

INTERNATIONAL CINEMA

WEEK OF MAY 3-5, 1984

Thursday, May 3

Ballad of a Soldier 7:00
Harakiri 8:40

Friday, May 4

Harakiri 7:00
Ballad of a Soldier 9:25

Saturday, May 5

Ballad of a Soldier 7:00
Harakiri 8:40

Films are shown in 250 SWKT

Free with cinema card
75¢ without cinema card

No food or drink allowed in the theater!



HARAKIRI

135 Minutes. Black and White. Japan, 1962. Subtitled.

DIRECTOR Masaki Kobayashi. CAST Tatsuya Nakadai, Shima Iwashita, Akira Ishihama.

The strict code of honor of the samurai is challenged by a warrior whose son-in-law was forced to commit an agonizing suicide in order to maintain the honor of the clan.

"Not only one of the finest films we have had from Japan but a brilliant film for all time."

NEW YORK HERALD TRIBUNE

Ballad of a Soldier

(BALLADA O SOLDATE)



USSR/1959 89 mins. B&W

Russian dialogue with English subtitles.

Directed by Grigori Chukrai - Screenplay by Valentin Yoshov, Grigori Chukrai - Cinematography by Vladimir Nikolayev, Era Saveleva - Edited by M. Timofeiva - Music by Mikhail Ziv - Mosfilm. Players: Vladimir Ivashov, Shanna Prokhorenko, Antonina Maximova, Nikolai Kruchkov, Ievgeni Urbanski.

Chakhrai's understated triumph of creativity over the usual Soviet propaganda and winner of the Cannes Grand Prix follows a young soldier on his furlough during WWII as he meets, courts and falls in love with a charming girl whom he must leave when his furlough expires. We have come to care about them both deeply — the film is that involving — and we are surprised and saddened by an ending narration that tells us what we are not ready to hear and, by that line alone, this becomes a pacifists' film.

INTERNATIONAL CINEMA

Donkey Skin (PEAU d'ANE)



A Fairy Tale for all Ages

*Catherine Deneuve in a film by Jacques Demy
with music by Michel Legrand*

Jacques Demy and Michel Legrand, whose combined efforts produced the lyric "Umbrellas of Cherbourg," collaborate this time to produce a Cinderella-like work evocative of the enchantments of Cocteau. A renowned French fairy tale, this fable possesses a magical ambience through which the characters float, dream-like, from wonder to wonder. Demy's extraordinarily lush colors and wry anachronisms give the film a rich and bemused texture.

When the King loses his beautiful wife, he vows not to remarry until he has found a woman as beautiful as she. Unfortunately there is but one person that fulfills this requirement — his daughter, the Princess.

With the aid of her frivolous and temperamental Fairy Godmother, the Princess escapes her father's designs. Cloaked by the skin of an enchanted donkey, she hides in the forest where she eventually encounters a neighboring Prince and her own happiness.

Music by Michel Legrand mocks and embraces the theme, at times being either the source of the magic or its playful counterpoint.

This film, suitable for all ages, is for those to whom the words, "once upon a time," still hold magic.

"GENTLE, CHARMING, OPULENTLY BEAUTIFUL AND SLYLY HUMOROUS. With its airiness, piquancy and lavishness, 'DONKEY SKIN' is a most agreeable confection. Film buffs will appreciate the film's decorative homage to Jean Cocteau."

Lawrence Van Gelder/N.Y. TIMES

"A DELIGHT—Jacques Demy is back on the beam that shone confident and clear with 'THE UMBRELLAS OF CHERBOURG' ... Told with formality, set in beautiful castle surroundings and accompanied by Michel LeGrand music 'DONKEY SKIN' HAS THAT UNMISTAKABLE AIR OF A LONG ESTABLISHED CLASSIC."

Archer Winsten/N.Y. POST

"★★★ 'DONKEY SKIN' IS A CHARMING FAIRY TALE THAT EVERYONE CAN ENJOY ... Catherine Deneuve is enchanting and sings haunting songs by Michel LeGrand and the lush sets have a magical ambience about them."

Ann Guarino/DAILY NEWS

Films are shown in 250 SWKT

Free with cinema card

75¢ without cinema card

No food or drink allowed in the theater!

WEEK OF MAY 10-12, 1984

Thursday, May 10

Donkey Skin	7:00
A Title Rewon	8:40

Friday, May 11

A Title Rewon	7:00
Donkey Skin	8:40

Saturday, May 12

Donkey Skin	7:00
A Title Rewon	8:40

a title rewon

A love story set in modern China.

Taiwan. 1978. Color. 90 min.

In Mandarin with English subtitles.

INTERNATIONAL CINEMA

GRANDE CIDADE



with Leonardo Vilar, Anecy Rocha, Antonio Pitanga
Directed by Carlos Diegues

Diegues tells the story of a young girl from the provinces who, coming to Rio de Janeiro in search of her fiancé, finds he is a feared and hunted criminal. The interplay between these two ingenuous, still idealistic, but trapped young people, is depicted in soft images of great tenderness and sensitivity. The climax of the film, played out against the dank backwash of the slums of Rio, is one of shocking violence.

Diegues brings vividly a message of great importance, not only to those who deplore the conditions of the slum quarter of Rio, but for those who abhor conditions in ghettos everywhere.

Brazil. 1966. B&W. 80 min.
In Portuguese with English subtitles

Films are shown in 250 SWKT

Free with cinema card
75¢ without cinema card

No food or drink allowed in the theater!

WEEK OF MAY 17-19, 1984

Thursday, May 17

Grande Cidade	7:00
The Broken Jug	8:30

Friday, May 18

The Broken Jug	7:00
Grande Cidade	8:40

Saturday, May 19

Grande Cidade	7:00
The Broken Jug	8:30

the broken jug

THE BROKEN JUG is probably one of the best comedies in German literature. Written in 1806 by Heinrich von Kleist, it has lost none of its charm and freshness in this film version. Deftly characterized is Adam, the village judge, who tries to throw suspicion for a misdemeanor he has committed upon somebody else. His slyness only involves him deeper and deeper as the evidence mounts against him. This delightful comedy also gives unusual insights into the characters of the talkative Mrs. Marthe Rull, the sly secretary Licht, and the clumsy and taciturn peasants.

The classic comedy is played by some of the greatest actors from the golden age of the German cinema: Emil Jannings as the judge; Lina Carstens as Marthe Rull; Paul Dahlke as Ruprecht; and Elisabeth Flickenschildt as Brigitte.

"... distinguished by the fine performance of Jannings as the partly piratical and partly naive village judge ... Von Kleist's original blank verse is used with good effect ... Director Gustav Ucicky has done an excellent job with the film."

—FILM DAILY

Emil Jannings, Angela Salloker, Paul Dahlke, Elisabeth Flickenschildt. From the comedy by Heinrich von Kleist. Directed by Gustav Ucicky.

Germany. 1937. B&W. 86 min.
In German with English subtitles.

THE BIRTH OF A NATION

(1915) 129 minutes at sound speed.

Directed by D.W. Griffith. Photographed by Billy Bitzer. Based on "The Clansman" by Thomas Dixon. Cast: Lillian Gish, Mae Marsh, Henry B. Walthall, Miriam Cooper, Robert Harron, George Siegmann, Raoul Walsh, Wallace Reid, Mary Alden, Ralph Lewis.

This grand spectacle of the Civil War and Reconstruction of the South is the most influential motion picture ever made. Griffith's direction was never in better form, and he uses all his techniques such as cross-cutting, fades, close-ups and panning for great results. Although Griffith felt he was presenting an unbiased picture of the postwar South, THE BIRTH OF A NATION continues to be attacked for its racism since black stereotypes abound.

SILENT



INTERNATIONAL CINEMA

WEEK OF MAY 24-26, 1984

Thursday, May 24

The Birth of a Nation 7:00
The Man with the Movie Camera 9:20

Friday, May 25

The Man with the Movie Camera 7:00
The Birth of a Nation 8:20

Saturday, May 26

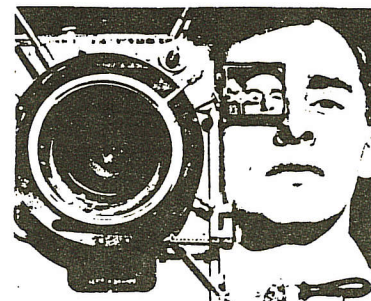
The Birth of a Nation 7:00
The Man with the Movie Camera 9:20

Films are shown in 250 SWKT

Free with cinema card
75¢ without cinema card

No food or drink allowed in the theater!

the man with the movie camera



Directed and Written by Dziga Vertov.

Dziga Vertov is considered to be one of the pioneers of the Soviet motion picture. His 'Kino Eye' theory, while limited in its scope, did provide the basis for some interesting footage. It is as if the camera lens is a living thing, able to see everything that goes around it.

Intercut with shots of the cameraman himself, the film 'seen' by the camera 'eye' follows daily life in the Soviet Union.

1928. USSR. Black and White. 67 min.
SILENT

INTERNATIONAL CINEMA

CONSERJE EN CONDOMINIO

A hilarious comedy starring CANTINFLAS
as a hotel doorman.

Mexico. 1974. Color. 120 min.
In Spanish WITHOUT SUBTITLES

Films are shown in 250 SWKT
Admission: free with cinema card
75¢ without cinema card
No food or drink allowed in the theater

WEEK OF MAY 31-JUNE 2, 1984

Thursday, May 31

The Bicycle Thief 7:00
Conserje en Condominio 8:40

Friday, June 1

Conserje en Condominio 7:00
The Bicycle Thief 9:10

Saturday, June 2

The Bicycle Thief 7:00
Conserje en Condominio 8:40

VITTORIO De SICA'S



The Bicycle Thief

"...it happens to be very close to a lyrical masterpiece."
—Arthur Miller

"...as fine and significant a picture as we have had from
Italy since the war."

—Bosley Crowther
New York Times

Probably the single most important and moving film to come out of the Neo-Realist movement that arose out of the ashes of post-war Italy, THE BICYCLE THIEF is a simple story of an unemployed man and his son in war-devastated Rome. The father finds a job pasting up signs, work requiring a bicycle on which to get around. The bicycle is stolen, setting up the film's tragic and ironic ending. Having failed to recover the bicycle, the father and son are forced to steal one and are caught.

90 minutes. Italy, 1948. Black and white.
In Italian with English subtitles.

INTERNATIONAL CINEMA

John Cheever's acclaimed short story

THE SWIMMER



John Cheever

John Cheever's haunting and surrealistic view of upper middle-class life starts Burt Lancaster as a suburbanite who returns home from a swimming pool party via the pools of his friends.

Directed by Frank Perry
With Burt Lancaster.

USA. 1968. Color. 94 min.
In English

WEEK OF JUNE 28-30, 1984

Thursday, June 28

The Swimmer	7:00
The Devil's Wanton	8:45

Friday, June 29

The Devil's Wanton	7:00
The Swimmer	8:30

Saturday, June 30

The Swimmer	7:00
The Devil's Wanton	8:45

Films are shown in 250 SWKT

Free with cinema card
75¢ without cinema card

No food or drink allowed in the theater!

A little-known film by BERGMAN

The Devil's Wanton

(FANGELSE) (PRISON)

Sweden/1948 81 mins. B&W

Swedish dialogue with English subtitles.

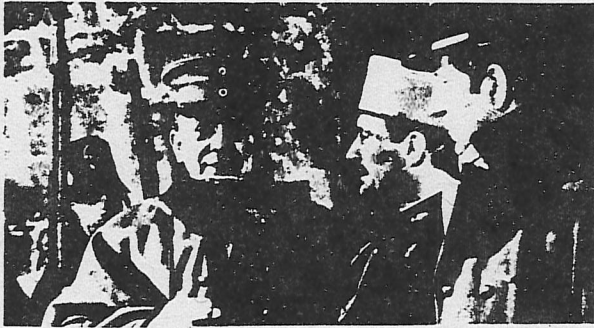
Direction and Screenplay by Ingmar Bergman - Cinematography by Goran Strindberg - Edited by Lenniart Wallen - Sets designed by P. A. Lundgren - Music by Erland von Koch - Produced by Lorens Marmstedt for Svensk Terrafilm - Presented by Joseph E. Levine for Embassy Release. Players: Doris Svedlund, Birger Malmsten, Eva Henning, Hasse Eckman, Stig Olin, Irma Christenson, Anders Henriksson, Marianne Lofgren, Curt Masreliez, and Carl-Henrik Fant.



INGMAR BERGMAN

Early Bergman film about the lives of a screenwriter and his wife, The Devil's Wanton riddles out the communication lack between man and God. Existential, visually exciting and unpredictable, the film holds up better than some of his later, better-known works.

INTERNATIONAL CINEMA



JEAN RENOIR'S
MASTERPIECE

GRAND ILLUSION

111 Minutes. Black and White. France, 1937. Subtitled.

Near the top of any list of the world's greatest films must come Jean Renoir's anti-war classic, GRAND ILLUSION. Set against a prison escape of French aviators from a German Prison Camp in World War I, Erich von Stroheim and Pierre Fresnay enact this drama of the fading glory and honor of war. The total senselessness of war has never been stated as convincingly as in GRAND ILLUSION.

"Masterpiece"
THE 50 GREAT FILMS

"Masterpiece"
THE FILM TIL NOW

"Masterpiece"
FILM QUARTERLY

Films are shown in 250 SWKT

Free with cinema card

75¢ without cinema card

No food or drink allowed in the theater!

WEEK OF JUNE 7-9, 1984

Thursday, June 7

Grand Illusion 7:00

The Seventh Seal 9:00

Friday, June 8

The Seventh Seal 7:00

Grand Illusion 8:50

Saturday, June 9

Grand Illusion 7:00

The Seventh Seal 9:00

INGMAR BERGMAN'S

The Seventh Seal

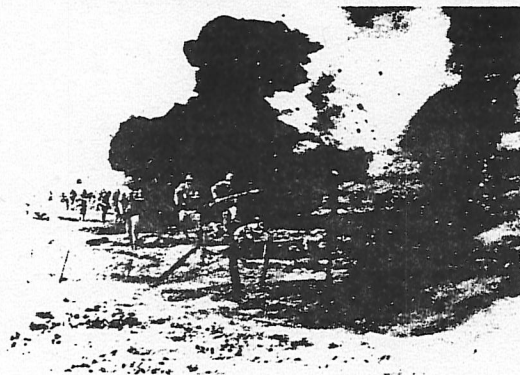
THE SEVENTH SEAL is Bergman's stunning allegory of man's search for meaning in life. A knight, after returning home from the Crusades, plays a game of chess with Death while The Plague ravages medieval Europe. An exceptionally powerful film, it is a work of awesome scope and remarkable visual pleasures.



Sweden. 1956. B&W. 96 min. In Swedish w/ subtitles.

INTERNATIONAL CINEMA

All Quiet on the Western Front



Lew Ayres, Louis Wolheim
Universal; Directed by Lewis Milestone
Black and White; Probably Rated PG ; 100 minutes;
1930

This picture won an Academy Award for Milestone's direction and for best picture. This early production of the book by Erich Maria Remarque traces the adventures of seven young boys entering the German Imperial Army in 1914. Fear, filth, horror and destruction are the essential story elements. One of the first features to be made entirely in sound, this was voted one of the ten best by Film Daily and the National Board of Review.

Films are shown in 250 SWKT

Free with cinema card
75¢ without cinema card

No food or drink allowed in the theater!

WEEK OF JUNE 14-16, 1984

Thursday, June 14

All Quiet... (1930 version) 7:00
All Quiet... (1980 version) 8:50

Friday, June 15

All Quiet... (1980 version) 7:00
All Quiet... (1930 version) 9:10

Saturday, June 16

All Quiet... (1930 version) 7:00
All Quiet... (1980 version) 8:50



All quiet on the Western Front

IN COLOR

Richard Thomas, Ernest Borgnine, Donald Pleasence,
Ian Holm, Patricia Neal
ITC; Directed by Delbert Mann
Color; Probably Rated PG; 116 minutes; 1980

Long hailed as the most significant and powerful anti-war story ever written, Erich Maria Remarque's classic novel, first published in 1929, comes vividly to the big screen in this all new COLOR screenplay directed by Delbert Mann. Mann's graphic, dramatic direction captures the essence of the novel which traces the all-too-brief lives of a group of young soldiers amid the violence and horror of World War I trench warfare.

INTERNATIONAL CINEMA



Long banned in France by a community too soft-skinned for Jean Renoir's stinging appraisal, RULES OF THE GAME frankly delineates the erotic charades of the French leisure class before World War II. Forsaking the humanism of his earlier films, Renoir mordantly satirizes the social and sexual mores of a decadent society near collapse. In this unfeeling world, the game, like that of the hunt, moves inevitably toward death.

JEAN RENOIR'S

Rules of the Game

"A work which should be seen again and again."
ANDRE BAZIN

"It remains the single most overwhelming experience I have ever had in the cinema."
ALAIN RESNAIS

"The most important film-maker in the most important film."
FRANCOIS TRUFFAUT

110 Minutes. Black and White. France, 1939. Subtitled.

Films are shown in 250 SWKT

Free with cinema card
75¢ without cinema card

No food or drink allowed in the theater!

Please note that, due to the length of the films, showings start at 6 p.m. instead of 7 p.m.

WEEK OF JULY 5-7, 1984

Thursday, July 5

Rules of the Game 6:00
Seven Samurai 8:00

Friday, July 6

Seven Samurai 6:00
Rules of the Game 9:40

Saturday, July 7

Rules of the Game 6:00
Seven Samurai 8:00



KUROSAWA'S Seven Samurai



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

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

Directed by Akira Kurosawa.
Japan. 1954. B&W. 208 min. In Japanese w/ subtitles.

INTERNATIONAL CINEMA

WEEK OF JULY 12-14, 1984

Thursday, July 12

Jamilya 7:00
Day of Wrath 8:30

Friday, July 13

Day of Wrath 7:00
Jamilya 9:00

Saturday, July 14

Jamilya 7:00
Day of Wrath 8:30

Films are shown in 250 SWKT

Free with cinema card
75¢ without cinema card

No food or drink allowed in the theater!

Jamilya



"Discovered and honored at the Hveres Film Festival in 1970, *Jamilya* is an adaptation of a novel by Chingiz Aitmatov, the famous Khirghiz writer whose novel *The First Teacher* (1965) had already been adapted to the screen. Aitmatov's universe seems to be a source of inspiration for filmmakers, and particularly for non-Khirghizian cineastes—for three of the best Aitmatov adaptations have been directed by Russians from Moscow: Mikhailov-Konchalovsky (*First Teacher*), Irina Poplavskaya (*Jamilya*) and the celebrated cameraman Sergei Ureshevsky (*Goodbye Goulsary*).

"*Jamilya* is the name of the heroine of the film. A man, the narrator—a painter—recalls a childhood episode. Jamilya was his sister-in-law and he was secretly in love with her at the time she was living a dramatic romantic episode of her life. Married to a man she didn't love (the brother of the narrator) she fell in love with another man who was staying in the village after being

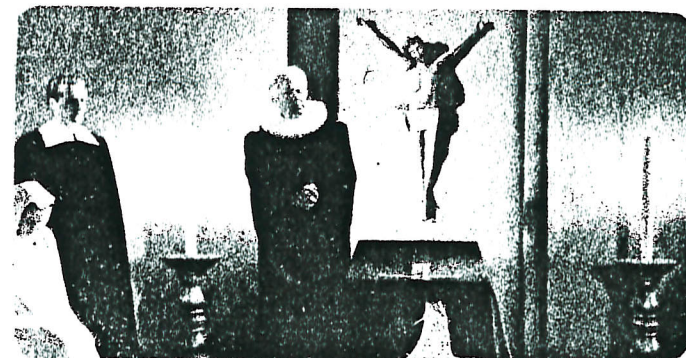
wounded at the front. After trying to fight her inclination, she finally gives in, but the two lovers have to run away to escape the wrath of the husband and of his family.

"The narrator, a young boy at the time, was on her side. The whole episode is seen through his eyes: the boy has put his vision of the events in a series of drawings both naive and moving, and which express the simplicity of life in this remote Asian province. The images of a splendid and savage Khirghiz landscape, and the romantic melodies on the soundtrack contribute to create an aura of poetry. There is also a series of stylized sequences that the director maybe through fear-of-appearing-too-simple has felt compelled to introduce in the film: Color sequences, dream sequences, which may be considered as an homage to Paradjanov's *Shadows Of Forgotten Ancestors*. However modish these elements might seem, they are not in contradiction with the tradition of the best Russian Soviet cinema. As the narrator says in the film—art is nothing but a wild horse; and there is in this beautiful film, a quality of lyricism which confirms these words." —Marcel Martin

USSR. 1970. Part color. 78 min.
In Russian with English subtitles.

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

—Howard Thompson, *New York Times*



Day of Wrath

(Vredens Dag) (Dies Irae)

(Denmark, 1943) 110 min.

Directed by Carl Theodor Dreyer.

DAY OF WRATH is a psychological horror story based on records of existing "witch" trials of the early 1600's. Dreyer's film is complex, monumental, viciously ironic and unsparing; like ORDET and JOAN OF ARC, it is a most carefully planned and filmed production that is cinematically flawless.

Revolted when her husband, an elderly pastor, has an old woman burned at the stake as a witch, the young wife tells him that she and his son are in love and that she wishes him dead. When the pastor then dies of a stroke the wife is accused of killing him by witchcraft. Deserted by the cowardly son and reviled by the pastor's shrewish mother, the wife is offered an opportunity to take the oath swearing she did not kill her husband through witchcraft. The girl seems to become what she has been accused of being and in a strange ending she refuses the oath.

"This psychological masterpiece is the expression of a single personality, built up from Dreyer's script, choice of camera angles, editing, and his control of every nuance of performance; it is one of the most complexly moving films ever made."

-- Pauline Kael

In Danish with English subtitles.

INTERNATIONAL CINEMA

MARCEL CARNÉ'S CHILDREN OF PARADISE

(Les Enfants du Paradis)

"Memorable, passionate, stunning! As lush an appreciation of illusion as you could ever want to see."
NEW YORK TIMES

"A critic has said that LES ENFANTS DU PARADIS does to the film medium what Joyce's ULYSSES does to the novel form, and it is true that this magnificent creation by Marcel Carne and Jacques Prevert seems to burst the bounds of the medium. It does what few films have ever done: it unfolds new meanings with each viewing."
PAULINE KAEI

"CHILDREN OF PARADISE has been called, quite aptly, the GONE WITH THE WIND of art films. Anyone who can resist its flamboyant charm deserves never to see Paris."

Andrew Sarris, VILLAGE VOICE

CAST Jean-Louis Barrault, Arletty, Pierre Brasseur. DIRECTOR Marcel Carne. SCREENPLAY Jacques Prevert.

During the German occupation of France in the early 1940's all film scripts were subject to scrutiny and the Golden Age of French realism (which had flourished in the 30's) at last came to a halt. In 1943, however, Marcel Carne and Jacques Prevert (France's most renowned director-scriptwriter team) became excited about a true story involving a famous 19th century Parisian mime who had become angered when the woman he was with was insulted by a drunken rogue, that he had hit the fellow so violently that it killed him. Deciding to do a screenplay that would have a kind of epic scope and profusion of details such as one might find in the monumental novels of Balzac, they embarked upon the project that was to become *The Children of Paradise*.

The boulevard du Crime set used in the film was one of the most enormous ever built for a French film. Thirty-five tons of scaffolding, three hundred and fifty tons of plaster, and five hundred square meters of glass were needed for the nearly fifty building facades along the street and 67,500 man-hours were devoted to the set's construction during a three-month period. But what was already an extremely expensive set became incredibly moreso when, during the shooting, a hurricane swept across the Riviera and northward to Paris, causing such damage to the reconstructed Boulevard du Crime that the total cost for the set rose to a staggering five million francs. Nevertheless, the set is used superbly throughout the film and in the closing sequence contributes to one of the most lyrically eloquent scenes in the history of cinema. The dozens of swirling white-faced merrymakers who obstruct Baptiste's attempt to reach his fleeing mistress are a powerful embodiment of the pantomimist's internal state of spiritual and emotional alienation. As the entire universe seems to turn into one overflowing spectacle, the film's all-the-world's-a-stage theme attains stunning heights. The high-angle long shots in this sequence necessitated the use of almost two thousand extras—in the proper period costumes. It is little wonder that Michel Carne gained the reputation among movie-makers, as the most extravagant and excessive filmmaker France had ever produced.

The world of art is at the heart of the film and the movie's beginning image—an acrobat perilously balancing on a tightrope—is a distillation of the film's primary message: Life itself is a risky adventure played out along a tenuous wire of destiny. But the presence of the spectator is as important in *The Children of Paradise* as is the presence of the performer: throughout the film the common distinctions between street life and theater, audience and actor, reality and illusion crumble as each crosses over and feeds upon the other, each finding itself reflected in the other. Le Paradis was the 19th-century slang term for the highest and least expensive seats in the theater. Its occupants were the simple, ordinary people of Paris, and its "children" were the actors whom the spectators came to see on the stage. Carne's film brilliantly reveals that what actors seek to reinstate through their art is precisely what the common people in the galleries have never lost: emotional intensity, spiritual vibrancy, and grace-like wholeness.

The Children of Paradise has something undeniably oldfashioned about it. Unlike Welles's *Citizen Kane*, two years earlier, the film achieves its beauty through restrained compositions, unobtrusive editing, and a rarely mobile camera. But for all its apparent naivete and its seemingly outdated decorum, it remains exhilarating proof that simple style and sublime effect can coexist in great motion picture art.



188 Minutes. Black and White. France,

1943-45. Subtitled.

Films are shown in 250 SWKT

Free with cinema card
75¢ without cinema card

No food or drink allowed in the theater!

WEEK OF JULY 19-21, 1984

Thursday, July 19

The Cabinet of Dr. Caligari 7:00
Children of Paradise 8:00

Friday, July 20

Children of Paradise 7:00
The Cabinet of Dr. Caligari 10:20

Saturday, July 21

The Cabinet of Dr. Caligari 7:00
Children of Paradise 8:00

The Cabinet of Doctor Caligari



The first of the surrealist, expressionistic German films to make it to the screen, this film began the golden age of German cinema—an era that was marked by a preoccupation with myth, horror and madness. Strange, distorted sets imaginatively provide the background for the story of a somnambulist, his owner and their terrorization of a small German town. In one of the great film endings of all time—an ending that has yet to be duplicated with any degree of success—the audience is assaulted with the fact that it has been seeing the story through the eyes of a madman.

"The audience, confined in the madman's universe, sees what he sees: distorted perspectives, eerie painted lights and shadows, an angular, warped world of fears and menace. The sets are used expressionistically to convey the madman's thoughts, to intensify the characters' emotions, and to emphasize the meanings of the action . . . CALIGARI, the most complete essay in the decor of delirium, is one of the most famous films of all time, and it was considered a radical advance in film technique, yet it stands almost alone

Directed by Robert Wiene
1919. Germany. B&W. 51 min.
SILENT

INTERNATIONAL CINEMA



A look at the wealthy, sophisticated society of the Jazz Age, this exquisite screen version of F. Scott Fitzgerald's novel tells the tragic story of Jay Gatsby—desperately in love with rich, spoiled and married Daisy Buchanan. A magnificent film, meticulously faithful to time and place.

"Gatsby captures a time and place almost perfectly."
—Chicago Daily News



Director: Jack Clayton
Cast: Robert Redford, Mia Farrow, Bruce Dern, Sam Waterston, Karen Black, Lois Chiles
146 minutes
1974 Rated PG
In English

Films are shown in 250 SWKT

Free with cinema card
75¢ without cinema card

No food or drink allowed in the theater!

WEEK OF JULY 26-28, 1984

Thursday, July 26

The Great Gatsby (1949) 7:00
The Great Gatsby (1974) 8:45

Friday, July 27

The Great Gatsby (1974) 7:00
The Great Gatsby (1949) 9:35

Saturday, July 28

The Great Gatsby (1949) 7:00
The Great Gatsby (1974) 8:45

THE GREAT GATSBY

Alan Ladd, Betty Field, MacDonald Carey,
Shelley Winters

Universal; Directed by Elliott Nugent
Black and White Probably Rated PG 93 minutes
1949

The "Roaring 20's"...jazz...the "Charleston"...prohibition...bootleggers...flaming youth. This 1949 version, stars Alan Ladd, who is perfectly cast as Jay Gatsby.

In English

INTERNATIONAL CINEMA

JOSEF VON STERNBERG'S

The Blue Angel



Josef von Sternberg's *THE BLUE ANGEL* fuses the charming naturalism of Marlene Dietrich and the gutty expressionism of Emil Jannings into a harsh slice of realism. Professor Rath, a dignified university professor, falls in love with Lola Lola, a vulgar nightclub singer. His glum descent from pride and importance to humiliation and insignificance is brutally charted in disconsolate visuals and piercing sound effects.

"... neither Sternberg nor Miss Dietrich ever again reached, together or separately, the level of this ground-breaking film."
Bosley Crowther, *THE GREAT FILMS*

CAST Marlene Dietrich, Emil Jannings. DIRECTOR Josef Von Sternberg. PRODUCER Erich Pommer. PHOTOGRAPHY Gunther Rittau. FROM THE NOVEL BY Heinrich Mann.

107 Minutes. Black and White. Germany, 1930. Subtitled.

Written/directed by Luis Bunuel 1961
90 minutes b&w Spain
Cast: Silvia Pinal, Fernando Rey, Francisco Rabal, Margarita Lozano, Teresa Rabal
In Spanish with English sub-titles

"How Bunuel managed to realize *VIRIDIANA* at all under the Spanish censor may never be fully explained. ... [but] it would be naive to think that Bunuel was without guile in this undertaking. Bunuel's blend of the real and the surreal, the grotesque and the erotic, the scabrous and the sublime never quite fits into any critical theory. The triumph of *VIRIDIANA* leaves us just about where we were before, but henceforth we shall have to allow Bunuel to tailor his own straitjacket." — Andrew Sarris, *THE VILLAGE VOICE*

Films are shown in 250 SWKT

Free with cinema card
75¢ without cinema card

No food or drink allowed in the theater!

WEEK OF AUGUST 2-4, 1984

Thursday, August 2

The Blue Angel	7:00
Viridiana	8:45

Friday, August 3

Viridiana	7:00
The Blue Angel	8:40

Saturday, August 4

The Blue Angel	7:00
Viridiana	8:45

VIRIDIANA

Bunuel's favorite themes—sexuality, religion, and madness—have rarely been so shocking as in *VIRIDIANA* which burst from puritanical Spain like a grenade. Banned by Franco and denounced by Rome, the film is a baroque parable in which an innocent novice is reluctantly seduced into the world of her wealthy uncle's estate, a micro-cosmic universe of voyeurism, fetishism and death. In his uncompromising vision of life as a beggar's banquet, Bunuel goes beyond anti-clerical satire; in true Surrealist fashion, his classically cool images endow the most corrupt deeds with the greatest beauty.



INTERNATIONAL CINEMA

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.

An actress is in Tokyo to make an anti-war movie. She meets and falls in love with a Japanese architect. Their affair triggers in her a memory of her love for a German soldier during World War II, which cost her her home, sanity and a large part of her very existence. If she stays with her Japanese lover it may cost her those same things again, and if she leaves him she will lose the man she loves.

Directed by Alain Resnais.
1959. 91 min. Black and White.
In French with English subtitles

Films are shown in 250 SWKT

Free with cinema card
75¢ without cinema card

No food or drink allowed in the theater!

WEEK OF AUGUST 9-11, 1984

Thursday, August 9

Woman in the Dunes 7:00
Hiroshima mon Amour 9:10

Friday, August 10

Hiroshima mon Amour 7:00
Woman in the Dunes 8:40

Saturday, August 11

Woman in the Dunes 7:00
Hiroshima mon Amour 9:10

Woman in the Dunes

One of the best ten films of the year...
In this strangely poetic drama of a man and a woman trapped at the bottom of a sand dune is encompassed a disturbing allegory of the fate of man in the world--a strong expression of the enslavement of the spirit by all the demands of the environment. Stunningly directed by Hiroshi Teshigahara and played by Eiji Okada and Kyoko Kishida.

-Bosley Crowther, N.Y. Times

Japan. 1964. 120 min. Black and White
In Japanese with English subtitles

This Japanese film is a disturbing allegory probing fundamental questions of existence and the meaning of freedom. It depicts man's restlessness at having to conform to the demands of society - the enslavement of the spirit by all the demands of environment, as well as man's potential for overcoming the world.

The situation and setting for the exploration of these ideas are completely absorbing on their own terms. An entomologist collecting beetles on the dunes misses his bus back to the city. Some villagers offer him assistance, and he is lowered by a rope ladder down to a sandpit where he finds a woman willing to provide food and lodging in her shack. He accepts and the next morning prepares to leave.

The ladder is gone. He is trapped. Slowly, the implications of the trap are revealed. He had been put there to help the woman shovel and load the shifting sand into baskets that are hauled up from above in return for water and food. It is in the developing relationship between the man and the woman and their battle against the shifting sand that the film reaches its arresting resolution.