

INTERNATIONAL CINEMA

* * SHOWTIMES * *
WEEK OF MAY 2-4, 1985

Thursday, May 2
Rules of the Game 7:00
Seventh Seal 9:10

Friday, May 3
Seventh Seal 7:00
Rules of the Game 8:50

Saturday, May 4
Rules of the Game 7:00
Seventh Seal 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!

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. Whatever may be one's personal reactions to Bergman's views on these problems, there can be no denying the vividness and beauty of his images, the dramatic force and manifold of his treatment. THE SEVENTH SEAL is an important film, a classic of the screen."

Einar Lauritzen, 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.

The Rules of the Game



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

Considered one of the 10 greatest films of all time.

"RULES OF THE GAME is not only a masterpiece of filmmaking, not only a great work of humanism and social comedy in a perfect rococo frame, but also an act of historical testimony."

1939 113 min. B&W

Directed by Jean Renoir

French dialog with English subtitles.

INTERNATIONAL CINEMA

Castle of Sand

A Shochiku presentation in association with Hashimoto Productions. Producers Yoshiharo Mishima, Shinobu Hashimoto. Director Yoshita-ro Nomura. Screenplay Nomura, Hashimoto and Yoll Yamida; based on a novel by Selcho Matsumoto. Camera Ko Kawamata. Music Kosuke Nanno. Featuring Tetsuro Tamba, Go Kato, Kensaku Morita, Yoko Shimada, Karin Yamaguchi, Ken Ogata, Selli Matsuyama, Yoshi Kato, Kazahide Haruta, Chisu Ryu, Shin Saburi.

In Japanese with English subtitles.
1975. 141 min. Color.

Films are shown in 250 SWKT
Free with cinema card
\$1.00 without cinema card
NO FOOD OR DRINK ALLOWED IN THE THEATER!

* * SHOWTIMES * *
WEEK OF MAY 9-11, 1985

Thursday, May 9
Patrullero 777 6:00
Castle of Sand 8:15

Friday, May 10
Castle of Sand 6:00
Patrullero 777 8:35

Friday, May 11
Patrullero 777 6:00
Castle of Sand 8:15



EL PATRULLERO

Mario Moreno ("Cantinflas") stars in one of his funniest performances.

In Spanish WITHOUT ENGLISH SUBTITLES.

INTERNATIONAL CINEMA



Hiroshima mon Amour

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

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.

* * SHOWTIMES * *
WEEK OF MAY 16-18, 1985

Thursday, May 16
Ballad of a Soldier 7:00
Hiroshima Mon Amour 8:45

Friday, May 17
Hiroshima Mon Amour 7:00
Ballad of a Soldier 8:45

Saturday, May 18
Ballad of a Soldier 7:00
Hiroshima Mon Amour 8:45

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INTERNATIONAL CINEMA

MARCEL CAMUS' **Black ORPHEUS**



Directed by Marcel Camus.
1960. Color.

In Portuguese with
English subtitles.

THE MYTH OF ORPHEUS AND EURYDICE

Orpheus was a Thracian poet of Greek legend (son of Apollo and Calliope), who could move even inanimate things by his music--a power that was also claimed for the Scandinavian Odin. When his wife Eurydice died from the bite of an asp, he went into the infernal regions, and so charmed Pluto that she was released on the condition that Orpheus would not look back till they reached the earth. He was just about to place his foot on the earth when he turned round and Eurydice vanished.

The prolonged grief of Orpheus at his second loss so enraged the Thracian women that in one of Bacchanalian orgies they tore him to pieces.

The ancient myth of Orpheus and Eurydice in the award-winning film adaptation, Black Orpheus, is given a strikingly modern setting.

In the film, Eurydice comes to visit her family in the favela, the teeming shanties high above the glittering city of Rio de Janeiro. There she meets Orpheus, the most talented of the Mardi Gras singers and dancers, and falls in love with him. Orpheus is involved with a beautiful girl of strong and violent emotions. But the loveliness and innocence of Eurydice are too strong and he falls in love with her. In order to escape the jealousy of the other woman, Eurydice disguises herself in her cousin's costume and goes off to the Mardi Gras with Orpheus. There, in the tumult of the crowd, she is frightened by a black figure, outlined in skeletal white. The tragic series of events that follow continue to parallel, in an intriguing and original way, the ancient Greek myth.

Valentina



In 1939, José Garcés, vanquished, prisoner in the Argelès (France) concentration camp manages to stay alive through his memories. Above all, the memory of this first love, Valentina, the daughter of the village notary, a blonded and angelic little girl who became his unreachable ideal and whom he will never be able to forget.

Valentina is the story of the love between two children in a small village in the North of Spain circa 1911. José Garcés, then twelve years old, is a boy full of vitality who is not quite sure if he wants to be a hero, a saint or a poet. He will do anything in the world to be near his Valentina in spite of this family and the threatening shadows of her parents.

Mosén Joaquín (Anthony Quinn) is the boy's teacher. Little by little, he will become his trusted friend, the only one to understand his deep love for Valentina, a love that will lead José and Valentina to attempt to run away from their families to be able to love each other in perfect freedom, like "adults".

It is already possible to catch a glimpse, through the tremendously closed and narrow minded village society, of the tragedy that will lead our hero to his death when he will be one of those who were on the losing side when the Spanish Civil War was over.

Directed by Antonio J. Betancor
Spain. 1982. Color. 85 min.
In Spanish WITHOUT SUBTITLES.

* * SHOWTIMES * *

WEEK OF MAY 23-25, 1985

Thursday, May 23
Black Orpheus
Valentina

Friday, May 24
7:00 Valentina
9:00 Black Orpheus

7:00
8:40

Saturday, May 25
Black Orpheus 7:00
Valentina 9:00

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INTERNATIONAL CINEMA

La Terra Trema



Luchino Visconti's second film *La Terra Trema*, was to be a short documentary on Sicilian life. At its completion it was the projected first of three episodes, "The Episode of the Sea" to be followed by an episode on the workers of the land and one on the workers of the mines. The last two were never realized. *La Terra Trema* is a film of epic scope (in theme, characterization and duration), set on the relatively narrow stage of a Sicilian fishing village, Aci-Trezza. Shot entirely on location and with a large non-professional and local cast, *La Terra Trema* is a vast and very beautiful canvas against which stand out in particular relief the faces of the Valastro children, 'Ntoni and his brothers and sisters. It is the story of an attempted revolution that fails against insurmountable odds. The courage to continue the fight is rekindled at the end of the film when the suggestion is clear that if the community is not yet ready to

be led in revolution by one of its own, that hour will inevitably come. The beauty of the seascapes and the village, interiors and exteriors, the patience and commitment of the director to his actors and his subject, make *La Terra Trema* one of Visconti's greatest films and one of the major works of neo-realism.

1948 162 min. B&W

Directed and written by Luchino Visconti; produced by Salvo d'Angelo; photography by G. R. Aldo; music by Willy Ferrero. Sicilian dialog with English subtitles.

KAMERADSCHAFT

Directed by G.W. Pabst

1931. 89 min. B&W.
German and French dialogue with English subtitles.



A mining disaster occurs on the French side of a coal mine shared by the French and Germans after WWI; a barrier both social and physical separates the two nationalities, the first of which crumbles when the Germans volunteer to help their former enemies. The second barrier is dismantled: permanently or temporarily? The gritty realism of this Pabst film transcends its original pacifist intention and the innerworkings of the mine are explored in fascinating detail.

* * SHOWTIMES * *

WEEK OF MAY 30-JUNE 1, 1985

Thursday, May 30

La Terra Trema	6:00
Kameradschaft	8:55

Friday, May 31

Kameradschaft	6:00
La Terra Trema	7:45

Saturday, June 1

La Terra Trema	6:00
Kameradschaft	8:55

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INTERNATIONAL CINEMA

ANTON CHEKHOV



The Grasshopper

90 minutes. 1955. Black and white.

This award-winning adaptation of Chekhov's story tells of an unromantic surgeon and his "grasshopper" wife, who spends most of her time with a fawning group of dilettantes and artists. The tale is presented with a feeling for both the period and Chekhov's intentions. Sergei Bondarchuk stars.

NIKOLAI GOGOL



May Night

59 minutes. 1953. Black and white.

This adaptation of the Gogol short stories of the Ukraine utilizes Nikolai Rimsky-Korsakov's music from the opera which he wrote based on these stories. Charming and funny this film gives vivid life to the rustic material on which it's based.

* * SHOWTIMES * *
WEEK OF JUNE 6-8, 1985

Thursday, June 6
May Night 7:00
The Grasshopper 8:15

Friday, June 7
The Grasshopper 7:00
May Night 8:45

Saturday, June 8
May Night 7:00
The Grasshopper 8:15

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INTERNATIONAL CINEMA

IVANHOE



Director: Douglas Camfield

Cast: Anthony Andrews, James Mason, Olivia Hussey, Lysette Anthony

1982 142 min Color Columbia

Sir Walter Scott's immortal tale of knighthood in flower, doomed love, monarchical intrigue, and the search for freedom from religious persecution gets lavish treatment in this all-star television special. James Mason is Issac of York, a wealthy man and Jew who is saved from harm by Ivanhoe, the disinherited son of the Saxon Lord Cedric of Rothewood (Michael Hordern). Olivia Hussey plays Issac's lovely daughter Rebecca, secretly in love with the stalwart Ivanhoe.

The Count of Monte-Cristo



Richard Chamberlain, Trevor Howard, Tony Curtis
ITC World Films; Directed by David Greene
Color; 90 minutes

Alexander Dumas' classic tale of THE COUNT OF MONTE-CRISTO is vividly portrayed by an internationally celebrated cast of characters headed by Richard Chamberlain. The film is an unweaving of the tragic story of Edmond Dantes, a young successful man betrayed by his friends.

* * SHOWTIMES * *

WEEK OF JUNE 13-15, 1985

Thursday, June 13

The Count of
Monte Cristo
Ivanhoe

7:00
8:45

Friday, June 14

Ivanhoe
The Count of
Monte Cristo

7:00
9:35

Saturday, June 15

The Count of
Monte Cristo
Ivanhoe

7:00
8:45

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

「赤ひげ」は人種・階級を越えて総ての人々を感動させた!

TOSHIRO MIFUNE

IN

AKIRA KUROSAWA'S

RED BEARD

1965



RED BEARD is Akira Kurosawa's (SEVEN SAMURAI, IKIRU, THRONE OF BLOOD) longest film, and one of his most impressive. In it, he returns to both the theme and subject matter of DRUNKEN ANGEL. The film is set in the slums of 19th century Japan. There, a doctor known as Red Beard (Toshiro Mifune) operates a hospital with dictatorial arrogance and little consideration for his staff. The plot, which on the surface resembles a Dr. Kildare story, is, as usual, only a ploy in Kurosawa's hands. In RED BEARD, he shows how love and compassion, if fought for, can surface among the dregs of humanity.

The story involves an ambitious young doctor who has come to work at the slum clinic. He is taken aback when given the post of a mere intern. At first, he rebels against the hospital's rules. Only the ominous presence of Red Beard prevents him from leaving. The patients' tragedies and the older doctor's determination to help them finally affect the young man.

LIMELIGHT

LIMELIGHT is Chaplin's most personal film. Produced at a critical point in his career, the comedian was under the most intense political and public pressure. In LIMELIGHT, Chaplin came to terms with the fickle public spirit, and explored the nature of life itself. LIMELIGHT deals with the whole of the human condition — love, youth and age, acceptance and rejection, and the indomitable human spirit. To accomplish this, Chaplin goes back to his roots in the English Music Halls. He plays Calvero — once a leading star, now a drunken has-been. He befriends a young dancer, played by Claire Bloom, who has tried to commit suicide. His friendship and interest give her the will to live, and she in turn bouys his sagging spirits when he reaches rock bottom and leads him back to a triumphant return to the stage. One of LIMELIGHT's choicest scenes is a classic Music Hall turn that Chaplin plays with Buster Keaton. Chaplin won an Academy Award for his original musical score, and the film's main musical theme, *Eternally*, has become a standard. The perfect film to conclude a Chaplin retrospective.

Written, directed and scored by Charles Chaplin. Originally released in 1952. Sound — all dialogue.

Black & White/145 Minutes



* * SHOWTIMES * *

WEEK OF JUNE 27-29, 1985

Thursday, June 27

Limelight

Red Beard

6:00

8:40

Friday, June 28

Red Beard

Limelight

6:00

9:20

Saturday, June 29

Limelight

Red Beard

6:00

8:40

Films are shown in 250 SWKT

Free with cinema card

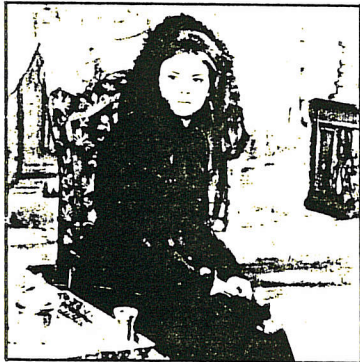
\$1.00 without cinema card

No food or drink allowed in the theater!

INTERNATIONAL CINEMA

Roberto Rossellini's

vanina vanini



Story:

Upon its recent New York opening 18 years after its release, the New York critics were unanimous in their praise. George Morris called it "a revelation," and *The Village Voice* described it as "a masterpiece."

Based upon Stendhal, and superficially resembling Visconti's *SENSE*, VANINA VANINI is set in Risorgimento Italy and tells of a doomed love affair, but there the resemblance ends as Rossellini attempts to recreate the past, objectively. VANINI was his last "commercial" feature, before beginning his extraordinary cycle of "educational" films such as *THE RISE OF LOUIS XIV.*

Credits:

Producers

Director
Screenplay

Photography

Based on material by

Music

Zebra Film (Rome)
Orsay Film (Paris)
Roberto Rossellini
Franco Solinas
Antonello Trombadori
Diogo Fabbri
Monique Lange
Jean Gruault
Roberto Rossellini
Luciana Trasatti
Stendhal
Renzo Rossellini

Cast:

Vanina Vanini
Pietro Missirilli
Countess Vitteleschi
Prince Asdrubale Vanini
Ciella
Sandra Milo
Laurent Terzieff
Matine Carol
Paulo Stoppa
Isabelle Corey

Tunes Of Glory



Directed by Ronald Neame
106 minutes color
Cast: Alec Guinness, John Mills, Dennis Price, Susannah York, Kay Walsh, John Fraser

1960
Britain

When a new colonel (Mills) arrives to take command of a crack battalion of a famous Scottish regiment, he runs head on into the up-from-the-ranks professional soldier whom he will supersede (Guinness). Their differing philosophies meet and we are confronted with a conflict between the snobbish and frosty authoritarian, stickler for the book of rules, and the good old solid pro, who senses the weakness of his replacement, works on them and drives his successor not to resignation but to suicide.

"... this is a picture that gets around, at last, to saying some things about military traditions that haven't been said so aptly and eloquently for years. It is also a film in which tradition itself is magnificently observed in acting that does full justice to the highest standards of an ancient British craft and merits all the honors it has already received. Not only do Alec Guinness and John Mills superlatively adorn the two top roles in this drama of professional military men, but also every actor, down to the walk-ons, acquits himself handsomely." — Bosley Crowther, *THE NEW YORK TIMES*

* * SHOWTIMES * *

WEEK OF JULY 5-6, 1985

Friday, July 5

Vanina, Vanini 7:00

Tunes of Glory 9:20

Saturday, July 6

Tunes of Glory 7:00

Vanina, Vanini 9:00

Films are shown in 250 SWKT

Free with cinema card

\$1.00 without cinema card

NO FOOD OR DRINK ALLOWED IN THE THEATER!

NO FILMS WILL BE SHOWN
ON THURSDAY, JULY 4

INTERNATIONAL CINEMA



WAITING FOR LOVE

A MOSFILM/SOVEXPORTFILM PRODUCTION
DIRECTED BY PYOTR TODOROVSKY
STARRING LUDMILA GURCHENKO, SERGEI SHAKUROV,
EVGENY EVSTEGNEEV

U.S.S.R., 80 MINUTES, COLOR, CINEMASCOPE
RUSSIAN DIALOGUE, ENGLISH SUBTITLES

A 38-year-old woman with a teenage daughter is about to take a second chance on marriage only to find herself waiting at the doorstep of city hall for the unexpectedly missing groom. The wedding party is cancelled and Margarita wanders through the beautiful city of Odessa consoling herself with slightly zany encounters with old friends and strangers.



The River

1951 97 min. Color
English Dialog Rental: \$85.00

Directed by Jean Renoir; screenplay by Renoir and Rumer Godden, based on the novel by Godden; photography by Claude Renoir; music by M. A. Partha Swarthy. With Nora Swinburne, Esmond Knight, Arthur Shields. Dialog in English.

Please specify "Renoir" version.

The action takes place in Bengal. Three young women are in love with one of their cousins wounded during the war, who decides to leave rather than having to choose one among the three of them. It is more than anything else a film about British colonialism as seen through the eyes of a teenager. This film was inspired by the reading of Rumer Godden's novel. She also wrote the scenario with Renoir. Jacques Rivette describes the film as "the only example of a film vigorously reflecting itself (turned upon itself), and in which the narrative structure, the metaphysical themes and the sociological descriptions not only answer one another but are in every way interchangeable. 'We are part of the world,' three boats, three young women find simultaneously the central point whence all contradictions are abolished, where death and birth,



offering and refusal, possession and bareness have the same value and the same meaning; a meaning which forgets itself, finds itself, accepts and triumphs." Some of Renoir's critics dislike intensely the spiritualism which permeates the film, seeing the film as the final transition towards what they

consider to be Renoir's final renunciation to his earlier commitment. Technically different from Renoir's other films, the color photography by his nephew Claude Renoir has often been noted and admired by the filmmakers of the French New Wave. (BA)

* * SHOWTIMES * *

WEEK OF JULY 11-13, 1985

Thursday, July 11

Waiting for Love	7:00
The River	8:35

Friday, July 12

The River	7:00
Waiting for Love	8:55

Saturday, July 13

Waiting for Love	7:00
The River	8:35

Films are shown in 250 SWKT

Free with cinema card

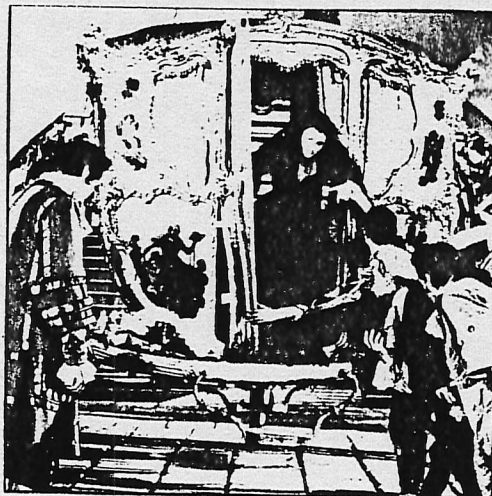
\$1.00 without cinema card

NO FOOD OR DRINK ALLOWED IN THE THEATER!

INTERNATIONAL CINEMA

Jean Renoir's the golden coach

In English. 1953.
100 min. B&W.



Story:

A colorful and glorious comedy of love in which Renoir celebrates the theatrical conventions of the commedia dell'arte and demonstrates the influence of art on life. The great Anna Magnani plays Camilla, a leading star of a travelling theatrical troupe in 18th Century Peru. In the course of the film, she is pursued by three lovers—Felipe, a fellow player; a suave Viceroy; and Ramon, a bullfighter. Each man desires Camilla for different purposes: Ramon sees her as a romantic companion in the public eye; for the Viceroy she is a temporary balm for the rigors of public duty; Felipe loves her for what he believes is her "real" self. None of these men comprehend what Camilla sees in herself.

Romantic jealousy and local politics enter into the roundelay, but Renoir's vision of the theatrical world has its poignancy and irony as well. Camilla must break from her lovers and the reality of the Peruvian town to the retreat of her self-sustaining art.

Credits:

Producer
Director
Screenplay

Valentine Brosio
Giuseppe Bordognoi
Jean Renoir
Jean Renoir
Jack Kirkland
Renzo Avanzo
Giulio Macchi
Ginette Doynel
Prosper Merimee
Claude Renoir
Vivaldi, adapted by Gino Marinuzzi
David Hawkins
Mario Serandrei

Cast:

Camilla
Viceroy
Ramon
Don Antonio
Felipe
Isabelle
Martinez
The Bishop
The Doctor
Marquesa Altamirano

Anna Magnani
Duncan Lamont
Riccardo Rioli
Odoardo Spararo
Paul Campbell
Nada Fiorelli
George Higgins
Jean Debucourt
Dante Rino
Gisella Matthews

Jean Renoir's picnic on the grass

In French with
English subtitles.
1959. 92 min. Color.



Story:

A film with very identifiable antecedents in BOUDU SAVED FROM DROWNING, PICNIC ON THE GRASS tells the story of Prof. Etienne Alexis, exponent of artificial insemination and candidate for the Presidency of Europe. About to be married to his German cousin, Marie-Charlotte, an advocate of outdoor life, the professor is visited by Nénette, a country girl who has heard him discuss the merits of artificial insemination. Unable to see the professor in person, she becomes a servant in his house. At his engagement picnic, the professor is separated from his fiancée during a storm created by a Pan-like shepherd playing his pipes. After the storm, the professor and Nénette meet, are immediately attracted to each other and make love. Their affair is broken up by the professor's family, but all ends happily as the professor abandons his cousin at the altar, to marry the pregnant Nénette.

Credits:

Producer
Director
Screenplay
Photography
Music
Editor

Ginette Doynel
Jean Renoir
Jean Renoir
Georges Leclerc
Joseph Kosma
Renée Lichtig
Françoise London

Cast:

Etienne Alexis
Nénette
Nino Alexis
Titine
Marie-Charlotte
Ritou
Laurent

Paul Meurisse
Catherine Rouvel
Fernand Sardou
Jacqueline Morane
Ingrid Nordine
Jean-Pierre Granval
Robert Chandeau

* * SHOWTIMES * *
WEEK OF JULY 18-20, 1985

Thursday, July 18

The Golden Coach
Picnic on the Grass

7:00
8:55

Friday, July 19

Picnic on the Grass
The Golden Coach

7:00
8:45

Saturday, July 20

The Golden Coach
Picnic on the Grass

7:00
8:55

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INTERNATIONAL CINEMA



A major rediscovery
painstakingly restored
in full color!

BARON MUNCHHAUSEN

(Orig. *Münchhausen*)

Germany 1943 110m

Color

English subtitles

Considered the most spectacular film made in Germany, *Munchhausen* was created to celebrate the twenty-fifth anniversary of Germany's largest studio, UFA. Happily, the film was one of rare delight, featuring almost the entire stock of UFA players and containing no propaganda whatsoever. Exhibiting the newly developed Agfacolor (Germany had no access to the Technicolor process during the war), the film still dazzles today. Several tall tales of Munchhausen (as familiar and legendary a figure abroad as Robin Hood) are happily interpolated within a plot line wherein the Baron tries to reconcile two quarreling lovers by telling them the story of his life. Impeccable special effects (Korda's *Thief of Bagdad* as well as some pirated Disney films were studied over and over by the special effects men) highlight this richly comedic masterpiece of fantasy. Being a costume film, it has not become dated and it boasts a music score that is superlative.



PETER NICHOLS

A Day in the Death of Joe Egg

106 minutes. 1972. Color.

Based on Peter Nichols' successful black comedy about the parents of a retarded child, JOE EGG stars Alan Bates and Janet Suzman. The play's power comes from its savage humor in the face of utmost despair.

** SHOWTIMES **

WEEK OF JULY 25-27, 1985

Thursday, July 25

A Day in the Death

of Joe Egg

7:00

Baron Muenchhausen

9:00

Friday, July 26

Baron Muenchhausen

7:00

A Day in the Death

of Joe Egg

9:05

Saturday, July 27

A Day in the Death

of Joe Egg

7:00

Baron Muenchhausen

9:00

Films are shown in 250 SWKT

Free with cinema card

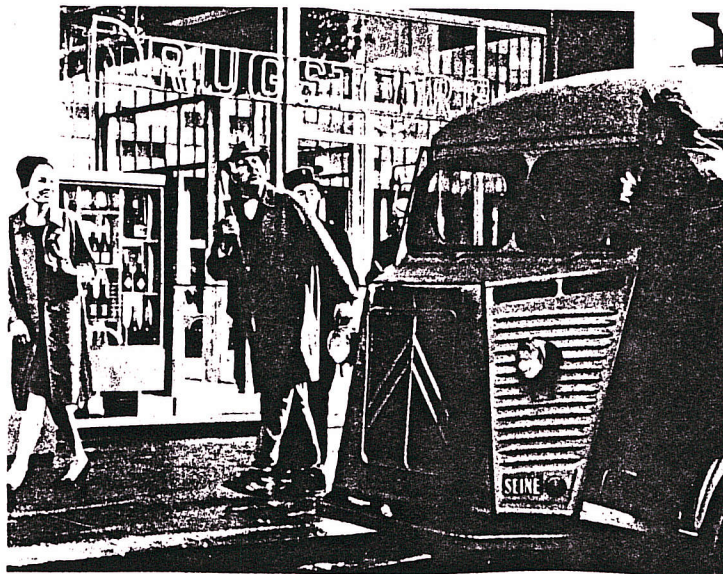
\$1.00 without cinema card

NO FOOD OR DRINK ALLOWED IN THE THEATER!

INTERNATIONAL CINEMA

Jacques Tati

PLAYTIME



Written/directed by Jacques Tati 1969
112 minutes color without dialog
Cast: Jacques Tati, Barbara Bennak, Georges Montant, John Abbey

Rental: \$100

Jacques Tati's *PLAYTIME* arrived in the United States some five years after it was produced in France. Loved by the critics, it was met with some indifference by the public, which looked upon it as a difficult and intellectual comedy. Taking place sometime in the near future, this film features Tati as M. Hulot, bumbling his way through a modern antiseptic world where people seem to be controlled by their antiseptic environment.

"PLAYTIME is Jacques Tati's most brilliant film, a bracing reminder in this all-too-lazy era that films can occasionally achieve the status of art... [it] is a gloriously funny movie..."

— Vincent Canby, THE NEW YORK TIMES

"Tati is one of the funniest men in the world. PLAYTIME, which is a custard pie in the face, is also his most humane and serious observation of people's comically difficult endeavor to survive the inroads of improvements..."

— Penelope Gilliatt, THE NEW YORKER MAGAZINE

JOUR DE FETE

Written/directed by Jacques Tati 1948
71 minutes b&w without dialog
Cast: Jacques Tati, Guy Decomble, Paul Frank-
eur, Santa Relli

Rental: \$75 ¾ inch Videocassette: \$350

Jacques Tati plays the role of a mailman in a small French village in his first feature film. At a fair, he sees a film about efficiency in the American postal system and mocked by his villagers for his own archaic means of delivering the mails, takes his newfound information and decides to outdo the highspeed workings of the mechanized American system.

"JOUR DE FETE mixes comedy of all kinds — gentle rustic humor, pure slapstick and satire on the modern craze for speed. Tati was a mime before becoming a film-maker and this film recalls silent screen comedy in its reliance on visual humor. Tati's music hall training has enabled him to master the essential of all screen comedy: the art of timing his gags. This work is an isolated one in the French production of the forties. It heralded no new school of comedy and four years passed before another film of Tati's appeared, but JOUR DE FETE was sufficient to mark out its director and star of one of the most original talents in the history of the French cinema." — Roy Armes, FRENCH CINEMA



* * SHOWTIMES * *

WEEK OF AUGUST 1-3, 1985

Thursday, Aug. 1

Playtime 7:00

Jour de Fete 9:05

Friday, Aug. 2

Jour de Fete 7:00

Playtime 8:30

Saturday, Aug. 3

Playtime 7:00

Jour de Fete 9:05

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

WOMAN IN THE DUNES

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.

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

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.

* * SHOWTIMES * *

WEEK OF AUGUST 8-10, 1985

Thursday, Aug. 8

Bicycle Thief	7:00
Woman in the Dunes	8:45

Friday, Aug. 9

Woman in the Dunes	7:00
Bicycle Thief	9:15

Saturday, Aug. 10

Bicycle Thief	7:00
Woman in the Dunes	8:45

Films are shown in 250 SWKT

Free with cinema card

\$1.00 without cinema card

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