

INTERNATIONAL CINEMA

Asian Film Festival: Films From The Far East, Near East, And Middle East

IN JAPANESE with subtitles

Janus Films presents

Akira Kurosawa's

"Dodes'ka-den"

The sound of the trolley

Director: Akira Kurosawa
Cast: Yoshitake Zushi
140 minutes
1970
(C) \$185 vs. 50%
Japanese with English
subtitles

Weaving together the lives of a group of Tokyo slum dwellers, Kurosawa gives an impassioned affirmation to life and to the power of hopes and dreams. Kurosawa's first color film has the texture of Renaissance paintings.



Comment

"Akira Kurosawa's *Dodes'ka-den* is the work of a master. His color is not that of the film laboratory but of the palette. His color has texture not unlike that of Renaissance paintings. And his film is like a painting, too—something to be hung in the mind's museum, something to be treasured."

Jerry Oster
New York Daily News

Films are shown in 250 SWKT

Free with cinema card

\$1.00 without cinema card

No food or drink allowed in the theater.

WEEK OF SEP 4-8, 1984

Tuesday, Sep 4

Dodes'ka Den	5:15
Alyam, Alyam	7:45
My Native Land	9:35

Wednesday, Sep 5

They were Ten	5:15
Dodes'ka Den	7:10
Nayak	9:40

Thursday, Sep 6

Alyam, Alyam	5:15
They were Ten	7:05
Dodes'ka Den	9:00

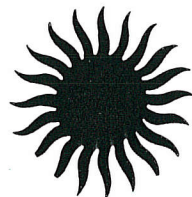
Friday, Sep 7

Does the cuckoo call at night	5:15
Dodes'ka Den	7:45
My Native Land	9:15

Saturday, Sep 8

Nayak	5:15
Does the cuckoo call at night	7:25
Dodes'ka Den	9:40

A lecture will be given on
"Dodes'ka Den" from 4:30 PM to
5:00 PM, Tuesday, Sep 4 in
room 250 SWKT.



New, from Korea, a beautifully photographed and intriguing story of a young girl's devotion and loyalty to her peasant husband.

In Korean w/ English subtitles

Alyam
O les jours!
Alyam
Oh the days!

Un film de AHMED EL MAANOUNI

The story of the moroccan peasant life.
Directed by Ahmed El Maanouni
Morocco. 1978. 90 min.
French with English Subtitles.



Nayak

(The Hero)

Kumar, Sharmila Tagore, Sumita Sanyal. Screenplay, music and direction by Satyajit Ray. Bengali dialog with English subtitles.

The hero is a handsome young actor who has had to fight his way to the top, ever fearful of taking chances that might damage his public image. He tells his life story to Aditi, a journalist. As his story unfolds in a series of flashbacks, Aditi's clinical attitude toward him as "good copy" thaws when she realizes he is an essentially lonely man in need of sympathy and understanding.

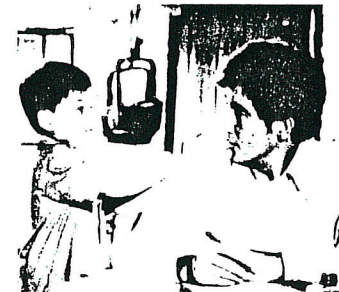
India. B&W. 120 min.

Nayak



My Native Land

113 min.
Mandarin w/English Subtitles



TAIWAN 1980

My Native Land

Yüan-hsiang Jen

Director: Li Hsing

Critic's Choice: Derek Elley

Li Hsing's *My Native Land* was made to celebrate the 20th anniversary of the death of Taiwanese writer Chung Li-ho (1915-60), whose works have recently enjoyed re-discovery. The tuberculosis which dogs his career is shown by Li as part of a wide vengeance: the ostracisation of the Hakka community which drove Chung and his wife to the mainland in the 40s and only let them return to their native Meinung after the war. Typically, Li tells us little of Chung's actual work: the emotional core of the film is more the Confucian family unit and the figure of his devoted wife Ping-mei (Lin Feng-chiao). As in last year's *The Story of a Small Town*, Li's fluid, restrained direction evokes a strong sense of community and spiritual warmth—here set against some magnificent Korean and southern Taiwan locations which evoke the sense of 'native longing' at the root of Chung Li-ho's work.—Derek Elley.

FROM ISRAEL

THEY WERE TEN



Ninette, Oded Teomi, Leo Filer

Universal; Directed by Baruch Diener

Black and White; Probably Rated PG; 105 minutes; 1961

Israel's first full-length feature film tells of the heroic stand of ten Russian immigrants in nineteenth-century Palestine against Arab resentment and the restrictive Turkish police.

Hebrew Dialogue-English Subtitles

INTERNATIONAL CINEMA

Films are shown in 250 SWKT

Free with cinema card
\$1.00 without cinema card

No food or drink allowed in the theater.

Europe at War

Alan Keele will give a lecture on

"The White Rose" from 4:30 to 5:00,

Tuesday, September 11 in room 250

SWKT.

LA PASSANTE

starring ROMY SCHNEIDER

**"‘LA PASSANTE’ IS A WONDERFUL
TESTAMENT TO ROMY SCHNEIDER’S
BEAUTY AND TALENT!”**

—Judith Crist

**"COMPELLING...
ACTED AND
DIRECTED WITH
CONVICTION!"**

—Janet Maslin,
N.Y. Times

**"WELL ACTED...
THE PICTURE
HAS STRONG
IMPACT!"**

—Archer Winsten,
N.Y. Post



Color, 106 minutes,
French with English
subtitles, 1983

Produced by Academy Award winner
Raymond Danon (Madame Rosa) "La
Passante" was the late Romy Schneider's
last film before her untimely death at age
44 in 1982. In the film Schneider plays a
dual role: the wife of a present day
political activist, and the wife of an anti-
fascist newspaper editor in Berlin in the
1930's.

It is as this character, Miss Schneider
saves a 12 year old Jewish boy from the
Nazis, brings him to Paris and raises him
as her own child. The story tells of her
efforts to remain hopeful while the
world around her crumbles, and details
her touching relationship with the young
boy.

"La Passante" is a disturbing yet
beautiful film about coming to terms with
one's past in the post World War II era.

WEEK OF SEP 11-15, 1984

Tuesday, Sept 11

Lecture on the White Rose	4:30
The White Rose	5:15
The Night of the Shooting Stars	7:20
La Passante	9:20

Wednesday, Sept 12

The Night of the Shooting Stars	5:15
La Passante	7:15
The White Rose	9:15

Thursday, Sept 13

La Passante	5:15
The White Rose	7:15
The Night of the Shooting Stars	9:20

Friday, Sept 14

The Night of the Shooting Stars	5:15
Short introduction to The White Rose	7:15
The White Rose	7:30
La Passante	9:35

Saturday, Sept 15

The White Rose	5:15
La Passante	7:20
The Night of the Shooting Stars	9:20



The story of five students and a professor
at the University of Munich who, between
June 1942 and February 1943, crossed the
line between conformity and resistance,
and were caught by the Gestapo.

Germany. 1983. 112 min.
In German with English subtitles.

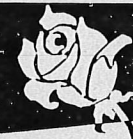
**"‘STIRRING!’
‘The White Rose’
has honesty,
urgency and
emotional power."**

—Janet Maslin,
New York Times

**"Quite simply
the finest
German movie
since
‘Das Boot.’"**

—Richard Freedman,
Newhouse Newspapers

**"GRIPPING
TENSION...
HEARTILY
RECOMMENDED!"**
—Stewart Klein, NEW-TV

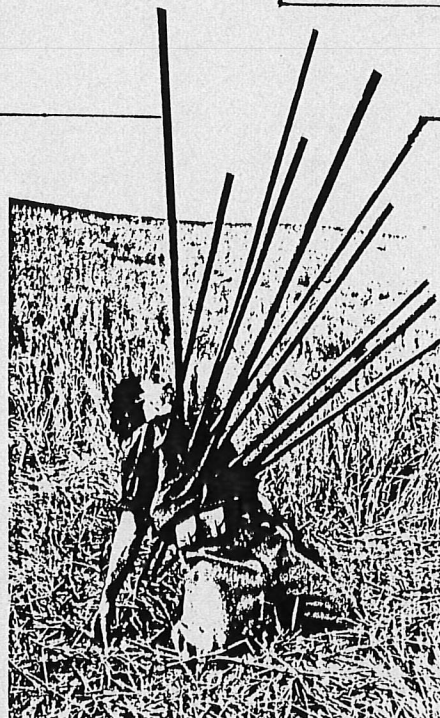


The Night of the Shooting Stars

Director: Paolo and Vittorio Taviani
Screenplay: Paolo and Vittorio Taviani
Cast: Omero Antonutti, Margarita Lozano
Italy. Color
1983, 106 min.,
Italian with English subtitles

Best Director and Best Film Award, 1983
National Society of Film Critics

In Tuscany it is said that every shooting star
fulfills a wish. THE NIGHT OF THE SHOOTING STARS
is about a woman's wish to tell her child the story
of her Tuscan village during World War II, and of
the villagers' brave escape from Fascism during the
war's final days. Directors Paolo and Vittorio Taviani
create a stunning tale of the Resistance imbued with
the fairy tale flavor of a minstrel's song.



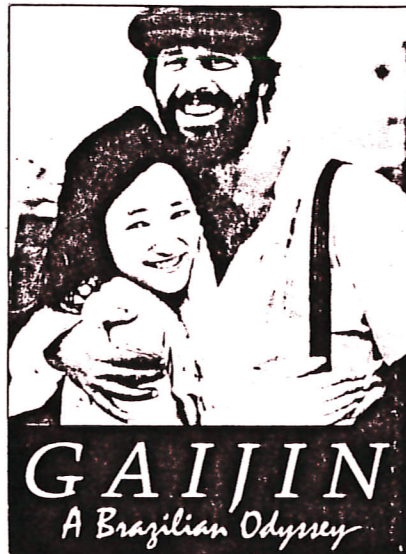
*The Allies
weren't the
only ones
fighting Hitler.*
**THE
WHITE
ROSE**
A TeleCulture Films Release - 1983

INTERNATIONAL CINEMA

★★★★A movie of
exceptional beauty
and depth...
A movie of the heart!"

John Smith S.F. EXAMINER

"A splendid achievement...
a special and rewarding
experience."



Two young war veterans, Yamada and Kobayashi, are drawn by tales of great fortune and prosperity in Brazil. They decide to leave home and seek their fortune in the coffee-rich boom town of Sao Paulo. Since immigration is made easier for family units, the friends decide that Yamada should marry the sister of Kobayashi. They arrive in Brazil to find their expectations unfulfilled.

Japanese & Portuguese Dialog
English subtitles

Brazil, 1979. Color, 105 min.

New Directions: Cinema for the 80's

Films are shown in 250 SWKT

Free with cinema card
\$1.00 without cinema card

No food or drink allowed in the theater.

WEEK OF SEPT 18-22, 1984

Tuesday, Sept 18

Lecture on The Ballad of Gregorio Cortez	4:30
The Ballad of Gregorio Cortez	5:15
In for Treatment	7:05
Gaijin	8:50
Vasili and Vassilisa	10:40

Wednesday, Sept 19

Vasili and Vassilisa	5:15
The Ballad of Gregorio Cortez	7:00
In for Treatment	8:50

Thursday, Sept 20

In for Treatment	5:15
Gaijin	7:00
The Ballad of Gregorio Cortez	9:00

Friday, Sept 21

Gaijin	5:15
Short introduction to The Ballad of Gregorio Cortez	7:05
The Ballad of Gregorio Cortez	7:20
Vasili and Vassilisa	9:15

Saturday, Sept 22

Gaijin	5:00
Vasili and Vassilisa	7:00
The Ballad of Gregorio Cortez	8:45



VASILI AND VASILISA

Based on a story by one of the Soviet Union's leading writers of the 70's and 80's, Valentin Rasputin. This one, like all of Rasputin's stories, is set in a Siberian village. Told as a folk parable, the film follows the fate of a couple from youth to old age; two strong and very different Russian types, whose search for happiness parallels the dramatic changes in Russian life and society from the 30's to the 70's. Representative of the new candor in Soviet cinema's treatment of personal and social issues.

Director Irena Poplavskaya (known for her 1970 film *Jamiliya*, a pre-women's movement statement on the condition of Third World women) has Mikhail Kononov (*Siberiada*) as the husband Vasili and Olga Ostronoumova as Vassilisa. Natalya Bondarchuk (*Solaris*) plays the "other woman."

Among the many strengths of the film is the sympathetic look at women in Russian peasant society — their strength, their compassion, their anger. This is one of the finest films we have found in recent Soviet production. A top-rated film by the audience at the Portland Film Festival.

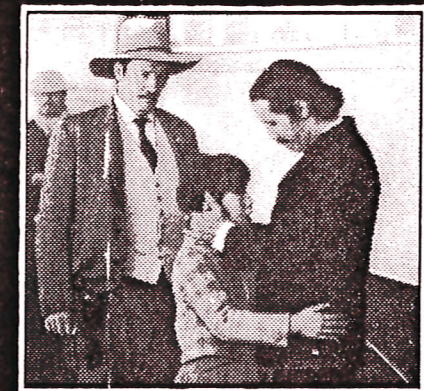
"*Vasili and Vassilisa* was a sometimes heartbreaking, sometimes emboldening drama of survival, both personal and societal. Compact and direct, it manages to canvas an epoch with great sensitivity." — 10 Best List of 1982, Brian Lambert, *Twin Cities Reader*

U.S.S.R. (1982) 35mm, color, English subtitles, 92 minutes.

THIS WEEK'S LECTURE:

A Lecture will be given on The Ballad of Gregorio Cortez from 4:30 to 5:00 on Tuesday, September 18 in room 250 SWKT.

On the lips of thousands, on the bullets of a few,
in the hearts of many, one name...
a name that stands for truth and courage.



THE BALLAD OF GREGORIO CORTEZ

The true story of one man who made a difference.

Color
100 minutes
1983 Rated PG
United States

In English with some Spanish Dialogue

Based on a true story, *The Ballad of Gregorio Cortez* is the critically acclaimed tale of a Mexican fugitive. Gregorio Cortez is a young cowhand who kills a sheriff when an inept interpreter turns the sheriff's innocent question into a dangerous threat. Condemned by a lack of communication, Cortez flees to save his life, triggering one of the biggest manhunts in Texas history. Olmos is extraordinarily moving as an innocent victim persecuted in a deadly struggle against injustice and intolerance.

in for treatment

AN EXCEPTIONAL DEPICTION OF THE DEHUMANIZING QUALITY OF CONTEMPORARY LIFE

A HET WERKTEATER PRODUCTION — DIRECTED BY ERIK VAN
ZUYLEN AND MARJA KOK

STARRING HELMUT WOUDEBERG, FRANK GROOTHOF,
HANS MAN IN'T VELD

NETHERLANDS, 92 MINUTES, COLOR

A pleasant middle aged man is admitted to a hospital and is suddenly transferred to a special ward for terminally ill patients. Realizing he is on the verge of losing his identity amidst impersonal hospital bureaucracy, he is determined to brighten the final days for himself and for the young man sharing his room. Produced by Amsterdam's famed cooperative of actors, Het Werkteater.

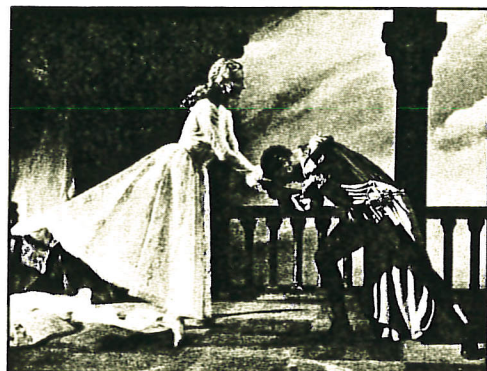
DUTCH DIALOG, ENGLISH SUBTITLES

"One of those rare movies that lingers in the mind for weeks after you've seen it."
— SEATTLE POST-INTELLIGENCER



INTERNATIONAL CINEMA

Ballet: *Othello*



Produced at the Paliashvili Opera and Ballet Theater in Tbilisi, this ballet version of Shakespeare's tragedy of the Moor of Venice betrayed by his own jealousy is a tour de force for Vakhtang Chabukiani, who not only dances the lead role but also directed and choreographed the entire production. The fluid camera movements and brilliant costumes enhance the beauty of Alexei Machavariani's music.

79 minutes. 1964. Color.

& Moor's Pavane

American, 1950. Color, 16 min.

A magnificent piece of contemporary dance theater featuring Jose Limon and his troupe performing a suite of dances based on Shakespeare's *Othello*.

LAURENCE AS **OLIVIER** **OTHELLO**

Sir Laurence Olivier, Maggie Smith, Frank Finlay
Warner Brothers; Directed by Stuart Burge
Color; Probably Rated G. A-1; 166 minutes; 1965

Olivier's *OTHELLO* magnificently portrays the dramatic duel between a Moorish general and his treacherous friend, Iago. Ambitious and vengeful, Iago plots the destruction of Othello and his marriage, as the Moor is called to defend Cyprus against the Turks.



Literary Classics

Films are shown in 250 SWKT

Free with cinema card
\$1.00 without cinema card

No food or drink allowed in the theater.

WEEK OF SEPT 25-29, 1984

Tuesday, Sept 25
Lecture on Moby Dick 4:30
Moby Dick 5:15
Ballet of Othello &
Moor's Pavane 7:25
Othello 9:05

Wednesday, Sept 26
Ballet of Othello &
Moor's Pavane 5:15
Othello 7:00
The Scarlet Letter 10:00

Thursday, Sept 27
Moby Dick 5:15
Scarlet Letter 7:25
Othello 9:05

Friday, Sept 28
The Scarlet Letter 5:15
Short introduction to Moby Dick 7:00
Moby Dick 7:20
Ballet of Othello &
Moor's Pavane 9:30

Saturday, Sept 29
Ballet of Othello &
Moor's Pavane 2:30
Othello 4:30
Moby Dick 7:30
The Scarlet Letter 10:25

"This *OTHELLO*, thankfully brought to the screen almost whole and pure, is as brilliant and beautifully modeled a version as one would wish to see."
— SATURDAY REVIEW



in English

Othello has been called Shakespeare's most perfect play. Olivier and the other dedicated members of that original production (Maggie Smith as Desdemona, Frank Finlay as Iago, and Joyce Redman as Emilia) have created their own kind of perfection on film.

The most widely acclaimed stage performance of *Othello* in our time was the presentation by the National Theatre of Great Britain, with Laurence Olivier starring in the title role. The extraordinary success of that production prompted Olivier to bring *Othello* to the widest possible audience. The result is a film of eloquence and exciting intimacy.

THIS WEEK'S LECTURE:

Dr. Eugene England will give a lecture on *Moby Dick* from 4:30 to 5:00 on Tuesday, September 25 in room 250 SWKT.

Moby Dick

Director: John Huston
Cast: Gregory Peck, Richard Basehart, Orson Welles
1956, 116 min., C

John Huston has brought Herman Melville's classic American novel to the screen as an adventure tale laden with action and horror. Gregory Peck, in one of his finest roles, portrays Captain Ahab, the tyrannical, obsessed leader whose lust for revenge against the mysterious white whale brings his ship on the course to destruction. Huston considers *MOBY DICK* his most prized achievement.

"A brilliant film both for Melville enthusiasts and those who have tried to read the book and lost their way." Time

In English. Color



The Scarlet Letter

1972 Directed by Wim Wenders
With Senta Berger, Lou Castel, Hans Christian Blech & Yella Rottlander

Based on the novel by Nathaniel Hawthorne in which a woman accused of adultery is forced to wear the letter "A" in front of townspeople and the revelation of her mystery lover creates a scandal in the Puritan settlement of 17th Century Salem, Massachusetts.

In Color. German with English Subtitles. 90 min.

A lavish adaptation of Nathaniel Hawthorne's classic story of 17th century puritans. The San Francisco Examiner said, "Senta Berger is excellent as the long-suffering Hester."

A

INTERNATIONAL CINEMA

Medieval Film Festival

THIS WEEK'S LECTURE:

Dr. Gary Browning will give a lecture on **Andrei Rublev** on Tuesday, October 2, at 4:30 in room 250 SWKT.

A MOTION PICTURE THAT WILL LIVE FOREVER!

INGRID BERGMAN IN JOAN OF ARC

CAST OF THOUSANDS
with
J. CARROL NALSH - WARD BOND
SHEPPERD STRUDWICK - GENE LOCKHART
CECH KELLAWAY - JOSE FERRER

(Color)

USA 1950

Directed by Victor Fleming
With Ingrid Bergman, Jose Ferrer, J. Carrol Nash, Ward Bond

The 1948 mammoth production complete with lots of costumed extras, lavish production values and Ingrid Bergman as Joan of Arc, the French farm girl who, inspired by divine voices, led the French armies against England and was later burned at the stake as a heretic and a witch. An interesting piece of cinema with excellent performances. Winner of 3 Academy Awards.

100 minutes

G



Gerard Depardieu Nathalie Baye

Winner
French Academy
America

The Return Of Martin Guerre

Films are shown in 250 SWKT

Free with cinema card
\$1.00 without cinema card

No food or drink allowed in the theater.

WEEK OF OCTOBER 2-6, 1984

Tuesday, Oct 2
Lecture on Andrej Rublev 4:30
Andrej Rublev 5:15
The Return of Martin Guerre 8:25
The Seventh Seal 10:20

Wednesday, Oct 3
The Passion of Joan of Arc 5:15
Joan of Arc 6:45
Joan of the Angels 8:30
The Return of Martin Guerre 10:20

Thursday, Oct 4
The Return of Martin Guerre 5:15
The Seventh Seal 7:15
The Passion of Joan of Arc 9:00
Joan of Arc 10:20

Friday, Oct 5
Joan of the Angels 5:15
Introduction to Andrej Rublev 7:05
Andrej Rublev 7:20
The Return of Martin Guerre 10:25

Saturday, Oct 6
The Return of Martin Guerre 2:00
Joan of the Angels 4:00
Joan of Arc 6:00
The Return of Martin Guerre 8:30
The Seventh Seal 10:30

"A CLASSIC...
An exceptionally handsome film!"
—Michael Feingold, Village Voice

"A MYSTERIOUSLY BEAUTIFUL LOVE
STORY. YOU'LL BE SWEEP AWAY!"
—Guy Flattery, Cosmopolitan

"TRULY REMARKABLE AND
FASCINATING!
An engrossing romantic mystery!"
—Judith Crist

"Daniel Vigne takes us deep into erotic
mystery... FASCINATING!"
—David Denby, New York Magazine

French w/ English subtitles
France, 1982. Color, 110 min.

In August, 1542, Martin Guerre married Bertrande de Rois near the French village of Artigat. One night, he disappears. When he returns, seven years later, some villagers have doubts on his real identity.

Andrei Tarkovsky's

ANDREI RUBLEV



185 minutes. USSR, 1966. Black and white with color sequence
In Russian with English subtitles.

Unavailable for years and then released in a version cut by 40 minutes, ANDREI RUBLEV is nevertheless considered by many critics to be the most important Russian film of the past 20 years. The film has now been restored to its original full-length by Columbia Pictures and Corinth Films, enhancing Tarkovsky's reputation as one of the boldest and most original of the current generation of Soviet directors.

Based on the life of fifteenth century Russian monk and icon painter, Andrei Rublev, the film follows his experiences in a Russia ravaged by Tartar invaders. Rublev is shown during various times of his life, as the period is vividly recreated in all its violence. In order to save a peasant girl from rape, Rublev is forced to kill and thereupon vows never to paint or speak again. The monk's creative flame is rekindled in a remarkable scene involving the casting of a giant bell by a young boy and the final reel bursts into color as Rublev returns to icon painting again.

ANDREI RUBLEV is that very rare hybrid, an epic that is totally personal, expressing the feelings of an artist in conflict with his society.



THE PASSION OF JOAN OF ARC

1928 (Denmark)
Silent —85 minutes —B&W

Directed by Carl Theodor Dreyer.
Photography by Rudolph Mate. With Maria
Falconetti, O. Silvain, Maurice Schutz.

"He (Dreyer) achieved a quite remarkable fusion of the psychology of human emotions and a brooding sense of atmosphere. From the opening to the closing shots, it holds, sways, slanders, tears at us." —PAUL RO-THA, THE FILM BILLBOARD

Joan of the Angels

Polish dialog w/ English subtitles.
Poland, 1961. B&W, 101 min.



Based on the famous case of the Devils of Loudon and Urban Grandier (which served as material for Aldous Huxley, John Whiting and Kenneth Russell), *Joan Of The Angels* is an austere, controlled film in which symbolism is a part of Kawalerowicz's total chamber orchestration. Transposed to Poland and set in a convent in which the nuns are possessed, the film revolves around a new priest sent to exorcise them. The priest, however, ultimately becomes possessed himself and kills two innocent people. Like Wajda's early work, *Joan Of The Angels* is remarkable for its control, for the brilliant camerawork and photography by Jerzy Wojcik, and for its dispassionate (and consequently more meaningful and powerful) treatment of hysteria. *Joan Of The Angels* remains today one of the great classics of the Polish cinema, and one of the most important films to emerge from the re-organized Polish film industry.

INGMAR BERGMAN'S

The Seventh Seal

THE SEVENTH SEAL is Bergman's stunning allegory of man's search for meaning in life. A knight, after returning home from the Crusades, plays a game of chess with Death while The Plague ravages medieval Europe. An exceptionally powerful film, it is a work of awesome scope and remarkable visual pleasures.



"In this half realistic, half legendary tale of the Middle Ages, Bergman has artistically treated the problems that preoccupy him most: problems of faith, of man's destiny, of good and evil... and beauty of his images. A classic of the screen."
SWEDISH FILMS

THE ONLY FILM IN THE WORLD TO
WIN THE INTERNATIONAL JURY
PRIZE TWO YEARS IN A ROW
Cannes Film Festival

96 Minutes. Black and White. Sweden, 1956. Subtitled.

INTERNATIONAL CINEMA

DOSTOEVSKY 2x5:

5 Director's interpretations of 2 Dostoevsky stories

The Gambler

Dostoevsky's novella of obsession is a tale of a young man's compulsion with gambling. Autobiographical in its origin, it was the focus of one of Freud's few literary analyses, a study of Dostoevsky's psyche as seen through his work, as well as a penetrating look at gambling as a metaphor in fiction.

This film, combining fidelity to the work's literary origin with some singularly cinematic touches, communicates the feverish tone of the book, as well as the uniquely drawn sense of time, place and character. A young tutor, accompanying a once-wealthy family to a resort, falls in love with the daughter, who must marry into wealth. Gambling becomes his only possibility for the wealth needed to attain his dream.

99 minutes. 1978. Color.
In Russian with English subtitles.



The Gambler



In English. 1975. 111 min. Color
Directed by Karel Reisz.
Cast: James Caan, Paul Sorvino, Lauren Hutton, Morris Carnovsky

"A cool, hard, perfectly cut gem of a movie, as brilliant and mysteriously deep as a fine diamond! An hypnotically absorbing performance by James Caan, who must certainly have an Academy Award nomination for it. He makes the gambler an individual; warm, sympathetic, amusing. We learn, we care, we are moved. Like Bergman's *Cries and Whispers* and a few other masterful pieces of the film art, *The Gambler* carries meanings and provocations which reverberate long after the lights go up again. Never a finer example of the film-making art!"

—Charles Champlin, *Los Angeles Times*

WHITE NIGHTS

Story:

Three different film adaptations have been made based on Dostoevsky's short story, *WHITE NIGHTS*, with varying degrees of success. This Russian version is faithful to the original story and is a more literal adaptation than the other two films by Luchino Visconti and Robert Bresson.

The film is a story within a story, told by an old man in flashback about a chance encounter with a beautiful young woman and the four nights he spends with her which were "white nights" in his life. The curious circumstance of their meeting draws them together and even though she has made him promise not to fall in love with her, since she is in love with another man, he does fall in love when he learns the man she loves has not kept a promise to return and marry her. Just when he is able to persuade her that this man will not return and she should accept his love instead so they may both live happily together, the man appears to keep his promise and takes her away.

95 minutes. USSR, 1959. Color.
In English.



WHITE NIGHTS

Italian with English subtitles.
1954. Black and White. 102 min.
Dostoevsky's tale directed by Luchino Visconti and starring Marcello Mastroianni, Maria Schell and Jean Marais.



4

NIGHTS OF A DREAMER

Directed by Robert Bresson

Cast: Isabel Weingarten, Guillaume des Forêts.

1971. France. In French with English subtitles.

83 minutes. Color.

Four Nights of a Dreamer is Bresson's most surprising film. Sandwiched in between the death-oriented *Une Femme Douce* and *Lancelot of the Lake*, this lyrical, anti-tragic, at times even funny tale of attenuated romance is completely unexpected, ending with an exhilarating affirmation of the artist's self-sufficient detachment from life. The story updates Dostoevsky's *White Nights* to contemporary Paris: a painter befriends a young girl bereft of her lover and falls secretly in love with her. Bresson's camerawork creates a haunting fairyworld around the Pont Neuf bridge; one scene in particular—the night-time apparition of a pleasure boat gliding down the Seine—ranks as one of the most enchanting visions in all cinema.

"A movie about the condition of being in love. It is shockingly beautiful, and I can think of nothing in recent films so ravishing as Robert Bresson's strange romantic vision of Paris. It may well be his loveliest film." —Roger Greenspun, *The New York Times*.

"One of Bresson's sweetest, most lovely films, as well as a profound vision of the artist in hell." —Stuart Byron, *The Real Paper*, Boston.

LECTURE:

Dr. Thomas Rogers will give a lecture on Dostoevsky from 4:30 to 5:00 on Tuesday, Oct 9th in room 250 SWKT.

WEEK OF OCTOBER 9-13, 1984

Tuesday, Oct 9

Lecture on Fyodor Dostoevsky	4:30
The Gambler (Russian version)	5:15
White Nights (Italian version)	7:05
Four Nights of a Dreamer (French)	9:00
White Nights (English version)	10:30

Wednesday, Oct 10

The Gambler (English version)	5:15
Four Nights of a Dreamer (French)	7:15
White Nights (English version)	8:45
The Gambler (Russian version)	10:30

Thursday, Oct 11

White Nights (Italian version)	5:15
Four Nights of a Dreamer (French)	7:05
The Gambler (Russian version)	8:35
The Gambler (English version)	10:20

Friday, Oct 12

Four Nights of a Dreamer (French)	5:15
Short Introduction on Dostoevsky	6:45
The Gambler (Russian version)	7:00
White Nights (English version)	8:50
White Nights (Italian version)	10:30

Saturday, Oct 13

The Gambler (English version)	5:00
Four Nights of a Dreamer (French)	7:00
White Nights (English version)	8:30
White Nights (Italian version)	10:10

Films are shown in 250 SWKT

Free with cinema card
\$1.00 without cinema card

No food or drink allowed in the theater.

INTERNATIONAL CINEMA

Festival of Dance

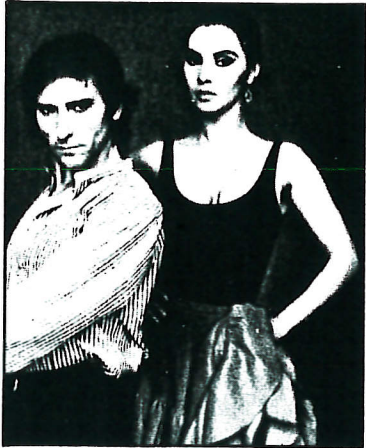
Films are shown in 250 SWKT

Free with cinema card
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CARMEN

Directed by Carlos Saura



**Starring
Antonio Gades**

"Carmen sizzles with passion.
A truly unique experience, a
movie that throbs with emotion."

—Kathleen Carroll
New York Daily News

**ACADEMY AWARD NOMINEE
BEST FOREIGN FILM**

Spain. 1983. 95 min.
Color. Spanish with
English subtitles.

**ACADEMY
AWARD
NOMINEE
BEST
FOREIGN
FILM**

GIORGIO SILVAGNI presents
Le Bal
A FILM BY
ETTORE SCOLA



"STRIKINGLY HANDSOME...A
GRACEFUL, DREAMLIKE
EXTRAVAGANZA. RECALLS THE
KIND OF COMEDY OF WHICH
JACQUES TATI WAS MASTER...THE
EYE AND THE EAR ARE DAZZLED."
—Vincent Canby, NEW YORK TIMES

"★★★★★. UTTERLY CAPTIVATING...
A TRULY UNIQUE EXPERIENCE.
A WONDERFULLY PERCEPTIVE
COMEDY...LIKELY TO HAVE
AUDIENCES DANCING IN THE
AISLES."

—Kathleen Carroll,
NEW YORK DAILY NEWS

1983. France. 112 min.



American Ballet Theatre: A Close-up In Time

This stunning compilation of six major dance
pieces interspersed with historic interviews with
their choreographers features America's oldest
and most distinguished ballet company, American
Ballet Theatre. "A Close-Up in Time" offers in-
sights into the company's uniqueness and illus-
trates its techniques and training with selections
from "Les Sylphides," "Rodeo," "Pillar of Fire,"
"Swan Lake," "The River" and "Etudes."

ETHNIC DANCE

23 min. Color.
Examples of Folk Dances from
the Americas, Asia, Africa,
Europe, and Austral-Asia.
Includes cultural dances for
the purpose of Festivals, enter-
taining Royalty, and courtship
and marriage.



90 minutes, color

Dance Shorts

**MARTHA CLARKE LIGHT &
DARK (Color)**
USA 1981

A film by Joyce Chopra and Martha Clarke

An artist's imaginative sources and the means by
which she creates an original evening of
theatrical dance is the heart of this short
documentary that centers on dancer Martha
Clarke. Formerly a member of the Pilobolus
Dance Theatre, Martha Clarke went out on her
own to create a more openly theatrical evening
of the art, drawing upon such varied sources as
modern dance, mime, the repertoire of the clown
and paintings for her inspiration and ideas.
MARTHA CLARKE LIGHT AND DARK follows the
development of four new dance pieces, from
conception through refining, rehearsing and
finally presenting it to an audience. Intermingled
in this documentary (which took over a year to
shoot) are moments at Martha's home in Con-
necticut. At its heart, this film is about loneliness,
being a woman, being an animal creature and
about the strangeness of performance itself.
54 minutes



TEALIA (Color)
USA 1978

Directed by George Paul Calscary

A film version of an original ballet choreographed
and performed by the featured dancers of the
San Francisco Ballet. Two dancers are depicted,
suspended in black space, a technique that
focuses in on the simplest representation of the
dance, drawing attention to the relationship be-
tween these two individuals, letting them define
the ballet's theme. Costumes and movements
are meant to convey the image of the Tealia, a
coral-colored sea anemone with many arms that
sways and moves gently. Betsy Erickson and
Vane Vest are the dancers.
10 minutes

FALL RIVER LEGEND (Color)
USA 1972

Noted choreographer Angas de Mille, has
fashioned a capsule version of her ballet based
on the legend of Lizzie Borden. A cast of four
enacts the story of "a life corroded by the tedium
of daily hopelessness," the relationships, pas-
sions, and repressions that led to Lizzie's alleged
murder of her father and stepmother. Cine
Golden Eagle, 1971.
10 minutes



Lecture:

Dr. Donald Marshall will give
a lecture on *Le Bal* from 4:30
to 5:00 on Tuesday, Oct 16
in room 250 SWKT.

*** SHOWTIMES ***
WEEK OF OCTOBER 16-20, 1984

Tuesday, Oct 16
Lecture on *Le Bal* 4:30
Le Bal 5:15
Carmen 7:15
American Ballet Theater 9:00
Tealia, Ballet Adagio,
Fall River Legend
Ethnic Dance

Wednesday, Oct 17
American Ballet Theater 5:15
Tealia, Ballet Adagio,
Fall River Legend 7:00
Twyla Tharp 7:30
Carmen 8:40
Le Bal 10:20

Thursday, Oct 18
Marthe Clark 5:15
Twyla Tharp 6:15
Carmen 7:15
Le Bal 9:00
American Ballet Theater 10:35

Friday, Oct 19
Tealia, Ballet Adagio, 10:40
Fall Legend 11:10
Martha Clark 5:15
Ethnic Dance 5:45
Short Introduction to *Le Bal* 6:45
Le Bal 7:15
Carmen 7:30
Twyla Tharp 9:30
Saturday, Oct 20
Carmen 5:00
Le Bal 6:45
American Ballet Theater 8:10
Carmen 9:40
Tealia, Ballet Adagio,
Fall River Legend, Ethnic
Dance 11:10

TWYLA THARP DANCE



One of America's most famous
choreographers/dancers, Twyla Tharp, takes a
look at the relationship between the technology
of television and the world of dance. Through her
talents and creative genius, Twyla Tharp has pro-
duced a fusion of the two. Among the moments in
MAKING TELEVISION DANCE is a rehearsal ses-
sion with Miss Tharp and Mikhail Baryshnikov as
they work on a number entitled ONCE MORE
FRANK, and a major new number, COUNTRY
DANCES, that has been choreographed
especially for television. Twyla Tharp and four
dancers from her company perform this work
with the camera almost an active partner rather
than its usual role as an observer. An excellent
film for anyone interested in the Arts, dancing or
even television.
58 minutes USA 1980

BALLET ADAGIO (Color)
Canada 1972

Directed by Norman McLaren

An exquisite articulation of the ballet SPRING
WATER, danced by David and Anna Marie
Holmes. Slow motion is used to increase percep-
tion of movement and to heighten the emotional
and aesthetic response. Special lighting
sharpens the three-dimensional effect.
10 minutes

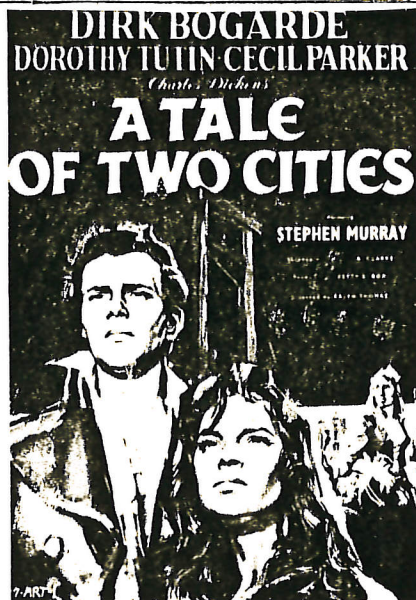
INTERNATIONAL CINEMA

A TALE OF TWO CITIES

Charles Dickens' Classic
Tale Of Heroism And Romance!

Chris Sarandon, Peter Cushing, Barry Morse
ITC; Directed by Jim Goddard
Color; Probably Rated PG; 180 minutes; 1980

Set during the French Revolution, Charles Dickens' classic tale of heroism and romance is magnificently brought to the screen by award-winning producer Norman Rosemont. All the remarkable drama, emotion and action of one of history's most spectacular times is vividly re-created in this stirring all new COLOR production shot on location in France and England.



The turbulent French Revolution provides the backdrop to this well known Dickens saga of love, greed and sacrifice.

U.K./1958 117 mins. B&W In English.

The fourth (second sound) remake of Dickens' classic is closest in atmosphere and authentic reconstruction (courtroom and gallows) to the period of French revolution covered; nostalgia buffs may be disappointed if they expect the studio gloss and artificiality of the late 30's MGM version, or the dashing, suave romantic Sydney Carton of Ronald Colman (Bogarde plays him as the brilliant-but-alcoholic anti-hero Dickens intended), but this is so obviously the definitive version that all of those familiar with the

novel should be pleased. Athene Seyler is a loveably pro-English Miss Pross, Christopher Lee (most famous for his British horror films) is his ably horrid as the miserable Marquis St. Evremonde, and Rosalie Crutchley is the misguided, street-dirtied, guillotine knitter, Madame Defarge with Freda Jackson as her haggard friend, known only as "Vengeance." MGM's religious ending has been mercifully scrapped in favour of the Dickens' quote *everyone* remembers from school...

Films are shown in 250 SWKT

Free with cinema card
\$1.00 without cinema card

No food or Drink allowed in the theater.

Dickens Festival



A TALE OF TWO CITIES

Producer: David O. Selznick
Director: Jack Conway
Cast: Ronald Colman, Basil Rathbone, Edna May Oliver
128 minutes In English.
1935 B/W

True to the classic novel, this tale of the French Revolution underscores the heroism, bravery and devotion of Dickens' unforgettable characters with flawless precision. Ronald Colman, one of cinema's greatest leading men, utters Dickens' immortal "Tis a far, far better thing I do than I have ever done before."
"Crowds the screen with beauty and excitement."

—New York Times

*** SHOWTIMES ***
WEEK OF OCTOBER 23-27, 1984

Tuesday, Oct 23
Lecture on Charles Dickens 4:30
Great Expectations (1947) 5:15
Great Expectations (1974) 7:25
Great Expectations (1934) 9:10

Wednesday, Oct 24
A Tale of Two Cities (1935) 5:15
Great Expectations (1947) 7:25
Pickwick Papers 9:35

Thursday, Oct 25
A Tale of Two Cities (1958) 5:15
Pickwick Papers 7:20
Great Expectations (1974) 9:20

Friday, Oct 26
Great Expectations (1934) 5:15
Introduction on C. Dickens 7:00
Great Expectations (1947) 7:15
Pickwick Papers 9:35

Saturday, Oct 27
A Tale of Two Cities (1980) 4:00
Pickwick Papers 7:10
Great Expectations (1947) 9:10

Great Expectations



James Mason, Michael York, Sara Miles
ITC; Directed by Joseph Hardy
Color; Probably Rated G; 90 minutes; 1974

One of the best-loved of all Charles Dickens' immortal stories, GREAT EXPECTATIONS is the tale of Pip an orphaned lad who lives with his sister and her village blacksmith husband, Joe Gargery. The cast is superb as James Mason, Michael York and Sara Miles all portray 19th century Dickens' characters.

"The fine cast has been smoothly guided by director Joseph Hardy and there seems to have been great respect and enthusiasm for the material by everyone involved."

John Voorhies

Great Expectations

Great Britain 1947

Directed by David Lean

With John Mills, Alec Guinness, Jean Simmons, Valerie Hobson, Francis L. Sullivan, Finlay Currie

Beyond the technical brilliance of this film, the Charles Dickens classic novel, a story of young Pip, an orphan who determines to become a gentleman, has enraptured audiences since its production and stands as one of the finest screen adaptations of all time.

115 minutes In English. Black and White.

GREAT EXPECTATIONS

Director: Stuart Walker; based on the novel by Charles Dickens Universal
1934 100 minutes
Black & White In English.
Cast: Henry Hull, Phillips Holmes and Jane Wyatt

A stylish, literate production of Dickens' classic story of a young man who makes his way up in the world with the aid of a mysterious benefactor.

Lecture:

A lecture on Charles Dickens will be given by Dr. Byron Gassman from 4:30 to 5:00 on Tuesday, Oct 16, in room 250 SWKT.

INTERNATIONAL CINEMA

THRILLERS

* LECTURE *

A lecture on "The Spirit of the Beehive" will be given on Tuesday, Oct 30, from 4:30 to 5:00 in room 250 SWKT.

the SPIRIT of the Beehive

Director: Victor Erice
Cast: Fernando Fernan Gomez, Ana Torrent, Teresa Gimpera
95 minutes
1974
(C)
Spanish with English subtitles
This beautifully filmed award-winner is the first feature by Victor Erice, and stars tiny Ana Torrent, quite possibly the most

striking child ever on film. A portrait of the isolation of the individual within the family, a mood piece—on whatever levels one perceives it, it is a memorable success.

"The best Spanish film ever made and one of the two or three most haunting films about children ever made."

—New York Times



In rural Spain in 1940, 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. A hauntingly hypnotic mood grows stronger as her preoccupation intensifies, and a peculiarly attractive unease settles over the viewer as the story unfolds.

Films are shown in 250 SWKT

Free with cinema card
\$1.00 without cinema card

No food or Drink allowed in the theater!



MASAKI KOBAYASHI'S

KWAIDAN

Japan, 1964. Subtitled.
164 Minutes. Eastmancolor.

"Visually stunning."
MORNING TELEGRAPH
"Brilliant and bizarre."
NEW YORK TIMES

AWARDS

Jury Prize Cannes Film Festival 1965
Nominated for the Academy Award for the Best Foreign Film—1965
The New York Times Ten Best Films of 1965
Saturday Review Ten Best Films of 1965

KWAIDAN ranks with GATE OF HELL as the most breathtakingly beautiful film ever made in Japan. Masaki Kobayashi is one of Japan's top-rated directors, probably only giving place to Kurosawa, Ozu and Mizoguchi. In KWAIDAN he abandons his usual pre-occupation with social criticism (HARAKIRI, HUMAN CONDITION, REBELLION) to conjure up myth, legend and the supernatural. (Not only is the color ravishing, but Kobayashi uses it creatively to convey the shifts of mood and create atmosphere.) KWAIDAN is a visual tour de force which reflects the Japanese concern with the spirit world.

STORY

THE BLACK HAIR

A samurai returns to the wife he had abandoned long ago and spends the night. He awakens to discover that he is embracing a skeleton with long black hair.

THE WOMAN IN THE SNOW

A woodcutter marries a beautiful stranger who bears him three children. One night he tells her a story he had promised never to reveal and learns her true identity.

HOICHI, THE EARLESS

A blind temple biwa player is summoned by a stranger to recite the famed saga of the Heike clan. When his fellow priests discover that he is reciting to the tombs of the Heike clan, they try to protect him from the spirit world by covering his body with holy script. They forget to cover his ears, and the phantom warrior tears them out in revenge.

A CUP OF TEA

A samurai sees faces reflected in a tea cup, and later encounters them while on guard duty. They vanish as he thrusts his sword into their bodies.

*** SHOWTIMES ***

WEEK OF OCTOBER 30-NOVEMBER 3, 1984

Tuesday, Oct 30

Lecture on "The Spirit of the Beehive" 4:30
The Spirit of the Beehive 5:15
Ten Rillington Place 7:00
Nosferatu 9:00

Wednesday, Oct 31

Kwaidan 5:15
The Spirit of the Beehive 8:05
Nosferatu 9:50

Thursday, Nov 1

Nosferatu 5:15
Kwaidan 7:15
The Spirit of the Beehive 10:05

Friday, Nov 2

Ten Rillington Place 5:15
Short Introduction to "The Spirit of the Beehive" 7:10
The Spirit of the Beehive 7:30
Nosferatu 9:15

Saturday, Nov 3

Kwaidan 5:15
Nosferatu 8:05
The Spirit of the Beehive 10:00

CINEMA

Jonathan Harker (Bruno Ganz) visits the mysterious Count Dracula (Klaus Kinski) on business, leaving his exquisite, loving wife Lucy (Isabelle Adjani) alone while he journeys to the Count's remote castle. There, the Count spies a picture of Harker's wife and becomes obsessed with finding her. Abandoning a bitten, delirious Harker at the castle, Count Dracula spreads plague and death as he searches for Lucy. "A film of astonishing beauty."

—Los Angeles Times

Director: Werner Herzog
Cast: Klaus Kinski, Isabelle Adjani, Bruno Ganz
107 minutes: German with English subtitles



10 Rillington Place



U.K./1971 109 mins. Color
Directed by Richard Fleischer

Players: Richard Attenborough, John Hurt, Judy Geeson, Pat Heywood.

In 1951 a family of West Indians leased a flat at 10 Rillington Place, a squalid, near-slum in London; their attention was caught by a large section of heavy paper that had been pasted over some sections of the wall. Peeling it back they discovered the corpses of three women. The police later found another corpse under the floor of the attic, and two more in the back-yard.

But this is not the beginning of our film, it is the last scene save one of this brilliant re-creation of the famed Christie sex murders for which the wrong man was hung and which were the major reasons, why England abandoned capital punishment. In these days when the forces of reaction want every state to re-instate capital punishment, this film and what it represents is important to remember.

Coop's cinematography begins in warm, albeit drab tones of muted browns and greys but gradually takes on a sickly, greenish cast: it is the greenish, slimy mold of the grave. We are spared nothing. Probably the finest film of this type ever created. Brrrrrr...!

In English.

INTERNATIONAL CINEMA

Brothers & Sisters

Luchino Visconti's rocco and his brothers

Story:

Inspired by the literary works of Giovanni Verga, Dostoyevsky and the biblical story of Joseph and his brothers, Luchino Visconti's *ROCCO AND HIS BROTHERS* is his most ambitious work. An epic drama with the geographical and social boundaries of northern Italy in the 1950's, *ROCCO*...concerns the migration of five peasant brothers and their widowed mother to industrial Milan from poverty-stricken southern Italy. The film spans over half-a-dozen years and is divided into five episodes, each one concentrating on one of the five Pafundi brothers.

150 minutes. Italy, 1960. Black and white.
In Italian with English subtitles.

Lecture:

A lecture on "Rocco and his brothers" will be given on Tuesday, Nov 6, in room 250 SWKT from 4:30 to 5:00, (immediately before the first showing of the film).

The Three Sisters



In Russian with English subtitles.

115 minutes. 1964. Black and white.

One of Chekhov's most extraordinary and popular plays, *THE THREE SISTERS* is a tale of three restless daughters of a deceased army general. This film version has a beautiful sense of period, an impressionistic style of photography, and successfully conveys the pettiness and languor of Chekhov's misfit characters and their wish to "go to Moscow."

"Marianne and Juliane" is the story of two sisters; it is also a story of the political turmoil of Germany in the 1970's. The two sisters turn to radicalism, Julianne working within the system as the editor of a left-wing feminist journal, Marianne becoming a notorious terrorist. It is Julianne's resistance to, compassion for, and eventual obsession with her doomed sister that forms the center of the film.

1981. Germany. In German with English subtitles. 106 min. Color.

*** SHOWTIMES ***

WEEK OF NOVEMBER 6-10, 1984

<u>Tuesday, Nov 6</u>	
Lecture on "Rocco and his Brothers"	4:30
Rocco and his Brothers	5:15
Three Brothers	7:55
Marianne and Juliane	9:55
<u>Wednesday, Nov 7</u>	
Three Sisters	5:15
Marianne and Juliane	7:15
Three Brothers	9:10
<u>Thursday, Nov 8</u>	
Marianne and Juliane	5:15
Rocco and his Brothers	7:10
Three Brothers	9:40
<u>Friday, Nov 9</u>	
Three Sisters	5:15
Short Introduction to "Rocco and his Brothers"	7:15
Rocco and his Brothers	7:35
Marianne and Juliane	10:10
<u>Saturday, Nov 10</u>	
Marianne and Juliane	5:15
Three Brothers	7:10
Rocco and his Brothers	9:10

Films are shown in 250 SWKT

Free with cinema card
\$1.00 without cinema card

No food or drink allowed in the theater!

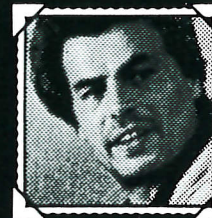
ACADEMY AWARD NOMINATION BEST FOREIGN FILM



PHILIPPE NOIRET



VITTORIO MEZZOGIORNO



MICHELE PLACIDO

Perfect. Full of startling clarity and beauty, of extraordinary sweetness, of the discovery of unexpected reserves of emotion.

—New York Times

Superb. This fine, very moving film strikes a sweet, clear note of hope.

—Time Magazine

The achievement of a master. It's hard to convey the luminous quality of this deeply moving film...a movie of wisdom and experience, the rarest kind.

—Newsweek



PAPA

Through the story of three brothers, and their family, I have tried to speak about all of us, our life, death, loneliness, the old and eternal values that we all carry within ourselves and the forces which threaten them; but of our need for trust and our hope as well.

Francesco Rosi

ROGER CORMAN PRESENTS

THREE BROTHERS

A FILM BY FRANCESCO ROSI

113 minutes
1982 Rated PG
(C)

Italian with English subtitles
Italian director Francesco Rosi (Lucky Luciano) presents a dramatic and beautifully acted essay on human values in *Three Brothers*, the story of brothers reunited for their mother's funeral. The film pulsates with tenderness, wisdom and humanity.



"A POWERFUL, MAJOR FILM..."

It achieves depths of human feeling that are truly remarkable. There are half a dozen performances that bowl you over...It burns with an intensity rare in movies...

"*MARIANNE & JULIANE*" is required seeing for any moviegoer seriously interested in moviemaking that has quality, content and that overwhelming sense of man's perilous fate."

—Archer Winston, N.Y. Post

"A QUANTUM LEAP FORWARD,"

propelling Margarethe von Trotta to the ranks of world-class directors." —Carrie Rickey, Village Voice

"STUNNING!"

—Judith Crist

Margarethe von TROTТА'S



MARIANNE
&
JULIANE

INTERNATIONAL CINEMA

EUGENE O'NEILL'S

Great Drama

Long Day's Journey Into Night

1962 B&W 136 min In English
Directed by Sidney Lumet. Based on the Play by Eugene O'Neill. Starring Katharine Hepburn, Ralph Richardson, Jason Robards, Dean Stockwell

When this autobiographical O'Neill play opened at the Helen Hayes Theatre in New York on November 7, 1956, it was an instant sensation! It's a long day's journey into night for family of four: the aging-actor father fears failure and performs only safe projects artistically beneath him — and the knowledge

is destroying him; mother Mary, is a convent-reared Irish Catholic addicted to morphine, because her stingy husband sent her to a quack who prescribed the stuff as a pain-killer; the elder son Jaimie lives a life of illusion and drowns his cynicism in booze; the younger son Edmund is a 23-year-old, would-be poet who comes home from sea, gripped by the growing suspicion he is dying of tuberculosis. Terribly attached to his mother, he is the only one able to see what the family is and yet will become.

Critical Comments: "No one who has demanded serious, mature entertainment on the screen can afford to miss it...the climax is a final half-hour of sustained intensity the like of which is seldom seen" — ARTHUR KNIGHT

Awards: Best Acting Award to all four principals — Cannes International Film Festival, 4 Ten Best of the Year Awards

ELEKTRA



Director: Michael Cacoyannis
Screenplay: Michael Cacoyannis
Based on: A play by Euripides
1963, Black and White, 110 minutes
Greek, with English subtitles
Star: Irene Papas

This fine depiction of the classic Greek tragedy, the first film to truly capture the essence of Greek drama with its theatrical Chorus, stars the internationally acclaimed Irene Papas in one of her strongest roles and was directed by Michael Cacoyannis who brings to it the same force and clarity he later brought to *THE TROJAN WOMEN* and *ZORBA THE GREEK*. Played out against the ancient fortress and palace of Mycenae and the mountain vineyards and stately plains around it, the film has the power and glory only a true epic drama can achieve.

"Cacoyannis has set a standard for eloquent photographic interpretation of the classical drama that is not likely to be excelled if even matched... Emotion here is strengthened by the gravity with which all the performers play their parts and by the careful avoidance of any hint of overacting."

—Paul V. Beckley,
New York Herald-Tribune

Anton Chekhov's

Uncle Vanya

Innokenty Smoukhtenovsky's portrait of Vanya captures the eccentricity and intimations of dwindling genius in one who has sacrificed his intelligence for someone else's career. As Doctor Astrov, the great actor-director Sergei Bondarchuk is brilliant, playing a tormented, emotional man, thwarted by an inability to love and live to the fullest in the amount of life left to him. Color and black-and-white are inter-cut with a fine sense of atmosphere and nuanced lighting. *Uncle Vanya* is without doubt the finest film of Chekhov to date.

110 minutes. USSR, 1972. Part Color.
In Russian with English subtitles.



Lecture:

Dr. Thomas Rogers will give a lecture on the Russian film, "Uncle Vanya," on Tuesday, Nov 13, in room 250 SWKT, from 4:30 to 5:00 (immediately before the first showing of the film).

Films are shown in 250 SWKT

Free with cinema card
\$1.00 without cinema card

No food or drink allowed in the theater!

volpone

95 minutes. 1966. Black and white.

This vivid film adaptation of *VOLPONE*, Ben Jonson's complexly-plotted, 17th century social satire, exposes through the author's wit, the greed, hypocrisy, treachery and vanity that govern the relations among men.

In French with
English subtitles.



*** SHOWTIMES ***

WEEK OF NOVEMBER 13-17, 1984

Tuesday, Nov 13
Lecture on "Uncle Vanya" 4:30
Uncle Vanya 5:15
Volpone 7:15
Long Day's Journey into Night 9:00

Wednesday, Nov 14

Volpone 5:15
Long Day's Journey into Night 7:00
Elektra 9:20

Thursday, Nov 15

Elektra 5:15
Uncle Vanya 7:10
Long Day's Journey into Night 9:05

Friday, Nov 16

Volpone 5:15
Short Introduction to "Uncle Vanya" 6:55
Uncle Vanya 7:15
Elektra 9:15

Saturday, Nov 17

Long Day's Journey into Night 5:15
Elektra 7:45
Volpone 9:45

INTERNATIONAL CINEMA

3 films from mainland china

青春之歌 Song of Youth

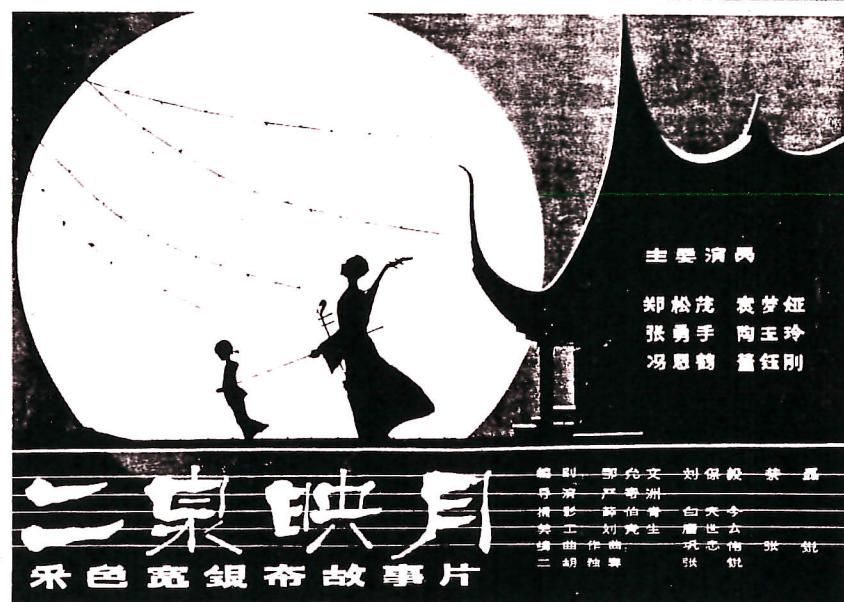


Directed by Cui Wei and Chen Huaikai. 1959, color, approximately 175 minutes.

Adapted from an enormously popular novel, *Song of Youth* was a large-scale production made to celebrate the tenth anniversary of the founding of the People's Republic. As such, it was part of the large (and often hasty) production program associated with the Great Leap Forward.

Set in the early 1930s during the Japanese colonization of northeastern China, *Song of Youth* is the story of a young woman who is finally tempered into a fine communist. Particularly beloved by Chinese student audiences, it celebrates the role of intellectuals in the revolutionary struggle.

3 films from mainland china



二泉映月 采色宽银幕故事片

主要演员
郑松茂 袁芳姪
张勇手 陶玉玲
冯恩鹤 董钰刚

编剧 郭允文 刘保毅 蔡 磊
导演 严寄洲
摄影 陈伯青 白天令
美工 刘克生 潘世去
作曲 任光 张 批
二胡独奏 张 批

*** SHOWTIMES ***

WEEK OF NOVEMBER 20-24, 1984

Tuesday, Nov 20
Lecture on Chinese films 4:30
Second Spring Mirroring the Moon 5:15
Third Sister Liu 7:15

Wednesday, Nov 21
Song of Youth 5:15
Third Sister Liu 8:20

Thursday, Nov 22
No showings on Thanksgiving Day

Friday, Nov 23
Third Sister Liu 5:15
Introduction to Chinese film 7:30
Second Spring Mirroring the Moon 7:50

Saturday, Nov 24
Song of Youth 5:15
Second Spring Mirroring the Moon 8:20

LECTURE

Dr. Steve Carter will give a lecture on Chinese films on Tuesday, Nov 20 from 4:30 to 5:00 in room 250 SWKT. Also, a short introduction on Chinese film will be given Friday.

Films are shown in 250 SWKT

Free with cinema card
\$1.00 without cinema card

No food or drink allowed in the theater!



刘三姐 Third Sister Liu

In China's Zhuang region of Guangxi there is a 9th-century legend of a young, beautiful, courageous and clever singer, Third Sister Liu, whose militant mountain ballads moved the people to rise up against feudalism. Extremely rich in costume and design, this period piece adaptation from a stage performance betrays no sign of its theatrical origins. Shot entirely on location, *Third Sister Liu* took the principle of filming in the open to an extreme rarely seen in the Chinese cinema, and exploited to the full possibilities of some extraordinary geography of lakes and mountains. In any language, its visual qualities are amazingly seductive.



Directed by Su Li. Adapted by Qiao Yu from a folk tale of the Zhuang Nationality 1961, color, approximately 130 minutes.

二泉映月

Set in the years prior to the 1949 Liberation, the richly atmospheric and episodic *Second Spring Mirroring the Moon* (aka *Moonlight on Second Spring*) is based on the life of Abing, a blind folk musician of Wuxi. His life story is well known to the people of China's beautiful southern regions and his music — including the famous erhu solo and theme song for the film, *Second Spring Mirroring the Moon* — has made him a national figure.

Directed by Yan Jizhou.

Second Spring Mirroring the Moon



1979, color, approximately 110 minutes.

INTERNATIONAL CINEMA

Growing Old

"This is acting of a caliber seldom equalled and never surpassed!"

Jean GABIN Simone SIGNORET

a love/hate so devastating it destroys everything...
the marriage, the wife, the husband, the house... even the cat!



JOSEPH GREEN PICTURES presents
"LE CHAT"

from the novel by GEORGES SIMENON

EASTMANCOLOR · ENGLISH SUBTITLES

Directed by PIERRE GRANIER-DEFERRE · Executive Producer RAYMOND DANON
Screenplay by PIERRE GRANIER-DEFERRE and PASCAL JARDIN

SIMONE SIGNORET
BEST ACTRESS
CHICAGO and BERLIN
INTERNATIONAL
FILM FESTIVALS

UNANIMOUS RAVES FOR "LE CHAT!"

"A BEAUTIFUL FILM FIRED WITH PASSION!"

-Rex Reed, N.Y. Daily News

"A CURIOUS, VIVID, UNUSUAL FILM AND AN UNEXPECTEDLY ENTERTAINING ONE!"

-Vincent Canby, N.Y. Times

"AN ENGROSSING 'SCENES FROM A MARRIAGE' A LA FRANCAISE!"

-Ann Guarino, Daily News

After 25 years of marriage, hate has replaced love as the bond which holds Julien (Jean Gabin) and Clemence (Simone Signoret) together. Once deeply in love, they now live in silence, spying on each other. All that remains of Clemence's past - she was a beautiful circus acrobat - is a limp from an accident and some old photographs. And all she has now of Julien, who used to be virile and attractive, is the shell. To make matters worse, Julien lavishes all his affection on his pet alley cat.

France. 1972. Color. 90 min.
In French with English subtitles.

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WEEK OF NOVEMBER 27-
DECEMBER 1, 1984

Tuesday, Nov 27

Lecture on "Tell me
a Riddle" 4:30
Tell me a Riddle 5:15
Le Chat 7:00
Volver a Empezar 8:45

Wednesday, Nov 28

Volver a Empezar 5:15
Tell me a Riddle 7:00
Le Chat 8:45

Thursday, Nov 29

Le Chat 5:15
Volver a Empezar 7:00
Tell me a Riddle 8:45

Friday, Nov 30

Volver a Empezar 5:15
Short Introction to
"Tell me a Riddle" 6:55
Tell me a Riddle 7:20
Le Chat 9:05

Saturday, Dec 1

Tell me a Riddle 5:15
Le Chat 7:00
Volver a Empezar 8:45

Lecture:

Mae Blanch will give a lecture on the film, "Tell me a Riddle," on Tuesday, Nov 27, from 4:30 to 5:00 in room 250 SWKT. (Just prior to the 5:15 showing of the film.) Also, a short introduction to "Tell me a Riddle" will be given on Friday at 6:55 before the 7:20 showing.

"...a film of quiet, but tough beauty... it earns its lumps in the throat honestly."

-David Ansen, Newsweek

"The beauty here is like radiant heat: it bathes the bones."

-Jay Scott, Toronto Globe and Mail

"'Tell Me A Riddle' is a celebration of life and love's miraculous power of renewal ...and a personal triumph for its stars, Melvyn Douglas and Lila Kedrova."

-Kevin Thomas, Los Angeles Times

Volver a Empezar

(RETURN TO BEGIN AGAIN)

Directed by Jose Luis Garci
Cast: Antonio Ferrandis & Encarna Paso

An exiled Spanish novelist returns to his home city after winning the Nobel Prize and resumes a love affair broken off forty years before.

"Outstanding performances all around, a script which is sensitive, eloquent and pointed, and flawless direction, cinematography and editing."

--VARIETY

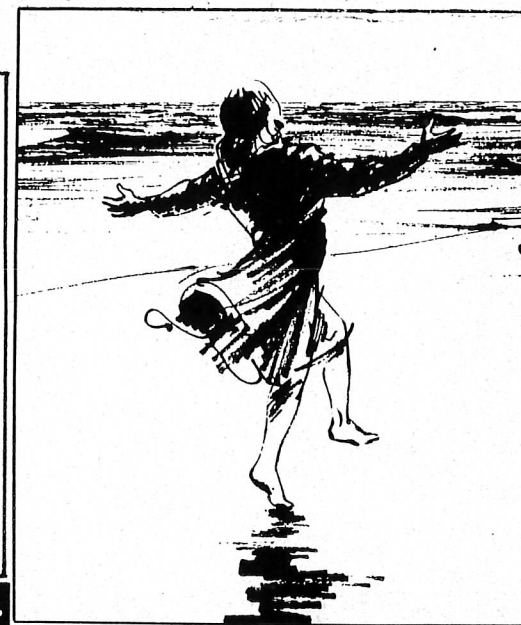
Music by Cole Porter & Johan Pachelbel

Color: 90 min. Spain. 1983
In Spanish with English subtitles.

ACADEMY AWARD
BEST FOREIGN
FILM



Actors Antonio Ferrandis
and Encarna Paso after
winning the Academy Award.



Tell me a Riddle

Director: Lee Grant Screenwriters: Joyce Eliason and Alev Lytle; based on Tillie Olsen's Novella Cinematographer: Fred Murphy Filmways 1980 90 minutes Color Rated PG In English.

Cast: Melvyn Douglas, Lila Fedrova and Brook Adams

"For forty-seven years they had been married. How deep back the stubborn gnarled roots of the quarrel reached, no one could say," is how Tillie Olsen's award winning novella, "Tell Me A Riddle" begins. This sensitive and compelling motion picture adaptation maintains the spirit of the story. David and Eva are in bitter conflict over the issue of selling their house. For the past 10 years, their antagonism toward each other has increased until it almost destroys their marriage. With the persuasion of their family, the couple visits their children and grandchildren across the country. This begins a re-exploration of their relationship and what starts out as a bitter journey, becomes a story of rediscovered love.

*** LECTURE ***

Dr. Alan Swanson will give a lecture on the Swedish film, *Fanny and Alexander*, on Tuesday, December 4, from 4:30 to 5:00 in room 250 SWKT.

"INGMAR BERGMAN'S THANK-YOU NOTE TO THE WORLD...SOMETHING FOR EVERYONE."

DAVID HANSEN, NEWSWEEK

FANNY & ALEXANDER



A FILM BY **INGMAR BERGMAN**

INTERNATIONAL CINEMA

Masterworks of the 80s

*** SHOWTIMES ***

WEEK OF DECEMBER 4-8, 1984

Tuesday, December 4

Lecture on "Fanny and Alexander"

Fanny and Alexander
Siberiade

4:30

5:15

8:45

Wednesday, December 5

Siberiade
Fanny and Alexander

5:15

8:30

Thursday, December 6

Fanny and Alexander
Siberiade

5:15

8:45

Friday, December 7

Siberiade
Short introduction to
"Fanny and Alexander"
Fanny and Alexander

5:15

8:25

8:45

Saturday, December 8

Fanny and Alexander
Siberiade

5:15

8:45

"***** HIGHEST RATING. A JOY TO EXPERIENCE THAT ONE WISHES WOULD LAST FOREVER."

KATHLEEN CARROLL,
NEW YORK DAILY NEWS

"RICH AND MEMORABLE... A FILM THAT'S GOT EVERYTHING."

LEONARD MALTIN,
ENTERTAINMENT TONIGHT

"A MASTERPIECE. SOMETHING OF A MIRACLE... LUSH, LAVISH, ROMANTIC, DEEPLY SATISFYING, JOYFUL AND ENCHANTING. THE MOST EXTRAORDINARY FILM I'VE SEEN IN 1983."

REX REED, NEW YORK POST

"EVERY SINGLE FRAME IS A WORK OF ART. ALL THAT YOU EVER LOVED IN AN INGMAR BERGMAN FILM IS HERE... HIS VERY BEST. A MASTERPIECE."

JUDITH CRIST,
WOR-TV

"MAGIC... OVERFLOWING WITH LOVE AND HOPE."

ANDREW SARRIS,
THE VILLAGE VOICE

"MAGICAL, MAGNIFICENT, A MASTERPIECE."

BERNARD DREW,
GANNETT NEWSPAPERS

DIRECTED BY ANDREI KONCHALOVSKY

STARRING NIKITA MIKHALKOV, LIUDMILLA GURCHENKO, NATALIA ANDREICHENKO, VLADIMIR SAMOILOV, VITALY SOLOMIN

U.S.S.R., 183 MINUTES, COLOR

Lavishly photographed, lyrically poetic saga of three generations of two families in a Siberian hamlet — the wealthy Solomins and the poor Ustyuzhanins — spanning six decades from 1900 through the Russian Revolution to the modern world of the 1960's. Momentous historical events are indicated by montages of old newsreel footage dissolving into the effect of such events on the local people of the village of Yelan. The contrast of the wealthy, overbearing family's inability to accept the new government to the poor, humane family's growth in this god-forsaken wilderness is dramatically heightened by a tragic love affair, war action, growing social consciousness, murder and revenge.

RUSSIAN DIALOGUE. ENGLISH SUBTITLES

Directed by Ingmar Bergman

Starring: Pernilla Allwin, Bertil Guve, Ewa Froling, Erland Josephson In Swedish with English subtitles. 190 minutes Color

Swedish director Ingmar Bergman bids a grand farewell to his illustrious filmmaking career with *Fanny & Alexander*, his 43rd, and final, feature film. A sprawling emotional epic that radiates an enchanting love for life, *Fanny & Alexander* is a potpourri of the director's favorite themes and styles. Says Bergman, "*Fanny & Alexander* is the sum total of my life as a filmmaker." The film portrays a turbulent year in the lives of two young children, their dreams and impressions, and the eccentric characters who dwell in their glorious mansion. The death of their beloved father, an unusual pyrotechnic display by a charmingly perverse uncle, the sadistic manner in which they are treated by their clergyman stepfather and a visit to a mystery-filled magician's lair all serve to nourish the children's fertile imaginations. *Fanny & Alexander* features unparalleled ensemble acting by a stellar cast including Erland Josephson and Ewa Froling, and breathtaking cinematography by the great Sven Nykvist, whose camera feasts upon each face, setting and season. The film is a triumphant finale to Ingmar Bergman's masterful cinematic career and an unforgettable gift to film lovers from one of the greatest directors of all time.

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\$1.00 without cinema card

No food or drink allowed in the theater!

SIBERIADE

The epic saga of two families loving, fighting and surviving from the Russian Revolution to the present.

"A creative work conceived on the scale of 'WAR & PEACE' or 'BIRTH OF A NATION.'"

★★★★★ — New York Daily News

"A great surging Russian epic... A masterpiece... Its fiery climax pulls us to the edge of our seats." — Los Angeles Times

"'SIBERIADE'...expresses a deep mystical feeling...The performances are extremely good and lively." — New York Times



A MOST EXTRAORDINARY
MOTION PICTURE