

CINEMA GUILD  
WINTER 1986  
•MOVIES•





Cinema Guild Winter 1986 Schedule. Schedule layout: Dan Bruell (on very short notice he comes through). Labor (of love): the folks at CG. Type: Delmas. Watch for the Center for Near Eastern and North African Studies Film Series on Tuesdays in February. Also the Orson Welles Festival (with a mini-festival of Edward G. Robinson), and the Ingmar Bergman and Woody Allen Series. Feel free to go to all of the other films as well. Love and kisses, CG.

#### THURSDAY JANUARY 9 BEING THERE

Dir. Hal Ashby, 1979. (130 min.) Peter Sellers, Shirley MacLaine. The highly praised film adaptation of Jerzy Kozinski's contemporary parable about an introverted, naive, totally unworthy character, Chance, the sum of whose knowledge of the world of Man comes from television. On his guardian's death, Chance is propelled from his Edenic existence as sheltered ward and gardener, into a world he has never had need to cope with. Through a series of bizarre circumstances he falls in with the rich and powerful, who, taking his lack of personality for genius and his simple methods of gardening as metaphors for economic growth and renewal, catapult him to political eminence and national celebrity status. "I like to watch." 7:00 & 9:30. Auditorium A, Angel Hall (Aud. A).

#### SUNDAY JANUARY 12 THE SEVENTH SEAL

Dir. Ingmar Bergman, 1956. (96 min.) Swedish with subtitles. Max von Sydow, Gunnar Bjornstrand, Bibi Andersson. A knight, exhausted by ten years of warfare during the Crusades, returns to his native Sweden only to find it ravaged by plague. Sick in spirit and surrounded by the dead and dying, he is not surprised to encounter Death himself, who has come to bear him away. Hoping for a revelation and perhaps a continued existence, the knight challenges Death to a game of chess, winner take all. "Bergman's most fascinating and infuriating film, an outpouring of medieval religious images of life and death, pain and joy. Its meaning probably can't be fully analyzed, even by Bergman, but almost every scene is in some way memorable, and the film stands as a textbook of filmmaking."—Halliwell. 7:00 & 9:00. Natural Sciences Auditorium (NS).

#### WEDNESDAY JANUARY 15 BEN-HUR

Dir. William Wyler, 1959. (217 min.) Charlton Heston, Stephen Boyd, Martha Scott, Sam Jaffe, Jack Hawkins. The grandiose Roman Empire epic based on Lew Wallace's classic novel. The Jewish prince, Ben-Hur, refuses to turn traitor to his heritage by turning in people who are opposed to Roman domination, so his childhood friend Messala makes him a galley slave and sends his mother and sister to a leper colony. When the galley ship is sunk, Ben-hur escapes and saves the life of a Roman admiral, who adopts him. In this semi-biblical adventure, Ben-Hur lives to find his family and triumph in the grueling chariot race, which is justly famous for its tension, exciting direction by second unit man, Andrew Marton. Winner of a shelf full of Oscars. 7:00 only. NS.



#### FRIDAY JANUARY 17 ORSON WELLES SERIES TOUCH OF EVIL

Dir. Orson Welles, 1958. (108 min.) Orson Welles, Charlton Heston, Janet Leigh, Marlene Dietrich, Akim Tamiroff, Zsa Zsa Gabor, Joseph Cotton. The plot of this terrifically entertaining film involves an upright Mexican diplomat and his American wife whose honeymoon seems to be over when they wander into a seedy border town where mysterious and lurid events thrust them up against the gargantuan one-man police force who is capable of doing anything that will keep the reigns of the town in his boated, slimy grip. Welles won the Cannes Grand Prize for this love note to the joy of filmmaking, and his portrayal of the corrupt but fascinating sheriff ranks among his best performances. This is the full-length version. 7:00 only. Modern Languages Building, Auditorium 4 (MLB 4).

#### KEY LARGO

Dir. John Huston, 1948. (101 min.) Humphrey Bogart, Edward G. Robinson, Lauren Bacall, Lionel Barrymore, Claire Trevor (AA). Two of Warner's toughest guys collide in this bare knuckles battle of wits played out during a hurricane in the Florida Keys. Former underworld kingpin Johnny Rocco and his gun crazy entourage take over a resort hotel while awaiting emissaries from Miami. Trapped with this parasitical crew is Frank McCloud, a skeptical, disillusioned ex-GI paying respects to the owners, the widow and father of an Army buddy. As Rocco becomes increasingly abusive, violent and murderous in tempo with the storm, McCloud realizes that being good is not enough to protect himself and his friends from the relentless evil of Rocco, and he jumps into action. 9:00 only. MLB 4.

#### SATURDAY JANUARY 18 A NIGHTMARE ON ELM ST.

Dir. Wes Craven, 1984. (Last minutes). There are no cheap thrills here: Craven warns every scream he gets in this unnerving, let's say it, nightmare film about Fred Kruger, a child murderer who never made it to a trial, but never made it to a lasting grave either, despite the efforts of the outraged neighborhood parents who trapped him in the boiler room where he took their children, and burned it down. Now he is back from hell and out for revenge, viciously cutting down a new crop of kids. If you sleep you dream, and if you dream you meet Fred, with his burned flesh, evil voice, and long, tentacle arms that end in fingers tipped with razor-sharp, blood-stained knives. "You tend to forget this is only a movie, and you'll never forget Fred Kruger, as long as you live."—Sarah Bellum. 7:00 & 9:30. Aud. A.

#### SUNDAY JANUARY 19 ERNST LUBITSCH NIGHT TROUBLE IN PARADISE

Dir. Ernst Lubitsch, 1932. (86 min.) Miriam (These Three) Hopkins, Herbert Marshall, Kay Francis, Adolphe Menjou, C. Aubrey Smith, Charles Ruggles, Edward Everett Horton. A roguish, fast-paced, beautifully timed comedy of cross and double-cross among a gallery of high-society jewel thieves. Told with continental polish and a lively visual wit by the infallible Lubitsch, whose famous "Touch" makes this a classic. 7:00 only. NS.

#### DESIGN FOR LIVING

Dir. Ernst Lubitsch, 1933. (95 min.) Frederic March, Gary Cooper, Miriam Hopkins, Edward Everett Horton. A Ben Hecht screenplay of Noel Coward's daring play about an undiscovered playwright, a struggling painter and the woman who, unable to choose between them, chooses to live with them both. Coward's brittle, amusing dialogue is enhanced by the admittedly off-mentioned Lubitsch "Touch," a form of visual innuendo, spicy without ever being vulgar; an ability second only to Hitchcock's, to let the camera tell the story. Who'd have thought that a man who once starred in a series of German low comedy farces would become Hollywood's smartest purveyor of sophisticated sex comedy? 8:45 only. NS.

#### WEDNESDAY JANUARY 22 PLAY IT AGAIN, SAM

Dir. Woody Allen, 1972. (86 min.) Allen, Diane Keaton, Tony Roberts. Everyone in this film was catapulted into some magnitude of stardom in this adaptation of Allen's Broadway success. Everyone's wimp-hero favorite plays another hilarious neurotic, this time a film critic whose only obsessions are Casablanca, finding the answer to why his first wife gave him the big heave-ho, and coming up with a new mate he can hold onto. But even though he takes tough guy lessons from a vision of Bogart that keeps coming by to help him, it's hard to imagine that he'll ever find the start to a beautiful friendship. 7:00 & 9:00. NS.

#### THURSDAY JANUARY 23 BRINGING UP BARRY

Dir. Howard Hawks, 1938. (102 min.) Cary Grant, Katharine Hepburn, May Robson, Charles Ruggles. This boffo example of thirties crazy comedy is full of upper-bracket stuffed-shirts behaving in a ridiculous and anti-social register manner in pursuit of a mischievous mutt, a historically important fibula and an escaped pet leopard. Hepburn is the zany heiress who somehow seduces Grant, as the prim and proper paleontologist who manages to recover his dinosaur bone before the adventure ends with most of those concerned endeavoring to explain their behavior to the incredulous, exasperated minions of the law. 7:00 & 9:00. NS.

#### JANUARY 24 LOST IN AMERICA

Dir. Albert Brooks, 1984. (91 min.) Brooks is to comedy what Einstein was to mathematics. In this hilarious romp, he once again takes average Americans and sees what happens as they boldly confront average situations which they have no idea how to handle, except to stick their heads in the sand and hope that if they can't see what's going on around them, what's going on won't see them and come over and let loose with a swift kick to the seat of their pants. "I laughed."—Ronald McDonald. 7:00, 8:45, & 10:30. MLB 4.

#### TUESDAY JANUARY 28 CENTER FOR NEAR EASTERN AND NORTH AFRICAN STUDIES STRANGER AT HOME

Dir. Rudolf van den Berg, 1985. (93 min.) English and Arabic. The story of Palestinian artist Kamal Boulatia who, after living in exile for almost 20 years, was persuaded by his friend, Jewish, Dutch film director van den Berg, to make the dreaded journey back to the land of his birth. The film presents a compelling portrait of one man's search for identity, yet its themes of the alienation of life in exile, the search for reconciliation with a turbulent past, the apparent deadlock in Jewish-Arab relations, and the struggle for national identity, strike a universal chord, probing volatile issues with a fresh perspective that is especially illuminating for Western audiences. 7:00 only. FREE. Aud. A.

#### WEDNESDAY JANUARY 29 LOVE AND DEATH

Dir. Woody Allen, 1975. (89 min.) Allen, Diane Keaton, Yves Barasco, Boris Grushenko. A small cowardly peasant who resembles a chicken neck with red wig and glasses, is inducted into the Russian Army during the Napoleonic Wars, only to become a human cannonball and, shortly thereafter, a deserter. In a last ditch attempt to seem less pathetic to his wife, he joins in her plot to kill Napoleon and ends up in prison, where an angel of God fits about the length of his stay on earth. Dance with death and the Wood Man as he takes pot shots at all the Russian novels you never finished and takes aim at Bergman as well. 7:00 & 9:00. NS.

#### THURSDAY JANUARY 30 ORSON WELLES SERIES THE MAGNIFICENT AMBERSONS

Dir. Orson Welles, 1942. (88 min.) Joseph Cotton, Dolores Costello, Agnes Moorehead, Tim Holt, Anne Baxter. Voted one of the ten best films ever made in a recent Sight and Sound poll. The film laments a bygone period in American history, and the passing of the gracious way of life the Ambersons represent. The birth of the Industrial Age, coupled with the refusal of the family heir, George Amberson Minafer, a clinging, selfish, snobbish terror who is influenced by his jealous spinster aunt, to approve his mother's marriage to her true love, a pioneer of the horseless carriage, precipitates a crisis from which the Ambersons never recover. A piercing drama and a masterful display of technique from Welles, one of the true geniuses of film. 7:00 & 8:45. MLB 4.



#### FRIDAY JANUARY 31 LAST TANGO IN PARIS

Dir. Bernardo Bertolucci, 1972. (125 min.) Marlon Brando, Maria Schneider, Jean-Pierre L aud. Brando stars as an American expatriate who shuts himself into an apartment with a young Parisian of the Mod Generation and attempts to tear his old life apart and forge another set of values for a new existence. "This must be the most powerfully erotic movie ever made, and it may turn out to be the most liberating movie ever made."—Pauline Kael. 7:00 & 9:30. NS.

# FEB.

#### SUNDAY FEBRUARY 2 ORSON WELLES SERIES THE AMAZING DR. CLITTERHOUSE

Dir. Anatole Litvak, 1938. (87 min.) Edward G. Robinson, Claire Trevor, Humphrey Bogart, Donald Crisp. A respected physician joins a criminal gang to study what makes the criminal mind tick. Unfortunately for him, the forceful personas of Bogart and his gang, and the adventurous, if illegal, lives they lead prove irresistible to Robinson and he finds himself addicted. An extremely amusing film, with fine acting and a stylish film noir direction. 7:00 only. NS.

#### THE STRANGER

Dir. Orson Welles, 1946. (95 min.) Welles, Loretta Young, Edward G. Robinson. The only conventionally made narrative film that Welles directed, he undertook it in order to prove that he could stay on a schedule and make the sort of mainstream movies that other directors did. A Nazi war criminal settles down after the war to teach school in Connecticut, marrying a woman who loves him without knowing his true identity. Pursued by a personable detective hot on his trail, he guilt drives him to gradually expose his dark secret. A smooth, proficient thriller, with virtuoso cinematography by Russell Metty, Wellesian crane shots, long takes and baroque touches, and a fairly gruesome finale involving a clock tower. 8:45 only. NS.

#### TUESDAY FEBRUARY 4 CENTER FOR NEAR EASTERN AND NORTH AFRICAN STUDIES SHADOW OF THE EARTH

Dir. Tareq Louhichi, 1982. (90 min.) Arabic with subtitles. The existence of a nomadic family in the desert of Tunisia is threatened by the cause of nature and the imposition of governmental regulations and military recruiting. The patriarch, who still believes in Allah's munificence, refuses to abandon the land that has nourished him. 7:00 only. FREE. Aud. A.

#### WEDNESDAY FEBRUARY 5 FACE TO FACE

Dir. Ingmar Bergman, 1976. Liv Ullmann. Made for Swedish Television. Swedish with subtitles. Engrossing study of a woman having a mental and emotional collapse, aggravated by those around her who seem insensitive to her needs or do their best to help her on her way to a hallucinatory world. Ullmann is once again at her best acting out the turmoil in the director's psyche, and Bergman's film is rich with visual interpretations of madness. 9:00 only. Aud. B, Angell Hall.

#### FRIDAY FEBRUARY 7 ANNIE HALL

Dir. Woody Allen, 1977. (93 min.) Woody Allen, Diane Keaton. In this chronicle of the relationship between two lovingly neurotic neurotics, Allen extended his comedy into regions of greater emotional depth. It succeeds on all levels—as good filmmaking, as fine acting, and as an intelligent, probing love story. Oscar or two. 7:00, 8:45 & 10:30. MLB 4.

#### SATURDAY FEBRUARY 8 A GENERATION

Dir. Andrzej Wajda, 1955. (88 min.) Polish with subtitles. Tadeusz Lomnicki, Roman Polanski. Rarely exhibited, this was the first feature by Polish director Wajda; it also became the first part of his cycle of films concerned with Poland during and immediately following the Second World War. *Kanal* and *Ashes and Diamonds*, the 2nd and 3rd parts, established his reputation outside Poland, winning major awards; in his homeland it was already made. The film's subject, the clandestine armed resistance to the German Occupation, was still a focus of intense interest in the Poland of 1955; however, the basis of its strong reception lay in its striking images and intrinsic realism, rather than in a nostalgia for heroic days. The title refers to those who came of age during the war and were felt to have been marked forever by it, those who survived. 7:00 & 8:45. NS.

#### TUESDAY FEBRUARY 11 CENTER FOR NEAR EASTERN AND NORTH AFRICAN STUDIES I STAND FOR YOUR DREAMS

1983. (60 min.) In English. A new biographical study of Kemal Ataturk, the founder of the modern Turkish state, filmed on location and drawing extensively from archival photographs and film clips. 7:00 only. FREE. Aud. A.

#### WEDNESDAY FEBRUARY 12 CRIES AND WHISPERS

Dir. Ingmar Bergman, 1972. Liv Ullmann, Ingrid Thulin, Harriet Andersson. Dream play set at the turn of the century. In a manor house, a spinster in her late thirties is dying. Her two sisters come to attend her, and they watch and wait. The film is built around a series of emotionally charged images that express inner stress, and Bergman handles them with the fluidity of a master. Superbly photographed by Sven Nykvist in a style suggesting Edward Munch, and with blood red backgrounds, the film is smooth and hypnotic. 9:00 only. MLB 3.

**FRIDAY FEBRUARY 14  
INTERIORS**

Dir. Woody Allen, 1978. (93 min.) E.G. Marshall, Geraldine Page, Maureen Stapleton, Diane Keaton. Woody Allen pays homage to Bergman (*Cries and Whispers*) and the result is tears and laughter. Three unhappy daughters, all with careers, are brought together when their father is remarried to a vulgarian, and their mother subsequently tries to kill herself. Features the instantly acclaimed sequence with adhesive tape. 7:00 & 9:00. MLB 4.

**TUESDAY FEBRUARY 18  
CENTER FOR NEAR  
EASTERN AND NORTH  
AFRICAN STUDIES  
KHAMSEEN**

With English subtitles. An Israeli film of a family on a Moshav. After the death of the father, who had been friends with the neighboring Arabs, the eldest son's activities and attitudes cause repercussions on the family and the entire community. 7:00 only. FREE. Aud. A.

**FRIDAY FEBRUARY 21  
KING LEAR**

Dir. Grigori Kozintsev (Hamlet), 1970. (140 min.) Russian with subtitles. "When Shakespeare is put into the mouths of Russian actors and his scenes cast in Russian landscapes, the effect is like hearing a familiar piece of music played in deeper-pitched less wieldy instruments."—Richard Eder. In this grand-scaled production, the highly charged acting of the leads makes the story moving in details that would not be attempted on the more inhibited English or American stages. "Close to triumphant, a Lear of freshness, tenderness and great momentum."—New York Times 7:00 & 9:30. Aud. A.

**SATURDAY FEBRUARY 22  
REBECCA**

Dir. Alfred Hitchcock, 1940. (130 min.) Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson. Here is what many believe to be one of Hitch's finest movies—a classic example of his ability to take gothic corn and raise it to a high level of excitement and suspense. The cast is flawless as they portray the people who live in the ghostly shadow of Rebecca, the first Mrs. DeWinter, drowned under unusual circumstances. Though dead, the influence she exerted in life reaches beyond the grave to haunt the living. 7:00 & 9:30. Aud. A.

**SUNDAY FEBRUARY 23  
TWELVE ANGRY MEN**

Dir. Sidney Lumet, 1957. (81 min.) Henry Fonda, Lee J. Cobb, Jack Warden, E.G. Marshall, Ed Begley, Martin Balsam, Jack Klugman. This ingenious melodrama set in a jury room generate more suspense than most thrillers; the battle begins with the jury 11 to 1, and the spectator is keyed to watch for those points in the heat and frustration of argument when each juror will begin to seek the truth. The script and direction are sure-fire, and the cunningly selected cross-section of humanity is acted with great flare and conviction of the best male actors around in 50's Hollywood. 7:00 & 9:00. Aud. A.

**FRIDAY FEBRUARY 28  
THE MALTESE FALCON**

Dir. John Huston, 1941. (100 min.) Humphrey Bogart, Mary Astor, Sydney Greenstreet, Peter Lorre, Elisha Cook, Jr., and Walter Huston as a man with a knife in his back. "Bogart's most exciting roll was Sam Spade, that ambiguous mixture of avarice and honor, sexuality and fear, who gave new dimensions to the detective genre. This first film by Huston, is an almost perfect visual equivalent of the Dashiell Hammett thriller. Huston used Hammett's dialogue in a hard, precise directorial style that brings out the full viciousness of characters so ruthless and greedy that they become comic. It is a work of entertainment that is yet so skillfully constructed that after many years and many viewings it has the same brittle explosiveness—and even some of the same surprise—that it had in its first run."—Pauline Kael. 7:00 & 9:00. Aud. A.



**MAR.**

**SATURDAY MARCH 1  
THE MAKIOKA SISTERS**

Dir. Kon Ichikawa. (140 min.) A stunningly beautiful film about the four daughters of a once great Osaka merchant family. The film works in constantly interacting layers: each sister, with her own set of problems and conflicts, is trying to define her relationship to the family, as the family, its fortunes disappearing, is struggling to redefine its position in the tumultuous Japan of the late 1930s. Except for brief reminders, however, the film denies those events exterior to the lives of the sisters and instead coaxes the audience into a tranquil and passionate world where time seems to pass more slowly and form is all-important. As did Ozu, Ichikawa uses his mastery of filmmaking to portray passion in the midst of calm and true emotion in a rapid glance or a turn of the head. His camera has the uncanny ability to capture the beauty of a moment, whether it is a woman adjusting her kimono or the Kyoto cherry blossoms in full bloom. 7:00 & 9:30. Aud. A.

**SUNDAY MARCH 2  
DR. ZHIVAGO**

Dir. David Lean, 1965. (192 min.) 35mm. Cinemascope Omar Sharif, Julie Christie, Alec Guinness. Lean's expansive and majestic adaptation of Pasternak's classic novel is a love story set against the profound historical changes brought on by the Russian Revolution. The story centers around the life of Yuri Zhivago, an upper class doctor and poet, as he is carried along by the events of the Revolution. The musical score and sweeping photography make valuable contributions to this unforgettable Oscar-winning film. 7:00. Aud. A.

**WEDNESDAY MARCH 5  
MANHATTAN**

Dir. Woody Allen, 1979. (96 min.) Cinemascope. Woody Allen, Diane Keaton, Mariel Hemingway, Meryl Streep. Woody Allen is again in search of the perfect relationship, this time in Manhattan, a black and white city set to a George Gershwin score. His quest brings him face to face with an ex-wife who has left him for another woman, a neurotic intellectual who leaves behind her a trail of excessively long words, and a 17-year-old high school student too old to fall for Woody's narcissistic style of love-making. 7:00 & 9:00. MLB 3.

**FRIDAY MARCH 7  
8 1/2**

Dir. Federico Fellini, 1963. (135 min.) Italian with subtitles. Marcello Mastroianni, Anouk Aimée. One of the most influential films of the last 20 years and the cornerstone of much of today's personal, referential cinema. No film is more completely identified with a director and no other film has become as synonymous with autobiographical filmmaking. A successful director, committed to an ambitious new production, is bereft of fresh ideas. Exhausted, hounded by both his wife and his mistress, he escapes into his personal fantasies. The result is the recognition that his future work must come from the experiences of his life. 7:00 & 9:30. MLB 4.

**FRIDAY MARCH 7 AND SATURDAY MARCH 8  
AFTER HOURS**

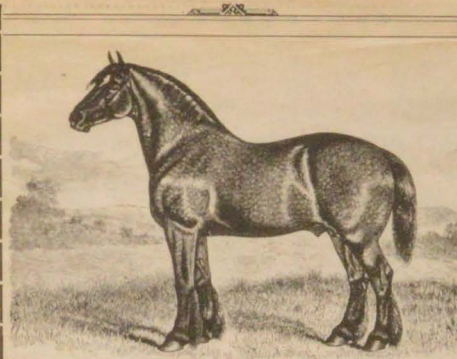
Dir. Martin Scorsese, 1985. John Heard, Teri Garr, Rosanna Arquette, Cheech & Chong. Scorsese takes the bleak comedy of Franz Kafka, and makes it into a black comedy about being down and out in SoHo. A weary keypunch operator, unable to sleep, goes out for a late night cup of coffee and meets a nice intellectual woman who's invitation he accepts, only to discover that she is every bit as odd, bizarre, weird, dangerous, insane and inhospitable as everyone else he will meet on this late night odyssey through a world worse than a dream because there is no waking up, and you don't pinch yourself to check, because everyone else is pinching, poking, bashing or attempting to tear you into little pieces. Anyone who has ever gone to school, had a job, gone to a family reunion, or done any other everyday thing that turned out to be anything but, should see this funny, alarming film. And for God's sake put cheese in the mouse traps. Friday, 7:00 & 9:00, Aud. A. Saturday, 7:00 & 9:15. NS.

**SUNDAY MARCH 9  
THE BAKER'S WIFE  
(LA FEMME DU BOLANGER)**

Dir. Marcel Pagnol, 1938. (127 min.) French with subtitles. Raimu, Ginette LeClerc, Charpin. The orderly existence of things is suspended when the young wife of the village's new baker runs out with a local Adonis, and, in sorrow, the baker vows to cease creation of his excellent breads until she returns. The ensuing panic at the loss of life's greatest pleasure—the consumption of fine white bread—galvanizes the populace to action: she must be found, and quickly, or life loses meaning. Typical of Pagnol's gentle, comedic spirit, the film features a nonpareil performance by one of France's most accomplished actors, Raimu, as the injured husband, a man to whom honor, rather than bread, is life itself. 7:00 only. NS.

**MR. HULOT'S HOLIDAY**

Dir. Jacques Tati, 1953. Eccentric Mr. Hulot arrives at a beachside hotel in a sputtering, backfiring 1924 Amilcar, determined to cram as much vacationing into the next few days as possible, and leaves behind him a ghastly trail of comedic disaster. Tati's technique is light and dry slapstick; the chronicle of human foibles never sinks to the moist or lovable. Tati is sparse, quick and idiosyncratic. It is not until afterward—with the sweet nostalgic music lingering—that these misadventures may take on a certain depth and poignancy. Winner of The Golden Palm Award, Cannes. 9:15 only. NS.



**SUNDAY MARCH 11—SUNDAY MARCH 16  
THE 24th ANN ARBOR FILM  
FESTIVAL**

Independent filmmakers world-wide take part in one of the oldest and largest 16mm festivals. What makes the Festival fun to attend is the wide variety of films and viewpoints that make up each show. Everything is surprising and different, and unlike Groucho's secret words, the films are not something you run across everyday. So take a chance, take a friend. Tuesday-Friday showtimes: 7:00, 9:00 & 11:00. Saturday 7:00 (FREE), 7:00 & 9:00. Sunday (Highlights and Award Winners): 7:00, 9:00 & 11:00. Each show is different. Tickets will be on sale before each show at the Michigan Theatre Box Office. Series tickets will be available. All shows will be at the Michigan Theatre on Liberty Street.

**WEDNESDAY MARCH 12  
STARDUST  
MEMORIES**

Dir. Woody Allen 1980 87min. In this thematically autobiographical film Allen plays a gifted comedian to whom life is a perpetual state of psychological conflicts. Constantly badgered by fans, critics and martians who prefer his older, funnier films. 9:30 only MIB 3

**FRIDAY MARCH 14  
SMILES OF A SUMMER  
NIGHT**

Dir. Ingmar Bergman, 1955. (108 min.) Swedish with subtitles. Bibi Andersson, Eva Dahlbeck, Gunner Bjornstrand. Eight characters become four couples in this exquisite carnal comedy set in turn-of-the-century Sweden. The summer night has three smiles: for young lovers, for clowns and fools, and for the sad and lonely. "A delightfully droll contemplation of amorous ardors." Bosley Crowthers. 7:00 & 9:00. Aud. A.

**SATURDAY MARCH 15  
GONE WITH THE WIND**

Dir. Victor Fleming, 1939. (215 min.) Color. In 35mm. David O. Selznick's monumental production of the Margaret Mitchell novel is still acknowledged to be the most popular film of all time. This Civil War soap opera focuses on vixenish Southern belle Scarlett ("There's always Tara") O'Hara, who meets her match in the raffish Rhett ("Frankly my dear, I don't give a damn.") Butler. Winner of a whole bunch of Oscars. Only properly viewed on the big screen. 7:00 only. Aud. A.



**WEDNESDAY MARCH 19  
A MIDSUMMER NIGHT'S SEX  
COMEDY**

Dir. Woody Allen, 1982. Allen's reworking of Bergman's *Smiles of a Summer Night*. This time, it's an American weekend in the country, early in the century, and Allen is the host; he works on Wall Street but dabbles in inventions—small winged contraptions for flying, and mystical devices such as a spirit ball. Mary Steenburgen plays his wife, and the guests are Jose Ferrer, a pompous generous professor who is a free thinker in sexual matters but is contemptuous of psychic research; Mia Farrow, the professor's glamorous young fiancée; Tony Roberts, a lecherous doctor; and Julie Hagerty as a nurse who's the most trusting and glib of all human creatures, and is avid for sex. 7:00 & 9:00. MLB 3.

**FRIDAY MARCH 21  
ROPE**

Dir. Alfred Hitchcock, 1948. (80 min.) James Stewart, Farley Granger, Cedric Hardwicke. A fast-paced mystery set entirely within a New York penthouse. Two contemptible college students kill a friend just for the thrill of it, then drop clues in front of their dinner guests afterward. Hitchcock's first color film was also his most daring experiment, shot in one long take, without the use of editing, to produce a seamless flow of image and action. 7:00 & 10:40. NS.

**PSYCHO**

Dir. Alfred Hitchcock, 1960. (109 min.) Anthony Perkins, Janet Leigh, Vera Miles, Martin Balsam. Hitchcock's relentless comic masterpiece of terror, which he appears to have made as a joke, in the spirit of seeing whether he could get past the censors. Full of nasty visual puns, it tells the tale of a secretary that runs off, not with the boss, but with a good chunk of his profits. The tension builds as she's driving out of town in a paranoic frenzy and hides out for the night in an out-of-the-way motel run by a nice young man who loves his mom, and who inadvertently provides the secretary with a perfect escape route and a new identity, as a corpse. 8:40 only. NS.

**SUNDAY MARCH 23  
WESTFRONT 1918**

Dir. G.W. Pabst, 1930. (89 min.) German with subtitles. Pabst, perhaps Germany's leading director in the Twenties, chose for his first full sound production the commercially unpromising subject of war: Germany, that immensely proud nation, having lost the war, was presumably in no mood to have that fact rubbed like salt, in its as yet unhealed wounds. But with militarism resurgent, Pabst felt otherwise. Comparable to *All Quiet on the Western Front*, this was a film audiences found shockingly realistic—at its opening in Berlin at least twenty people are said to have fainted—exactly the effect intended. One of the very few great war films. It conveys with disconcerting detail and uncompromising fidelity the alternating tedium and tury of trench warfare. 7:00 only. NS.

**LA GRANDE ILLUSION**

Dir. Jean Renoir, 1937. (117 min.) Jean Gabin, Pierre Fresney, Erich von Stroheim. The great humanist of the French cinema directs this moving anti-war film set in a German prison camp for officers in 1917. The story centers on four men: two, the prison commander and a French officer, are aristocrats who share a common class and act out the rituals of noblesse oblige, although their class is doomed by the changes that produced the war; the others, the plebeian Marechal and Rosenthal, a Jew, overcome religious and class difference to join together in an escape attempt. A subtle film that is a study of human needs and the social barriers that make human contact difficult, if not impossible. 8:45 only. NS.

**TUESDAY MARCH 25  
THE SERPENT'S EGG**

Dir. Ingmar Bergman, 1978. (120 min.) Liv Ullmann, David Carradine. A savage, decadent, compelling story of a man and a woman battling for their souls against the insidious forces leading Germany toward Nazism. The film is a study of anxiety and paranoia as it surrounds the lives of the central characters. Max, an out of work circus acrobat, and Manuela, a third-rate cabaret singer. 7:00 & 9:15. MLB 3.



**THURSDAY MARCH 27  
WHISKEY GALORE (TIGHT  
LITTLE ISLAND)**

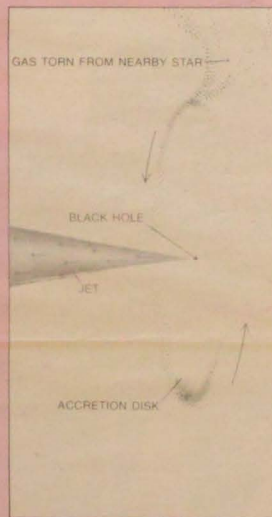
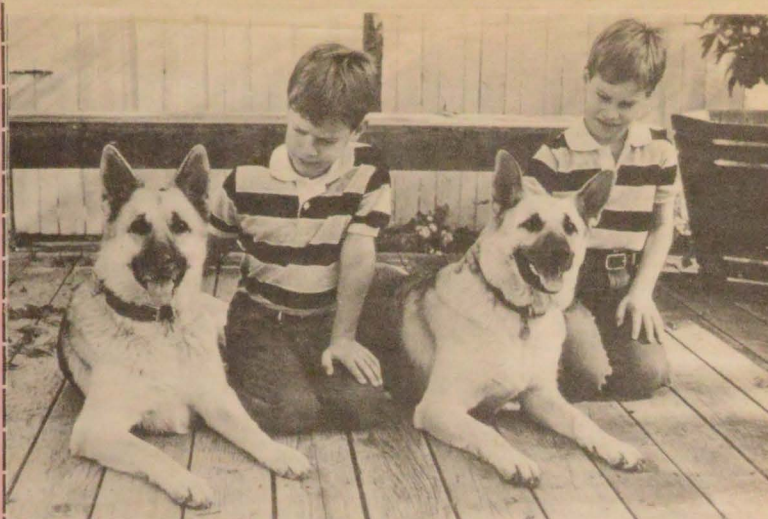
Dir. Alexander Mackendrick, 1948. (82 min.) When a ship full of whiskey is wrecked on a small Hebridean island, you can imagine that the local customs and ex-ism man, however controlled and resourceful, will risk a nervous breakdown in the performance of his duties. Moreover, the sudden plenty of a beverage that has vanished in wartime shortages provides a catalyst to fire the elements of several staid, Calvinistic family relationships. "Marvelously detailed, fast-moving, well-played, and attractively photographed comedy which firmly established the richest Ealing vein."—Leslie Halliwell, 7:00 only, MLB 4.

**FATHER BROWN,  
DETECTIVE**

Dir. Robert Hamer, 1954. (82 min.) Alec Guinness, Joan Greenwood, Peter Finch, Ernest Thesiger, Cecil Parker, even the most militant atheist will be forced to approve Father Brown's clerical wiles to recover a precious cross from the stone-hearted master thief, Flambeau. This charming adaptation of G.K. Chesterton's priestly probe features one of Guinness's most polished and felicitous performances, set off by a superb cast of supporting actors. "Delightfully eccentric comedy with a sympathetic script, pointed direction, and some delicious characterizations—in a thoroughly civilized entertainment."—Halliwell, 8:45 only, MLB 4.

**FRIDAY MARCH 28  
MEPHISTO**

Dir. Istvan Szabo, 1981. (144 min.) German with subtitles. Klaus Maria Brandauer, Karin Boyd, Rolf Hoppe. Based upon Klaus Mann's 1936 novel which drew heavily upon the career of the celebrated Gustav Gründgens, the film traces an ambitious young actor from obscure beginnings in a provincial theatre company to deserved acclaim for his tour de force in Goethe's verse play, *Faust*, which brings him to eventual eminence as Nazi Germany's premier actor. But sucking at the soul of this tormented Mephistopheles is another, his very own. Director Szabo masterfully weaves plot and subplot together in this thoroughly chilling story of ambition and betrayal, decadence and degradation set against the tacky grandeur of the Third Reich. 7:00 & 9:45, MLB 3.



**APR.**

**WEDNESDAY APRIL 2  
THESE THREE**

Dir. William Wyler, 1936. (83 min.) Merle Oberon, Miriam Hopkins, Joel McCrea, Walter Brennan, Margaret Hamilton, Bonita Granville. Lillian Hellman's most controversial play, *The Children's Hour*, a drama that suggested latent lesbianism, was such a cause celebre in the 30's that when Goldwyn purchased the screen rights, the contract stipulated that the play's title be neither named nor mentioned as a purchase. In collaboration with the filmmakers, Hellman thus substituted a conventional romance for the female liaison, but she also adapted a script that preserved the drama's scathing attack on busybodies and slanderers. It is the story of a tender romance between a doctor and a teacher and of the youthful idealism of two female educators who establish their own school. A psychologically warped child with one well-placed lie destroys the good will of the community and subjects the main characters to soul searching and to a desperate legal fight for their reputations. "Little short of brilliant, an absorbing, tautly written and dramatically vital screenplay."—New York Times, 7:00 only, MLB 3.

**OF HUMAN BONDAGE**

Dir. John Cromwell, 1934. (83 min.) Bette Davis, Leslie Howard. Davis's performance as Mildred Rogers, the slutish waitress of Somerset Maugham's massive novel is still considered one of the great feats of acting in American cinema. Cromwell's direction made the film itself a classic, little of the strain and torment Mildred gave to medical student Philip Carey was lost in its transference from book to screen. Two subsequent adaptations tried to recapture the impact of this film but failed. 9:00 only, MLB 3.

**FRIDAY APRIL 4  
THE DRESSER**

Dir. Peter Yates, 1983. (118 min.) Albert Finney, Tom Courtenay, Edward Fox, Zena Walker. Just about everything in this adaptation of the play, about the symbiotic relationship between an old Shakespearean actor-manager—a knight of the theatre who is touring the provinces with his dilapidated touring company during WWII—and his cajoling, teasing dresser whose mothering keeps the old trouper going, is terrific. And Finney is particularly juicy, with a thundering voice and wonderful false humility. 7:00 & 9:00, Aud. A.

**SUNDAY APRIL 6  
AUTUMN SONATA**

Dir. Ingmar Bergman, 1978. (97 min.) Ingrid Bergman, Liv Ullmann. Eva, a spiritually distraught, dowdy woman of perhaps 35 or 40, the wife of a pastor in rural Norway, invites Charlotte, her majestically worthy concert-pianist mother, to come for a visit. Then Eva goes to her mother with the impacted rage of a lifetime accusing Charlotte of having deserted her when she was a child by going off to give concerts, and of never loving her. Much of what Eva says is true, but does any of it account for her crazed outburst and total lack of self? Ullmann and Miss Bergman are excellent as they enter into Bergman, the director's disturbed emotions in this strange, compelling film. 7:00 & 9:00, NS.



**WEDNESDAY APRIL 9  
FROM THE LIVES OF  
MARIONETTES**

Dir. Ingmar Bergman, 1980. (104 min.) In this mesmerizing, emotionally off-kilter film, Bergman tells of the marriage of two people swept about by forces they cannot control. The husband, to sublimate his murderous hatred for his wife, murders a prostitute, and in effect brings himself into two relationships that he can neither fulfill nor handle. Bergman's emotions, which were, from the beginning of his career rather close to the surface, are now bubbling up and taking him in a new direction that minimizes the distance between art and reality. —Sarah Bellum, Film Direction 9:30 only, MLB 3.

**FRIDAY APRIL 11  
THE PURPLE ROSE OF  
CAIRO**

Dir. Woody Allen, 1985. (82 min.) Jeff Daniels, Mia Farrow. A splendid comedy, as wise as it is funny. In a small, drab New Jersey town during the Depression, an abused wife and leekless waitress spends all her free time in a theatre luxuriating in the company of Hollywood's corner gods and goddesses. One day the leading character of a film steps down off the screen and into her heart, leaving the other actors in the movie high and dry. The cast is impeccable in this film fable that is as innovative, witty and emotionally satisfying as anything Woody Allen has done. 7:00 & 9:00, Aud. A.

**SATURDAY APRIL 12  
CASABLANCA**

Dir. Michael Curtiz, 1942. (102 min.) Humphrey Bogart, Ingrid Bergman, Claude Rains, Paul Henreid, Sydney Greenstreet, Peter Lorre, Dooley Wilson. Rick, the most famous saloon-keeper in screen history hits the skids when his old flame Ilsa shows up with her leader of the underground husband and stirs up lots of memories. Bogart, in the role of the cynic redeemed by love, became the great adventurer-lover of the screen during the war years. In this film he established the figure of the rebellious hero, lone wolf who hates officialdom and gets away with it. Bergman became a popular favorite just from being treated rottenly by Rick. In this great romantic epic, everything is just right. 7:00 & 9:00, MLB 3.

**THURSDAY APRIL 17  
SILENT NIGHT  
FAUST**

Dir. F. W. Murnau, 1926. (91 min.) Emil Jannings, Camilla Horn. In the literature of the entire world, only *Hamlet* rivals Goethe's *Faust* as a single work in fame and significance. This is a beautiful film, a vast fresco of light and shadow. Its purpose was to overwhelm the viewer with the pictorial splendor of the images in which the most vivid and eloquent metaphors that words could convey found their equally expressive transmutations on the screen. When today we are enthralled with the beauty of *Days of Heaven* and *Kagemusha* for their use of color and delicacy of composition, let us not forget what was once achieved nearly 60 years ago in black and white. In the witchery Carl Hoffmann's photography, the apocalyptic visions of Murnau. 7:00 only, NS.

**SUNRISE**

Dir. F. W. Murnau, 1927. (110 min.) With musical soundtrack. The great German director was given free rein for his first American film. He antagonized the studio brass by going way over budget, but created one of the silent screen's best remembered triumphs. A man is persuaded by the other woman in his life to murder his wife. Top-notch performances, photography and art direction. 9:00 only, NS.

**FRIDAY APRIL 18  
EAST OF EDEN**

Dir. Elia Kazan, 1955. (115 min.) James Dean, Raymond Massey, John Steinbeck's transposition of the story of Cain and Abel to a small California town during WWI was one of the three films which established Dean as a star of the first magnitude. This film shows the energy this actor was capable of generating—no less dimmed after 30 years. 7:00 & 9:15, MLB 4.

**SATURDAY APRIL 19  
THIS IS SPINAL TAP**

Dir. Rob Reiner, 1984. (86 min.) A hilarious pseudo rockumentary on the fast and spurious world of heavy metaldom. *Spinal Tap* is a fictional British band which rises to superstar status on the basis of megahits such as "Sex Farm Woman," only to plummet into well-deserved and utter oblivion. Rob (Matthead) Reiner creates a savvy satire that attacks fads, drugs, big business, hip language, sex, groups, and filmmakers, and at the same time acknowledges how much fun most of the above are. From studded leather to vegetarian codpieces, you'll see it all, and then some. 7:00, 8:45 & 10:30, Aud. A.

**SUNDAY APRIL 20  
STRANGER THAN PARADISE**

Dir. Jim Jarmusch, 1985. Singled out at Cannes and the New York Film Festival, this low-key comedy is mighty easy to like. Willie, a deadpan deadbeat who bets on the horses or wanders the streets with his deadbeat pal Eddie—who bets on dog races—is forced to take in his 16-year-old deadbeat cousin, Eva, from Budapest. The film takes us from the barren Lower East Side of New York to Cleveland and Florida as this trio of sensory deprived lowlifers try to put a little sunshine into each other's lives, but can't for the life of them figure out how to do it. A genuine original, this film has its own look, feel, laughs, sweetness and surprise. 7:00 & 9:00, NS.

**THURSDAY APRIL 24  
SECRET AGENT**

Dir. Alfred Hitchcock, 1936. (93 min.) Peter Lorre, Madeline Carroll, John Gielgud. Made during the peak of Hitchcock's British career, a novelist pressed into secret service shoots an innocent man and must find the real double agent. "We use lakes for drowning and the alps to have our characters fall into crevasses." —Alfred Hitchcock, 7:00 only, Aud. A.

**SPIES (SPIONE)**

Dir. Fritz Lang, 1927. (87 min.) Made between the first two Dr. Mabuse films, this one has as the hero, the good guy, making it a direct precursor to the James Bond series. From the novel by Lang's wife, Thea von Harbou, who also wrote *Metropol*, it concerns the desperate attempt to stop Haghi, a twisted megalomaniac, from conquering the world. Virtuoso filmmaking from one of the most flamboyant of directors. 9:00 only, Aud. A.

**SATURDAY APRIL 26  
MARX BROTHERS NIGHT  
THE COCOANUTS**

Dir. Joe Santley, Robert Florey, 1929. (96 min.) Based on the smash Broadway hit that brought the Marx boys to Hollywood. It satirizes the Florida land boom when mosquito-ridden marsh patches were sold as waterfront homes. Margaret Dumont rises above it all with her dowager's dignity, while Groucho sells Chico a viaduct. What Harpo is doing is anybody's guess. 7:00 only, NS.

**DUCK SOUP**

Dir. Leo McCarey, 1933. (85 min.) As prime minister of Freedonia, Groucho soon reduces Queen Dumont's empire to a shambles. Harpo and Chico appear as peanut vendors who double as secret agents. Zeppo rounds out the gang as the straight man, love interest and Groucho's secretary. 8:45 only, NS.



