as well as on painting. 'Films', said Warm, 'must be drawings brought to life'; and the idea was put into practice in *Caligari*. The playing of the actors (Conrad Veidt, Werner Krauss, Lil Dagover) complemented the strange, angular, distorted images presented by the decors; and all was used as an outward expression of the inward thoughts and activities of the characters.

The visual and formal extravagance of *Caligari* never had any direct successors: its far-reaching importance was in showing how expressionism of a limited kind was the cinema's natural method; how images could be used to reflect and interpret psychological states and interior action.

By the time of *Caligari* German films had set an example to the whole world by their use of a free-ranging camera, their ability to use significant visual detail for 'psychological' illumination, their Reinhardt-learned use of crowds (a lesson shared by the Nazis), the magnificence of their sets and the brilliance of their lighting and photography. *Caligari* in particular served, in supplementing the lessons of the Scandinavian cinema, to confirm the supremacy of the Studio film; and after 1920 German films moved into a period of almost hundred per cent studio production.

Wiene himself never succeeded in repeating the success of *Caligari*; and it fell to other directors to take up the artistic lead he had given in the application of expressionism to the cinema.

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Zero for Conduct

Directed by Jean Vigo: 1933
French with English titles
45 Minutes

Zero For Conduct, Jean Vigo's first fiction film, was shot in just 8 days, on an extremely limited budget, with a very young crew and few professional actors. It is, nonetheless, one of the rare French films to win the favor of those who were to become the New Wave directors of the late '50's and '60's. It is, in part, an autobiographical account of the director's boyhood days in boarding school, and, in part, a rendering of childhood fantasy.

January 24 - 26, 1980

Thurs: DREAM 5:15
STRAW HAT 7:15
ZERO 8:15
RULES 9:10

Fri: ZERO 5:15
RULES 6:10
STRAW HAT 8:15
DREAM 9:15

Sat: RULES 5:00
ZERO 7:05
DREAM 8:00
STRAW HAT 10:00

THE ITALIAN STRAW HAT

One of the absolute masterpieces of silent comedy, "The Italian Straw Hat" is a riotous farce set in 1895. It is the story of a wedding day obstacle course.

Directed by Rene Clair: 1927
Silent French with English titles
50 Minutes.

COMING NEXT WEEK: Lazarillo - Spanish
Day of Wrath - Danish
Shoeshine - Italian

The Rules of the Game

In a society which no longer believes in its own values, only appearances are important, and whoever refuses to play the game must be eliminated. Jurieux, an air force officer, is the only sincere character in the film, the only one who exposes others for what they are and thus threatens them. He must therefore be removed, accidentally of course. This film betrays Renoir's profound disenchantment with the development of modern society.

Directed by Jean Renoir: 1939
French with English titles
115 Minutes.



DREAM OF THE RED CHAMBER

Written by Tsao Hsueh-chin: 1792
(Film version: 1977)
Chinese with English titles
110 minutes.

Representative of Chinese theatrical tradition, "Dream of the Red Chamber" is a film of intensified emotion and drama. Two young lovers find themselves tricked out of their marriage.

cinema cards available on a prorated basis

DREAM OF THE RED CHAMBER Chinese scholars and readers consider the eighteenth-century *Hung Lou Meng* (*Dream of the Red Chamber*) the greatest of their novels. Published anonymously in 1792, and for a long time a matter of scholarly reference and dispute, the book is now ascribed to Tsao Hsueh-chin, who completed the first eighty chapters before his death in 1763, and Kao Ou, who added forty more as an expansion of Tsao Hsueh-chin's original notes.

STORY: The Chias are a rich and powerful family of noble birth in the capital. Their home is the rich and elegant House of Yung with its sprawling gardens and luxurious buildings.

Into all this comes Lin Dai-yu, a sickly melancholy girl. Her mother has died and she has journeyed north to live with her maternal grandmother--Grandmother Chia.

Grandmother Chia's favorite grandson is Chia Pao-yu, who takes to Dai-yu immediately. The two young persons are always in each other's company and soon they grow to love each other.

Auntie Hsueh and her daughter Pao-chai also come to live with the Chias. Pao-chai is a clever girl who soon wins the affection of all in the House of Yung.

One day, Grandmother Chia tells Dai-yu to learn from Pao-chai how to behave, while Auntie Hsueh teases Dai-yu and Pao-yu that they are a perfect young pair. Dai-yu retires bashfully.

Wang Hsi-feng, Grandmother Chia's grand-daughter-in-law suggests that Hsueh Pao-chai is a perfect match for Pao-yu.

One morning Dai-yu is sweeping up the fallen flowers to bury them, when Pao-yu finds her. He reiterates his love for her. Hsi-jen overhears their conversation and tells Madam Wang.

Madam Wanf thinks it is serious and that action should be taken without delay. They hasten to see Grandmother Chia and agree that Pao-yu should marry Pao-chai immediately, but that they should keep it a secret from both Dai-yu and Pao-yu, who is to be told that he is marrying Dai-yu.

Dai-yu finds out, however, that Pao-yu is marrying Pao-chai. This news shocks her and she falls sick. On her sickbed she hears merry revelry. She burns her poems and the handkerchief given to her by Pao-yu. As she watches her handkerchief turn to ashes she breathes her last.

It is only after the ceremony that Pao-yu finds out that he has been tricked. He rushes out of his bridal chamber to see Dai-yu but it is too late.

As he sorrowfully stands in Dai-yu's chamber, with Dai-yu's maid, Tse-chuan, he hears the distant toll of the bells of a monastery. Then he walks out of the House of Yung and fades into the night in the direction of the temple bells.

THE ITALIAN STRAW HAT (*UN CHAPEAU DE PAILLE D'ITALIE*) This riotous farce, set in 1895, follows the hapless Fadinard (Albert Prejean) on his wedding day as he tries to preserve bourgeois appearances while and irate young officer threatens to destroy his apartment, his wedding, his reputation, and everything else within reach unless Fadinard finds a straw hat to match the one his horse has just turned into breakfast.

It seems that the hat belonged to the officer's mistress (also present although in a perpetual state of swoon). Furthermore, the mistress' very imposing husband distinctly saw her leave home with that hat that very morning. If she were to return with out it

Poor Fadinard juggles his time and his efforts like a dozen eggs as he tries to locate a duplicate hat and go through the day's festivities without dropping too many of those messy eggs in one place.

This film represented a concerted effort to make a picture in the mold of the early French silent pioneers, rather than to go along with the style of the art film then in vogue. The splendid simplicity of its camerawork, coupled with the 1895 costumes and make-up of its actors, led exhibitors to complain that the producer was trying to fob off a thirty-year-old movie on them! Their mistake seems amazing, since the film moves with tempi and rhythms unthought of before its time. This is Clair's greatest silent film, and one of the few absolute masterpieces of silent comedy.

Rene Clair (born 1898) was experienced as a journalist and film actor. His earliest films were *avant-garde*, but he abandons this trend for the commercial cinema, achieving his most brilliant success with *Un Chapeau de paille d'Italie* (1927), in which he succeeded in creating visual equivalents to the verbal comedy of the celebrated stage farce by Labiche and Michel, giving it a rhythm that could almost be heard in musical terms.

THE RULES OF THE GAME This was Renoir's greatest commercial failure when it first came out. It is only after the war that this important film finally found its public. *The Rules of the Game* is the "rule" that one must observe in society of one wants to avoid being crushed." Renoir's original intention was to make an adaption based on a romantic comedy by A. de Musset. "I want a happy drama." The story involves nine characters. A rich nobleman who intends to break with his mistress, who in turn is being courted by an air force officer, and by Octave (played by Renoir), the rich man's confidant. The rich man organizes a hunt in Sologne which is followed by a large party. During the party, the love intrigues of the servants are intermingled with those of the masters. The celebration ends tragically when a gamekeeper jealous of his wife's infidelities kills the air force officer by mistake, thinking that he was shooting one of his wife's lovers. In a society which no longer believes in its own values, only the appearances are important, and whoever refuses to play the game must be eliminated. Jurieux, the air force officer, is the only sincere character in the film, the only one who exposes others for what they are and thus threatens them. He must therefore be removed, accidentally of course. The world of the office, the world of the salons, that of their servants, and the world of the masters are constantly intermingled. Everyone plays the game of love, all fake their real feelings and turn love into a meaningless game. Everything takes place in a closed world, where one class mirrors the other, and even the death of a man does not change anything since his death preserves appearances. Obviously, as the film's commercial failure clearly showed, the public did not like Renoir's caustic tone, treating lightly a subject it considered serious. The detached description of a privileged segment of society, a minority group, is an intrinsic part of Renoir's vision. Like his celebration of anarchy, it betrays his profound disenchantment with the development of modern society.

The greatest of all French directors, Jean Renoir (born 1894) was the son of the painter Auguste Renoir. As a child he was deeply impressed by Melies' *Le Voyage dans la lune*. Following war service he developed a passion for the work of Chaplin and for Pearl White serials; and in 1923, after seeing *Le Brasier ardent*--a film made by the emigre Russian actor-director Ivan Mosjoukine which made use of formal effects derived from the *avant-garde*--resolved to make the cinema his career.

ZERO FOR CONDUCT, Jean Vigo's first fiction film, was shot in just 8 days, on an extremely limited budget, with a very young crew and few professional actors. Is is nonetheless one of the rare French films to win the favor of those who were to become the New Wave directors of the late '50's and '60's. *Zero for Conduct* is, in part, an autobiographical account of the director's boyhood, and, in part, a rendering of childhood fantasy. Irreverent and sincere, realistic and poetic, the film was banned for anti-French sentiment, and reissued only in 1945, after the Liberation. The sympathetic portrayal of the tutor (Jean Daste) and of the children (many of them working class street youths) is in contrast to the often caricatural depiction of a grotesque adult world.

Jean Vigo (1905-1934) was the son of a well-known anarchist who died in mysterious circumstances while under arrest during the First World War. A wretched orphan upbringing in second-rate provincial schools was followed by a manhood spent fighting the tuberculosis which resulted in his early death at the age of twenty-nine. His few films are absolutely individual, combining comedy, fantasy, surrealism, music, and a unique poetical sense.

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El Lazarillo de Tormes, which appeared anonymously in 1554, is one of Spain's most important folklore epics, a racy forerunner of the picaresque novel featuring anti-clerical satire and a vivid pre-Dickensian gallery of low-life types. *Lazarillo*, winner of the Best Picture Award at the Berlin Film Festival, is an excellent adaptation of this popular classic. The story tells of a boy who is set out on his own by his impoverished mother. Lazarillo serves a variety of unsavory masters—a cruel blind beggar, a hypocritical sacristan, and a pretentious but poor squire—before hooking up with a wily travelling actor who makes extra money by posing as a friar and selling papal indulgences.

LAZARILLO



Written by anonymous author: 1554
Film version: 1960
Spanish with English titles
100 minutes



SHOESHINE

Vittorio de Sica's stark, emotionally charged film, *SHOESHINE*, heralded the beginning of Italy's post-war film renaissance called "neo-realism". Compelling social themes were depicted with a new and unabashed emotional directness. *SHOESHINE* concerns itself with children in the aftermath of war, both victims and victimizers of a corrupt society.

Directed by Vittorio De Sica: 1946
Italian with English titles
95 minutes

JAN. 31 - Feb. 2 1980

Thurs: Lazarillo 5:15
Day of Wrath 7:10
Shoeshine 9:00

Fri: Day of Wrath 5:15
Shoeshine 7:10
Lazarillo 9:00

Sat: Shoeshine 5:00
Lazarillo 6:45
Day of Wrath 8:35

day of wrath

The story takes place in a small 17th century Danish town and is essentially a drama of conscience and guilt. The atmosphere which Dreyer has created—the all-pervading sense of unseen evil, of primitive beliefs and dark rites—is compelling.

An old woman, suspected of witchcraft, is arrested by the town authorities, tortured into admitting her guilt and burned "to the greater honor and glory of God". Before her death, however, she indicates that the town parson's young wife had learned the secrets of witchcraft from her mother. The parson's wife becomes obsessed with the suspicion with which she is regarded and this, combined with her feelings of guilt at having been unfaithful to her husband, lead her to believe she is, indeed, a witch.

Directed by Carl Theodore Dreyer: 1943
Danish with English titles
100 minutes

Coming Next Week: Hamlet (English)
La Strada (Italian)
The Third Man (English)

cinema cards available on a prorated basis

DAY OF WRATH was Dreyer's first feature-length film after **VAMPIRE**, which had been produced in Germany some twelve years earlier. Although filmed during the German occupation of Denmark, the resulting film evidences no indication of the considerable difficulties under which it was made. It has become one of the most popular of Dreyer's works.

The story, set in a small 17th century Danish town, is essentially a drama of conscience and guilt. An old woman suspected of witchcraft is arrested by the town authorities, tortured into admitting her guilt and burned "to the greater honor and glory of God." Before her death, however, she indicates that the town parson's young wife had learned the secrets of witchcraft from her mother. The parson's wife becomes obsessed with the suspicion with which she is regarded and this, combined with her feelings of guilt at having been unfaithful to her husband, lead her to believe she is, indeed, a witch.

The atmosphere which Dreyer has created as a background to his story is one of compelling fascination. The photography, settings, costumes and groupings radiate a quality strikingly Rembrandtesque. Slowly, but deliberately paced, the film builds evenly and relentlessly to its chilling climax.

Carl Theodor Dreyer (1889-1968) was born in Copenhagen, Denmark. Brought up somewhat unhappily by foster-parents, Dreyer was forced at first to accept various clerical jobs. He adopted a radical, but never bohemian outlook, became a journalist and later, around 1912, dialogue writer and adapter for Nordisk. Dreyer believed that true acting should be naked, unmasked, a human revelation. Most of the principal characters in his films are in one way or another lonely and persecuted. For all their outward austerity, Dreyer's films are made with deep feeling and sympathy, particularly towards women. He died without realizing the project he had had in mind for decades--a film on the life of Christ.

SHOESHINE The original title, *Sciuscia*, is a rough Italian pronunciation of "shoeshine," a calling that many street urchins adopted during the postwar agony. In the year of the movie's release, prices swelled 150% in Italy, the general cost of living more than doubled, almost a quarter of the working population was unemployed, and the Italian Lira had plunged 98% below its prewar level. The jointly-owned white horse in *Shoeshine* symbolizes for the two youngsters (both nonprofessional actors) a desperate yearning to escape from their squalid, humiliating existence. Widely regarded as the greatest of all the Neorealists, the handsome De Sica was a matinee idol before turning to directing. Vittorio De Sica did not make his first film until 1932 and then went on to team with screen-writer Cesare Zavattini to make two of the best-known neo-realists films, *Shoeshine* (1946) and *Bicycle Thief* (1948). Zavattini had conceived of new-realism as a cinema that would be total truth, abolishing the artificially plotted story, the deceit of the actor's performance, and transferring real life directly to the screen. The subject matter, Zavattini felt, would have to be contemporary, and the character--real people playing their own real life roles in their own real life setting--should give people a sense of their own dignity and importance as human beings. De Sica agreed enthusiastically and, seeing the cinema as a contrast to the theater, sought non-actors (not amateur actors but non-actors) in order that the characters might be rather than pretend to be. Disgusted with the horror of World War II and the factions that caused it, De Sica and Zavattini wanted to make blunt statements about the contemporary world.

LAZARILLO winner of the Best Picture Award at the Berlin Film Festival, is a moving story of faith and harsh reality in 16th-century Spain. An impoverished and widowed woman gives her son Lazarillo (Marco Paoletti) to a travelling blind beggar (Carlos Casaravilla), hoping that he will take good care of the child. When the beggar proves to be a cruel master, Lazarillo runs away. He aligns himself with a Sacristan-Priest, who also proves to be neglectful and only interested in using the boy to serve his own purposes. A well-dressed squire (Juan Jose Menendez), Lazarillo's next adopted father, turns out to be just as poor as the youth. Finally, Lazarillo is befriended by the chief actor (Memmo Carotenuto) in a troupe of theatrical players, a wily character who makes extra money by posing as a Friar and selling papal indulgences. Although the boy is at first plagued by his conscience, he realized that he has found the only sure way of having enough food to eat. He joins the troupe, and becomes the actor's partner in crime. Carotenuto received the Best Supporting Actor Award at the San Francisco Film Festival.

presents

International Cinema

Jesse Knight Building 184
admission: 75¢ without cinema card
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FEBRUARY 7 - 9 1980

THURS:	HAMLET	5:15
	LA STRADA	7:20
	THIRD MAN	9:20
FRI:	THIRD MAN	5:15
	HAMLET	7:00
	LA STRADA	9:05
SAT:	LA STRADA	5:00
	THIRD MAN	7:00
	HAMLET	8:45

The Third Man

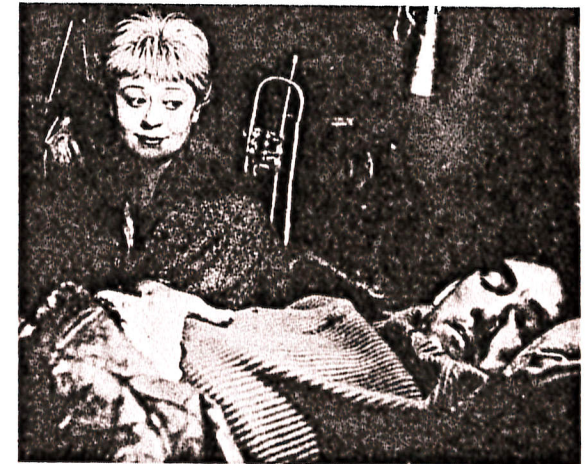
Directed by Sir Carol Reed: 1949
In English 95 minutes



Hamlet

Written by William Shakespeare: 1600
Film version: 1969
In English 115 minutes

LA STRADA



Directed by Federico Fellini: 1954
In Italian with English titles
110 minutes

COMING NEXT WEEK:

HAMLET (RUSSIAN)
PATHER PANCHALI (BENGALI)
THRONE OF BLOOD (JAPANESE)

cinema cards available on a prorated basis

HAMLET Three times the ghost of Denmark's dead king had stalked the battlements of Elsinore Castle. On the fourth night Horatio, Hamlet's friend, brought the young prince to see the spectre of his father, two months dead. Since his father's untimely death, Hamlet had been grief-stricken and in an exceedingly melancholy frame of mind. The mysterious circumstances surrounding the death of his father had perplexed him; then too, his mother had married Claudius, the dead king's brother, much too hurriedly to suit Hamlet's sense of decency.

That night Hamlet saw his father's ghost and listened in horror to what it had to say. He learned that his father had not died from the sting of a serpent, as had been supposed, but that he had been murdered by his own brother, Claudius, the present king. The ghost added that Claudius was guilty not only of murder but also of incest and adultery, but the spirit cautioned Hamlet to spare Queen Gertrude, his mother, so that heaven could punish her.

The ghost's disclosures left no doubt in Hamlet's mind that Claudius must be killed. But the introspective prince was not quite sure that the ghost was his father's spirit, for he feared it might have been a devil sent to torment him. Debating with himself the problem of whether or not to carry out the spirit's commands, Hamlet swore his friends, including Horatio, to secrecy concerning the appearance of the ghost, and in addition told them not to consider him insane if from then on he were to act strangely.

Meanwhile Claudius was facing not only the possibility of war with Norway, but also, and much worse, his own conscience, which had been much troubled since his hasty marriage to Gertrude. In addition, he did not like the melancholia of the prince, who, he knew, resented the king's hasty marriage. Claudius feared that Hamlet would take his throne away from him. The prince's strange behavior and wild talk made the king think that perhaps Hamlet was mad, but he was not sure. To learn the cause of Hamlet's actions--madness or ambition--Claudius commissioned two of Hamlet's friends, Rosencrantz and Guildenstern, to spy on the prince. But Hamlet saw through their clumsy efforts and confused them with his answers to their questions.

Polonius, the garrulous old chamberlain, believed that Hamlet's behavior resulted from lovesickness for his daughter Ophelia. Hamlet, meanwhile, had become increasingly melancholy. Rosencrantz and Guildenstern, as well as Polonius, were constantly spying on him. Even Ophelia, he thought, had turned against him. The thought of deliberate murder was revolting to him, and he was constantly plagued by uncertainty as to whether the ghost were good or bad. When a troupe of actors visited Elsinore, Hamlet saw them as a chance to discover whether Claudius were guilty. He planned to have the players enact before the king and the court a scene like that which, according to the ghost, took place the day the old king died. By watching Claudius during the performance, Hamlet hoped to discover for himself signs of Claudius' guilt.

His plan worked. Claudius became so unnerved during the performance that he walked out before the end of the scene. Convinced by the king's actions that the ghost was right, Hamlet had no reason to delay in carrying out the wishes of his dead father. Even so, Hamlet failed to take advantage of his first real chance after the play to kill Claudius. He came upon the king in an attitude of prayer, and could have stabbed him in the back. Hamlet did not strike because he believed that the king would die in grace at his devotions.

The queen summoned Hamlet to her chamber to reprimand him for his insolence to Claudius. Hamlet, remembering what the ghost had told him, spoke to her so violently that she screamed for help. A noise behind a curtain followed her cries, and Hamlet, suspecting that Claudius was eavesdropping, plunged his sword through the curtain, killing old Polonius. Fearing an attack on his own life, the king hastily ordered Hamlet to England in company with Rosencrantz and Guildenstern, who carried a warrant for Hamlet's death. But the prince discovered the orders and altered them so that the bearers should be killed on their arrival in England. Hamlet then returned to Denmark.

Much had happened in that unhappy land during Hamlet's absence. Because Ophelia had been rejected by her former lover, she went mad and later drowned. Laertes, Polonius' hot-tempered son, returned from France and collected a band of malcontents to avenge the death of his father. He thought that Claudius had killed Polonius, but the king told him that Hamlet was the murderer and even persuaded Laertes to take part in a plot to murder the prince.

Claudius arranged for a duel between Hamlet and Laertes. To allay suspicion of foul play, the king placed bet on Hamlet, who was an expert swordsman. At the same time, he had poison placed on the tip of Laertes' weapon and put a cup of poison within Hamlet's reach in the event that the prince became thirsty during the duel. Unfortunately, Gertrude, who knew nothing of the king's treachery, drank from the poisoned cup and died. During the contest, Hamlet was mortally wounded with the poisoned rapier, but the two contestants exchanged foils in a scuffle, and Laertes himself received a fatal wound. Before he died, Laertes was filled with remorse and told Hamlet that Claudius was responsible for the poisoned sword. Hesitating no longer, Hamlet seized his opportunity to act, and fatally stabbed the king. Then the prince himself died. But the ghost was avenged.

Shakespeare holds an inevitable fascination for British directors and actors, and nobody was surprised therefore when Tony Richardson, at the height of his fame in power in the late 60's, tackled the classic play of the Danish prince. He cast the powerful actor Nicol Williamson in the title role and made a film that, while done in period dress, still had a very contemporary feel to it.

Williamson, as the tormented prince, is full of neurotic twitches and uncertainties--he could pass as the hero of many modern films or novels. Under Richardson's direction, the characters carry on a complex interior life; much is suggested aside from Shakespeare's lines by the look and bearing of Ophelia, Polonius and the rest. It is an excellent example of how changing times will result in changing interpretations of classic literature--it is interesting to compare this version with Olivier's made in 1949, and to speculate on why the films are so different.

LA STRADA marks Fellini's break with the neo-realist tradition in filmmaking and as such is one of the most powerfully conceived and poetically realized of his many outstanding films. The deeply moving performance of Giulietta Masina as the tragic Gelsomina has been universally aluded as a tour-de-force of superlative acting. With uncommonly fine performances by Anthony Quinn and Richard Basehart, LA STRADA is justifiably considered one of the landmark films of all time.

It is concerned with the poor man's struggle through life, and is filled with naturalistic observations. On the one level, Gelsomina and Zampano go on a real, physical journey. But, like so many of other Fellini characters, they also progress spiritually, to a point of self-awareness. Gelsomina moves from innocence to an understanding of her role as wife. Although she stays with Zampano, her final realization is that he will never love her. Zampano's spiritual journey begins later; only after his is left alone does he realize how much he needs her. Stylistically, Fellini's poetic approach is evident throughout; in the often expressionistic photography, in the ghostly winter landscapes and in the musical score (both the circus themes and Gelsomina's haunting trumpet tune). Many scenes border on surrealism. At one point, for example, Gelsomina is sitting dejected, by the side of a city street. Suddenly, a solitary, riderless horse walks by, its footsteps echoing through the deserted streets.

The most memorable aspect of LA STRADA is Giulietta Masina's remarkable performance. Fellini has cast his wife in most of his films but Gelsomina is her best role. Masina's sad, puffy, clown-like face and her Chaplinesque expressions and gestures make her the perfect underdog. Her perfection in realizing what Fellini intended--a character who is ignored and brutalized, but who retains hope and simplicity--inspired him to create another such role for her in NIGHTS OF CABIRA. LA STRADA contains many subjects and themes which recur throughout Fellini's work, but of all his films it stands most completely on its own. Largely because of Masina's acting, it is a poetic, entertaining, profoundly moving experience.

Having run away from home to join a circus at 12 and then leaving again at 17--this time for good--to become a cartoonist and illustrator in Rome, Fellini eventually worked on scripts with neo-realist directors such as Rossellini and then went on to finally share directing honors with Alberto Lattuada on a film called VAIRETY LIGHTS in 1950. It was the beginning of a remarkable career for Fellini: his films--among them NIGHTS OF CABIRA, LA DOLCE VITA, 8 1/2, JULIET OF THE SPIRITS, SATYRICON, AMARCORD, THE REHEARSAL, etc.--have placed him, along with Sweden's Ingmar Bergman, as one of the two most frequently respected and admired filmmakers in the world.

Improvising daily during the shooting of a film, Fellini is known as a director who "adlibs" as he goes, and almost always at the heart of his films is his own personality, his special recollections, fantasies and dreams. More concerned with the bizarre world of circus performers and vaudeville stars than the ordinary members of the working class featured in neo-realist films, Fellini takes neo-realism out of its documentary preoccupation with the everyday and transforms it into a preoccupation with the other everyday world--the realm of memory and fantasy.

THE THIRD MAN is crowned with cinematic plums that would do the early Hitchcock proud. "I wrote the critic of TIME, and noted this film is astonishing in its visual excitement. The oblique camera angles, the dramatic lighting, the clipped and jarring shots of cobblestones and rubble, of a cat licking a man's shoe, of fingers feeling their way towards the street from beneath a parapet, of a man's head of a native American writer, Holly Martins. Arriving in Vienna just in time for the film's funeral, his name, winner of the Academy Award for best cinematography, of the Grand Prize at the Cannes Film Festival, and of the British Film Award for best cinematography, of an 'entertainment' by Graham Greene and was adapted for the screen by the author, himself.

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FEBRUARY 14 - 16 1980

pathar panchali

Directed by Satyajit Ray: 1956
Bengali with English titles
115 minutes

Satyajit Ray's first film, an acknowledged masterpiece, is a beautiful document of human suffering. The story of a Brahman family and their struggle to survive, it manages to touch emotional and psychological levels common to every spectator. The episodes describe the wonders of childhood amidst the landscapes of rural Bengal.



HAMLET

Based on Boris Pasternak's translation, Kozintzev's Hamlet is highly atmospheric, charged with visual poetry and strongly accented by a brilliant Schostakovich score.



Directed by Grigori Kozintzev: 1965
Based on Shakespeare's Hamlet: 1600
Russian with English titles. 150 minutes

THRONE OF BLOOD



One of the world's great directors, Akira Kurosawa, in "Throne of Blood" has adapted the story of Shakespeare's "Macbeth" to tell a cinematically brilliant tale of a power-hungry war lord in 16th century Japan during the Sengoku civil wars.

Directed by Akira Kurosawa: 1957
Based on Shakespeare's Macbeth: 1609
Japanese with English titles
105 minutes

COMING NEXT WEEK:
BREATHLESS (French)
THE LOWER DEPTHS (Japanese)
HIROSHIMA, MON AMOUR (French)

PATHER PANCHALI Although the main focus of the film is upon Apu, the young son, the characters of his mother, father, sister and aunt are vividly portrayed. The episodes describe the wonders of childhood amidst the landscapes of rural Bengal, and, in magnificent images, Ray manages to make every sequence a fresh glimpse into a world that is unfamiliar yet unforgettable. The interweaving of life and nature creates as much drama, humor and tragedy, and more, than one might expect from the simplicity of the story. The cast, largely non-professional, achieves a perfection that is a marvel, indeed, and in the role of the aged aunt, 80-year-old Chunibala Devi (an ex-stage actress) created one of the greatest portrayals of all time.

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

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

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

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

HAMLET was the realization of a very old ambition for Kozintzev; he spent several years of research preparing this version. With its rich decoration always directly relevant to the intellectual content, this remains one of the finest film versions of Shakespeare. Based on Boris Pasternak's translation, Kozintzev's *HAMLET* is highly atmospheric, charged with visual poetry and strongly accented by a brilliant Schostakovich score. In sombre, windswept Baltic settings, Kozintzev has found a powerful physical equivalent to Shakespeare's Denmark: his interpretation is marked less by trendy psychological insights than by a strong awareness of the state of Denmark and its relation to the central drama. According to the French critic Georges Sadoul, Kozintzev's *HAMLET* "is perhaps the best film based on Shakespeare. It brings the ancient Kingdom of Denmark face to face with the real world in characterizing Hamlet as sincerely motivated and revolted by injustice, crime and tyranny. Into this State, where everyone swims with the stream, there comes a person who is against all of this." Aside from Innokenty Smoukhtenovsky's intense performance as Hamlet, outstanding contributions are made by Mikhail Nazvanov as Claudius and Anastasia Vertinskaya as Ophelia.

THRONE OF BLOOD Kurosawa's version of Shakespeare's *MACBETH* spares no effort in creating an atmosphere of obsessive madness and supernatural compulsion. Although nominally set in medieval Japan, the action is dislocated in terms of time and place. The contrasty black and white cinematography, use of a ubiquitous artificial mist, and employment of certain Noh theatre techniques make us feel that we are watching a ritualized series of events and responses, totally beyond the reach of rational intervention. As with his other literary adaptations, Kurosawa is faithful to the original text; it is his uncharacteristic detachment that provides a new perspective on the familiar play.

The current awareness of Japanese cinema in the West began with Akira Kurosawa, born in Tokyo in 1910. Probably the best known of all Japanese directors, he first studied painting and entered films as assistant to Kajiro Yamamoto in the mid-1930s, writing numerous scripts for him and others. He began his directing career in 1943. His work represents a break from the traditional Japanese film since he has always deliberately refused to make the expected kind of picture. He has consistently confused critics and, sometimes, audiences by his continual refusal to accept the prevailing philosophy of the Japanese film. For this reason, the Japanese often call him their "least Japanese" director and the description is apt. He is "Western" in that he is perhaps the only Japanese director who can be called a creator in the pioneer sense of the word. Completely uninterested in the standard program film, he has gone beyond the accepted confines of cinematic language as the Japanese understand it, and in so doing, has considerably widened them.

If Kurosawa's results baffle his critics, his methods infuriate his employers. He is a perfectionist and will spare none of the company's money to get the results he wants: while the film is being shot, Kurosawa is everywhere, supervising everything, and if he does not like the way a thing is done, then it is done over and over again until he is pleased. At the climax of *THRONE OF BLOOD* he particularly disliked the faking of the arrows which fall around Mifune and finally transfix him. After shooting the scene in various ways, he finally decided to have real arrows shot at the actor. His interest was not in using the real thing simply because it was real but that the effect on film was greatest when real arrows were really aimed at Mifune. The actor and the bowmen went through with it--though the final transfixing scene remains a trick, realistic though it is--and Kurosawa again had his own way.

Kurosawa's mastery of film style has but one purpose: it is meant to tell a story, and to tell it in the most striking manner possible. He is interested mainly in the psychological power carried by the images. Visually brilliant, *THRONE OF BLOOD* betrays neither Shakespeare nor the Japanese milieu in which the play is set. Using only a handful of components--drifting fog and smoke, rainy forests, the shining surface of armor, the sheen of natural wood, the dead white of human skin--Kurosawa created a film with with a definite texture. Great imagination was used in creating a real world governed by laws which, though quite different from ours, were quite believable through their consistency. The film constituted a real triumph of style.

Above all else, Kurosawa is concerned with the human lot and he particularly insists upon the equality of all human emotion. All of his films share this basic assumption. This is an essentially un-Japanese philosophy, and it certainly runs completely contrary to the prevailing philosophy of the Japanese film. Perhaps it is for this reason that the films of Akira Kurosawa have taken so experimental and so original a form: the thought behind them, and the personality of the director, are so completely original that a new form had to be created to hold them.

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hiroshima, mon amour

In *Hiroshima Mon Amour*, Alain Resnais reveals an unusual ability to integrate major thematic material (the effects of war on the human spirit) with highly personal themes (the effect the lovers and their pasts have on each other). By inserting fragments of scenes from the girl's past into present action, Resnais not only reveals to the audience the impact of past events on present action, but gives visual form to subconscious motives that affect personal relationships. This film was among the first to successfully employ the editing technique of the brief, subliminal flash cut as an integral part of its basic themes of time and the influence of memory on present reality. Resnais's prime concern is with human psychology, the drama of the mind, the integration of the personality present with that of the past. These are subtly and beautifully intertwined, bound together by skillful editing and the musical themes of Giovanni Fusco and Georges Delerue.

Directed by Alain Resnais: 1959
French Dialogue with English Subtitles
1 hour 28 minutes

COMING NEXT WEEK:

Anna Karenina (Ballet)
The Magic Flute (Opera - Swedish)

FEBRUARY 21 - 23 1980

Thurs: Lower Depths 5:15
Hiroshima 7:30
Breathless 9:10

Fri: Hiroshima 5:15
Breathless 6:55
Lower Depths 8:35

Sat: Breathless 5:00
Lower Depths 6:40
Hiroshima 9:50

The Lower Depths

An array of derelicts are gathered in an ancient lodging house. The group includes a gambler, a sick old lady, a tinker, a broken-down Kabuki actor, a thief, a prostitute and a cowardly ex-samurai. They are all subject to the whims of their corrupt landlord and his evil wife. The wife has her eyes on the thief, who in turn loves the landlady's beautiful sister. The arrival of an old pilgrim temporarily lifts the lodgers' spirits. The thief takes the pilgrim's advice and elopes with the girl he loves, but there are tragic results.

Directed by Akira Kurosawa: 1957
Based on the play by Maxim Gorky
Japanese Dialogue with English Subtitles
2 hours 5 minutes

BREATHLESS



Without a doubt one of the most important films to come out of the "New Wave" that developed in France during the early sixties, *BREATHLESS* literally rewrote the grammar of film and established that the manner in which a story is told can be more important than the story itself. Jean-Paul Belmondo's first major role, a parody of Humphrey Bogart's anarchic gangster, made him famous.

A young gangster, Michel, is returning to Paris in a stolen car, when he casually kills a policeman on the highway. Arriving in Paris without money and wanted by the police, he seeks refuge with his American girl friend, Patricia. He tries to persuade her to go to Rome, but she betrays him.

Directed by Jean-Luc Godard: 1959
French Dialogue with English Subtitles
1 hour 29 minutes

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WITH MAYA PLITSETSKAYA AND THE
-- BOLSHOI BALLET --

February 27-March 1, 1980

*Wed.	Anna Karenina (Ballet)	5:15
(2/27)	Magic Flute (Opera)	7:05
	Anna Karenina (Ballet)	9:30
Thurs.	Magic Flute (Opera)	5:15
(2/28)	Anna Karenina (Ballet)	7:40
	Magic Flute (Opera)	9:30
Fri.	Anna Karenina (Ballet)	5:15
(2/29)	Magic Flute (Opera)	7:05
	Anna Karenina (Ballet)	9:30
Sat.	Magic Flute (Opera)	5:00
(3/1)	Anna Karenina (Ballet)	7:25
	Magic Flute (Opera)	9:15

Coming next week!

Far From the Madding Crowd (English)
Kanal (Polish)
Wild Strawberries (Swedish)

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—Bernard Drew, Gannett News Service



Carmen F. Zollo presents

Ingmar Bergman's

The MAGIC FLUTE

THE MAGIC FLUTE The opera, first performed in Vienna in 1791, is what the Germans call a Singspiel (a "sing play")--that is, a play with a good deal of singing. The story is rather absurd, starting out as a simple romantic fairy tale and then taking on rather heavy religious overtones, but it has always held a certain fascination for audiences and was a success right from its first performance. Mozart died thirty-seven days after its premiere.

The overture begins solemnly, foreshadowing the scenes connected with the rites of the temple later on, but soon dissolves into a delightful fugue more in keeping with the fairy tale quality of the opera.

A handsome prince named Tamino, being chased by a vicious serpent, is lost in a valley. Before he faints, his cries for help attract three ladies, actually ladies-in-waiting for the supernatural Queen of the Night. They admire him and then leave just as the chief comedian of the play, a birdcatcher named Papageno, enters, playing on his pipes and singing that he likes catching birds but would much prefer catching a wife. Papageno tells Tamino that he is in the realm of the Queen of the Night and then claims he has killed the serpent pursuing Tamino. The three ladies, overhearing this as they return, place a lock on the birdcatcher's lips to punish him for lying. They then show Tamino the picture of the daughter of the Queen of the Night who has been stolen away and Tamino, taken by her beauty, sings to her portrait. The Queen of the Night appears and in an extremely difficult aria (especially near the end promises Tamino her daughter's hand if he'll rescue her. The scene ends in a quintet with the three ladies giving Tamino a magic flute (designed to make people happy) and presenting the birdcatcher Papageno with a set of musical bells, telling him they will protect him if he accompanies Tamino on his quest.

At the palace of Sarastro (the head of a secret Egyptian religious order who has Pamina, the Queen of Night's daughter, in his power), we find Pamina under the care of a black-faced Moorish villain named Monostatos. Just as he is threatening her with death if she refuses to love him, Papageno wanders in, and though both he and Monostatos are frightened of each other, it is Monostatos who finally flees. Papageno then assures her that someone who loves her will come to rescue her while she, in return, promises him that he too will find someone to adore. They sing a duet that you will perhaps recognize, since this melody by Mozart appears in our present LDS Hymnbook under the title of "Though in the Outward Church Below."

Outside the temple, Papageno and Tamino receive some elementary religious instructions from two priests. Then the ladies-in-waiting of the Queen of the Night enter, tempting the two men to converse with them. Tamino refuses, though Papageno is inclined to do so, but the ladies are soon banished when the priests return.

In a garden, Monostatos is gloating over the lowly Pamina as she lies asleep, but the Queen of Night intervenes, demanding that her daughter murder Sarastro and she gives her the knife to do it with, threatening to disown her if she fails. After she departs, Monostatos returns, threatens to reveal the plot, and demands her love in payment for his silence. Again she is saved, this time by Sarastro's appearance. When she begs forgiveness for her mother, he explains that here within the walls of the temple there is no revenge but only love.

In a hall, two priests continue to instruct Tamino and Papageno, enforcing on them the oath of silence. Again, Tamino conforms, but Papageno cannot hold his tongue--especially when an old crone appears telling him she is eighteen years and two minutes old and has a sweetheart named Papageno. Before she can tell him her name, she is frightened away by thunder and lightning. Three boys then appear, bringing Tamino and Papageno food and drink and also their magic flute and bells which had been taken from them. Pamina runs in and, unaware of their oath of silence, misinterprets Tamino's actions and sings a mournful aria. Outside the temple gates, Pamina is afraid she'll never see Tamino again, but Sarastro tries to assure her all will be well.

Papageno is told he may have one wish and he promptly makes it, singing a delightful little aria requesting a wife.

In a grove outside the temple of Sarastro, Tamino is being escorted by three boys--genui of the temple. Left alone, he tries three doors, finding a priest at the third one who, after a long exchange, tells him that Sarastro is not the villain he had thought and that Pamina is there somewhere, still safe. Tamino plays him a tune on his flute, then, hearing Papageno's pipes, rushes to find him. He misses them, however, for, as he leaves, they enter, being pursued by Monostatos who summons slaves to bind them in chains. Papageno, at the last minute, remembers his magic bells and plays them, so charming Monostatos and his slaves that they dance harmlessly away. Sarastro soon arrives in a solemn procession and Pamina begs his forgiveness for trying to escape. He grants this with understanding, and then Tamino is brought in by Monostatos who demands a reward from Sarastro. What he receives, however, is seventy-seven lashes for his impudence. The first act ends with Tamino and Pamina preparing solemnly to undergo Sarastro's rites of Initiation, which may or may not prove them worthy of each other.

The priests of the temple meet in a palm grove and Sarastro informs them that Tamino has been chosen to marry the captive Pamina providing they can prove worthy of entering the Temple of Light. He then sings a solemn Invocation. Promptly the old woman appears, demands that he make a vow to be faithful, then reveals herself as a young and feathery counterpart of Papageno called Papagena. An Orator appears, however, and drags her off.

In the garden, the three boys are looking forward to the triumph of goodness. Pamina, however, wanders, distraught, and with dagger in hand; convinced that she will never see her beloved Tamino again, she prepares to kill herself. Just in time the boys stop her and promise to take her to Tamino.

Tamino is about to undergo tests of the four elements--fire, water, earth, and air--just as Pamina is brought in by the boys. Wishing to share his fate with him, her permission is granted. Tamino, however, takes up his magic flute and the two lovers are able to stroll through the elements unharmed.

Papageno is still wandering through the garden looking for Papagena. Unsuccessful in this, he too contemplates suicide; but just as he gets ready to hang himself the three boys who saved Pamina save him too. They advise him to play his magic bells, which he does, and Papagena appears. They then sing a comical stuttering duet in which they decide to raise a gigantic family.

Monostatos is now in league with the Queen of the Night who has promised him Pamina. Together with the ladies-in-waiting, they invade Sarastro's temple. His power proves too great for them, however, and amidst thunder and lightning, the villainous quintet disappear into the bowels of the earth. A chorus proclaims the triumph of the forces of good as the fairy opera comes to a close.

ANNA KARENINA Anna Karenina, the sister of Stepan Oblonsky, comes to Moscow in an attempt to patch up a quarrel between her brother and his wife, Dolly. There she meets the handsome young Count Vronsky, who was rumored to be in love with Dolly's younger sister, Kitty. But Konstantine Levin is also in love with Kitty and he comes to Moscow at the same time as Anna. Kitty refuses Levin, but to her chagrin receives no proposal from the count. Anna has captured Vronsky's heart and he follows her home to St. Petersburg. When they soon are seen together, Karenin, Anna's husband, cautions her to not enthrall him so much, feeling that her behavior will have social consequences for him. Anna promises to obey, but when Vronsky is injured in a race-track accident, she is unable to conceal her feelings for him. Karenin upbraids her indiscreet behavior, but keeps her under his roof.

Levin has returned to his country estate after Kitty refused him, but when he hears that Kitty did not get married after all and has been ill and is returning to Moscow, he resolves to seek her hand once more. He journeys to Moscow. Against her husband's orders, Anna sends for Vronsky to tell him that she is with child. Vronsky begs her to ask Karenin for a divorce so that she can marry him. Karenin informs her that he will consider the child his and accept it so the world will never know her disgrace, but refuses her a divorce. He warns her that he will take Seryozha, her son, away if she persists in her affair.

One night Karenin plans to go out and meets Vronsky coming to see Anna on the front steps. Enraged, Karenin tells Anna he will get a divorce and keep her son, but the divorce proceedings and disgrace are so disgusting to him that he cannot bring himself to go through with it. After winning an important political seat, he becomes even more unwilling to risk his public reputation.

At the birth of her child, Anna becomes deathly ill. Vronsky, overcome with guilt, attempts suicide, but fails. Karenin determines to grant his wife any request, feeling that she is on her deathbed. The sight of Vronsky is the only thing that restores her and after many months of illness, she goes with her lover and baby daughter to Italy. Meanwhile, Levin proposes one more time to Kitty and they are married.

Anna and Vronsky return to Russia and live on his estate. Karenin has not gone through with divorce proceedings but he considers himself separated from her. Anna steals into town to see her son often and after each visit, returns bitter and sad. She becomes more and more demanding toward Vronsky so that he spends less and less time with her. She takes little interest in her child. She soon convinces herself that Vronsky loves another woman. One day she cannot stay alone in the house and finds herself at the railway station where she buys a ticket. As she stands gazing at the tracks, the thunder of an approaching train roars in her ears. Suddenly she remembers a man run over in the Moscow station on the day she and Vronsky met and throws herself in front of the approaching train. After her death, Vronsky joins the army, only wishing to die; his only reason for living had been Anna.

For Levin and Kitty life becomes an increasing round of work and routine, which they share. He sees the beauty of life in its toil, leisure, pain, and happiness.

presents

MARCH 6, 7, 8 1980

Thurs.	Far	5:15
	Wild Strawberries	7:45
	Kanal	9:25
Fri.	Wild Strawberries	5:15
	Kanal	6:55
	Far	9:25
Sat.	Kanal	5:00
	Far	6:45
	Wild Strawberries	9:15

International Cinema

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

This is the widely acclaimed account of a doctor's journey through a compelling landscape of dream and memory. Traveling to receive an honorary degree, he is confronted with a series of haunting flashbacks and events that in a day's time reveals his very depths. Richly visual and startlingly dramatic, WILD STRAWBERRIES is a cinematic landmark.

"One of The Few Great Motion Pictures of Our Time."
NEW YORK POST

"Brilliant, Unforgettable Drama."
CUE MAGAZINE

"Smashingly Beautiful."
TIME MAGAZINE

JULIE CHRISTIE,

ALAN BATES

IN

FAR FROM THE MADDING CROWD

INGMAR BERGMAN'S

Wild
Strawberries

Directed by Ingmar Bergman: 1957
Swedish Dialogue with English sub-titles
1 hour 30 minutes

Coming Next Week:

The Wild Duck (German)
The Trial (English)
The Loneliness of the
Long-Distance Runner (English)

ANDRZEJ WAJDA'S

KANAL

Directed by Andrzej Wajda: 1957
Polish Dialogue with English sub-titles
1 hour 36 minutes



In KANAL, Andrzej Wajda takes a despairing look at the crushed spirit of a twice-defeated Poland. The physical descent of a handful of soldiers into the sewers parallels the audience's psychological descent into the minds of the Polish people. It is not a pleasant experience, but a grim recognition of the struggle required to achieve personal and national liberty.

Oscar winner Julie Christie stars as Bathsheba in this literate adaptation of Thomas Hardy's classic English novel. Headstrong Bathsheba winds her way through unhappy romantic entanglements until she learns to discern who really loves her. Director John Schlesinger captures the brooding Weatherbury landscape as a perfect backdrop for Bathsheba's tempestuous loves.

Written by Thomas Hardy: 1874
Film version, directed by John Schlesinger: 1967
In English 2 hours 20 minutes

WILD STRAWBERRIES Professor Isak Borg awakens early on the day he is to receive an honorary degree, disturbed by a dream of his own death. He decides to drive with his daughter-in-law to the university. On their drive, she criticizes him for his coldness, causing him to examine his life. They stop at a house where he lived as a child, and he remembers his rejection by the beautiful Sara. Shortly thereafter they pick up a girl hitchhiker who in looks and in defiant attitude is like Sara. Then they are involved in an accident. The husband and wife who were in the other car join the professor's party, but they fight, and Marianne orders them out. In the peace that follows, the old doctor dreams again, this time of failing a medical examination. He wakes and they stop to visit his old mother, whose coldness to him shocks Marianne. They reach the university, and the doctor is honored. As the day ends, he makes his first tentative efforts to break through the shell of his coldness he has built around himself.

Ingmar Bergman, one of the most influential figures in contemporary filmmaking, was born in Uppsala, Sweden, in 1918. Persistently and, often, over-analysed, his allegorical obsessions with religious themes and with conflicts between the soul and the flesh, derive in part from a childhood lived according to the stern dictates of his Lutheran parson father. He spent his early creative years in the Swedish theatre and opera. His initial work in the film medium was as a script writer. Bergman's film output constitutes the largest body of important work by any filmmaker in the history of art. His major films include *The Seventh Seal* (1956), *Wild Strawberries* (1957), *The Magician* (1958), *Through A Glass Darkly* (1960), *Shame* (1968), *Cries and Whispers* (1972), and *Autumn Sonata* (1978). His films demonstrate a remarkable consistency of philosophic insight and artistic control. He has created the first real repertory company of film actors and also has managed to master both black-and-white and color cinematography. More than any other filmmaker, Bergman has displayed a persistent ability to expand the creative boundaries of his art. He continues to concern himself with the universal questions raised by man's journey through life; if his films often seem philosophically open-ended, it is because he chooses to confront these questions from a variety of vantage points. Ingmar Bergman is not an experimental filmmaker, at least not in the usual sense--his basic style has a disarming simplicity about it. And yet, this very simplicity that characterizes the technical possibilities of the medium and his desire to make a film a precise instrument for probing the human situation.

Key elements in the films of Ingmar Bergman include: 1. Philosophically complex scripts, 2. Dialogue that is minimal in quantity but integrally important, 3. Excellent cinematography that features unusual composition and high contrasts in light and shadow, 4. Generally slow, thoughtful pacing--often lyric or musical in form, 5. Controlled but intense performances by an ensemble of actors organized by Bergman as an authentic repertory group, 6. Simplicity of editing techniques; little use of unexpected cuts or elaborate montage, 7. Restrained and highly selective use of music and sound effects (effective use of silences).

Unwaveringly, Bergman continues to uncover the layers upon layers of that 'reality beyond reality' which is his chosen province.

KANAL In september of 1944, as the advancing German army completes the destruction of Warsaw, a tired group of Polish soldiers and patriots flee through the ruins of the city. Their embittered commander leads them to temporary shelter in a bombed hotel. A romance evolves between Korab, a dandy, and Daisy, a Resistance fighter. Halinka, a girl messenger, has her first love affair with a Lieutenant. A composer is on the verge of madness. The group descends into the sewers in order to proceed to the center of the city. Waist-deep in the refuse filled waters, they become divided in the maze of canals. Their relationships take on a greater meaning and tragic intensity. It is a powerful examination of the psychological effects of the second world war upon those who lived through and survived it.

Andrzej Wajda was born in 1926 in Suwalki, Poland. Brought up in a traditional household (his father was an officer in the Polish Army), Wajda at the age of only 16 joined the Home Army, representing the Resistance as directed by the Polish government in exile. After the war he studied at the Cracow Academy of Fine Arts, and in 1950 went to the newly established school of cinema at Lodz, where he directed short films as part of his training. The importance of Wajda's films--for himself, for Polish audiences, and as a contribution to film art--lies in their intensely personal use of the film medium to resolve the troubled adjustment of a highly traditional and proud people to an entirely new and, for many, alien ideology. Most of Wajda's films, in one way or another, project this dilemma. Wajda remains one of the most important filmmakers of his generation, more especially as he has worked almost entirely within the bounds of a communist country.

FAR FROM THE MADDING CROWD is the story of Bathsheba Everdene and three men, Gabriel Oak, William Boldwood, and Sergeant Troy, with whom she has unhappy dealings until she gains enough presence of mind to discern who really loves her and who she really loves. The story moves forward on a footing of chance, accident, coincidence and a small bit of human will.

Thomas Hardy (1840-1928) was born in Dorchester, England. His early education was in the classics and in architecture, and it was as an architect that he left his native 'Wessex' the name he gave in his fiction to an area of the West Country, for London in 1862. He worked and studied there and published his first novel, *Desperate Remedies*, in 1871. From then on for more than twenty years he produced prose fiction and was recognized as one of the greatest Victorian novelists. He brought to the English novel a sense of tragic pessimism expressed with stoic restraint. Nothing in the external circumstances of his life explains this point of view, but his closeness to simple rural life probably helped him to penetrate to the central motives of existence. Most of his works are concerned with the relationships between the realistic and romantic elements in his world, between man and nature, and between human responsibility and the workings of blind chance.

John Schlesinger was born in London, England, in 1926. He came to films via television and won an academy award in 1969 for his first American-based film, *MIDNIGHT COWBOY*. An early interest in theatre at Oxford encouraged him to become an actor and he appeared briefly in several films and on television.

COLLEGE OF HUMANITIES

presents

International Cinema

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

MARCH 13, 14, 15 1980

Thurs: The Trial 5:15
The Wild Duck 7:25
The Loneliness 9:15

Fri: The Wild Duck 5:15
The Loneliness 7:05
The Trial 9:00

Sat: The Loneliness 5:00
The Trial 6:55
The Wild Duck 9:05

The Trial

Extravagantly expressionistic in terms of visual style, Welles' adaptation of Franz Kafka's nightmarish novel about a man obsessed by an undefined guilt conjures up a mood of absolute terror, yet is suffused with a subtle black comedy that keeps it from being overwhelmingly morbid.

Based on the novel by Franz Kafka: 1923
Film directed by Orson Welles: 1962
In English Two hours

The Loneliness of the Long Distance Runner

Based on the story by Allan Sillitoe
Film directed by Tony Richardson: 1962
In English One hour 43 minutes



Distraught by his father's death and his mother's coarse indifference, Colin, a boy from a dreary working class area, steals some money and is sent to a boy's reformatory. While there, he turns out to be a superior distance runner, thus finding favor in the eyes of the headmaster, who thrives on competition and success. Colin is entered in the annual competition against a proper boys school, a sure winner, or so everyone thought. As he trains and races, we see his former life in a series of flashbacks, and come to understand the loneliness of a young man who must find his place in an adult world without meaningful assistance from the keepers of that world.



HENRIK IBSEN'S THE WILD DUCK

In this study of false and true idealism, Gregers, a friend of the Ekdal family, suffers acute spasms of integrity which do no one any good. Believing that salvation lies in sacrifice, he persuades poor Hedvig that to bring back her father, she should give up the most precious thing in her life, which he assumes is the wild duck.

Based on the play by Henrick Ibsen: 1884
Film directed by Hans W. Geissendoerfer: 1976
German Dialogue with English Subtitles
One hour 40 minutes

Coming Next Week:

Flight (English)
Plantation Boy (Portuguese)
I Am A Camera (English)

THE WILD DUCK is a portrayal of life isolated from the world of reality, self sufficient in its pretense. To broaden and deepen the meaning of the play, Ibsen used the symbol of the wild duck. According to an old legend, a wild duck, when wounded, does not return to its flock, but dives to the bottom of the sea and fastens itself to the seaweed. In a symbolical sense, all the characters in the play except Gina are wounded. The wild duck which the Ekdals keep in their attic creates the atmosphere of the play; it becomes a kind of pervasive symbol which ties all the characters together.

In 1884 when Henrik Ibsen wrote "The Wild Duck," Norway must have seemed almost suffocating to him, with its paraphernalia of gentility, its clutter of middle-class piousness that denied the sombre purity of the fjords behind closed windows. Hjalmar is a fairly successful portrait photographer whose world crumbles when he learns that everything in his life (his job, his wife, even his child) bears the stain of ownership by his arch-enemy, a government official who went on to fame and fortune after collaborating in a swindle for which Hjalmar's father took the rap. Now out of prison, the father lives with Hjalmar and his wife and daughter, a gentle child named Hedwig who may be going blind.

The rich man's son, a childhood friend of Hjalmar, reappears after a long absence. He denounces his father and comes to live with Hjalmar, then proceeds to try to "open Hjalmar's eyes" to the fact that his wife may have been the hated father/arch-enemy's mistress and that Hedwig may not even be his own child--all of this somehow under the delusion that confronting the truth will restore Hjalmar to the "nobility" that the friend remembers him having when they were younger.

Henrik Ibsen was born in Norway in 1828. He spent his entire youth shut off from the world. At 16 he became a pharmacist's apprentice in the tiny town of Grimstad, where he remained for six years. In his childhood and youth he displayed traits which appear in many of his chief dramatic characters. He was stubborn, self assertive, unsociable, and rebellious, always attacking and resisting the narrow-mindedness of the times. Although Ibsen is no longer considered chiefly a social moralist as he was by his contemporaries, it was a moral and social rebellion against the stagnation of his contemporary world that first stimulated him to write. When Ibsen appeared on the literary scene, drama was almost non-existent in Norway. In his hands a Norwegian drama developed which brought its founder international fame. He became one of Europe's most influential figures both as dramatist and as intellectual leader. His lasting contribution to literature is his convincing concern with eternal and universal themes--the conflict between the individual and society, between reality and illusion, between true and false idealism.

THE LONELINESS OF THE LONG DISTANCE RUNNER This film displays director Tony Richardson at the very pinnacle of his talent. Alan Sillitoe's savage short story formed the basis of the screenplay, also written by Sillitoe, but the film and the story are different in some fascinating ways. Tom Courtenay as the young rebel Colin is superb in a role that made him a major figure in British films, while Michael Redgrave as the stern headmaster of the training school represents the inflexible demands of British society. It is a film that never fails to provoke discussion, and symbolizes the youthful resistance to authority better than any number of "rebellion" films made in the 60's.

Tony Richardson was born in 1928 in Yorkshire, England and was one of the major younger British directors of the 1950's. Part of the 'angry young man' syndrome, he helped transfer the 'kitchen sink' drama of the theatre to the screen.

THE TRIAL Few films are more extravagantly expressionistic in terms of visual style than Welles's adaptation of The Trial, Franz Kafka's nightmarish novel about a man obsessed by an undefined guilt. Using a gigantic abandoned railroad terminal as his principal set, Welles applied his most imaginative camera and lighting techniques to conjuring up Kafka's mood of absolute terror. Anthony Perkins, in the lead role of Joseph K., is the neurotic modern Everyman figure, almost comic in his craven self-righteousness; the whole film in fact, is suffused with a subtle black comedy that keeps it from being overwhelmingly morbid. The Trial is not the easiest film to watch, but it is a highly impressive mood piece and a powerful attempt at visualizing Kafka's strange world. Welles, whose presence in literally everywhere since he also dubbed all minor characters' voices, plays the role of The Advocate.

Orson Welles was born in 1915 in Wisconsin. From childhood, Welles seemed destined to assume the role of *enfant terrible* which he was to play with such *panache* in his influential twenties. When his parents separated, Welles was six years old. He spent two years with his mother from whom he inherited a feeling for poetry, painting and music. After she died, he stayed with his father, who introduced him to the world of actors and sportsmen and high society. By the time he was eleven, he had traveled twice around the world and had become recognized for his precocity.

After the death of his father, he took off on a tour of Ireland, where at the age of 16 he was accepted by the Gate Theatre in Dublin, more for admiration of his nerve (he tried to convince them he was a famous New York star) than for any indication of rare dramatic gifts. In 1931 he made his stage debut in 'Jew Süss' at the Gate. Returning to America, via Morocco and Spain, he joined Katherine Cornell's company, establishing himself in radio, and became a leading force with John Houseman in the Negro People's Theatre, producing the celebrated all-Black 'Macbeth'. Later, he and Houseman launched the Mercury Theatre: to earn its keep Welles hired the company out to CBS Radio to produce a series of plays adapted from famous novels. He made his first film in 1938. His 'Citizen Kane' produced in 1941 has become a permanent fixture on almost every notable critic's 'top ten' film list. He is now considered a magnificent maverick among American filmmakers as a writer, director, actor, experimentalist and explosive life-force. Initially inexperienced in screen technique, Welles, with his cameraman Gregg Toland and editor Robert Wise introduced many technical innovations that have since been admired and copied by filmmakers all over the world.

COLLEGE OF HUMANITIES

presents

International Cinema

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

flight

Based on the story by
John Steinbeck
Film Version: 1960
In English 30 Minutes



In this tightly edited film, the inevitability of circumstance, the feel of youth pursued (by whom he does not know) and terrible vulnerability is delineated and the picture moves inexorably toward its predestined conclusion becoming, on the screen, the dark allegory implied by Steinbeck's story about how a boy becomes a man.

my night at maud's

A very unconventional love story, MY NIGHT AT MAUD'S deals with reasons and motives, manipulation, chance and morality, but in a way so novel for the screen that one cannot help but be fascinated by the characters and lives of its protagonists: Jean-Louis is an engineer, a practicing Catholic, and a man with very well-defined ideas and goals in life. A friend, Vidal, introduces him to Maud, an atheist and woman of the world who has been disappointed in love several times.

Directed by Eric Rohmer: 1969
French Dialogue / English Subtitles
One Hour 45 Minutes

This is the story of young Carlinho, who is sent to live on his grandfather's sugar plantation after his mother's violent death. The film is set in 1920 and is a penetrating study of decadence in a time of transition, as seen through the eyes of a child.

Based on the story by Jose Lins do Rego
Film Version: 1965
Portuguese Dialogue / English Subtitles
One Hour 25 Minutes

Plantation Boy

MARCH 20, 21, 22 1980

Thurs: I Am A Camera 5:15
Plantation Boy 7:05
My Night 8:40
Flight 10:30

Fri: Plantation Boy 5:15
My Night 6:50
Flight 8:45
I Am A Camera 9:20

Sat: My Night 5:00
I Am A Camera 6:55
Plantation Boy 8:45
Flight 10:20



I AM A CAMERA

Based on the story by
Christopher Isherwood: 1939
Film Version: 1955
In English One Hour 38 Minutes

This is the story on which the popular modern musical CABARET was based. Laurence Harvey plays the gallant Englishman in the Berlin of the 1930's, who offers to marry the pregnant Miss Sally Bowles (Julie Harris) and who runs up against the rapidly rising Nazi machine.

coming next week:

The Spirit of the Beehive (Spanish)
Jacob The Liar (German)
Death in Venice (English)



FLIGHT Efrain Ramirez of Gonzales, California (a non-professional with no previous screen experience) portrays Pepe with a consummate grace, pathos and natural skill that is both convincing and eloquent to see. Mexican-Americans residing in Monterey County re-enact the roles of his family. The feel of Pepe's family, for one another and especially mother for son is beautifully created.

John Steinbeck was born in 1902 in California which provides the setting and material for most of his work. He was educated at Stanford University, and worked at a number of jobs before embarking on his literary career. A novelist and short story writer, he won the Pulitzer Prize in 1940 and the Nobel Prize for Literature in 1962. His best work is sustained by his flair for vivid and realistic description, and his generous concern for poor and landless farm workers.

PLANTATION BOY is a penetrating study of decadence as seen through a child's eye in a time of transition, when the first factories were established in some provinces of Brazil and rich landlords faced immediate poverty. Both the film and the novel on which it is based caused a scandal in Brazil for the frank treatment of the discovery of sex among children.

It is the story of young Carlinho who is sent to live on his grandfather's sugar plantation after his mother's violent death. Through the very personal terms of Carlinho, we see what he sees: the mechanics of the plantation; a rural school; the death of a cousin; separation from a dearly loved young aunt who marries and leaves; a pet lamb lost to the butcher; a black farmhand put in the stocks for refusing to marry a girl who claims he raped her; his doting grandfather, head of the plantation, mutely aware that he will not own it forever.

MY NIGHT AT MAUD'S Jean-Louis finds that his resistance to Maud's temptations acquires an ironical, bitter-sweet meaning on the day after.

Director Eric Rohmer was born in Nancy, France in 1920. He studied literature, became a film critic for several French journals, eventually becoming a writer and director. Rohmer is a unique talent in the French cinema: a brilliant epigrammatic writer, morally concerned with his characters' response to art, religion and life and quietly observing them as they work out old affairs or tentatively seek new ones. He concentrates on a series of cool, urbane conversations in which each scene makes its point and then stops. Rohmer's world had been criticized as being too cerebral and intellectualized but it is his own world and he continues to work precisely and enjoyably within it.

I AM A CAMERA is an interesting look at a very peculiar moment in European history, faithful to its source and more honestly Bohemian than its modern successor, CABARET. Seen today, this film appears circumspect in its handling of Christopher Isherwood's stories about Berlin and in its treatment of the sexually active Sally Bowles, played by Julie Harris. But in the 1950's there was considerable comment about the theme and characterizations in I AM A CAMERA, the sort of controversy that probably helped at the box office and which made the film notorious in its day.

Christopher Isherwood, born in 1904, English novelist, is still best known for the brilliance of his Berlin fictions written before the Second World War.

the
SPIRIT
of the
Beehive



THE SPIRIT OF THE BEEHIVE is set in a remote Castilian village in 1940, shortly after the end of the Spanish Civil War. Two little girls see the movie FRANKENSTEIN when the cinema truck comes to town. But though the show goes on to the next town, the film stays very much with them, and the younger girl becomes so obsessed with the film that she seeks to make it a reality. Faith, superstition, and emotional desolation then take their toll of Ana as she wanders through the house, the village, the bleak fields, looking for the monster.

Directed by Victor Erice: 1974
Spanish Dialogue / English Subtitles
1 Hour 35 Minutes

COLLEGE OF HUMANITIES

presents

International Cinema

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

March 27, 28, 29 1980

Thurs: Spirit 5:15
Jacob 7:00
Death 8:45

Fri: Jacob 5:15
Death 7:00
Spirit 9:20

Sat: Death 5:00
Spirit 7:20
Jacob 9:05

**DEATH
IN VENICE**

Based on Thomas Mann's novel: 1911
Film directed by Luchino Visconti: 1971
In English / 2 Hours 10 minutes

Dirk Bogarde plays the central character, Gustav Aschenbach, an artist whose search for purity and beauty leads him to Venice. There he becomes infatuated with an exquisite young boy, Tadzio, played by Bjorn Andresen. His obsession with the boy's ideal beauty robs him of his dignity as he tracks him through the narrow streets.

**JACOB
THE LIAR**

Directed by Frank Beyer: 1974
German Dialogue / English Subtitles
1 Hour 35 minutes



One of the few films to come to the U.S. from East Germany, JACOB THE LIAR is concerned with hope and how it acts as a stimulant to keep people alive in the most dire circumstances.

Life for the Jews in a Polish ghetto near the end of World War II has become the ultimate banality of slave labor as the war rages somewhere to the east. To allay this despair, Jacob Heym tells his "lie"—he says he has a hidden radio and that he's heard that the Russians have broken through nearby and are racing westward toward victory. When his fellow Jews besiege him for more information, Jacob decides to ease their anxieties by fabricating other bright little bulletins. It all comes to a grim end, but at least he has provided a glimmer of happiness and a reason for living.

coming next week:

Cat On A Hot Tin Roof (English)
Summer And Smoke (English)
The Chess Players (Hindi)

DEATH IN VENICE Luchino Visconti's film adaptation of the classic Thomas Mann novella was a tremendous personal triumph for the internationally acclaimed Italian director, for whom it culminated a lifelong ambition. The film was hailed by critics as a dazzling masterpiece, and was awarded the Grand Prize at the 25th anniversary of the Cannes Film Festival in 1971.

Dirk Bogard plays the central character, Gustav Ashenbach, an artist whose search for beauty and purity leads him to Venice. There he becomes infatuated with an exquisite young boy, Tadzio, played by Bjorn Andresen. His obsession with the boy's ideal beauty robs him of his dignity as he tracks him through the narrow streets. Warned abruptly to leave Venice to escape a severe cholera epidemic, Ashenbach finds he is unable to abandon Tadzio.

Because Thomas Mann had Gustav Mahler in mind when he created Ashenbach, Mahler's Third and Fifth Symphonies underline the beauty and grandeur of this breathtaking production.

Thomas Mann (1875-1955), German novelist, short-story writer and critic, ranks among the master novelists of the 20th Century. Mann added a new dimension to the novel by his searching inquiry into the history and civilization in which he created his fictional world. Mann's subject was Man, and in his work he studied him first within his own familiar Germanic setting. In a second stage it was man as European. And thirdly Mann sought to ponder man's "origin, his essence, his goal." From the narrow, national perspective Mann moved, over the years, into wider and deeper waters until he reached the all but unfathomable, the bottomless past.

Mann was preoccupied with the inner man, the mass, the weight of culture and ideas, the piling up of centuries of civilization around the individual; and with a rich deliberateness and a narrative skill of unusual sensitivity and smoothness of surface, he created a body of work in which the novelist not only pictures life but adds to his picture a vein of brooding commentary on the great issues of man's being. In all his writing there is, within the frame of imaginative realism in which he works, a fundamental belief in man's victory over death and timelessness.

THE SPIRIT OF THE BEEHIVE directed by Victor Erice, is shaped by two kinds of repression: the repression of the Spanish society and psyche in the dreadful years just after the Civil War, and the milder but dismal constraint exercised by Spain's censorship of films in 1973 when the picture was made. Its ability to say so many things about Spain, about childhood, about human fragility is a reminder that there is an oddly fertile historic stratum for artistic creation.

The film is set in the devastation of post-Civil War Spain. The old Castilian village where it takes place has not seen the war, and the family with which the movie deals belongs to an educated, relatively protected upper middle class. There is shabbiness and scarcity, but the real devastation is human. It is a country of widows and burnt-out survivors. The town crier is a toothless old woman--her husband had the job and is gone--and there are no young men around. The world in which it was possible or worthwhile to do or say or feel anything has been used up. The family's father keeps bees as a hobby and sits at his cluttered desk all night trying to write something important about them. The mother lives in her own dream, writing letters to a man who disappeared in the war and riding a squeaky bicycle down to the railroad station to mail them. Ana, 8, and Isabel, 10, live among these shadows. One day, at the village movie house, they see James Whale's classic, FRANKENSTEIN. Ana's eyes open. In bed at night she asks Isabel--the long night dialogues between the two children are one of the film's wonders--if the story is true. Isabel is already too old to absorb reality; her impulse is to control it. She tells Ana that the monster is real and can be seen. The movie is the story of Ana's search; her entrapment in her own imagination and need for mystery. At one point, after being punished by her father, Ana runs away and, hungry on her journey, apparently eats a poisonous hallucinogenic mushroom. Shortly thereafter, she meets the Frankenstein monster. He reaches out menacingly toward her, but her innocence and friendliness protect her--and a lifelong bond is sealed. There has probably never been a more extraordinary view of a child on a movie screen. In short, it is a cinematic poem, brilliantly conveying the scary and often emotionally overwhelming world of children--overlain on a subtle political and psychological base.

Victor Erice's style is elliptical. We always want to know more than he's willing to tell us, which is better than the other way around. The photography is carefully underlit, so that even sunny days have a darkening quality about them. Everything is a bit chilly at first, but as the film goes on, we realize it's because it has so much. It is as if Mr. Erice thought it would be rude to spell it out, and that, indeed, would not do justice to the experience that haunts him. The film endows the adventures of Ana with a poetic, haunting quality partly because of the ways the scenes are captured in low-pitched colors, backed sometimes by eerie music, sometimes by silence, and partly because of the extraordinary quality of the child actress who plays Ana, whose sweet, serious little face is a marvelous mirror for a whole range of emotions, especially wonder.

JACOB THE LIAR The stupefying truth is that the Holocaust is the epic event of the twentieth century, never striking bottom in the resonance of its tragic fact. JACOB THE LIAR finds the human truth within this vast inferno. One of the few films to come to the U.S. from East Germany, it is a movie of quiet power, deep integrity and shattering irony. Jurek Becker's screenplay, based on his own novel, takes place near the end of World War II in a Polish ghetto. Life for its Jews has become the ultimate banality of slave labor as the war rages somewhere to the east. The men, women and children in the community breathe desperation like a fine volcanic ash that hangs over their lives. To allay this despair Jacob Heym (Vlastimil Brodsky) tells his "lie"--out after curfew, Jacob must report to police headquarters where he hears battle reports on the radio. Soon after that, he meets a friend who wants to commit suicide. Jacob tells the man that he heard of Russian advances on the radio and the man changes his mind. As the story gets around the ghetto, more and more people want to know the news and Jacob must make up more positive stories. His lies create a whole new atmosphere in the ghetto: people don't fight with each other; there are no more suicides. But finally the pressure becomes too great. Jacob's good news brings melancholy consequences in its wake. Jacob had wanted to instill hope with his whitest of lies, but he finds that the energy of hope only brings disruption within the lives of his friends, leading to yet more disaster and death. Director Frank Beyer has achieved a haunting quality in the look and rhythm of his film, in which calamity and courage seem to sing quietly to one another in a duet of tragic beauty. The film's mood is summed up in a heart-breaking scene in which a little girl asks Jacob if she can hear his nonexistent radio. He goes behind a counter and invents an entire short-wave broadcast, including an interview with Winston Churchill. Every performance in the film is perfect in its human truth. JACOB THE LIAR has won major European prizes and was nominated for an academy award. Although it is hard to separate the idea of the universal efficacy of hope from that specific situation in which hope was of little tangible use, the charm of the characters, the Yiddish humor, the intriguing situation all manage to keep one's mind off such questions while the film is running. It is a wonderfully uplifting experience.

presents

International Cinema

April 10, 11, 12 1980

Thurs: Le Chat 5:15
Last Supper 6:55
Wooden Clogs 8:55

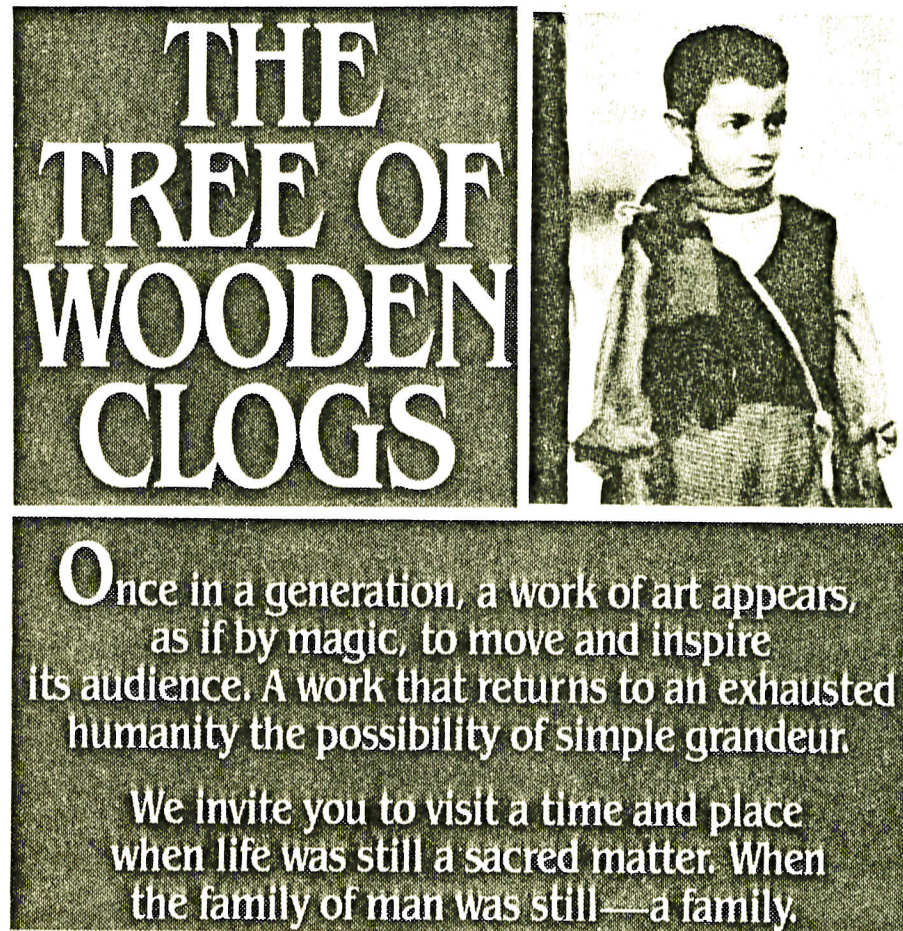
Fri: Le Chat 5:15
Wooden Clogs 6:55
Last Supper 10:05

Sat: Last Supper 5:00
Le Chat 7:00
Wooden Clogs 8:40



Based on the Novel by Georges Simenon
Film Version: 1972
French Dialogue / English Subtitles
One Hour 30 minutes

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



The Last Supper

Directed by
Thomas G. Alea: 1977
Spanish Dialogue /
English Subtitles
One Hour 50 minutes

As an allegory on Christian liberalism, THE LAST SUPPER is the sort of anti-religious satire so beloved of Luis Bunuel. But it is more than just an attack on the frequent hypocrisy of Christian ideology. It is also a fascinating historical film, revealing the intricate social relationships of plantation slavery, and the Africal cultural heritage preserved by the slaves. Above all, however, THE LAST SUPPER is a provocative and engrossing moral tale dealing with such universal themes as transference of guilt, the avoidance of responsibility, and the ceaseless human desire for freedom.

Directed by Ermanno Olmi: 1978
Italian Dialogue / English Subtitles
Three Hours 5 minutes

THE TREE OF WOODEN CLOGS is a leisurely paced, appreciative, somberly beautiful film about peasant life in Northern Italy at the turn of the century. There on a large farm five families live and work from daybreak to darkness and often beyond. The house, the stalls, the trees, and most of the animals and tools belong to the master who gets two-thirds of the harvest. Nothing much happens--only life. The film deals with the lives of all of these families: from the infants to old men to the grandfather; births, deaths, courtships, work, the church, storytelling, kindness, heartbreak, pleasure, superstition, love of family; loyalty, above all, or beneath all, the earth, the land. The film avoids what we conventionally term plotting and character development as studiously as it avoids cinematic gimmickry in general. It is beautiful to look at only because real places and real people are incredibly beautiful when presented honestly and totally without condescension. The director is absolutely straightforward in charting this reality from start to finish, and that painstaking honesty may prove painful for some moviegoers whose preconceptions have taught them to expect something else from films. The title, TREE OF WOODEN CLOGS, is derived from an episode where one of the little boys breaks his wooden clog, how his father makes him new shoes, and at what fearful cost. Not one person in this very large cast is a professional actor. They are all peasants of the Italian countryside and they vitalize the film with truth and light rarely encountered in film. What we notice--and remember-- is how these people live. How they shell corn, milk cows, gather eggs, feed their animals, go to church, get married, wash clothes, have babies, pray for a sick animal, butcher a pig, plant and harvest, live and die. A man finds a gold coin in the mud and hides it in the clogged dirt of a horse's hoof; later, when the spring rains come, we feel his inevitable and gnawing stupid loss as if it were our own. Mr. Olmi has succeeded brilliantly with a dozen small details like this, touching something in us that is as rare in cinema as it is in life. The result may not be "entertaining" or even "artistic" in any of the ways that movies try to be those things, but this is one of the truly great films of our time, a work of such underestimated eloquence that it absolutely shimmers with a muted magnificence. Bach is used as soundtrack music; the dignity and the beauty in the music reflect what the director is showing in the lives of these simple people. The film moves so effortlessly, often with great humor and always with compassion, that it seems much shorter than most 90-minute films. It is a quiet masterpiece, and won the Grand Prize at the 1978 Cannes Film Festival.

Ermanno Olmi was born 49 years ago in the Lombardy countryside around Bergamo, where he spent his childhood in just the sort of multifamily tenant farmhouse he depicts in the film. The family moved to Milan where the teen-age Olmi became an electrical worker, studied acting on the side, bought a movie camera and wound up making industrial films. In 1959, he made his first feature, "Time Stood Still," which drew the instant attention of Italy's film moguls. But Olmi has persistently turned down all offers to make a major studio production. "I have always remained in exile from the conventional, commercial cinema," he says. "I admire many of my colleagues who can operate within those limits, but I cannot and don't want to. I need this liberty, not only for my inspiration but for my personal tranquility." Olmi's budgets wouldn't pay a chauffeur's tips in Hollywood ("Tree" cost under \$500,000). "I am used to operating in poverty," he says. "I think a lot of poverty. I don't want to glorify it but I want to present it as a condition of mankind in which all our real potentials are by necessity brought out." TREE OF WOODEN CLOGS is Olmi's ninth film. He is a true and rare artist who writes, directs, photographs and edits his films, shaping them with the care of a craftsman, under no pressure except that of his own honor as an artist and a man. The films by him that have been seen in America, such as THE SOUND OF TRUMPETS, ONE FINE DAY, and THE FIANCES, have broken no box office records, but they have been cherished by audiences for their deep humanity, sensitivity and their pure, crystalline style. THE TREE OF WOODEN CLOGS should gain a much wider U.S. audience for Olmi and secure his reputation as a director of such shining gifts and glowing integrity that the word "great" sounds too tinny and cheap to apply to him.

LE CHAT is a psychological film about the way everyday words and actions make a man and his wife believe they hate each other when in fact they don't. It honestly reflects the real life tragedies, melancholies and misunderstandings that can accompany the fearsome experience of growing old.

Born in Belgium in 1903, Georges Simenon is one of the most prolific writers of modern times. He is principally known for his series of detective stories featuring Inspector Maigret, of which almost 70 volumes were published between 1930 and 1961. In the period between 1924 and 1934 he wrote the incredible total of 180 novels, while at the same time editing and publishing a one-man magazine. In 1942 he published the first of a series of autobiographical works, the most famous of which was "Pedigree." Over the years, many of his books have been adapted for films and television. In 1952 he was elected to the Royal Academy of Belgium.

THE LAST SUPPER The film, which is based on an actual incident, takes place during Holy Week at a rural, slave-labor-run sugar mill in rural Cuba during the late 18th century. The landlord, an aristocratic count, finds himself caught between the conflicting claims of his sugar-refining expert, his hard-nosed overseer, and his weak, well-meaning priest. The first of the three approaches the unspoken problem of slavery as a pure time and motion study in which more slave manpower is required to feed the increased capacity of his improved sugar vats. The overseer is only interested in whipping and frightening his current compliment of slaves into greater feats of machete-wielding labor in the sugar fields. The priest believes that the newly arrived African slaves will become docile Christians if they are given Holy Week off, the better to contemplate the egalitarian glories of Christ. The count in his fitfully remorseful, bored and avaricious fashion believes he can have the argument all three ways. He will buy the new slaves his technocrat desires, permit his overseer to work the existing labor force to the bone and will placate his priest by selecting 12 random slaves to serve as surrogate apostles whiling away the Holy Week at his own banquet table in a drunken, Lucullan feast. The Count's black guests, however, take their master's religious instructions rather more seriously than he had intended. The upshot is a slave revolt which ultimately allows the count to adopt a religious role far more congenial to his upbringing and situation; that of Judas and Pontius Pilate rolled into one.

Thomas Gutierrez Alea was born in Havana, Cuba in 1928. He studied film direction at Rome's Centro Sperimentale di Cinematografia from 1951 to 1953. He became Cuba's premier filmmaker with works like STORIES FROM THE REVOLUTION, DEATH OF A BUREAUCRAT, and MEMORIES OF UNDERDEVELOPMENT. Though he took his degree from the University of Havana in Law, his interest in filmmaking was long-standing, dating from amateur activities in the late 40's. With Julio Garcia Espinosa, he co-produced EL MEGANO (1955) a short documentary on the life of the charcoal workers in the Zapata Swamps, which was seized by the Batista regime. With the triumph of the revolution, he assisted the same filmmaker in organizing the film section of the Rebel Army's Board of Culture, and subsequently was one of the founders of the Cuban Film Institute. In THE LAST SUPPER he has accomplished a direct and un-selfconscious narrative style whose formal emphasis rests on the voluptuousness of the color photography. Alea has shown that he can handle comic and dramatic forms with equal skill.