



U3AC Film Group archives) in term order – most recent first

Summer 2024

- 16 April** ***The Bridge on the River Kwai*** **Dir: David Lean: UK 1957 (161 mins)**
A highly principled British colonel becomes obsessed with leading a band of P.O.W.s to build a bridge at the behest of their Japanese captors in WW11 Burma.
Winner of seven Academy Awards including Best Picture and Best Director.
- 23 April** ***Black Narcissus*** **Dir: Michael Powell/Emeric Pressburger: UK 1947 (100 mins)**
A group of nuns open a makeshift convent in the foothills of the Himalayas, but soon find their vows challenged in their new exotic environment. Deborah Kerr's Sister Clodagh has a spiritual crisis, while a fellow nun, brilliantly played by Kathleen Byron, becomes erotically obsessed with a British agent leading to an unforgettable ending.
- 30 April** ***The Big City*** **Dir: Satyajit Ray: India 1963 (135 mins)**
Subrata Mazumdar (Anil Chatterjee), a young bank clerk struggling to support his entire extended family on a meagre salary, is horrified when his wife Arati (Madhabi Mukherjee) dares to challenge his cherished belief that a woman's place is with her cooking pots. Arati not only takes a job but proves a huge success in the workplace, relishing her new-found independence and thoroughly upsetting the family dynamic.
Wonderfully enjoyable with the scope and density of a richly absorbing novel and with an extraordinary 'woman-centred' screenplay.
- 7 May** ***Women in Love*** **Dir: Ken Russell: UK 1970 (132 mins)**
Two sisters living in a Twenties' East Midlands mining town embark on relationships that entwine passion, sensuality and recklessness. Whilst on holiday with their partners, the relationships head in divergent directions.
The first of two films this term celebrating the late Glenda Jackson, and providing a heady mix of D H Lawrence and Ken Russell.
- 14 May** ***Pandora's Box*** **Dir: G W Pabst: Germany 1929 (135mins)**
One of the great silent films, GW Pabst's *Pandora's Box* is renowned for its sensational storyline, sparkling Weimar period setting and the legendary lead performances from its iconic star Louise Brooks.
Following the rise and fall of Lulu (Brooks), a spirited but innocent showgirl whose sheer sexual magnetism wreaks havoc on the lives of men and women alike, *Pandora's Box* was controversial in its day, then underappreciated for decades. It now stands as an incredibly modern film, and few stars of any era dazzle as bright as Louise Brooks. (This silent film is with English captions).
- 21 May** ***Sunday Bloody Sunday*** **Dir: John Schlesinger: UK 1971 (110 mins)**
David Hirsh, a Jewish doctor, and Alex Greville, a woman increasingly disillusioned with her life, are both involved in a love triangle with a young sculptor despite knowing each other through common acquaintances. When this shared lover moves away, they have to come to terms with the reality of this situation.
- 28 May** ***La Mif*** **Dir: Fred Baillif: Switzerland 2021 (110 mins)**
La Mif is a bristling contemporary drama set in a teenage girls' residential home in Geneva. As both tensions and intimacies are created, an incident triggers a chain of over- reactions resulting in a powerful and emotional examination of the impact of abuse, coming of age and the morals and ethics of social care.
Fred Baillif's third fiction feature was developed over two years and drew on his own past experience as a street social worker. He worked with real residents and staff in a care home to play the fictional characters with the ensemble cast composed of non-professional actors.
- 4 June** ***Purple Noon (Plein Soleil)*** **Dir: René Clément: France/Italy 1960 (118 mins)**
(Member's Request)
Tom Ripley (Alain Delon) travels to Italy to visit his playboy friend Philippe Greenleaf and Philippe's new fiancée, Marge Duval. What Philippe doesn't know is that his father has paid Tom to convince his son to abandon Europe and return to his family responsibilities in San Francisco. However, when Philippe's family cuts off their funding of Tom's extravagant lifestyle during his covert mission, he discovers another way to maintain his newfound standard of living. This film is based on Patricia Highsmith's novel *The Talented Mr Ripley*.
- 11 June** ***The Peasants*** **Dir: DK Welchman/Hugh Welchman: Poland/Serbia/Lithuania 2023**

detailed sets and the elegant artifice of the plotting never distract from the fundamental seriousness of Ophuls' searing study of fateful passion. "A film of unassuming but enduring greatness".

27 February **The Misfits** **Dir: John Huston: USA 1961 (125 mins)**
[Member's Request]

The last film of both Marilyn Monroe and Clark Gable. It went from box-office flop to cult status within the space of a year. Written by Monroe's then husband, Arthur Miller, the film is a grey, solemn and at times pretentious piece about three drifters who hunt horses destined to be food. Somehow the flat, arid Nevada landscape mirrors the character's bleak existence and sets the overall mood of despair and depression.

5 March **Nobody Knows** **Dir: Hirokazu Kore-eda: Japan 2004 (141 mins)**

In 1988 what was dubbed the "Affair of the Four Abandoned Children of Niski-Sugano" scandalised Japan and inspired Hirokazu Kore-eda's screenplay, which took 5 years to bring to the screen. The film is a deeply moving study of juvenile endurance that earned Yuya Yagira the best actor prize at Cannes. As the oldest of the siblings left to fend for themselves by their mother, the 12-year old displays both ingenuity and insecurity in trying to keep his secret from the outside world. Even more impressive is Kore-eda's disjointed directorial style.

12 March **The Bride Wore Black** **Dir: François Truffaut: France/Italy 1968 (107 mins)**

One sun-drenched morning, Julie comes out of a church in a white dress on the arm of a boy called David whom she has loved since childhood. As the bells ring and the wedding party poses for the photographer a shot rings out. It is a stupid accident, an unfortunate misunderstanding. David falls onto the church steps and Julie becomes a widow on her wedding day. Julie's life is now intrinsically linked with David's memory. She wants to know more, to understand why so she goes after the people who have destroyed her life.

19 March **The Mission** **Dir: Roland Jaffe: UK 1986 (125 mins)**

Winner of the Palme d'Or at Cannes, but accorded a mixed critical reception, this is a studied, elegant and very moving drama set in 18th century South America. Jeremy Irons gives a performance of great sincerity as the head of a Jesuit mission under threat from the greed of Iberian slavers and the whim of a cardinal. Glorious Oscar -winning photography and a terrific musical score. (This film includes some violent scenes).

Autumn 2023

3 October **Thelma & Louise** **Dir: Ridley Scott: USA 1991 (130 mins)**

Thelma and Louise - a bored housewife and a straight-laced waitress at a coffee shop – are best friends who are sick of what they've settled for. Deciding to escape the tedium of their everyday lives, the pair sneak off in Louise's '66 T-bird convertible for a three-day trip with no husbands, no boyfriends and no problems. But things don't go quite according to plan when an encounter with a drunken, foul-mouthed would-be rapist transforms their quiet getaway into a cross-country escape that will change their lives forever.

10 October **The Talented Mr Ripley** **Dir: Anthony Minghella: USA 2000 (139 mins)**

The Fifties- Manhattan lavatory attendant, Tom Ripley, borrows a Princeton jacket to play piano at a garden party. When the wealthy father of a recent Princeton grad, Dickie Greenleaf, chats Tom up, Tom pretends to know the son and is soon offered \$1,000 to go to Italy to convince Dickie to return home. In Italy Tom attaches himself to Dickie and to Marge, Dickie's cultured fiancée, pretending to love jazz and harbouring homoerotic hopes as he soaks in luxury. Besides lying, Tom's talents include impressions and forgery, so when the handsome and confident Dickie tires of Tom, dismissing him as a bore, Tom goes to extreme lengths to make Greenleaf's privileges his own. This is a fine adaptation of the original Patricia Highsmith novel.

17 October **EO** **Dir: Jerzy Skolimowski: Poland/Italy 2022 (88 mins)**

Directed and co-written by *Deep End* Polish director Jerzy Skolimowski, *EO* is a strikingly beautiful and mesmerising vision of modern Europe through the eyes of a donkey who embarks on an epic journey experiencing cruelty and kindness, while bearing witness to the follies and triumphs of humanity. Inspired by the great French film director Robert Bresson's 1966 film, *Au Hazard Balthazar*, this visually inventive film places the viewer directly in the heart and mind of the four-legged protagonist. [Jeremy Warning – U3AC animal lovers should bring tissues]

24 October **CAMBRIDGE FILM FESTIVAL – NO U3AC FILM GROUP FILM**

31 October **Jules et Jim** **Dir: François Truffaut: France 1962 (106 mins)**
[Member's Request]

Truffaut's hugely popular French New Wave classic sees the late Jeanne Moreau at her most ebullient as Catherine, a Parisian beauty caught up in a complex ménage à trois with the two friends of the title – one Austrian, the other French – just before World War 1. A romantic roller-coaster of a movie, it's fast, funny, stylish and affecting all at once.

7 November **All Quiet on the Western Front** **Dir: Lewis Milestone: USA 1930 (136 mins)**
This classic film follows a group of German schoolboys, talked into enlisting at the beginning of World War 1 by their jingoistic teacher. The story is told entirely through the experiences of the young German recruits and highlights the tragedy of war through the eyes of individuals. [I urge U3AC readers to read/re-read the great novel by the German writer Erich Maria Remarque, and on which this film is based - as powerful today as when it was written].

14 November **Faces, Places** **Dir: Agnès Varda/JR: France 2017 (94 mins)**
In this documentary the late French director Agnès Varda, and the photographer and muralist JR journey through rural France and form an unlikely friendship. [I am showing this as a tribute to one of our long - standing members, the late Brian Westcott who died earlier this year and was a great fan of Varda's work].

21 November **Sunrise: A Song of Two Humans** **Dir: Friedrich Wilhelm Murnau: USA 1927 (95 mins)**
One of the undisputed pinnacles of **silent** cinema, this lyrical masterpiece from the director of *Nosferatu*, and *Faust*, is a study of betrayal, love and reconciliation. Seduced by a vamp from the city, a man from a small fishing village plans to murder his wife during a boat trip to town. However, both reach their destination unscathed and there amid a dazzling panoply of urban attractions, the couple rediscover their love for each other. This restored masterpiece "one of the most enchanting and heart-rending experiences that cinema can offer", and last shown to this Group in 2005, now incorporates the first restoration of the film's wonderful original soundtrack.

28 November **The Blue Caftan** **Dir: Maryam Touzani France/Morocco/Belgium/Denmark (118 mins)**
This Moroccan Arabic-language drama film directed by Maryam Touzani depicts a woman (Mina) and her closeted gay husband (Halim) who run a caftan store in the medina of Salé, Morocco, and hire a talented young man as an apprentice. Slowly Mina realises how much her husband is moved by his presence. *The Blue Caftan* is an emotionally complex, richly empathetic depiction of a partnership sustained through storms and challenges. Superb performances, sly humour, glowing photography and a strong throughline of social defiance make this a profoundly satisfying pleasure.

5 December **Babette's Feast** **Dir: Gabriel Axel: Denmark 1987 (103 mins)**
[Member's Request]
Babette's Feast is an Oscar -winning tale of everyday passion, magic and miracles in which a chef (the late Stéphane Audran) prepares an extravagant banquet for her employers. This marvellous film is based on the story of the same name by Isak Dinesen (Karen Blixen), and was the first Danish film of a Blixen story, and also the first to win the Oscar for Best Foreign Language Film.

12 December **The Shop Around the Corner** **Dir: Ernst Lubitsch: USA 1940 (98 mins)**
Set in a lovingly evoked Budapest in the run-up to Christmas, Lubitsch's deliciously delicate comedy focuses on the various obstacles blocking the path of potential lovers, played by James Stewart and Margaret Sullavan, fellow workers in a gossip-ridden emporium who are unaware they're in fact courting one another by mail in an anonymous correspondence. Lubitsch's fabled 'touch', here at its highest, contributes to what is arguably Hollywood's most exquisitely romantic depiction of the old central Europe and is of course "*perfect seasonal fare*".

Summer 2023

18 April **Dirty Harry** **Dir: Don Siegel: USA 1971 (102 mins)**
A rooftop sniper (Andy Robinson) calling himself Scorpio has killed twice and holds his city to ransom with the threat of killing again. Harry Callahan (Clint Eastwood) is a tough, streetwise San Francisco cop whom they call Dirty Harry, will nail the sniper one way or the other, no matter what the 'system' prescribes. This remains one of the most gripping police thrillers ever made. Full of great quotes and bound to challenge one's perceptions of law and order.

25 April **Golden Marie [Casque d'Or]** **Dir: Jacques Becker: France 1952 (96 mins)**
Classic French underworld drama set in Paris at the turn of the 20th century. When Georges Manda (Serge Reggiani) falls for Marie (Simone Signoret) he faces the wrath of her boyfriend, the petty crook Roland (William Sabatier) . Gang boss Felix (Claude Dauphin) who secretly lusts after Marie orders the two to fight it out for her hand, hoping to eliminate his love rival. When his boyhood friend is subsequently framed for the murder, Georges not realising Felix's involvement, does the decent thing and turns himself into the police. The tragedy is complete when Georges discovers Felix's role in his downfall, escapes from custody and kills Felix.

2 May **The Girl Can't Help It** **Dir: Frank Tashlin: USA 1956 (99 mins)**

Often called the best rock 'n' roll film ever made, this high powered, high voltage comedy features music by Fats Domino, Little Richard and the Platters and introduces the world to a blonde bombshell named Jayne Mansfield. Mansfield is sensational as moll Jerri Jordan to Edmond O'Brien's Marty Murdock, the mobster determined to make her a singing star. The trouble begins when Murdock hires talent agent Tom Miller (Tom Ewell) to groom her. Miller quickly realises that she can't sing a note, AND that he's completely in love with her. This Cinema Scope colour film hilariously spoofs both musicals and gangster films.

9 May Summer with Monika Dir: Ingmar Bergman: Sweden 1953 (97 mins)

Regular Bergman star, Harriet Andersson, is astonishing in her first film with Bergman as the irrepressible 17-year old in love with both Harry – a year older but more circumspect and her freedom: even when she finds that she's pregnant, she's reluctant to abandon their idyll in the archipelago for routine Stockholm. Tender, sensuous, never judgemental, the film counterpoints its realistically sober ending with Monika's calmly unrepentant gaze to the camera.

16 May Elvis Dir: Baz Luhrmann: USA 2022 (159mins)

This film explores the life and music of Elvis Presley (Austin Butler) seen through the prism of his complicated relationship with his enigmatic manager, Colonel Tom Parker (Tom Hanks). The story delves into the complex dynamic between Presley and Parker spanning over 20 years from Presley's rise to fame to his unprecedented stardom against the backdrop of the evolving cultural landscape and loss of innocence in America.

23 May Bergman Island Dir: Mis Hansen-Løve France/Mexico/Brazil/Germany/Sweden 2021 (105 mins)

Bergman Island is a romantic drama film. Vicky Krieps and Tim Roth play a married couple of film makers spending a working retreat on Fårö where cracks begin to appear in their relationship.

30 May The Handmaiden Dir: Park Chan-wook: South Korea 2016 (144 mins)

This psychological thriller is inspired by the 2002 novel *Fingersmith* by Sarah Waters with the setting changed from the Victorian era Britain to Korea under Japanese colonial rule. A woman is hired as a handmaiden to a Japanese heiress, but secretly she is involved in a plot to defraud her. The Guardian ranked this film 41st in its 100 best films of the 21st century list. [NB: The film has numerous sexually explicit scenes between the two main female characters].

6 June Bai Dir: Mark Jenkin: UK: 2018 (89 mins)

Modern-day Cornish fisherman Martin (Edward Rowe) is struggling to buy a boat while coping with family rivalry and the influx of London money, Airbnb and stag parties to his harbour village. The summer season brings simmering tensions between the locals and newcomers to boiling point with tragic consequences. Stunningly shot on a vintage 16mm camera using monochrome Kodak stock, *Bait* is a timely and funny, yet poignant new film that gets to the heart of a community facing up to unwelcome change.

13 June Early Spring Dir: Yasujiro Ozu: Japan 1956 (145 mins) [Member's Request]

The film focuses on the problems of young salaried workers. Shoji and his wife Musako struggle with a family tragedy. When Shoji's interest turns to the office flirt, the couple's fragile peace is threatened.

20 June Mississippi Burning Dir: Alan Parker: USA 1988 (128 mins)

Set in the summer of 1964, two FBI agents, one a tight-jawed by-the-book type, the other an experienced Southern lawyer, who knows how to handle people, head the government's investigation into the disappearance of three civil rights activists in East Mississippi. [Nb – This film contains some violent scenes]

Spring 2023

25 January Little Big Man Dir: Arthur Penn: USA 1970 (139 mins)

Adapted from the novel by Thomas Berger, *Little Big Man* opens with the spoken reminiscences of 121-year old Jack Crabbie (Dustin Hoffman). In flashbacks we see how, as a young and wide-eyed frontiersman Crabbie is adopted by an Indian tribe led by philosophy spouting Chief Dan George. The film's highlight is the Little Big Horn massacre with megalomaniac General Custer self-destructing as Crabbie looks on.

1 February Vivre sa vie Dir: Jean-Luc Godard: France 1962 (83 mins)

Based on a popular sociological study of contemporary prostitution, this Brechtian social fiction follows Nana (the late Anna Karina) as she learns how to become a sex worker. Beautifully composed and featuring one of Karina's greatest performances, the film introduces some of Godard's key themes, work and sex, the situation of women, and the invisible suffering of the emerging consumer society.

8 February After Love Dir: Aleem Khan: UK 2020 (89 mins)

Mary Hussain who converted to Islam when she married and is now in her early 60s, lives quietly with her husband Ahmed. Following his unexpected death, she suddenly finds herself a widow. A day after the burial,

she discovers that Ahmed had a secret life just 21 miles from their Dover home, across the Channel in Calais. The shocking discovery compels her to go there to find out more and, as she grapples with her shattered sense of identity, her search for sympathy has surprising consequences.

15 February Orphée Dir: Jean Cocteau: France 1950 (95mins)

Cocteau's magic retelling of the Orpheus myth turns the lyre -playing singer of Greek legend into a famous left bank poet in post-war Paris. Fallen out of favour and lost for poetic inspiration, Orphée becomes obsessed with a mysterious black-clad princess who first claims the life of a rival poet, and then Eurydice, his wife. With its unforgettable imagery- the dissolving mirror through which characters pass into the next world, death-dealing motorcyclists, and Cocteau's magical special effects, Orphée is a work of haunting beauty that follows the poetic logic of a dream.

22 February Love is the Devil Dir: John Maybury: UK 1998 (91 mins)

Set in the bawdy, decadent world of 1960s Soho, this dazzling and audacious film charts the powerful and dangerous relationship between one of Britain's most revered twentieth-century artists, the late Francis Bacon (Derek Jacobi), and his lover and muse George Dyer (Daniel Craig) to explore the territory where love, sex and art collide. The film's exquisite and unusual style – at once beautiful and grotesque – perfectly captures the extraordinary energy of Bacon's art (although no actual works of Bacon are depicted in this film).

1 March My Night with Maud Dir: Eric Rohmer: France 1969 (110 mins)

The film tells the story of a chaste and conservative thirty-something who sees a woman that he believes will be his perfect match whilst attending church. But when he unwittingly spends the night at the apartment of the worldly and spirited divorcée, Maud, the moral certainties of his life are suddenly thrown into question.

8 March A Room with a View Dir: James Ivory: UK 1985 (117 mins)

When Lucy Honeychurch and chaperone Charlotte Bartlett find themselves in Florence without views, fellow guests, Mr Emerson, and son George, step in to remedy the situation. Meeting the Emersons could change Lucy's life forever, but once back in England, how will her experiences in Tuscany affect her marriage plans?

15 March The Passenger Dir: Michelangelo Antonioni: Italy/Spain/France 1975 (119mins)

When David Locke (Jack Nicholson), impulsively exchanges identities with a businessman he finds dead in a North African hotel room, he believes he is starting anew, but passing himself off as someone else doesn't mean that he is escaping the past. One of the great masterpieces from director Michelangelo Antonioni, this engrossing thriller features some of his most memorable and eloquent images, abounding in wit, intrigue, stunning visual beauty and ideas.

22 March Smiles of a Summer Night Dir: Ingmar Bergman: Sweden 1955 (109 mins)

Bergman's Cannes prize-winning comedy assembles various couples, current, past or would-be, in a country house in 1900 and cheerily observes their often less-than-honest interactions as they strive to fulfil their various desires. Pithily scripted, elegantly shot and designed, performed to perfection by a superb cast, it brought Bergman international fame.

Autumn 2022

4 October Get Carter Dir: Mike Hodges: UK 1971 (112 mins)

Michael Caine plays Jack Carter, the London gangland enforcer who returns to his hometown of Newcastle to avenge his brother's death.

Rarely has the criminal underworld been so realistically portrayed than in this 1971 masterpiece. Shot on location, resulting in a devastatingly authentic snapshot of life in the north east of England in the late industrial period, *Get Carter* remains arguably the grittiest and greatest of all British crime films.

11 October The 400 Blows (Les Quatre cents Coups) Dir : François Truffaut : France 1959 (99 mins)

The most autobiographical of Truffaut's films, *The 400 Blows* follows a few months in the life of 12 year old Antoine Doinel (Jean – Pierre Léaud) who misunderstood and mistreated by his neglectful parents and repressive schoolteachers, seeks refuge in truancy, petty crime and the cinema. The film's French title actually means 'raising hell' and Antoine's rebellion against rigid social norms , breaking out from the confinement of stifling classrooms or his parents' cramped flat is exhilaratingly captured in Henri Decaë's lyrical location shooting on the streets of Paris.

Truffaut's directorial debut received widespread acclaim and took the 1959 Cannes Film Festival Award for Best Director.

18 October McCabe and Mrs Miller Dir: Robert Altman: USA 1971 (120 mins) [Member's Request]

Warren Beatty stars as McCabe, a gambler who goes into business with English whorehouse madam Mrs Miller (Julie Christie), in a bleak western set against the backdrop of a developing town in the American North

West. An interesting story with all the classic elements of the genre with good acting performances and with director Altman on top form.

25 October – CAMBRIDGE FILM FESTIVAL – NO U3AC FILM GROUP FILM

1 November Rome, Open City Dir: Roberto Rossellini: Italy 1945 (103 mins)

[Member's Request]

A landmark of Italian neorealism, often cited as one of the greatest films ever made Rossellini's portrait of life under the Nazi occupation remains remarkable for its sheer immediacy, tension and power.

Made in extraordinarily straitened circumstances immediately after the liberation of Rome, the film follows engineer Giorgio in his attempts to evade the Germans and the collaborating Italian authorities by seeking help from Pina (Anna Magnani) fiancée of a fellow member of the underground resistance and Don Pietro, the priest due to oversee her marriage. Throughout this masterpiece there is a vivid authenticity to the film's depiction of daily lives dominated by poverty, desperation and a constant fear of betrayal and violence.

8 November Fellini's Roma Dir: Federico Fellini : Italy/France 1972 (119 mins)

Federico Fellini's monumental and outlandish tribute to his beloved Rome, The Eternal City, begins with Fellini as a youngster living in the Italian countryside. In school he studies the eclectic history of ancient Rome and is then introduced, as a young man, to the real thing – arriving in this strange new city at the outbreak of World War II. Here through a series of vignettes brimming with satire and spark, Fellini comes to grips with a sprawling Rome.

15 November They Shall Not Grow Old Dir: Peter Jackson: New Zealand/UK 2018 (99 mins)

This 2018 documentary film was created using original footage of the First World War from the Imperial War Museum's archives, most previously unseen. Audio is from BBC and Imperial War Museum interviews of British servicemen who fought in the conflict. Most of the footage has been colourised and transformed with modern production techniques with the addition of sound effects and voice acting to be more evocative and feel closer to the soldiers' actual experiences.

22 November Persepolis Dir: Vincent Paronnaud/ Marjani Satrapi : France/Iran 2005 (96mins)

[Member's Request]

Adapted from Marjane Satrapi's autobiographical novel of the same name this animated feature is both a rewarding history lesson and a beautiful rites-of-passage tale. It begins in France where the grown - up Marjane is about to return to modern-day Iran, and recalls her days as a pre-teen terror obsessed with Bruce Lee, communism and religion. *Persepolis* is a stylish, innovative and very moving memoir.

29 November The Seventh Seal Dir: Ingmar Bergman: Sweden 1957 (96 mins)

Vividly recreating a medieval world tormented by plague and superstition, Bergman's allegorical drama centres on a knight (Max Von Sydow) returning from the Crusades, who challenges Death to a game of chess in order to postpone his demise, remains fascinating (and finally rather touching) as a study of faith in crisis. Packed with powerful images, it punctuates its bleakness with moments of pleasingly pawky humour. I make no apologies for showing this great masterpiece again from one of the greatest masters of post war cinema. This is definitely one of those classic films which anyone interested in cinema should have seen at least once!

6 December Hotel Sahara Dir: Ken Annakin: UK 1951 (96 mins)

A marvellous comedy idea: during the desert campaign in World War II, Peter Ustinov's hotel is utilised at various times by British, German, Italian and French forces. Naturally proprietor Ustinov manages to accommodate them all plus a few visiting Arabs as well. Very funny, and played at a fast and furious pace by a wonderful cast.

13 December All That Jazz Dir: Bob Fosse: USA 1979 (123 mins)

Joe Gideon is a self-destructive substance-fuelled artist struggling to bring his Broadway show to the stage and his Hollywood movie to the screen. His exhausting schedule, personal excesses and failing health land him in a hospital bed but for Joe the show must go on at any cost.

Besides being the only musical featuring a surgical operation, this film is unique in being heavily autobiographical about its director and co-writer, Bob Fosse.

Summer 2022

19 April Nashville Dir: Robert Altman: USA 1975 (160 mins)

Nashville follows a host of colourful characters – musicians, agents, fans, journalists, politicians, locals during the city's three-day country music festival. Altman's magnum opus is a witty, illuminating and exhilarating portrait of modern America.

- 26 April** **The Great White Silence** **Dir: Herbert Ponting: UK 1924 (106 mins)**
 Herbert Ponting was official photographer to Scott's Antarctic Expedition 1910/1913). Ponting filmed almost every aspect of the expedition: the scientific work, life in camp and the local wildlife. Those things that he was unable to film he recreated back in the UK. He recorded the preparations for the assault on the Pole- from the trials of the caterpillar track sledges to clothing & cooking equipment and one is given a real sense of the challenges faced by the expedition.
 In 1924 he re-edited his material into this very remarkable feature, complete with vivid tinting and toning. The alien beauty of the landscape is brought dramatically to life and the world of the expedition is revealed in brilliant detail. **This is a rare chance to see an early and highly interesting documentary.**
- 3 May** **La Haine** **Dir: Mathieu Kassovitz: France 1995 (98 mins)**
 Based on real events *La Haine* focuses on three friends over the course of one day in the housing projects of suburban Paris in the aftermath of a riot. With tension in the air and the police on constant surveillance it's not long before prejudice and hostility turn into violence with tragic consequences. This 1995 film's themes of social and economic divide and urban discontent still feel as fresh and relevant now.
- 10 May** **Hidden Figures** **Dir: Theodore Melfi: USA 2016 (127mins)**
 Three brilliant African-American women at NASA, Katherine Johnson, Dorothy Vaughan, and Mary Jackson, serve as the brains behind one of the greatest operations in history: the launch of astronaut John Glenn into orbit, a stunning achievement that restored America's confidence, turned around the Space Race and galvanised the world.
- 17 May** **Caravaggio** **Dir: Derek Jarman: UK 1986 (93 mins)**
 Hugely significant to Jarman, his biopic of the Italian Baroque painter with whom he strongly identified was developed over many years. Shot on 35mm film it looks incredible: the tableaux and sets project rich painterly depth, brightness and colour. Sean Bean and Tilda Swinton deliver fine performances as the model and partner caught up in a complex love triangle with the famous artist, as Caravaggio struggles to reconcile the demands of authority (in the form of his patrons) with his own artistic and sexual needs- a tension very close to Jarman's heart.
- 24 May** **Maborosi** **Dir: Hirokazu Kore-eda: Japan 1995 (109mins)**
 A woman is deeply troubled by the notion that she brings death to people close to her. Already battling guilt since the age of 12 when her grandmother died, Yumiko's life is shattered when her husband commits suicide for no apparent reason. After spending several years in solitude, Yumiko remarries. She begins to find happiness anew until she returns to her old home for her brother's wedding and a flood of troubling memories begin to haunt her.
- 31 May** **Selma** **Dir: Ava DuVernay: USA 2014 (128mins)**
Selma tells the gripping and moving true story of the pivotal moment in Dr Martin Luther King Junior's epic civil rights struggle – the 1965 protest march from Selma to Montgomery, Alabama, to secure voting rights for African-Americans. This 2015 UK release celebrated the 50th anniversary of the passing of the voting rights act and the triumphant story of the power of the people.
- 7 June** **Persona** **Dir: Ingmar Bergman: Sweden 1966 (83mins)**
 Bergman's modernist masterpiece explores the volatile relationship between an actress who refuses to speak and the nurse overseeing her convalescence. After a mischievous montage 'explaining' the film's origins, the narrative gets underway charting the increasingly tense battle of wits between the chatty Alma (Bibi Andersson) and the mute Elisabet (Liv Ullmann) who are isolated together in a cottage on the island of Fårö. This is arguably Bergman's most audacious and formally innovative work, multi-levelled yet utterly lucid. A mesmerisingly beautiful work of unforgettable, haunting mystery.
- 14 June** **Pierrot le fou** **Dir: Jean – Luc Godard: France/Italy 1965 (110 mins)**
 Godard called this story 'the last romantic couple' but it was also his spectacular farewell to the style and spirit of the *Nouvelle Vogue*.
 On impulse Ferdinand abandons his wife and child to take off with Marianne, an old flame on a crazy and eventual tragic adventure involving fast cars, mysterious gangsters and a Mediterranean idyll that turns sour. This is a truly romantic film, but one in the best romantic tradition is also deeply self-aware and at this time quite tongue-in-cheek.
- 21 June** **After Life** **Dir: Hirokazu Kore-eda: Japan 1998 (116 mins)**
 If you had to choose the single best memory of your life, what would it be? Kore-eda poses the question in a profound fantasy deemed by many as the director's masterpiece. This film is as much about our relations to one another during our lives as it is how about we compose ourselves in the face of death.
- 28 June** **One, Two, Three** **Dir: Billy Wilder: USA 1961 (110 mins)**

Before the summer break I give you a break with a classic combination of James Cagney and Billy Wilder. Foreign affairs were never funnier as a high-powered cola executive (Cagney) turns West Berlin upside down in search of his boss's hare-brained daughter in Wilder's riotous comedy of international jinks.

Spring 2022

25 January Little Big Man Dir: Arthur Penn: USA 1970 (139 mins)

Adapted from the novel by Thomas Berger, *Little Big Man* opens with the spoken reminiscences of 121-year old Jack Crabbe (Dustin Hoffman). In flashbacks we see how, as a young and wide-eyed frontiersman Crabbe is adopted by an Indian tribe led by philosophy spouting Chief Dan George. The film's highlight is the Little Big Horn massacre with meglomaniac General Custer self-destructing as Crabbe looks on.

1 February Vivre sa vie Dir: Jean-Luc Godard: France 1962 (83 mins)

Based on a popular sociological study of contemporary prostitution, this Brechtian social fiction follows Nana (the late Anna Karina) as she learns how to become a sex worker. Beautifully composed and featuring one of Karina's greatest performances, the film introduces some of Godard's key themes, work and sex, the situation of women, and the invisible suffering of the emerging consumer society.

8 February After Love Dir: Aleem Khan: UK 2020 (89 mins)

Mary Hussain who converted to Islam when she married and is now in her early 60s, lives quietly with her husband Ahmed. Following his unexpected death, she suddenly finds herself a widow. A day after the burial, she discovers that Ahmed had a secret life just 21 miles from their Dover home, across the Channel in Calais. The shocking discovery compels her to go there to find out more and, as she grapples with her shattered sense of identity, her search for sympathy has surprising consequences.

15 February Orphée Dir: Jean Cocteau: France 1950 (95mins)

Cocteau's magic retelling of the Orpheus myth turns the lyre-playing singer of Greek legend into a famous left bank poet in post-war Paris. Fallen out of favour and lost for poetic inspiration, Orphée becomes obsessed with a mysterious black-clad princess who first claims the life of a rival poet, and then Eurydice, his wife. With its unforgettable imagery- the dissolving mirror through which characters pass into the next world, death-dealing motorcyclists, and Cocteau's magical special effects, *Orphée* is a work of haunting beauty that follows the poetic logic of a dream.

22 February Love is the Devil Dir: John Maybury: UK 1998 (91 mins)

Set in the bawdy, decadent world of 1960s Soho, this dazzling and audacious film charts the powerful and dangerous relationship between one of Britain's most revered twentieth-century artists, the late Francis Bacon (Derek Jacobi), and his lover and muse George Dyer (Daniel Craig) to explore the territory where love, sex and art collide. The film's exquisite and unusual style – at once beautiful and grotesque – perfectly captures the extraordinary energy of Bacon's art (although no actual works of Bacon are depicted in this film).

1 March My Night with Maud Dir: Eric Rohmer: France 1969 (110 mins)

The film tells the story of a chaste and conservative thirty-something who sees a woman that he believes will be his perfect match whilst attending church. But when he unwittingly spends the night at the apartment of the worldly and spirited divorcée, Maud, the moral certainties of his life are suddenly thrown into question.

8 March A Room with a View Dir: James Ivory: UK 1985 (117 mins)

When Lucy Honeychurch and chaperone Charlotte Bartlett find themselves in Florence without views, fellow guests, Mr Emerson, and son George, step in to remedy the situation. Meeting the Emersons could change Lucy's life forever, but once back in England, how will her experiences in Tuscany affect her marriage plans?

15 March The Passenger Dir: Michelangelo Antonioni: Italy/Spain/France 1975 (119mins)

When David Locke (Jack Nicholson), impulsively exchanges identities with a businessman he finds dead in a North African hotel room, he believes he is starting anew, but passing himself off as someone else doesn't mean that he is escaping the past. One of the great masterpieces from director Michelangelo Antonioni, this engrossing thriller features some of his most memorable and eloquent images, abounding in wit, intrigue, stunning visual beauty and ideas.

22 March Smiles of a Summer Night Dir: Ingmar Bergman: Sweden 1955 (109 mins)

Bergman's Cannes prize-winning comedy assembles various couples, current, past or would-be, in a country house in 1900 and cheerily observes their often less-than-honest interactions as they strive to fulfil their various desires. Pithily scripted, elegantly shot and designed, performed to perfection by a superb cast, it brought Bergman international fame.

Spring 2020

14 January **Walkabout** **Dir: Nicolas Roeg: Australia 1970 (96 mins)**

[Member's Request]

Nicolas Roeg's second film as director is an atmospheric masterpiece of sexual tension. Jenny Agutter and Luc Roeg (the director's son, here credited as Lucien John) play the children stranded in the outback when their father kills himself. As they are guided by an Aborigine youth (David Gulpili) who teaches them how to live off the seemingly arid land, Roeg successfully conjures up a tale that is as dazzling as the shimmering landscape against which it is set.

21 January **The Great Dictator** **Dir: Charles Chaplin: USA 1940 (124 mins)**

[Member's Request: Forties' Season: Chaplin Tribute]

Chaplin's first dialogue feature was brilliant satire on the anti-Semitic Nazi regime, with Chaplin in the dual role of a Jewish barber and dictator Adenoid Hynkel. This features some of Chaplin's greatest comic moments – the glories of the barber shaving a customer in time to a Hungarian dance by Brahms, contrasting with Hynkel's solo ballet with a globe of the world. Bliss, even though Chaplin said that if he had known the Nazis' real horror, he would never have made such a burlesque, and the final speech, pleading for universal tolerance when the barber takes over from Hynkel is passionate but mawkish.

28 January **Shoplifters** **Dir: Hirokazu Kore-eda: Japan 2018 (121 mins)**

[Member's Request]

This Palme d'Or winning drama about a Japanese family of crooks who lift a lost little girl from the streets is a satisfying and devastating gem. The film is complex, subtle and mysterious and builds to the most extraordinary surprise ending, a twist worthy of psychological suspense noir – another of the intricate and nuanced family dramas in the classical Japanese style, of which Kore-eda has made himself a modern master.

4 February **The Treasure of the Sierra Madre** **Dir: John Huston: USA 1947 (125 mins)**

[Member's request: Forties' Season: John Huston Tribute]

The great Humphrey Bogart turns in a memorable performance here as drifter Fred C Dobbs, who along with Tim Holt's young idealist latches onto gnarled old Klondike prospector, Walter Huston (minus false teeth) in a search for gold in bandit-infested Mexico. Pitched as an updated biblical fable about greed and human despair, and partly shot in the Mojave desert, the film has a superb opening, some portentous passages and a thunderous score by Max Steiner. Huston won Oscars for his direction and screenplay, and his father, Walter, won as best supporting actor.

11 February **Deep End** **Dir: Jerzy Skolimowski: USA/West Germany 1970 (91 mins)**

This is one of the strangest films to come out of the "Swinging Sixties". Directed by Polish émigré Jerzy Skolimowski, the film is set in the grotto dank Chelsea public baths. John Moulder-Brown – a callow, haunted-looking 15-year old and Jane Asher are the employees who swap changing rooms so he can please the ladies (including bosomy football fanatic Diana Dors) and she can pleasure the gents. The pool provides the film's central metaphor and some bizarre shocking things happen in it. (Having seen this strange film a number of times I still retain quite an affection for it – odd but definitely worth seeing -J).

18 February **Bergman - A Year in a Life** **Dir: Jane Magmusson: Sweden/Norway 2018 (117 mins)**

This 2018 Swedish/Norwegian documentary film directed by Jane Magmusson journeys through the year 1957, the year when one of cinema's greatest directors, Ingmar Bergman released two of his most acclaimed features ("the Seventh Seal" and "Wild Strawberries"), made a TV film ("Mr Sleeman is Coming") and directed 4 plays for the theatre ("The Misanthrope", "Counterfeiters", "The Prisoner", and "Peer Gynt"). Magmusson has amassed a wealth of archive and contemporary interviews, along with a selection of clips from Bergman's vast body of work.

25 February **The Touch** **Dir: Ingmar Bergman: USA/Sweden 1971 (107 mins)**

On the surface this appears to be one of Bergman's lesser chamber dramas. In the director's first English-language film, Elliott Gould appears uncomfortable playing the Jewish archaeologist who embarks on an affair with Bibi Andersson. The film takes on a deeper meaning when we realise it is a meditation on the troubled marriage of Bergman's parents, with the photograph Andersson shows Gould of her mother depicting Karin Bergman.

3 March **Heat and Dust** **Dir: James Ivory: UK 1982 (130 mins)**

[Member's Request]

Ex-BBC researcher Julie Christie travels to India to investigate her late great-aunt Olivia (Greta Scacchi) who caused a scandal in the Twenties. Adopting her own novel, Ruth Praver Jhabvala produces a new twist on E.M. Forster's *A Passage to India*, using two characters and separate time zones to express similar ideas about cultural collision.

10 March **Shadow of a Doubt** **Dir: Alfred Hitchcock: USA 1942 (103 mins)**
[Forties' Season]

Early on in Alfred Hitchcock's personal favourite of his own films, a train belching out a cloud of ominous black smoke, pulls into Santa Rosa, California. Joseph Cotten has arrived and is met by his adoring niece, Teresa Wright. Both are called "Charlie". She is pumpkin-pie innocence: but is he really a suave killer, wanted back east for relieving widows of their wealth and their lives? Although Hitchcock blurs the line between good and evil, the two Charlies are inevitably pitched against each other, as suspicion increases and the police start nosing around. (This is yet another wonderful film by the great 'Hitch' with terrific tension -J)

Autumn 2019

1 October **Agora** **Dir: Alejandro Amenábar: Spain 2009 (127 mins)**

Ancient Alexandria is the setting for this epic drama starring Rachel Weisz as the little known astronomer Hypatia. When she comes up with the revolutionary idea that the planets revolve round the sun, she is vilified not just because of her gender but because she is considered a pagan in an increasingly Christian world. The film makes a powerful argument for independent thought over religious faith. This is a most interesting but little seen film, and makes an ideal start for our Autumn season.

8 October **Modern Times** **Dir. Charles Chaplin: USA 1936 (86 mins)**
[Member's Request: Thirties' Season: Chaplin Tribute]

Chaplin's ridiculing of an increasingly mechanised and mechanical society is an inspired assembly line of gags, as machines chew up our hero and spit him out, Charlie finds solace in the love of Paulette Goddard and a sunset stroll into a happy-ever-after. This may be naïve, but Chaplin was in the business of redemption, and this was the only way out he could find in darkening days.

15 October **La Règle Du Jeu** **Dir: Jean Renoir: France 1939 (110 mins)**
[Thirties' Season]

This complex comedy of manners from Jean Renoir flopped badly on its initial release. However, on its re-release in the late Fifties it was acclaimed as a masterpiece, going on a few years later to selection by an international poll of critics as the third greatest film of all time. Focusing on an up-market country house party, the film is a sophisticated, poignant and often funny study of social mores and the games people play. Renoir stars, directs and co-scripts.

22 October **NO U3AC SHOW! 2019 CAMBRIDGE FILM FESTIVAL**

29 October **Departures** **Dir: Yojiro Takita: Japan 2008 (130 mins)**
[Member's Request]

Death informs life in this elegantly simple Japanese film. An unemployed cellist, Daigo, finds himself apprentice to a terse undertaker and learning how to prepare the bodies of the dead for their journeys to the next world. The film's whimsical take on the Japanese funeral industry is surprisingly funny. The director Yojiro Takita delights in playing with the squeamish qualities of his subject. This fine film is gently uplifting as Daigo's journey of self-discovery is fired by his new-found appreciation of the end that awaits us all.

5 November **The Dead** **Dir: John Huston: USA/UK 1987 (79 mins)**
[Member's Request: John Huston Tribute]

This beautifully judged adaptation of James Joyce's short story about a family Christmas gathering in turn-of-the-19th century Dublin is a fitting swan song to its director, John Huston's distinguished career. Huston captures the national character with a deft economy that few film-makers could hope to emulate. However, it's the quality of the ensemble acting that makes this warm nostalgic and intimate drama such a moving experience.

12 November **Gigi** **Dir: Vincente Minnelli: USA 1958 (115 mins)**

Rightful winner of 9 Academy Awards (including best picture) this is the last great musical from producer Arthur Freed. Freed coerced composers Lerner and Loewe into creating a screen original from Colette's novella following their sensational stage success with '*My Fair Lady*'. Wonderfully cast, designed and directed '*Gigi*' is a sophisticated and entertaining musical treat. The story about the training of a young girl to become a courtesan is hardly the usual basis for a screen song-fest but it's brilliantly and intelligently handled.

19 November **Lolita** **Dir: Stanley Kubrick: UK 1961 (152 mins)**

"How did they ever make a film of Lolita?" asked the posters for this brilliant Stanley Kubrick tour de force. In the author, Vladimir Nabokov's adaptation of his own novel about the paedophile professor and the 12-year old girl there are added layers of black comedy and only slight compromise. Brilliant acting from James Mason, Shelley Winters, Peter Sellers etc confirm the high quality of this modern classic.

26 November **Fill the Void** **Dir: Rama Burshstein: Israel 2012 (91 mins)**
In Rama Burshstein's exploration of life within an ultra-orthodox Jewish community in Tel Aviv a young Hasidic woman, Shira, is pressurised by her family to marry the widower of her recently deceased sister. This makes for a fascinating drama, mapping out the culture and societal structures that dictate life, whilst never losing perspective of Shira's predicament.
As tense and gripping as any thriller, this insight into a largely closed –off world is a breathtaking study of the struggle between family bonds and individual freedom that has heralded Burshstein as a bold new voice in contemporary cinema.

3 December **The 39 Steps** **Dir: Alfred Hitchcock: UK 1935 (86 mins)**
[Member's Request/Thirties' Season]
Alfred Hitchcock brings John Buchan's novel to the screen with characteristic wit and verve. The film has all the ingredients of classic Hitch, not least the innocent-man-on-the-run plot. Richard Hannay (Robert Donat) gets dragged into an espionage conspiracy after an outing to a London music hall and ends up in Scotland handcuffed to an icy blonde (Madeleine Carroll).

10 December **The Wizard of Oz** **Dir: Victor Fleming: USA 1939 (102 mins)**
[Member's Request/Thirties' Season]
One of Hollywood's quintessential productions this musical adaptation of Frank Baum's classic fable is probably the most beloved fantasy film of all time and the ultimate family picture. It has something for everyone: wonderfully strange lands, fun-scary moments, a dazzling assortment of fairy-tale characters, fabulous songs to take us all somewhere over the rainbow. Continuously enthralling and of course ideal for the Christmas season.

Summer 2019

23 April **Far from the Madding Crowd** **Dir. John Schlesinger: (UK) 1967 (160 mins)**
Director John Schlesinger had the cream of 1960s British acting talent at his disposal for this beautifully realised adaptation of Thomas Hardy's windswept Wessex romance. Julie Christie stars as Bathsheba, the headstrong country girl made good, who captivates shepherd Alan Bates, landowner Peter Finch, and dashing soldier Terence Stamp. Nicholas Roeg's masterful photography is sublime, and all in all one couldn't wish for a more romantic sweep of a film.

30 April **Grave of the Fireflies** **Dir. Isao Takahata: (Japan) 1988 (90mins)**
The late Isao Takahata's animated film for the famous Studio Ghibli opens with the death of its narrator, 14-year old Seita, who is looking after his young sister, Setsuko, in the days after the end of the Second World War, and it's been lauded as a pacifist statement. But this masterpiece of Japanimation is just as much a study of the pride and selfishness that overtakes ordinary decent people in the depths of a crisis. The hopelessness of the children's situation makes for harrowing viewing but the nocturnal sequence with the fireflies has an indelible melancholic beauty.

7 May **The Wicker Man** **Dir. Robert Hardy: (UK) 1973/2002 (100 mins)**
Edward Woodward stars as the devoutly Christian policeman who finds his beliefs tested to the limit when he investigates the disappearance of a young girl on the pagan shores of Summerisle in this cult horror classic. This fascinating mixture of horror, eroticism and religion is a thoughtful, challenging and highly provocative experience. Christopher Lee who plays the lord of the island, thinks it's the finest film he ever made.

14 May **Gentlemen Prefer Blondes** **Dir. Howard Hawks: (USA) 1953 (87 mins)**
Marylyn Monroe's star was well into the ascendant when she portrayed writer Anita Loos's gold-digging Lorelei Lee in this scintillating 20th Century-Fox musical directed by Howard Hawks who had a clever understanding of how to exploit Monroe's star power. Brilliant photography, choreography and use of Technicolour and just plain FUN!

21 May **The Innocents** **Dir. Anne Fontaine: (France/Poland) 2016 (115 mins)**
A harrowing study of women's spiritual and secular status. Persuaded to help a nun give birth, medic Loude de Laâge agrees to Abbess Agata Kulesza's request to help deliver the babies of other nuns raped by soldiers of the Red Army. Caroline Champetier's austere cinematography catches the postwar mood and director Anne Fontaine's sense of pace and place is assured, but the real emphasis is on performance with Kulesza in particular repaying Fontaine's faith with a chilling display of misplaced piety.

28 May **Loveless** **Dir. Andrey Zvyaginsev (Russia) 2017 (122mins)**
This cinematic masterpiece from Russian director Andrey Zvyagintsev follows Boris and Zhenya through their failing marriage and the impact that this toxic relationship is having on their 12-year old son, Alyosha. When Alyosha goes missing one day, the pair are forced to overcome their differences and work together to find him.

4 June Toni Erdmann Dir. Maren Ade (Germany/Austria) 2016 (162 mins)
Driven career woman Ines generally shuns her prankster father Winfried, whose main companion is his old dog. But when the dog dies Winfried spontaneously decides to bond with Ines during a business conference in Bucharest –a gesture that appals his daughter. Unwilling to be cowed, and wearing a long wig, a bad suit and a combative attitude, Winfried adopts the wild-man alter ego of Toni Erdman, thus obliging Ines to protect her steady image amid the executives she's trying to impress. This is a wild and distinctly offbeat comedy (with some scenes that may offend some members)

11 June The Square Dir. Ruben Östlund (Sweden/Germany/France/Denmark) 2017 (142 mins)
An egotistical member of Stockholm's elite negotiates the moral minefield in Ruben Östlund's endlessly inventive Palme d'Or winning film. In a squirm-inducing performance Claes Bang plays a gallery curator, a decent man whose good deed at the film's outset sets in motion his downfall. This is a hilariously outlandish film that somehow remains brutally credible.

18 June Akenfield Dir. Peter Hall (UK) 1974 (97 mins)
This adaptation by Ronald Blythe from his own study of everyday life, past and present, in a Suffolk farming village includes lush soft-focus landscape photography, and the lilting pastoral strains of Tippett's *Fantasia Concertante* on a Theme of Corelli. A truly romantic view of life in East Anglia which some of us will know well.

25 June Pat Garrett and Billy the Kid Dir. Sam Peckinpah (USA) 1973 (116 mins)
Despite studio tinkering, this near-masterpiece from the great American director, Sam Peckinpah is almost on par with *The Wild Bunch*. It's a brooding meditation on violence, honour and loyalty in the last days of the Old West, as gunman-turned –sheriff Garrett (James Coburn) relives the past before taking on his one-time partner Billy (Kris Kristofferson). The film becomes an elegy for the father-son relationship that figures in so much American literature as both men try to live up to their legends.

Spring 2019

15 January Exodus Dir: Otto Preminger: USA 1960 (208 mins)
This is an accomplished epic retelling the events that led to the birth of Israel in 1948. The film is a gritty, forthright and wonderfully cinematic experience. Ernest Gold's grandiose music, which won an Oscar has achieved classic status. Members should note that the epic film is indeed of epic length.

22 January Frantz Dir: François Ozon: France /Germany/USA 2016 (109 mins)
This rewarding film by François Ozon marks new territory for the niche French director who'd previously not shot in black and white. Set in a German village in 1919 with flashbacks to the war that claimed the eponymous Frantz, this engrossing drama revolves around the soldier's grieving parents and fiancée (Paula Beer) whose spirits are lifted by a sensitive Frenchman (Pierre Niney). Affecting performances and a Hitchcockian sense of romanticism.

29 January Denial Dir: Mick Jackson: USA/UK 2016 (105 mins)
Based on events leading up to and including the 2000 trial where American Jewish academic Deborah Lipstadt was sued for libel by Holocaust denying British historian David Irving, this thought-provoking film brings factual weight to a narrative as gripping as any fictional courtroom drama. Lipstadt (Rachel Weisz) is advised by her legal team to use the case as an opportunity to denounce Irving's work, although she is reluctant to, in her own words "put the Holocaust on trial". The film includes a brilliant performance by Timothy Spall as the arrogant and unapologetic Irving.

5 February The Maltese Falcon Dir: John Huston: USA 1951 (96 mins)
This is superb cinematic entertainment, a film which created a brand new movie icon in Humphrey Bogart's cynical private detective, Sam Spade. John Huston, previously a screen writer, made his feature debut as director with this masterpiece and his tart screenplay retains most of the sharp dialogue and sleazy amorality of Dashiell Hammett's original story. The film has a distinctive, highly memorable and superb supporting cast.

12 February Fire at Sea Dir: Gianfranco Rosi: Italy/France 2016 (113 mins)
Winner of the Golden Lion at Venice and the Golden Bear at Berlin, this engrossing study looks at the impact of the migrant crisis on the Italian island of Lampedusa. During a year-long stay Rosi witnessed several search-and rescue operations for boatloads of refugees. This discreetly unflinching footage proves harrowing in the extreme, more so when juxtaposed with images of the islanders going about their daily lives. The two worlds barely seem to collide, but Rosi makes it abundantly clear that this is an emergency that affects everyone.

19 February Howard's End**Dir: James Ivory: UK 1992 (136 mins)**

This fine adaptation of E M Forster's novel has an elegance that never hides grim insights into the upper middle-classes. Matriarchal Vanessa Redgrave dies after writing a letter bequeathing her country home, Howard's End to new friend Margaret Schlegel (Emma Thompson). But the note is destroyed by the family snobs-in-residence whose head (Anthony Hopkins) then falls in love with Margaret. The film's perfect period detail allows Hopkins and Thompson to create extraordinarily convincing portraits.

26 February The Death of Stalin**Dir: Armando Iannucci: UK/France 2017 (106 mins)**

This chronicles the before, during and aftermath of the demise of the Soviet dictator. This very dark mid- 20th century history is played as broad comedy, and in an array of streetsy English and American accents – yet it still manages to convey in a quite disturbing, but brilliant fashion, a real sense of what Soviet life must have been like during Stalin's paranoid "Great Terror". This is an essential "must see" piece of contemporary cinema.

5 March Menashe**Dir: Joshua Z Weinstein: USA 2017 (82 mins)**

In the orthodox Jewish community of Borough Park, South Brooklyn, Menashe (comedian Menashe Lustig in his first serious role), recently widowed, fights to retain custody of his ten-year old son (Ruben Niborski). Hasidic strictures insist that the boy be brought up in a household with a wife. Director and co-writer, Joshua Weinstein, brings authenticity to his first feature, and provides a rare glimpse into a secretive and self-contained world.

12 March The Tree of Wooden Clogs**Dir: Ermanno Olmi: Italy 1978 (178 mins)**

Ermanno Olmi's sprawling study of peasant life in Lombardy at the end of the 19th century is one of the last great neorealist films. Shot on 16mm and using only non-professional players, this pseudo-documentary epic finds drama in the changing of the seasons and the everyday tasks of the farm. The film is shot in muted colours that suggest both the period and the simplicity of the lifestyle, and Olmi makes good use of religious and traditional rural imagery.

19 March The Godfather Part II**Dir: Francis Ford Coppola: USA 1974 (93 mins)**

In "The Godfather" Don Corleone's war hero son Michael (Al Pacino) turns into a man who orders death like room service. In Part II Michael is a symbol of an American born of immigrant idealism and dying of corruption. Breathtaking in scope this magnificent sequel shows the early life of the Don, brilliantly played by Robert De Niro, as he flees Sicily and sails for New York. Many sequences have the grandeur of a silent film by DW Griffith or Erich von Stroheim. This is a great Hollywood film and I hope that on this occasion our audience will be able to see the film in its entirety!

Autumn 2018

2 October Goodfellas**Dir: Martin Scorsese. USA 1990 (146 mins)**

Martin Scorsese's unflinching depiction of the attraction and the brutal reality of the Mafia lifestyle is a masterwork on every artistic level. Crackling with raw energy Scorsese's fascinating new take on themes explored in his earlier "*Mean Streets*" enthral from the first violent frames to the stunning final sequence. This is a bloody and violent film with a brilliant direction, script, photography and fine ensemble acting.

9 October Cría Cuervos**Dir: Carlos Saura. Spain 1975 (104 mins)**

This elliptical chronicle of a young woman's tormented inner life is really about the passivity of a population disenfranchised by fascism and the guilt it would have to endure before Spain's painful memories could be assuaged. As the child who believes she has power over death after witnessing the demise of her father, Anna Torrent superbly conveys that mixture of terror and innocence that is unique to childhood.

16 October Tess**Dir: Roman Polanski. France 1979 (180 mins)**

This is a fine adaptation from Thomas Hardy with evocative Oscar-winning photography. Nastassja Kinski rocketed to stardom after her starring role as the country girl whose disastrous sexual encounters with her rakish cousin come back to haunt her when she finally finds love in the arms of Peter Firth. Devastating and powerful, Polanski's film achieves the requisite pathos and the director shoots a stunning dénouement against the backcloth of Stonehenge. The film also took Oscars for costumes and art direction.

23 October Ivan The Terrible – Part 1**Dir: Sergie Eisenstein. USSR 1944 (94 mins)**

The great Soviet film director Sergei Eisenstein's consummate work, this is an intense historical portrait of the life of the 16th century tsar who clashed with the Boyars and the Church and advanced Russia's position as an empire. This ambitious project was conceived as a trilogy and Part 1 is an iconoclastic departure from Eisenstein's polemical, montage milestones with its exaggerated, expressionistic approach derived from the stylised artifice of opera, Kabuki theatre and shadow plays. **[Please note Part 2 will be shown on Tuesday 6 November].**

30 October**NO U3AC SHOW – CAMBRIDGE FILM FESTIVAL**

6 November **Ivan The Terrible Part 2** **Dir: Sergei Eisenstein. USSR 1946 (81 mins)**

This second part of Eisenstein's intended trilogy was completed in 1946 by which time the director was recovering from a heart attack. Emphasising the personal over the public aspect of Ivan's life, the film was shown to Stalin who banned it because Ivan's bodyguard and the secret service were portrayed like the Klu Klux Klan and Ivan himself was "...weak and indecisive, somewhat like Hamlet". Part 2 is confined almost exclusively to dark interiors and it even features Eisenstein's only colour footage.

13 November **Oh! What a Lovely War** **Dir: Richard Attenborough. UK 1969 (144 mins)**

Richard Attenborough's first film as a director is a stylised, satirical and ultimately moving tribute to the soldiers who answered their country's call and fought in the Great War. An all-star cast performs the original Joan Littlewood stage production's jingoistic music hall songs cleverly staged in the Brighton Pavilion and on the old pier. This is a distinctive piece of work and by far the most audacious film that Attenborough ever made.

20 November **Journey's End** **Dir: Saul Dibb. UK 2017 (108 mins)**

In March 1918, a British company moves onto the front line in Northern France. With a German attack imminent, a group of officers variously await their fate in a claustrophobic trench. Among them are the war-weary Captain Stanhope and eager new recruit Raleigh, the brother of Stanhope's fiancée. As the days go by and the tension rises, each man's character is laid bare. This is a wonderfully acted adaptation of R C Sherriff's powerful 1928 play.

27 November **Wiener-Dog** **Dir: Todd Solondz. USA 2016 (88 mins)**

In this deliciously melancholy and offbeat indie comedy, iconic director Todd Solondz resurrects Dawn Wiener the awkward lead from his 1995 breakout film hit "*Welcome to the Dollhouse*" to deliver one of his funniest films to date. Here played beautifully by Greta Gerwig, Dawn appears in just one of four interlinked stories of American life that connect an affluent suburban family, a frustrated screenwriting teacher, an elderly depressive and Dawn herself. A bracingly funny film "*Wiener-Dog*" sees Solondz tackle typically bold and tricky themes with caustic wit and shrewd observation – and better yet, he does so with the generosity and optimism to ultimately let the dog steal the show.

4 December **The Magic Flute** **Dir: Ingmar Bergman. Sweden 1974 (134mins)**

Aiming both to re-create the contemporary experience of watching Mozart's final operatic masterpiece and make opera accessible to viewers of all races and ages, this is a stylised staging by Ingmar Bergman. The cast is admirable and the studio re-creation of the handsome Drottningholm Theatre and its 18th century paraphernalia is delightful.

11 December **Paper Moon** **Dir: Peter Bogdanovich. USA 1973 (98 mins)**

Peter Bogdanovich brilliantly lights up this cynical charmer of a story – set during the Depression- of a Bible-toting conman (Ryan O'Neal) forming a bizarre partnership with the brattish nine-year old (real life daughter Tatum O'Neal) who may or may not be his child. Laszlo Kovac's outstanding monochromatic photography lends an affectionate sheen to a quest through the Kansas dustbowl in which the girl gradually becomes mother to the man.

Summer 2018

10 April **Spartacus** **Dir: Stanley Kubrick (USA) 1960 (197 mins)**

In continuation of our occasional epic film series this is a great chance to see Stanley Kubrick's Roman epic about the famous slave revolt. Despite its great length (197 mins) and overemphasis in its latter half on wordy speeches from Kirk Douglas in the lead role, the action leading up to the revolt of the gladiators is brilliantly re-created. The film's early sequences set in the Libyan Desert were recreated by Anthony Mann who was fired by Kirk Douglas and replaced by Kubrick.

17 April **Monsieur Hulot's Holiday** **Dir: Jacques Tati (France) 1953 (83 mins)**

Inspired by the sophisticated silent clowning of Max Linder and Buster Keaton. Jacques Tati's masterpiece is a sublime blend of satire, slapstick and character comedy that was itself a key influence on the nouvelle vague. With the genial Hulot invariably at its centre, much of the hilarious seaside action was filmed in long shot – not only to allow the gags to develop in their own time and space, but also to enable audiences to discover for themselves Tati's intuitive use of the film frame, his acute understanding of human behaviour, and his gently mocking appreciation of the absurdities of life.

24 April **Tom Jones** **Dir: Tony Richardson (UK) 1963 (129 mins)**

This massively popular period romp carted off four Oscars including best picture and best director. The film is very funny and extraordinarily bawdy. Technically the film was massively influential and the de-saturated colour, speeded-up action and lewd narration characterised the Sixties "Swinging England" cinema.

1 May ***Cries and Whispers*** **Dir: Ingmar Bergman (Sweden) 1972 (87 mins)**

Focusing on the failure of love and the agony of loss, this is one of the great Swedish film director Ingmar Bergman's finest achievements. Combining memories, fantasies and moments of intense family drama, this harrowing study of pain, passion, sisterhood and death brought Bergman a hat trick of Oscar nominations, although it was Sven Nykvist who won the award for his luscious cinematography. However, it is the stunning art direction of Mark Vos that provides this disturbing chamber drama with its unforgettable manor house setting and its mesmerising colour scheme.

8 May ***A Night at the Opera*** **Dir: Sam Wood (USA) 1935 (93 mins)**

The Marx Brothers' anarchic spirit triumphs and the plot involving Groucho's bid to introduce wealthy Margaret Dumont into society through opera is almost an irrelevance. Certainly the romantic interludes with songbirds Allan Jones and Kitty Carlisle are. The madcap lunacy is unforgettable whether it's the shenanigans inside Groucho's cabin or the slapstick ruination of "Il Trovatore".

15 May ***The Other Side of Hope*** **Dir: Aki Kaurismäki (Finland/Germany) 2017 (100 mins)**

The film sensitively weaves together the struggle of two men who flee their homes albeit in very different circumstances. The first is Khaled, a Syrian refugee separated from his family who arrives in Helsinki as a stowaway on a coal freighter. After his transfer to a bleak impersonal holding centre, the details of his tragic story come to light. Meanwhile a parallel, equally desperate tale unfolds courtesy of spiky salesman Waldemar Wikström who leaves his drunken wife and quite literally gambles everything on financing a failing restaurant. There is much dark humour as the paths of the two cross, yet antagonism eventually yields to sympathy, spawning a surrogate family unit that touchingly fills in for absent kin.

22 May ***Alphaville*** **Dir: Jean-Luc Godard (France) 1965 (94 mins)**

This assured blend of sci-fi and film noir is perhaps Jean Luc-Godard's most accessible picture: a chilling peek into the future inspired as much by poetry and mythology as pulp fiction. Playing fast and loose with genre conventions, Godard explores themes more readily associated with Antonioni, as world – weary private eye Eddie Constantine searches the far-off metropolis of Alphaville for missing scientist Akim Tamiroff. Anna Karina is genuinely affecting as the robot who discovers emotion, while cinematographer Raoul Coutard miraculously turns Paris into a soulless hell.

29 May ***Land of Mine*** **Dir: Martin Zanolviet (Denmark/Germany) 2015 (101 mins)**

As the Second World War comes to an end a group of German POWs, boys rather than men are captured by the Danish army and forced to engage in a deadly task – clearing land mines from the Danish coastline. With little or no training, the boys soon discover that the War is far from over.

5 June ***Rashomon*** **Dir: Akira Kurosawa (Japan) 1950 (87 mins)**

Exploring the relativity of truth, Kurosawa presents four equally credible accounts of the woodland encounter between a wealthy married couple and a bandit that results in the husband's death. The endlessly moving camera, the stylised composition of the shots and the subtly shifting performances enable the director to challenge the notion that the camera never lies. Kurosawa's control makes this exercise in emphasis and atmosphere mesmerising.

12 June ***A Passage to India*** **Dir: David Lean (UK) 1984 (156 mins)**

In this lusciously photographed film the 75-year old Lean showed that none of his powers had waned. Stripping away the sheen of Raj life, he exposes the tensions, prejudices and snobberies of imperialism with a satirical blade every bit as sharp as E.M. Forster's.

Spring 2018

16 January ***White Mischief*** **Dir: Michael Radford: UK 1987 (108 mins)**

The less-than-wholesome traits of colonial Kenya's scandal-ridden "Happy Valley" crowd in the 1940s are nicely delineated in all their dissolute, gin-swilling, ex-pat glory, by director Radford. Based on a true story about the murder of a promiscuous aristocrat who was servicing half of the Valley's bored ladies. This kicks off our Spring Term programme which has an African slant as seen through the eyes of Western directors.

23 January ***Fear Eats the Soul*** **Dir: Rainer Werner Fassbinder: West Germany 1973 (94 mins)**

Deceptively simple tale of the doomed love affair between an ageing cleaner (Brigitte Mira) and a young Moroccan gasterbeiter (immigrant worker) which exposes the racial prejudice and moral hypocrisy at the heart of the then modern West German society. Drawing upon the conventions of Hollywood melodrama (the film has many similarities to Douglas Sirk's "*All that Heaven Allows*"), director Fassbinder uses dramatic and visual

excess to push everyday events to extremes, achieving a degree of political and psychological truth not accessible through mere social realism

30 January ***The Shop on the High Street*** **Dir: Ján Kádar & Elmar Klos: Czechoslovakia 1964 (128 mins)**

Directors Kádar & Klos deal with the horror of the Holocaust by detailing the moral plight of an Everyman. In 1942 thanks to his brother-in-law, an official of the Nazi occupation, a small town Slovak carpenter, Anton Brtko Jozef Króner), is made Aryan controller of the little shop of Mrs Lautmann (Ida Kaminská), a deaf elderly Jewish widow. The directors and co-writers play the story just like a provincial comedy of the time, dialectically countered by Zdenek Lishka's minatory string score – as they trace the tragicomic relationship that develops between the widow and the controller in the brief period before the cattle trains are mustered for the transports.

6 February ***The African Queen*** **Dir: John Huston UK 1951 (105 mins)**

An inspired pairing of Katharine Hepburn and Humphrey Bogart – playing a prim missionary and the gin-drinking captain of a small riverboat. Despite difficulties between the stars, the elements fused into a unique screen chemistry, and a gentle humour began to seep into the action as the pair conduct their own battle against invading Germans in Africa during World War 1.

13 February ***Victim*** **Dir: Basil Dearden: UK 1961 (101 mins)**

A ground-breaker in its depiction of homosexuality, this film marks Dirk Bogarde's brave bid to break free of his matinée idol image. He plays a homosexual barrister whose former lover is arrested and commits suicide to protect Bogarde's name. This tragic death leads Bogarde to a blackmail ring targeting gay men which he decides to pursue at the risk of his marriage (to Sylvia Sims) and his career.

20 February ***Fox and His Friends*** **Dir: Rainer Werner Fassbinder: West Germany 1975 (123 mins)**

Director Fassbinder also plays the title role of an unemployed carnival worker (Fox) in this penetrating melodrama. Picked up by an antique dealer after winning the lottery and introduced into an effete bourgeois homosexual milieu, Fox is exploited, abused and driven to despair. Although an honest portrayal of homosexual relationships, Fassbinder's absorbing film is ultimately more concerned with class exploitation.

27 February ***Hotel Rwanda*** **Dir: Terry George: South Africa/USA/UK/Italy 2004 (121 mins)**

Don Cheadle delivers the performance of his career in this gut-wrenching drama based on events in Rwanda in the mid -1990s. It's an inspirational and shame-inducing story of one man's courage in the face of genuine horror. Cheadle plays true-life hero Paul Ruseabagina, a hotel manager who saved the lives of more than 1200 refugees, the majority of the then Tutsi by sheltering them at his workplace. By homing in on just one element of the Hutu campaign of genocide Terry George gives a human face to the shocking statistics while emphasising the chilling casualness of the violence.

6 March ***El Sur*** **Dir: Victor Erice: Spain 1983 (95 mins)**

Estrella Arenas (Kiar Bollain), a rural Spanish teenager with a rich imagination, dreams of her mysterious father Agustin (Omero Antonutti), a man who in recent years has drifted away from her. Estrella struggles to piece together Agustin's secret history and recalls her family's sudden unexplained move from Seville, Spain, to the northern countryside in her youth. Estrella decides to return alone to the South, a place warped by years of her father's hazy and nostalgic reflections.

13 March ***The Gospel According to St Matthew*** **Dir: Pier Paolo Pasolini: Italy/France 1964 (142 mins)**

Possibly Pasolini's most satisfying film. The director's Catholicism and Marxism serve him well here as the Messiah is presented as a determinedly political animal felled by anger at social injustice, while the miracles are allowed to remain unexplained (but also never presented in terms of flashy special effects). The film's beauty in fact derives from its simplicity, with the Italian landscape (and non-professional actors) turned into a convincing milieu for the all-too familiar goings-on by marvellous monochrome camerawork. Pasolini's use of music from Bach to Billie Holiday is astounding.

20 March ***The Long Good Friday*** **Dir: John Mackenzie: UK 1972 (111 mins)**

The late Bob Hoskins got his big break playing the East End gangster who realises his gang is being ruthlessly picked off by an unknown rival. This is an explosively violent thriller and a sharp evocation of the enterprise culture of the time.

Autumn 2017

3 October ***Doctor Zhivago*** **Dir. David Lean: UK/Italy 1965 (200 mins)**

Back by popular demand! This adaptation of Boris Pasternak's classic novel has all the sweep and stateliness that characterised David Lean's mastery of the epic. At its centre is the star-crossed romance between married physician and poet Omar Sharif and dressmaker's daughter Julie Christie whose passionate encounters are played out against the backdrop of the Great War and the Russian Revolution. Lean retains the intimacy of the love story within the sweep of momentous historical events. This superb epic begins our U3AC Film Group Autumn Programme which has twin themes of the Russian Revolution and life post Revolution. (Members are asked to note the length of this film)

10 October

October

Dir. Grigor Aleksandrov/Sergei Eisenstein: USSR 1927 (104 mins)

Despite being made to celebrate the 10th anniversary of the overthrow of Kerensky's provisional government, this impersonal tribute to the proletariat found little official or critical favour in the Soviet Union. Bitingly satirical and overtly political this silent epic marked Serge Eisenstein's most ambitious experiment in intellectual montage. The film includes some memorable set pieces such as the assault on the Winter Palace, the raising of the bridge and the toppling of Alexander III's statue. This is a rare chance to catch up on a silent masterpiece by one of the great names of World Cinema history.

17 October

Good Bye Lenin!

Dir. Wolfgang Becker: Germany 2003 (104 mins)

The fall of the Berlin Wall and the reunification of Germany is less than obvious material for a comedy, but director Wolfgang Becker's smash hit illustrates the "before" and "after" from a quirky and amusing perspective. Katrin Sass plays a staunch socialist who lapses into a coma for eight months, during which time the seeds of change are planted in Berlin. When she finally wakes, doctors warn her devoted son (Daniel Brühl) that any shocks could kill her so he sets about hiding all traces of reunification.

24 October

NO U3AC SHOW ! – CAMBRIDGE FILM FESTIVAL

31 October

Interrogation

Dir. Ryszard Bugajski: Poland 1982 (111 mins)

Although set in the last days of Stalinism the parallels with the Solidarity era meant that Ryszard Bugajski's harrowing drama was immediately banned on its release in Poland. When it was eventually reissued Krystyna Janda won the best actress prize at Cannes in 1990 for her performance as the falsely accused cabaret artist who is pitilessly tortured on account of her sexual liaison with a major implicated in anti-government activity. Yet in spite of the dehumanising effect of solitary confinement, and the brutality of the interrogation, she not only retains her spirit, but also tests the resolve of her captors. (This fine but demanding film will be shown from your organiser's personal DVD)

7 November

The Spy Who Came in from the Cold

Dir. Martin Ritt: USA 1965 (112 mins)

This gritty adaptation of John Le Carré's gruelling novel finally offered Richard Burton a role worthy of his wonderfully world-weary style. Bitterness seeps from every pore as he goes behind the Iron Curtain for a final showdown with his East German counterpart. With agents trapped behind state secrecy and false identities, this isn't the glitzy Neverland of James Bond, but a dangerous reality in which suppressed emotion matters more than derring-do. Martin Ritt's icy direction and Oswald Morris's bleak black-and-white photography make this one of the best Cold War films.

14 November

Ninotchka

Dir. Ernst Lubitsch: USA 1939 (110 mins)

This is without doubt one of the funniest most original screen comedies ever made and from the greatest year in Hollywood's history. Director Ernst Lubitsch brings his magic touch to bear on this inspired tale of a Russian emissary (the great Greta Garbo in a startling change of image) sent to Paris to retrieve three errant communists who have fallen in love with the ways of the West. Naturally it's just a matter of time before Garbo melts and falls in love, in her case with a debonair count (Melvyn Douglas). Witty, sophisticated, immaculately cast and superbly performed, this film was advertised in its day simply as "Garbo laughs".

21 November

La Grande Bouffe

Dir. Marco Ferreri: France 1973 (124 mins)

And now, with Christmas round the corner, for a change of theme! Two films about food. "La Grande Bouffe" is a film of ferocious disgust and outrageous excess, and Members are cautioned to eat very lightly either before or after seeing this film. Ferreri's characters gather in a villa and gorge themselves on food, wine and women. This is not a film for bulimics or the obese. It contains some great scenes – notably the moment when the ample buttocks of Andréa Ferréol are used to mould a vast slab of mousse de foie gras. (This is quite a cinematic experience but some may be offended).

28 November

Tampopo

Dir. Juzo Itami: Japan 1985 (115 mins)

Juzo Itami's busy satire not only gives hungry viewers more than their fill of delicious food, but also satisfies the film gourmet. In addition to homages to *Shane*, *Seven Samurai*, and *Death in Venice*, this story of a trucker who turns a roadside noodle bar owned by Nobuko Miyamoto (Itami's wife and regular star) into Tokyo's finest restaurant is packed with parodies of westerns, samurai pictures, and Japanese gangster and porn films.

5 December Singin' in the Rain Dir. Gene Kelly/Stanley Donen: USA 1952 (110 mins)
Never, in the whole history of the American cinema has such a collection of talents come together at the peak of their abilities to generate such an enjoyable and clever movie. Not only is this utterly irrepressible, but the story also beautifully evokes the excitement of making motion pictures, while Gene Kelly's joyous rendition of the title song stands as a lasting tribute to a star at his peak. The film is an affectionate parody of the days when sound came to Hollywood in the wake of *The Jazz Singer*.

12 December Casablanca Dir. Michael Curtiz: USA 1940 (102 mins)
A timeless love story wrapped inside a gripping wartime thriller, written with such wit and meaning that it is still quoted and misquoted. The great Humphrey Bogart gives a career best performance as Rick the cynical, seemingly apolitical expat nightclub owner, who becomes embroiled with Paul Henreid's Resistance leader. Henreid fetches up with Bogart's old flame, the luminous Ingrid Bergman, and two exit visas wind up in the piano. Michael Curtiz pieces the whole film together with verve, symbolism and torrid emotion. This is truly Great Vintage Cinema, and a wonderful chance for Members to see a great classic out of the box and on the big screen.

Summer 2017

18 April Full Metal Jacket Dir: Stanley Kubrick: (UK) 1987 (111 mins)
Stanley Kubrick's penultimate film is a harrowing foul-mouthed and violent Vietnam war drama. It begins with a long training camp sequence in America before moving to a bombed-out Vietnamese city. The film's message is simple – young Americans are taught to be machine-like killers. Superb acting performances, especially from Lee Ermey as the drill sergeant with a colourful vocabulary.

25 April The Discreet Charm of the Bourgeoise Dir: Luis Buñuel: (France) 1977 (97 mins)
Brilliantly interweaving a sequence of disrupted dinners, three diversionary tales and a quartet of awakenings that alert us to the fact that we have been sharing a dream. This sharply satirical and teasingly structured film is one of Buñuel's finest achievements as both film-maker and social commentator, touching on the director's favourite themes: sexual repression, religious hypocrisy and patriarchal paranoia.

2 May La Belle et la Bête Dir: Jean Cocteau/René Clément: (France) 1946 (89 mins)
Although Clément got a co-directing credit for his technical assistance, the adaptation of the timeless fairy tale is clearly the work of Cocteau. With interiors that owe much to the paintings of Doré and Vermeer, this visual feast is enhanced by the magical realism of Henri Alekan's photography, exquisite costumes and Georges Auric's audacious score. Josette Day is a delight as Beauty, while Jean Marais in his dual role as the Beast and the Prince manages to be truly touching beneath the superb make-up.

9 May Barbara Dir: Christian Petzold: (Germany) 2012 (100 mins)
This film feels like a Douglas Sirk melodrama tinged with a bittersweet "ostalgia" for the repressions and privations of 1980s East Germany. Banished to a remote town for requesting a travel visa, Nina Hoss's Berlin doctor hopes to escape to her boyfriend in the West, but is drawn to her supervisor who is torn between his affection and his official duties.

16 May Hitchcock/Truffaut Dir: Kent Jones: (France/USA) 2014 (108 mins)
Kent Jones's documentary recalls the eight days that the fledgling French auteur Truffaut spent interviewing a remarkably forthcoming Alfred Hitchcock in 1962. The documentary features observations from many current directors including Martin Scorsese and David Fincher. Their comments are complemented by clips from Hitchcock crowd-pleasers as well as excerpts from the interview recordings made by two of cinema's craftsmen.

**23 May SPECIAL EVENT ! Cinema Going in the Sixties Talk & Update
PLUS ! Psycho Dir: Alfred Hitchcock: (USA) 1960 (108 mins)**
Containing the most famous montage sequence since "*The Battleship Potemkin*" this is easily the most shocking film that Hitchcock made yet he always maintained that it was a black comedy. The opening segment involving Janet Leigh and an envelope of stolen cash is the biggest "*MacGuffin*" in Hitchcock's career.
"Psycho is probably one of the most cinematic pictures I've ever made. Because there you had montage in the bathtub killing where the whole thing is purely an illusion. No knife ever touched any woman's body in that scene. Ever. But the rapidity of the shots, it took a week to shoot. The little pieces of film were probably not more than four or five inches long. They were on the screen for a fraction of a second ..." (Alfred Hitchcock)
Melvyn Stokes (University College London) will introduce the film at **12.45pm** and, when the screening is over give a talk about some of the fascinating results of the research project he directed (2013-15) gathering

memories of British cinema-going of the 1960's. There will be time for questions and discussion and I hope that U3AC Film Group members and others interested in the subject will make this a MUST !

Please note the earlier start at 12.45 pm and try and be in your seats at that time !

30 May Rams Dir: Grimur Hákonarson: (Iceland/Denmark/Norway/Poland) 2015 (93mins)
The Brothers Gummi are dedicated sheep farmers living on neighbouring farms in rural Iceland – but they haven't spoken to each other for 40 years. Following an outbreak of a potentially lethal disease among the country's sheep the government insist that all flocks must be slaughtered and the brothers have to reunite to save their way of life. Writer-director Hákonarson balances charming wry comedy with poignant realist drama.

6 June Bridge of Spies Dir: Steven Spielberg: (USA) 2015 (141 mins)
This gripping film tells the story of Brooklyn lawyer James Donovan (Tom Hanks). He must negotiate the release of Francis Gary Powers the pilot of an American U-2 spy plane shot down over the USSR in 1960. Donovan's task involves organising the exchange of Powers for his own client, the British –born KGB agent Rudolf Abel (Mark Rylance).

13 June Victoria Dir: Sebastian Schipper: (Germany) 2015 (138 mins)
Set in Berlin the film charts the preparation, execution, and fallout of a heist. Things start out innocently enough: Victoria, a Spanish girl living in the city, meets local boy Sonne at a club. The immediate chemistry between the two, and what they reveal to one another give the audience believable reason for the extremes they'll go to for each other. The Director, Schipper, has pulled off a staggering feat with "*Victoria*", shooting the entire film in one unbroken, exhilarating take, with much of the script improvised to make each movement feel real and each interaction natural.

20 June Barry Lyndon Dir: Stanley Kubrick: (UK) 1975 (177 mins)
Stanley Kubrick provides this awesome work with an authentic 18th century look and a unique atmosphere, and ravishing photography, that totally convinces. It is the slow and utterly hypnotic tale of an Irish youth whose adventures and misfortunes take in the Seven Years' War, the gambling clubs of Europe and marriage into the English aristocracy.

Spring 2017

10 January The Deer Hunter Dir. Michael Cimino: USA/UK 1978 (176 mins)
This multi-Oscar winner remains one of the finest and most controversial films about the Vietnam War. The film can be seen as a modern version of the World War 2 drama "*The Best Years of Our Lives*" showing how men and America itself cope with the horrors of war and its aftermath. With its mournful guitar theme, this **intense, violent and disturbing film** lingers long in the memory.

17 January Our Little Sister Dir. Hirokazu Koreeda: Japan 2015 (127 mins)
Abandoned by both of their philandering parents, grown-up sisters Sachi, Yoshino, and Chika, lead a busy if somewhat uncertain life in their late grandmother's suburban house. When they discover at their father's funeral that they have a 13-year-old half-sister, Suzu, whose mother is now considered an unsuitable guardian, they're so beguiled by her innocent charm that they invite her to move in with them. As we witness how smart, thoughtful Suzu brings new depth to her half-sister's lives, and indeed vice versa, we better appreciate the subtleties of sibling dependency and emotional growth. The film won the Audience Award at the San Sebastián International Film Festival.

24 January Mustang Dir. Deniz Gamze Ergüven: France/Germany/Turkey/Qatar (97 mins)
Five sisters are gradually cowed into submission by their grandmother and uncle in a remote Turkish village in this Cannes-winning debut by writer-director Ergüven. The girls' innocent frisking on the beach with classmates is reported back to their guardians as lewd behaviour, prompting a beating by their uncle and increasingly harsh restrictions on their activities. The director builds narrative tension around the sisters' growing defiance.

31 January Julieta Dir. Pedro Almodóvar: Spain 2016 (99 mins)
In Almodóvar's richly seasoned and photographed film, Julieta is the middle-aged mother of Antia, whom she hasn't seen for 12 years. Just as Julieta is about to leave Madrid for good, a chance meeting reveals that Antia, now a mother of three, is living happily in another country. The discovery prompts a radical change of plan, gradually explained in a series of flashbacks which explores Julieta's emotional complexity. Adopted by the director from Nobel laureate Alice Munro's short stories, this is a return to the dramatic female-centre form of '*Volter*'.

7 February Brooklyn Dir. John Crowley: Ireland/UK 2015 (112 mins)
Set in the 1950s, this good-hearted adaptation of Colm Tóibín's best seller stars Saoirse Ronan as Ellis Lacey who leaves rural Wexford for a menial job in Brooklyn, taking digs in a rickety boarding house run by the

sharp-tongued Mrs Kehoe. Ultimately Ellis has to choose between the life and loves she left in Ireland and those unfolding in the New World.

14 February The Taming of the Shrew Dir. Franco Zeffirelli: USA/Italy 1967 (116 mins)
Richard Burton and Elizabeth Taylor at the height of their own violent love affairs, breath their personal life into Shakespeare's not so politically correct tale of Petruchio subduing his shrewish wife. It's a lush version in which the director opts for colourful action rather than well-wrought articulation. A feast for the eye-ravishing photography, impressive sets and costumes and benefits from the ebullient performances of one of cinema's greatest couples.

21 February Marguerite Dir. Xavier Giannoli: France/Czech Republic/Belgium 2015 (129 mins)
1921: not far from Paris, a party is being held at Marguerite Dumont's mansion. Nobody knows much about the mysterious Marguerite except that she has devoted her whole life to her passion: music. As she takes centre stage she sings enthusiastically – but terribly out of tune. When a provocative young journalist decides to write a rave review, she starts to believe even further in her own talent. Inspired by the real-life tale of Florence Foster Jenkins this is an original, funny and touching costume drama.

28 February The Wild Bunch Dir. Sam Peckinpah: USA 1969 (138 mins)
Arguably, one of the greatest westerns ever made. And argument is what Sam Peckinpah's masterpiece has always caused with its slow-motion spurting of blood, its surrealist choreographed gunfights and its portrayal of Pike Bishop's amoral Texas outlaws as heroes. Yet William Holden's laconic Bishop, however violent is of a truly romantic breed as he leads his bunch to their deaths. This brilliant, but **most violent and bloody** film reinvents the Western and almost 50 years after its release deserves to be reviewed and revisited again and again.

7 March Eddie The Eagle Dir. Dexter Fletcher: UK/USA 2016 (106 mins)
Director Fletcher tells the literally uplifting story of have-a go ski jumper, Eddie Edwards, one of the UK's best known sporting figures – as famous for losing as he was for winning, but dearly loved for his tireless enthusiasm and eccentricities. An inspiring comedy drama not about being the best, but about overcoming adversity, having your moment in the spotlight an enjoying every minute of it.

14 March Alexander Nevsky Dir. Sergie Eisenstein: USSR 1938 (104 mins)
The Soviet equivalent to Laurence Olivier's *'Henry V'*, Eisenstein's historical epic was to serve as propaganda against Hitler's Reich. However just as Eisenstein completed the story of the Teutonic invasion of Russia in the 13th century, Hitler & Stalin signed a non-aggression pact so the film was withdrawn. Then when Hitler broke the treaty, Stalin ordered the film's release. The film is famous for two things, the battle at the frozen lake (filmed in high summer!), and Prokofiev's superb score.

Autumn 2016

4 October Apocalypse Now Dir: Francis Ford Coppola: USA 1979 (153 mins)
A phantasmagorical ride in which Martin Sheen travels up the Mekong River to terminate Marlon Brando's rebel command "with extreme prejudice". Working under difficult conditions in the Philippines and running way over budget, Coppola delivered a harrowing masterwork that bursts with malarial, mystical images.

11 October Court Dir: Chaitanya Tamhane: India 2014 (116 mins)
A social activist who uses folk music to spread his message, is accused of inciting a sewage worker's suicide. Lawyers from both sides of the aisle, and the rote ideologies they represent, are scrutinized as the trial plays out. Briefly shown previously at Picturehouse this comes highly recommended from one of our regular members.

18 October The Manchurian Candidate Dir: John Frankenheimer: USA 1962 (126 mins)
This masterpiece of Cold War paranoia (specially returning for a second screening in American Presidential Election Year) was withdrawn from circulation in the wake of the assassination of President Kennedy, its plot a chilling mirror to contemporary events. Over 50 years on this brilliant and gripping masterpiece, has lost none of its ability to thrill and provoke. Laurence Harvey returned from the Korean War plays the role of a programmed assassin. Harvey's cool brilliance is, however, quite outshone by Angela Lansbury as his mother, monstrous, manipulative and completely power-crazed. I make no apologies for showing you this film again as its mastery repays several viewings.

25 October NO U3AC SHOW! – CAMBRIDGE FILM FESTIVAL

1 November PapuszaDir: Joanna Kos Krauze & Krzysztof-Krauze: Poland 2013 (131 mins)

Based on the true story of the Roma poet Bronisława Wajs (1908-1987). The film follows Papusza's life from birth to old age: arranged marriage as a small girl, her life in a gypsy tabor before, during and after World War 2, then forced settlement in communist Poland and urban life in poverty. Her meeting with the Polish poet Jerzy Ficowski, who discovered her great talent for poetry and published her works led to a tragic paradox: a famous poet was living in poverty, rejected by the Roma community for betraying their secrets. Beautiful monochrome photography with a largely non-professional cast drawn from Roma families. "Papusza" had a brief outing previously at Picturehouse but I felt that this quality film deserved a U3AC showing.

8 November Kes Dir: Ken Loach: UK 1969 (110 mins)

An early Ken Loach film and one of his best. Adapted from the late Barry Hines's novel "A Kestrel for A Knave", it has such a ring of northern authenticity that one can almost smell the chips. A strong cast with an outstanding performance from David Bradley as the teenager who finds solace in a baby kestrel from the pain of his dysfunctional family life and the torment of school.

15 November All the President's Men Dir: Alan J Pakula: USA 1974 (138 mins)

This Oscar-winning thriller about the Watergate burglary stars Robert Redford and Dustin Hoffman as the two Washington Post reporters (Bob Woodward and Carl Bernstein) whose stubborn digging ultimately brings down President Nixon. William Goldman's script brilliantly clarifies the multi-layered labyrinth of corruption and the film's tense direction draws telling parallels between the open-plan offices of the Post and the dark murky world of Washington politics. "Along with 'The Manchurian Candidate' one of the best movies ever made about American politics."

22 November Les Enfants du Paradis Dir: Marcel Carné: France 1945 (190 mins)

The most courageous and elegant act of defiance in cinema history, this beautiful tale of Parisian popular theatre in the early 19th century was shot in Occupied France under the noses of the Gestapo towards the end of World War 2. Determined to première the film in a liberated France, director Marcel Carné tolerated all manner of delays including the absence of cast members sent on missions for the Resistance. On the surface, the film is a tale of unrequited love, but it is in fact a tribute to the indomitable spirit of Free France as personified by Garance (Arletty) the legendary actress who resists all attempts to possess her. This much loved and highly memorable classic film (190 minutes) has been often requested by U3AC members.

29 November Pandora's Box Dir: G W Pabst: Germany 1929 (131 mins)

American-born Louise Brooks is devastating as the femme fatale who murders her husband and tangoes with a lesbian countess before falling victim herself to Jack the Ripper. Pabst's visual imagination fully conveys Frank Wedekind's Lulu plays, their brooding sexual tension and all-pervading atmosphere of latent violence. A masterly mix of German expressionism and street realism, this ranks among the masterpieces of German silent cinema, and Brooks gives a devastatingly memorable performance.

6 December The Red ShoesDir: Michael Powell & Emeric PressBurger: UK 1948 (135 mins)

In her film debut, Moira Shearer stars as the ballerina whose life is torn between a career with a manipulative impresario (Anton Walbrook) and marriage to a young composer (Marius Goring). This much-loved dance film has extravagant, exuberant, dance sequences, and a riot of Oscar-winning technicolor designs.

13 December His Girl Friday Dir: Howard Hawks: USA 1940 (92 mins)

The fastest-talking comedy in the history of Hollywood, this brilliant reworking of the classic newspaper play The Front Page by director Howard Hawks is the perfect vehicle for Cary Grant (never better) and Rosalind Russell (never tougher) and is still achingly funny today. Wonderful interplay between the two leads: all in all a clever, witty and extremely satisfying film and of course something to put a spring in your step before facing the Christmas shopping!

12 April No Country for Old Men Dir: Ethan & Joel Coen: (USA) 2007 (117 mins)

The Summer Term gets off to a cracking start with this masterful multi-faceted thriller from the Coen Bros. Set in Texas in 1980, the film begins when a Vietnam War veteran, Llewelyn Moss (Josh Brolin) stumbles across a desert drug deal gone wrong and escapes with a suitcase containing \$2 M. A game of cat and mouse ensues as Moss is pursued by a ruthless assassin. Adapting Cormac McCarthy's tense noir novel for the screen the Coens marry McCarthy's apocalyptic sense of breakdown with their own blackly comic sensibility and deliver a complex utterly riveting thriller. All in all a really terrific crime film.

19 April That Obscure Object of Desire Dir: Luis Buñuel: (France/Spain) 1977 (99 mins)

This final masterpiece from the great Spanish director is a fitting end to a dazzling career. A witty, ironic and barbed morality tale, it follows the increasingly desperate attempts of a wealthy businessman, Fernando Rey, to seduce his maid unaware that his world is collapsing around his ears. Two actresses play the role of Conchita which teasingly suggest the indecision in Rey's mind as he searches for the woman of his dreams. In the view of your organiser this is one of Buñuel's greatest films and as it is not generally available for showing at present it will be shown from a DVD.

26 April A Bout de Souffle Dir: Jean-Luc Godard: (France) 1959 (86 mins)

Made with the assistance of Truffaut & Chabrol this is the keystone of the French New Wave. A homage to such fatalistic heroes as Jean Gabin & Humphrey Bogart, Godard's masterpiece employs just about every trick associated with the nouvelle vague: location, shooting, direct sound hand-held footage, jump cuts, in-jokes and visual tributes to master film-makers. Jean-Paul Belmondo is superbly shambolic as the petty thief whose brief alliance with American newspaper vendor (Jean Seberg) precipitates his demise.

3 May Before Midnight Dir: Richard Linklater: (USA/Greece) 2013 (108 mins)

The magic is still alive in Linklater's third astute probe into the developing relationship between Ethan Hawke and Julie Delphy. Nine more years have passed and the two lovers live in Paris with their twin daughters. At the end of an idyllic Greek holiday, they talk honestly about their life together in relaxed long takes, and the intelligent banter, sharp humour and emotional truths show the duo clearly comfortable in their character's skin, but the core concerns remain, mortality, regret, romantic maintenance and an optimistic outlook; a fitting conclusion to an outstanding film trilogy.

10 May Timbuktu Dir: Abderrahmane Sissako: (France/Mauritania) 2014 (95mins)

Set in 2012 when jihadists occupied the Malian city of the title, Timbuktu is particularly timely especially given subsequent events in Isis –controlled territories. Criss-crossing between different characters we meet a family of goat and cattle herders, local musicians, fishmongers and imans who are all suddenly compelled to obey sharia laws that prohibit that we in the West take for granted. This film exposes the cruelty and absurdity of fundamentalist regimes, but with a warm, surprisingly humorous touch.

17 May Germany, Year Zero Dir: Roberto Rossellini: (Italy/West Germany) 1947 (69 mins)

The number of studio shot scenes in the concluding part of Rossellini's war trilogy, shows that he was already moving away from the neo-realistic style. Yet the documentary footage of a decimated Berlin is still enormously powerful. The shadow of Nazism hovers over the depiction of desperation, as 12-year old Edmund Moeschke scavenges among the ruins to feed his family and tries to alleviate the suffering of his father. This will be shown from your organiser's personal DVD.

24 May Yentl Dir: Barbra Streisand: (UK/USA) 1983 (127 mins)

Based on a story by Isaac Bashevis Singer and set in 1904 in Central Europe, Barbra Streisand's first film as a director is about a Jewish girl who dresses as a boy to receive a religious education. 'Yentl' won the Oscar for best original score and two of the film's songs were nominated for Academy Awards.

31 May Listen to Me Marlon Dir: Stevan Riley: (USA) 2015 (103 mins)

Despite his towering public profile Marlon Brando was a deeply private man. Yet in this documentary the actor lowers his defences to reveal his innermost thoughts. Director Stevan Riley's film is a fascinating collage which profoundly probes its subject's psyche. The film was

9 February Before Sunset Dir: Richard Linklater: USA 2004 (80 mins)
Nine years after their brief encounter in Vienna in 'Before Sunrise' (previously shown to this Group), Linklater reunites his two lovers for a second tryst, this time in Paris. Meeting "by chance" in a city bookshop the pair converse during a 70-minute stroll that plays out in real time. Linklater directs a perceptive script with a quiet style.

16 February In Cold Blood Dir: Richard Brooks: USA 1967 (135 mins)
Truman Capote's book about two young real-life killers was a shocking bestseller in its day and thought impossible to bring to the screen. Yet writer/director Richard Brooks did deliver this harrowing film adaptation, remarkably faithful to Capote's book and featuring two relatively unknown actors as the youngsters who wiped out a Kansas family during a robbery. The mood of this film is properly dour and relentless and the use of actual locations superb. (The Bennett Miller film about Capote follows on 1 March).

23 February Solaris Dir: Andre Tarkovsky: USSR 1972 (165 mins)
For some Tarkovsky's philosophical cult film is the Soviet equivalent of "2001" (previously shown to this Group); for others it's an obscure intellectual exercise. Based on Polish writer Stanislaw Lem's 1961 novel, the tale involves astronauts on an alien planet who are confronted by illusions from their subconscious memories. This highly influential and cerebral sci-fi epic is ponderous, very talky and contains minimal special effects, but its remote strangeness exerts a compelling hypnotic power that's often extraordinarily potent. Tarkovsky was a great director with a special vision, and his films are a must for anyone interested in unique cinema.

1 March Capote Dir: Bennett Miller: USA 2005 (114 mins)
Truman Capote caused a literary sensation with his 1966 "non-fiction novel" 'In Cold Blood', about the slayings of a Kansas family in 1959. Now director Bennett Miller tackles the equally fascinating story of how the writing of Capote's masterwork consumed the author's life over a period of 6 years. The film has a brilliant performance by the late Philip Seymour Hoffman as Capote as he captures the mercurial effeminate mannerisms and distinctive tones of the Manhattan literary star.

8 March Kuma Dir: Umut Dag: Austria 2012 (93 mins)
An innocent village girl is secretly recruited as the second wife, or kuma of a Turkish paterfamilias in Vienna, with a practical eye to having to take over the household when his sick wife dies of cancer. The perverse simplicity of the domestic drama in 'Kuma' is cleverly done, a not overtly ambitious first feature by talented young Austrian Director Umut Dag is heightened by young Begum Akkaya's lovely and mysterious performance in her first major role.

15 March Seven Samurai Dir: Akira Kurosawa: Japan 1954 (190 mins)
One of the undisputed masterpieces of world cinema, Kurosawa's epic was inspired by the Westerns of John Ford. In the 17th century Japanese villagers hire samurai warriors to defend their property from an annual raid by ruthless bandits. This towering classic of world cinema is a mesmerising combination of historical detail, spectacular action and poignant humanism. It has been described as a "tapestry of motion" with the final battle standing out for its audacious use of moving camera, telephoto lenses, varied film spreads and precision editing.

Autumn 2015

6 October Lawrence of Arabia Dir. David Lean: UK 1962 (217 mins)
This film is David Lean's magisterial portrayal of Britain's most enigmatic yet charismatic heroes, T E Lawrence, whose precise role in the Arab revolt against the Turks during World War 1 still perplexes military historians. Peter O'Toole's flamboyant performance hints at every aspect of Lawrence's complex character, while Robert Bolt and Michael Wilson's script develops into a withering satire on the ball-and-socket mentality of Lawrence's superiors. Full of stunning images including the mirage that introduced cinema audiences to a new star, the Late Omar Sharif. Winner of seven Oscars. Members should note that this film runs to over 200 minutes!

13 October Army of Shadows Dir. Jean-Pierre Melville: France/Italy 1969 (138 mins)
Melville's reputation rests largely on American-style gangster films, but this may be his greatest film. It is a long but utterly mesmerising vengeance thriller set during the World War 2, with Lino Ventura playing a Resistance fighter searching for the man who betrayed him to the Nazis. With a superb cast, moody photography, marvellous use of Lyons locations and doom-laden flashbacks, this is a war drama par

excellence that draws on the director's own experience as a member of the Maquis. This special showing will be courtesy of my own DVD (JJB).

20 October Investigation of a Citizen above Suspicion Dir. Elio Petri: Italy 1970 (109 mins)
This Kafka-esque drama explores Italy's fascist legacy. Petri pulls no punches in his depiction of a police chief who murders his mistress and then taunts his underlings with a string of clues. This took the Oscar for best foreign film in 1970.

27 October Vertigo Dir. Alfred Hitchcock: USA 1958 (128 mins)
In one of the truly great later Hitchcock films, James Stewart plays a retired cop with a terror of heights who's hired by Tom Helmore to follow his suicidal wife, Kim Novak. Stewart falls in love with the enigmatic blonde but cannot prevent tragedy occurring. Some months later he spots a woman (Novak again!) who bears an uncanny resemblance to the dead woman and he is then drawn into a complex web of deceit and obsession. Full of great performances this is a hallucinatory film ...the glistening San Francisco locations give both place and events a dream-like quality. Vertigo remains one of the most painful depictions of romantic fatalism in all of cinema, and it topped the most recent film critics' poll.

3 November The Great Beauty Dir. Paolo Sorrentino: Italy/France 2013 (135 mins)
A dazzling look at the glittering social life of Rome in the company of a jaded journalist. Sorrentino has an original, wryly humorous style, and the film depicts a secret horribly fashionable, dangerously fascinating world.

10 November Citizen Kane Dir. Orson Welles: USA 1941 (119 mins)
Acclaimed by critics and film-makers alike over the decades since it was first shown, Citizen Kane has topped *Sight & Sound's* decennial 'all-time top ten' since 1962. This feature film debut of the 25 year old Welles follows the life of Charles Foster Kane, the press baron whose torrid life was so similar to that of William Randolph Hearst that the latter broke the film at the box office through negative publicity. The film remains an unmissable masterpiece and a master-class in film making.

17 November Ida Dir. Pawel Pawlikowski: Poland/Denmark 2013 (82 mins)
This haunting film begins as Anna, a teenage novitiate nun is about to take her vows in a rural convent. Fate intervenes when her hard-living aunt persuades the Mother Superior to let Anna visit her in Gdansk, whereupon her true identity as Ida is revealed, and in their different ways the two women face some unsettling realities. Pawlikowski's use of gritty monochrome and an almost square screen format successfully evokes the bleakness and anxiety of Poland in the Communist era.

24 November Fiddler on the Roof Dir. Norman Jewison: USA 1971 (179 mins)
Through the tale of Tevye and his search for husbands for his five daughters, Jewison describes the tragic background to the expulsion of the Jews from the Ukraine and the dissolution of their traditions. Terrific performance from Topol as Tevye, the garrulous milkman and a terrific Oscar-winning soundtrack. **Members should note the running time of this film!**

1 December Tokyo Story Dir. Yasujiro Ozu: Japan 1953 (129 mins)
Ozu was a master film-maker who specialised in the kind of middle-class family melodrama known in Japanese as shomingeki, and this film is one of his finest achievements, often voted as one of the greatest films ever made. Chishu Ryu and Chieko Higashiyama give performances of great dignity as the parents who are rejected by their thankless children. Setsuko Hara playing the widow of their favourite son is the epitome of gentleness as the only relative to show them any kindness.

8 December Ball of Fire Dir. Howard Hawks: USA 1941 (112 mins)
Delicious performance from Barbara Stanwyck, all snap, crackle and pop as the brassy nightclub entertainer Sugarpudding O'Shea who seeks refuge with seven crusty old professors (plus Gary Cooper) to escape unwelcome attentions from a gangster and whose vocabulary (not to mention charms) excite delighted wonderment in the professors since they have just reached 'Slang' in the encyclopaedia they are compiling. Generally this subversion of *Snow White and the Seven Dwarfs* is pure joy and should provide a welcome boost before facing Christmas Shopping!

Summer 2015

14 April Klute Dir. Alan J Pakula: USA 1971 (114 mins)
This is a quite exceptional adult thriller given a striking immediacy by Pakula's highly atmospheric direction and laced with genuine nail-biting suspense. Jane Fonda deservedly won Best Actress Oscar for her remarkably cool walk on the wild side as a call girl stalked by a homicidal maniac. But Donald Sutherland is on top form too, playing the gentle small town detective who teaches her the difference between love and sex as he closes in on the killer.

Sandra returns to work after a bout of depression to find that her co-workers have voted her out of a job in favour of a 1000 Euros bonus. Her boss gives her a week to change their minds, prompting a series of confrontations that test both Sandra's ingenuity and her colleague's scruples in this expertly understated social drama. (The Dardenne Bros are well –established favourites of this Group).

17 March REDS Dir. Warren Beatty: USA 1981 (187 mins)

It took Warren Beatty's ferocious energy as the Oscar-winning director of this epic film to even attempt this chronicle of the Russian Revolution, focused through a radical love affair, and come up with a final product that is close to the project's original intentions. The film tells the story of John Reed, the author of "*Ten Days That Shook The World*" regarded by many as the definitive account of the 1917 Russian Revolution. For members this is a really great chance to see a film that has been shown rarely on terrestrial TV. **(Please note that this epic film is just over 3 hours in length)**

Autumn 2014

7 October The English Patient Dir. Anthony Minghella: USA 1997 (162 mins)

A skilful and romantic adaptation of Michael Ondaatje's novel which is at heart two love stories, one in the present, and the other in flashback. Ralph Fiennes plays the hideously burned "English patient" tended by Juliette Binoche's nurse in an Italian monastery at the end of World War 2. The English patient's story, torrid and dangerous is delivered in fragments told with deft direction by the late and Oscar- winning Anthony Minghella.

14 October SPECIAL SIXTIES CINEMA EVENT: Introduction by Dr Melvyn Stokes, and Dr Emma Pett, University College, London:

Saturday Night and Sunday Morning Karel Reisz: UK 1960 (89 mins): Sixties Cinema Q & A session

A big box-office success of the British New Wave in the early Sixties. Much of its freshness survives in the young Albert Finney's abrasive performance as the young Nottingham factory worker lashing out blindly at the bleak working class horizons to which he has been bred by parents 'dead from the neck up'. Trying to grab what life can offer with both hands without regard for the consequences or for anybody else, he ends with nothing but the final gesture of hurling a stone at the housing estate where he is about to settle down and live unhappily for ever after.

21 October Au Hasard Balthazar Dir. Robert Bresson: France/Sweden 1966 (95 mins)

Animal as saint: Bresson's stark, enigmatic parable, a donkey (named after one of the Three Wise Men) is both a witness to and the victim of mankind's cruelty, stupidity and love. Taking his lack of faith in theatrical acting to its logical limit, Bresson perversely places the mute beast centre-screen as he passes from owner to owner, giving rides, heaving agricultural machinery, and receiving beatings and caresses in a coolly observed landscape of poverty and folly. This film, imbued with a dry ironic sense of humour, is perhaps Bresson's most perfectly realised, and certainly his most moving.

28 October The Innocents Dir. Jack Clayton: UK 1961 (100 mins)

Underrated and extremely impressive chiller based on the Henry James' tale 'The Turn of the Screw', with Deborah Kerr perfectly cast as the prim, repressed Victorian governess who begins to worry that her two young wards may be possessed by the evil spirits of dead servants. A careful creation of sinister atmosphere through décor, Freddie Francis' haunting camera work, and evocative acting.

4 November Spring in a Small Town Dir. Mu Fei: China 1948 (98 mins)

Voted the Best Chinese – language film of all time by the Hong Kong Film Academy, this was the crowning triumph of writer-director Mu Fei; long banned in China, it has now been beautifully restored. In their bombed-out village a dispirited woman and her hypochondriacal husband are visited by the doctor who was her lover a decade earlier. Making groundbreaking use of dissolves, Mu Fei's film also boasts subtle, poignant performances.

11 November Oh! What a Lovely War Dir. Richard Attenborough: UK 1969 (144 mins)

Based on Joan Littlewood's Theatre Workshop production, Theatre Royal Stratford, Richard Attenborough's first film as a director is a stylised, satirical and ultimately moving tribute to the soldiers who answered their country's call and fought in the Great War. An all-star cast performs the original's jingoistic music hall songs which Attenborough cleverly stages in the Brighton Pavilion and on the old pier. This is a distinctive piece of work and "by far the most audacious film that Attenborough has ever made".

18 November A Taste of Honey Dir. Tony Richardson: UK 1961 (100 mins)

A ground-breaking film of its time, this features the mousy Rita Tushingham in her screen debut as the unwanted teenage daughter of the late Dora Bryan, a hilariously vulgar Salford lass who is being courted by a flash and pimpish Robert Stephens. Rita is saved from her living hell by two social exiles – a black sailor who makes her pregnant, and a homosexual who makes her happy-until the poverty trap snaps shut around her.

Set in dank bedsits amid the grimy smokestacks, polluted canals, and the tacky prom at Blackpool, this film, a romance of sorts, and a comedy –survives as a priceless barometer of England in 1961.

25 November Gold Diggers of 1933

Dir. Mervyn Leroy: USA 1933 (97mins)

Second of the archetypal backstage musicals from the Warner's Studio which established the idiosyncratic geometrics of Busby Berkeley. Some semblance of a plot and much Thirties Depression wisecracking from the cast; but most notable is the vulgar, absurd, and wonderfully surreal Berkeley choreography. Plenty of great numbers; "delirious and delightful".

2 December Journey to Italy (Viaggio in Italia) Dir. Roberto Rossellini: Italy/France 1953 (86 mins)

Arguably the very greatest of Rossellini's films, this piercing study of a marriage on the rocks is also one of the cinema's most miraculous love stories. Its magic lies partly in the pitch-perfect casting of George Sanders as cynical supercilious English businessman Alex Joyce and Ingrid Bergman as his restless wife Katherine. Already bored by the time they reach a property they're selling, the troubled couple allow differences in taste and temperament to drive them towards divorce, even as Naples, Capri and Pompei also take their toll. Rossellini's film moves from beyond social realities to focus on the kind of deeper emotional and psychological truths one finds in the work of Bergman and Antonioni, and it remains wondrously alive.

9 December Some like it Hot

Dir. Billy Wilder: USA 1959 (121 mins)

Tony Curtis and Jack Lemmon are ideally matched in Wilder's crackling cross-dressing comedy, as the 1920's musicians who join an all-girl band to escape the Mob after witnessing the St Valentine's Day Massacre. Personality clashes both on-and off screen were crucial to this becoming a true film classic (and hugely enjoyable!).

Summer 2014

22 April The Godfather Part III

Dir. Francis Ford Coppola USA 1990 (163 mins)

The completion of the Godfather Trilogy. This follows Michael Corleone's struggles to defend both his empire and his integrity against Mafia peers, but the film lacks the genius of the first two films.

29 April Amour

Dir. Michael Haneke Fr/Germany/Austria 2012 (121 mins)

This Palme d'Or winner is an extraordinary meditation on love and death and an uncomfortably bleak and forensic study of old age controlled with icy precision by the director. Brilliant acting performances, especially by Emmanuelle Riva.

6 May Savage Messiah

Dir. Ken Russell UK 1972 (96 mins)

A sensitive portrayal of the platonic love affair between the sculptor Henri Gaudier (you can see his work at Kettles Yard) and his muse Sophie Brzeska. Dorothy Tutin and Scott Antony give superb, impassioned performances as the seemingly ill-matched couple.

13 May Lift to the Scaffold

Dir. Louis Malle France 1957 (87 mins)

A classic and classy French thriller which gave a generation a phobia about lifts and had a considerable influence on the French New Wave. Beyond the excellent plot the film has a sublime Miles Davis score.

20 May The Night of the Hunter

Dir. Charles Laughton USA 1955 (88 mins)

Charles Laughton's only film as a director is one of the great masterpieces of American cinema, repellent, poetic and hypnotic. Set during the Depression in a rural backwater this is a fairy tale turned into a dark night of the soul.

27 May Last Year at Marienbad

Dir. Alain Resnais France 1961 (90 mins)

Written by modernist novelist Alain Robbe-Grillet, this is a complex cinematic riddle without an answer. A masterpiece of a film, a triumph of camera movement, symbolic décor abstract structure and stylised playing, but it is as likely to irritate as it is to mesmerise!

3 June Desert Hearts

Dir. Donna Deitch USA 1985 (87 mins)

One of the very few truly risk-taking films to come out of the mid-1980s, this tale of lesbian love in Reno was a deserved critical success at the time. A disillusioned older woman falls for a younger freer spirit, and this film about relationships and prejudice handles the relationship without sensationalism. The film is based on the fine novel by Jane Rule 'Desert of the Heart'.

10 June Wadja

Dir. Haifaa Al-Mansour Saudi Arabia/Ger 2012 (98 mins)

No apologies for bringing this heart-warming film back to the Picturehouse. This is the winning tale of a girl who wants a bike and her determination not to be cowed by male-dominated society or religious doctrine in Saudi Arabia.

17 June Like Father, Like Son

Dir. Hirokazu Kore-Eda Japan 2013 (93mins)

Ryota has earned everything he has by his hard work, and believes nothing can stop him from pursuing his perfect life as a winner. Then one day, he and his wife, Midori, get an unexpected phone call from the hospital. Their 6-year –old son, Keita ‘is not their son – the hospital gave them the wrong baby. Ryota is forced to make a life-changing decision, to choose between ‘nature’ and ‘nurture’.

24 June Paths of Glory

Dir. Stanley Kubrick USA 1957 (86 mins)

In this year which marks the centenary of the outbreak of the Great War, I am pleased to be able to include Kubrick’s masterly anti-war film. Winston Churchill claimed that this film came closest to capturing the atmosphere of World War 1. One of Kirk Douglas’s greatest performances, and the director’s probing camera offers constant evidence of a film-maker at the height of his powers.

Spring 2014

14 January The Godfather Part II Dir. Francis Ford Coppola USA 1974 (200 mins)

Coppola's sequel to 'The Godfather' matches and perhaps even surpasses that masterpiece which we showed at the start of last term. Robert De Niro takes over the Marlon Brando role of Vito Corleone as the narrative explores the early years of the man who would become one of the most powerful crime bosses in New York. This is a leisurely and masterful film representing its director at the very peak of his powers.

PLEASE NOTE THAT THIS PERFORMANCE WILL COMMENCE AT 1.00 PM!

21 January The White Ribbon – A German Children's Story Dir Michael Haneke Austria/Fr/Ger/It (144 mins)

The director won the Palme d'Or at Cannes for this immaculate monochrome mystery set in the bucolic north German village of Eichwald on the eve of the Great War. The fates of a number of characters are explored, and the film gives a sense of the first buds of Nazism flourishing in the populace's unquestioning adherence to aristocratic authoritarianism and Protestant patriarchy. The ensemble performances are outstanding and the film has a distinctly gritty resonance.

PLEASE NOTE THAT THIS PERFORMANCE MAY COMMENCE AT 1.00 PM!

28 January Before Sunrise Dir. Richard Linklater USA 1995 (96 mins)

When American slacker Ethan Hawke meets French student Julie Delpy on a train to Vienna, the romantic sparks fly and they spend one eventful night together in this exhilarating drama. The director's understated use of gorgeous Viennese backgrounds, coupled with a smart, funny and touching script, make this ultra-modern romance hip yet timeless.

4 February Woman of the Dunes Dir. Hiroshi Teshigahara Japan 1963 (127 mins)

Adapted by Kobo Abe from his own brilliant novel, this stark human condition parable was denounced by some critics for its "photographic neutrality". The film achieves a rich diversity of visual textures that adds to the sensual atmosphere of this intense drama in which entomologist, Eiji Okada finds himself trapped in the deep-dune home of social outcast, Kyoko Kishida. This film will make the viewer look at sand in a different way.

11 February Elizabeth Dir. Shekhar Kapur UK 1998 (123 mins)

This Elizabethan political thriller charting the turbulent life and times of the self-proclaimed "Virgin Queen" is given a vivid contemporary focus by its Indian director, Kapur. This sumptuous biography is a thoughtful and dramatic triumph with Australian actress Cate Blanchett revelatory as the strong-willed monarch who nimbly transforms from naïve girlhood to true majesty.

18 February Aguirre, Wrath of God Dir. Werner Herzog W Germany 1972 (93 mins)

As the pious but ruthlessly ambitious invaders pursue their fantasies of riches and power in a South American venture, they soon fall prey not only to the Amazonian forests, rivers and Indians but to their own ludicrous delusions of recreating European society in an indifferent, wholly alien landscape. Herzog's account of the quest for El Dorado, now newly restored, is quite extraordinary with an equally extraordinary central performance from Klaus Kinski.

THIS FILM IS STILL SUBJECT TO FINAL CONFIRMATION

25 February Cabaret Dir. Bob Fosse USA 1972 (123 mins)

This is a tremendously effective and affecting adult version of Christopher Isherwood's Berlin memoirs. The film pulls no punches as it depicts the rise of Hitler and the spread of anti-Semitism through the twilight world of the Berlin cabaret. This 8 Oscar winning movie is full of great music and outstanding performances.

4 March The Magdalene Sisters Dir. Peter Mullan 2002 UK/Ire (119 mins)

Religious repression and moral hypocrisy are targeted by the writer/director Mullan in this bitter indictment of the Magdalene Asylums, convent laundries that were run like workhouses into which 'fallen women' were forced in order to cleanse their 'sins'. This strong tough film contains compelling performances from a young cast of unknowns.

11 March The Searchers Dir. John Ford 1956 USA (119 mins)

Like Monument Valley, where it was filmed, John Ford's masterpiece western of revenge and reconciliation is massive and unmissable. It touches the heart of racist darkness and cleanses itself in the process. As Shakespeare is to world literature so Ford is to American cinema. This is so much more than a Western, a gold standard and moving masterwork.

18 March Hamlet Dir. Laurence Olivier 1948 GB (155 mins)

encounters with the Grim Reaper). The historical setting provides a convenient vehicle for Bergman to deal with issues of death and spirituality that are ultimately timeless. The film also gave major exposure to actors Max von Sydow and Bibi Andersson, who had small roles in the director's earlier film *Wild Strawberries*.

11 June The Life of PI (3D version) Dir. Ang Lee USA (127) 2012

Based on the best-selling novel by Yann Martel, is a magical adventure story centering on Pi Patel, the precocious son of a zoo keeper. Dwellers in Pondicherry, India, the family decides to move to Canada, hitching a ride on a huge freighter. After a shipwreck, Pi finds himself adrift in the Pacific Ocean on a 26-foot lifeboat with a zebra, a hyena, an orangutan and a 450-pound Bengal tiger named Richard Parker, all fighting for survival. Awash with computer generated images; Ang Lee has taken this work onto a magical and metaphysical plane.

18 June Late Autumn Dir. Yasujiro Ozu Japan (131) 1960

Director Yasujiro Ozu (1903-63) was famous for dramas which focused tightly on the character of family members and friends making sacrifices for one another's happiness. In *Akibiyori*, a still-beautiful widow has a daughter who is sufficiently past the favored age for marriage to be in danger of becoming an old maid according to the norms of Japanese culture. Three mature men, friends of the family, get together to discuss the widow and her problem daughter. Despite the fact that they each would like to marry the mother, they agree that one of them should make the sacrifice of marrying the daughter. They discuss their marriage idea with the mother, not the daughter.

Spring 2013

This term's programme is designed to present a variety of sub-genres under the headings of Tokyo Tales (**TT**), Post War Europe (**PW**) and Emigration (**EM**) and also include examples of a classic Musical (**M**) and a Western (**W**). We are also giving a special place to the work of two contemporary Belgian film-makers, the brothers Jean-Pierre Dardenne and Luc Dardenne. Screenings take place at the Arts Picturehouse every Tuesday at 2pm.

15 January The Kid With A Bike Dir. Jean-Pierre & Luc Dardenne Belgium (88 mins) (2011)

There is no doubt that this film by the brothers Dardenne was the outstanding work to come from the 2012 Cannes Film Festival. It is an engaging story telling of an abandoned child who achieves grace through the sympathetic help of an adult who cares enough to offer love and perseverance, without seeking for reward.

22 January The Third Man Dir. Carol Reed UK (105 mins) (1949) (PW)

An out of work pulp fiction novelist, Holly Martins, arrives in a post war Vienna where a shortage of supplies has led to a flourishing black market. He arrives at the invitation of an ex-school friend, Harry Lime, who has offered him a job, only to discover that Lime has recently died in a mysterious traffic accident. Martins soon notices that some of the stories he is told are inconsistent, and determines to discover what really happened to Harry Lime. Orson Welles and Joseph Cotton star in this gem of 1940's film-making.

29 January Tokyo Sonata Dir. Kiyoshi Kurosawa Japan (120 mins) (2008) (TT)

A typical household teeters on the verge of collapse in this drama from director Kiyoshi Kurosawa. Businessman Ryuhei Sasaki is the principal breadwinner of a seemingly happy family in Tokyo, he has teenage sons, Takashi and Kenji, and a wife, Megumi. But what Megumi and her children don't know is that Ryuhei is out of a job; his position was outsourced to a company in China, and he's too ashamed to tell his family the truth. Winner of numerous awards, including best film and best screenplay at major Film Festivals in Chicago, Cannes and Tokyo.

5 February America, America Dir. Elia Kazan USA (174 mins) (1963) (EM)

The director Elia Kazan, ethnic Greek but Turkish by birth, tells the story of the struggles of his uncle in emigrating to America in the 1890's. A film of great importance to Kazan, as the son of immigrants, but also one that resonates strongly with many Americans. His uncle, portrayed as Stavros in the film, journeys from the poverty and persecution of Anatolia to the commercial vibrancy of Constantinople and finally the promised land of America. A heartfelt tribute to the struggles of the director's forefathers. The production is blessed with the marvellous cinematography of Haskell Wexler.

NOTE: This programme will start at 1 pm.

12 February The Silence Of Lorna Dir. Jean-Pierre & Luc Dardenne Belgium (105 mins) (2008) (EM)

Sokol and Lorna, two Albanian emigrants in Belgium, dream of leaving their dreary jobs to set up a snack bar. They need money, and a permanent resident status. Claudy is a junkie - he needs money to satisfy his addiction. Andrei, the cigarette smuggler, must hole up for a while outside Russia; he has loads of money. Fabio, the Italian taxi driver and aspiring gang boss, engineers a scheme in which he will pay Claudy to marry Lorna so that she acquires a Belgian citizenship.

19 February **A Foreign Affair** **Dir. Billy Wilder USA (105 mins) (1948) (PW)**
A congressional committee visits occupied Berlin to investigate G.I. morals. Congresswoman Phoebe Frost, appalled at widespread evidence of human frailty, hears rumors that cafe singer Erika, former mistress of a wanted war criminal, is "protected" by an American officer, and enlists Captain John Pringle to help her find him not knowing that Pringle is Erika's lover. Jean Arthur and Marlene Dietrich are excellently cast as Phoebe and Erika and the film comes across as one of Wilder's best as he gives us an account of the city he knew so well.

26 February **When A Woman Ascends The Stairs** **Dir: Mikio Naruse Japan (111 mins) (1960) (TT)**
This is the story of Mama, a.k.a. Keiko, a middle-aged geisha who must choose to either get married or buy a bar of her own. Her family hounds her for money, her customers for her attention, and she is continually in debt. The life of a geisha is examined as well as the way in which the system traps and sometimes kills those in it. The films of Mikio Nareuse are relatively unknown in this country and we are proud to give Film Group members the opportunity to see this quietly rewarding, poignant film.

5 March **3:10 To Yuma** **Dir. Delmer Daves USA (90 mins) (1957) (W)**
A gripping psychological drama in the Western genre with Glenn Ford as the leader of a gang of murdering thieves and Van Heflin as Dan Evans, a struggling rancher, who agrees to bring him in, because he needs the money. In the process Evans finds that he has to wrestle with his own sense of ethics; Glorious cinematography, of the highest order, comes from the camera of Charles Lawton, and the original story from the pen of Elmore Leonard.

12 March **The Lives Of Others** **Dir. Florian Henckel Von Donnersmarck Germany (137 mins) (2006) (PW)**
Set in East Germany not long before the fall of the Berlin Wall, we are told the moving story of a police investigator forced to confront himself and the work he does. In a society poisoned by secrecy, fear and the abuse of power, some of the film's characters; artists, actors, writers must look deep inside and decide what they are made of; none more so than the investigator. The strength of the film is that it works on numerous levels - especially in the way it approaches the main character's complexity as an individual, and that no character is one-dimensional or facile.

19 March **Guys And Dolls** **Dir. Joseph Mankiewicz USA (150 mins) (1955) (M)**
Joseph L. Mankiewicz, one of the great director/screenwriters American cinema, brings Damon Runyon's world of Times Square, its street-life and its characters, colourfully to the screen with the combined talents of a great Production Design Dept and a stellar cast including Marlon Brando, Frank Sinatra, Vivian Blaine, Jean Simmons and Stubby Kaye and an array of distinctive character actors. Frank Loesser's music is energetic, vibrant and occasionally romantic. Come and join us at "the greatest floating crap game in the world" as the fabulous Stubby Kaye urges us to "*Sit Down, You're Rockin' the Boat.*"!

Autumn 2012

Established in October 1999, with the much valued collaboration of the Arts Picturehouse management. The aim of the U3AC Film Group is to show a wide range of the best in cinema from all nations, generations and genres. Our shows take place at The Arts Picturehouse every Tuesday during term time and normally start at 2pm. Members are welcome to attend our post screen discussions.

9 October **ANOTHER YEAR** **Dir: Mike Leigh UK 2010 (129 mins)**
Mike Leigh has returned with a new family-and-friends group portrait, a film in which the distant sob or throb of sadness is never entirely absent. With its immersive sweetness and gentleness, this is another utterly confident and unhurried ensemble picture from Leigh, containing his distinctively extended dialogue scenes of unpointed ordinariness, and a lowered narrative heartbeat to which you have to make conscious effort to adjust. Jim Broadbent and Ruth Sheen lead an excellent cast.

16 October **THE BEST INTENTIONS** **Dir: Bille August Sweden 1992 (180 mins)**
The epic-length story of a Swedish couple's courtship and marriage is dominated by an unborn child. The baby whose arrival is imminent as the film concludes will be Ingmar Bergman, whose screenplay looks back at the social, economic and personal forces that turned his parents' early years together into a tug of war. Directed by his trusted colleague Bille August it won the Palme d'Or at the 1992 Cannes Film Festival. Featuring Max Von Sydow and Pernilla August, who won a best actress award for her performance.
NOTE THAT THIS PERFORMANCE WILL START AT 1PM.

23 October **ZELIG** **Dir: Woody Allen USA 1983 (84 mins)**

The director uses a documentary format to create a profile of Leonard Zelig, a 20's phenomenon known as the "human chameleon." Zelig's overwhelming desire to belong is manifested in his ability to take on the facial and vocal characteristics of whomever he happens to be around at the moment. Zelig becomes a celebrity in his own right, inspiring a song, a dance craze and even a Warner Brothers biopic.

30 October ALBERT NOBBS Dir: Rodrigo Garcia UK 2012 (113 mins)

Based on a story by George Moore, an Irish realist writer, who may have known some real-life parallels in Dublin. Albert Nobbs is not a man, she is a woman who works as a butler and waiter in a 19th century Dublin hotel, where she dresses and passes as a man because a woman would not be hired for the job, and she needs the economic security. Glenn Close plays Albert and had starred in an Off-Broadway production of it in 1982, she fulfils a personal ambition in bringing it to the screen.

6 November THE BURMESE HARP Dir: Kon Ichikawa USA 1956 (116 mins)

One of the great humanist films to come out of the 20th C world wars, the message of *The Burmese Harp* is not simply that war causes suffering. Nor, despite its Buddhist milieu, does the film endorse the Buddhist doctrine that suffering is caused by desire. Instead, the film declares, that we mortals do not know why suffering happens. Rather than diagnosing a cause, *The Burmese Harp* emphasizes the importance of compassion, humility, and spirituality in facing up to the disease. Elegantly expressed through the extraordinary visual imagery of the cinematographer Minoru Yokoyama.

13 November INSIDE JOB Dir: Charles Ferguson USA 2010 (116 mins)

As gripping as any thriller this film is a compelling lesson in what went wrong with the banks. Aided by some fascinating interviews, the director lays out a disturbing story. In the 1980s, the markets and financial services were deregulated; Charles Ferguson's *Inside Job* is an angry, well-argued documentary about how the American financial industry set out deliberately to defraud the ordinary investor. Considered to be essential viewing at the time it was released.

20 November THE GOSPEL ACCORDING TO ST MATHEW Dir: Pasolini Italy 1964 (137 mins)

There's something deeply personal about Pier Paolo Pasolini's approach, which at times almost feels like a documentary. Christ's meeting with Satan in the desert, his healing of lepers, or his feeding of the multitude are stripped of all the grandness one would normally associate with them, and presented in such a way that even non-believers should find the work moving and inspiring. A truly remarkable film.

27 November CHARLIE WILSON'S WAR Dir: Mike Nichols USA 2007 (101 mins)

This is Mike Nichols's, fictional tribute to the real-life congressman Charlie Wilson, an exuberant figure who in the 1980s, masterminded and funded the covert war against the Soviet Union in Afghanistan. It is a fascinating and eye-opening account of the most unlikely "difference maker" imaginable. A relatively obscure Congressman from the Second District of Texas, "Good Time Charlie" was known more for his libertine lifestyle than his libertarian legislation. Likable and licentious (even for a politician), Charlie Wilson served his constituency well since the good folks of Lufkin only really wanted two things, their guns and to be left alone.

4 December TO HAVE AND HAVE NOT Dir: Howard Hawks USA 1944 (99 mins)

Expatriate American Harry Morgan helps to transport a Free French Resistance leader and his beautiful wife to Martinique while romancing a sexy lounge singer. Loosely based on an Ernest Hemingway novel, the story of Henry Morgan, was rewritten by James Furman and William Faulkner. It was the first film role for the 19 year old Lauren Bacall and led to an iconic screen partnership with Humphrey Bogart as well to a marriage that endured until his death in 1957. It is also notable as one of the key screen appearances of the singer/songwriter Hoagy Carmichael.

11 December LE HAVRE Dir: Aki Kaurismaki France 2012 (94 mins)

This is a seductively funny, offbeat and warm-hearted film with a heartfelt urgency on the subject of northern Europe's attitude to desperate refugees from the developing world. The drollery and deadpan in Kaurismäki's style in no way undermine the emotional force of this tale; they give it an ingenuous Chaplinesque simplicity that helps to make it a satisfying and distinctively lovable film.

Summer 2012

Our summer term programme will commence with our first 3D screening in the form of Werner Herzog's, recent highly acclaimed documentary on the Chauvet caves. Included among our selection of films will be two classic replays from earlier seasons, one from India and the other the USSR. As well as recent releases the season will offer a very rare screening of the long unavailable *Dersu Uzala* by Akira Kurosawa. All screenings are held at the Arts Picturehouse, every Tuesday at 2 pm during the U3AC term.

April 17 Cave of Forgotten Dreams Dir: Werner Herzog Germany 2011 (90 mins)

The eminent German filmmaker, Werner Herzog, was recently granted unprecedented access to Chauvet caves in southern France, which house the earliest known human paintings. The resulting film *Cave of Forgotten Dreams* is the latest in his library of fascinating, offbeat documentaries. The director's unique perspective is as much a draw as the subject matter, no one shoots 32,000 year-old cave paintings quite like Werner Herzog. **This is a 3D presentation**

April 24 Two Daughters Dir: Satyajit Ray India 1961 (116 mins)
Two Daughters comes from the earliest part of Satyajit Ray's career, and is a film based upon two short stories by Nobel Prizewinner Rabindranath Tagore. Both stories are gracefully and gently presented, doing justice to their literary roots. It combines droll humour with pathos, revealing how the everyday common people of India live. Created just two years after the completion of Ray's famous trilogy *The World of Apu*.

May 1 Dersu Uzala Dir: Akira Kurosawa USSR/Japan 1975 (140 mins)
Following rejection by Hollywood, and the failure at the box-office of his first colour feature film *Dodes-kaden*, Kurosawa suffered a low point in his career. His fortunes were revived by an offer from the Soviet Union to direct this long cherished project. *Dersu Uzala* is the story of an elderly guide, a seasoned local hunter, who, at the turn of the century, agrees to shepherd a Russian explorer and a troop of soldiers on an expedition to the snowy Siberian wilderness, through the most treacherous passages of the Far East.

May 8 The Iron Lady Dir: Phyllida Lloyd UK 2011 (105 mins)
The film features an impressive performance from Meryl Streep as Mrs. Thatcher, well supported by Jim Broadbent as her husband. Phyllida Lloyd's film was criticised for its timing and for the manner of its depiction of our most controversial Prime Minister of the 20th century. It is an insightful film about aging and loneliness as well as the demands of power and responsibility. Whether the director and her screenwriter fully manage to capture the times and the lady probably resides in the eye of the beholder.

May 15 Under the Volcano Dir: John Huston USA 1984 (112mins)
This adaptation of Malcolm Lowry's novel tells the story of Geoffrey Firmin, an alcoholic former British consul in the small Mexican town of Cuernavaca on the Day of the Dead in 1938. Drunkenness, so often represented on the screen by overacting of the most sodden sort, becomes the occasion for a performance of extraordinary delicacy from Albert Finney, who brilliantly captures the Consul's pathos, his fragility and his stature. Huston's famed ability to coax the best from all of his actors is fully realised in this work, to which the supporting performances of Jacqueline Bisset and Anthony Andrews amply testify.

May 22 Morituri Dir: Bernhard Wicki USA 1965 (122 mins)
An impressive yet neglected film of the WWII era that delivers suspense and drama in addition to some of the best work of Marlon Brando, Yul Brynner and Trevor Howard. Robert Crain is a German pacifist living in India during the Second World War. He is blackmailed by the Allies into using his demolition expertise to cripple a Nazi ship carrying rubber from Japan. The Allies hope to recover the ship before it is scuttled by the Captain because rubber was in short supply and essential for uses in the war effort.

May 29 Blackboards Dir: Samira Makhmalbaf Iran 2000 (85 mins)
Winner of the Grand Jury Prize at the 2000 Cannes Film Festival, 20-year-old Samira Makhmalbaf's film is a fascinating allegory of life in Iranian Kurdistan, a remote borderland still deeply scarred by years of war with Iraq. Said and Reebair, are travelling northern Iran with a group of itinerant Kurdish teachers. Like a small colony of worker ants, they wind their way through the spectacular but very dangerous landscape with their blackboards strapped to their backs, searching for pupils to teach. The unforgiving mountain landscape is used as the backdrop for a surreal human tragi-comedy, at first baffling, then diverting, then deeply engaging.

June 5 The Women Dir: George Cukor USA 1939 (139 mins)
A comedy adapted by Anita Loos from Clare Boothe Luce's play. The film continues the play's all-female tradition. The entire cast of more than 130 speaking roles is female – not a single male is seen, although men are much talked about, and the central theme is the women's relationships with them. Set in the glamorous Manhattan apartments of high society and in Reno where they obtain their divorces, it presents an acidic commentary on the pampered lives and power struggles of various rich, bored wives and other women they come into contact with. Featuring Joan Crawford and Norma Shearer.

June 12 The Lady with the Little Dog Dir: Iosif Kheifits USSR 1960 (90 mins)
Whilst Anton Chekhov was convalescing in Yalta, towards the end of his life, he wrote what was to become one of his most famous short stories. First published in 1899 it tells of an adulterous affair between a Russian banker and a young lady he meets while vacationing in Yalta. Vladimir Nabokov declared that it was one of the greatest short stories ever written. This film was made to mark the centenary of the author's birth and presents us with a haunting portrait of a human dilemma.

June 19 Million Dollar Baby**Dir: Clint Eastwood****USA 2004 (132 mins)**

Clint Eastwood is one of the few people who have achieved great success both in front of the camera and behind it, in many different roles. As a director, this was the first film to gain him 'Oscar' success. The story of an aging, boxing trainer who reluctantly takes on an ambitious female boxer, it was both a critical and commercial triumph containing superb performances from Eastwood, Hilary Swank and Morgan Freeman.

Spring 2012

Continuing this year's series of outstanding films from the repertoire of world cinema, this term, we will present two historic classics, one from Germany by G.W. Pabst and the other from Italy by Luchino Visconti. In addition we include two of the best films by one of the major icons of film history, Humphrey Bogart. The talents of Woody Allen, Terence Rattigan, Aamir Khan, Louis Malle are some of the treats included in the rest of the programme. Screenings every Tuesday during term, normally commencing at 2pm, except where notified otherwise.

10 January A SEPARATION**Dir: Asghar Farhadi Iran 2011 (125min)**

The Iranian writer/director Asghar Farhadi presents us with a complex and fascinating drama in this story of a couple whose marriage is put under pressure by a network of personal and social faultlines. *A Separation* is a portrait of a fractured relationship and an examination of theocracy, domestic rule, and the politics of sex and class in Iran; a compelling and revealing film that doesn't flinch from confronting the burdens of its young middle-class family.

17 January IN A LONELY PLACE**Dir: Nicholas Ray USA 1950 (95mins)**

In the first of our Humphrey Bogart films the actor plays Dixon Steele, a cynical screenwriter suspected of murder. Gloria Grahame co-stars as Laurel Gray, a neighbour who falls under his spell. Beyond its surface story of murder and confused identity the film is a dark comment on Hollywood mores and the pitfalls of celebrity and near-celebrity. Although not as well known as his other work it is now being seen as one of Nicholas Ray's key films that shows Bogart at his best; smooth, wisecracking but threatening.

24 January MIDNIGHT IN PARIS**Dir: Woody Allen USA 2011 (95mins)**

Woody Allen's 41's film is a gloriously entertaining romantic comedy, touching fantasy set among three epochs of the Parisian artistic milieu and pursuing some of Woody Allen's favourite themes but with sufficient asperity to give a sting to the nostalgia it embraces. The joy of the music of Bechet and Reinhardt that fills the sound track, the beauty of the city, romantic nostalgia and humour of the world of art and artists are portrayed for the sheer pleasure both of the director himself and his audience.

31 January PRETTY BABY**Dir: Louis Malle 1978 USA (105mins)**

With glowing cinematography, by the great Sven Nykvist (famed for his many collaborations with Ingmar Bergman), Louis Malle brilliantly recreates the world of Storyville - New Orleans, during the last months of legal prostitution in that infamous red-light district where jazz was born. It is 1917, Nell's bawdy house in New Orleans is home to a dozen prostitutes, several employees and various children. Hattie gives birth to a son while daughter Violet looks on; the business transacted in the house is part of Violet's normal childhood experience. Art photographer Bellocq starts taking pictures of the women, honest art studies, whilst avoiding sexual contact with them.

7 February THE THREEPENNY OPERA**Dir: GW Pabst 1931 Germany (112mins)**

Set in a shadowy, dreamlike Victorian Soho, Brecht's biting social satire and Kurt Weill's compelling music tell the story of Mack the Knife and Polly Peachum. G.W.Pabst, Germany's foremost director of the 1930s, magnificently captures the world of the street singer, Ernst Busch and the cynicism of the era; his filming of his songs falling on deaf ears precisely captures the fascination of the Germans with the hypocrisy and corruption of the British. The hard-biting cynicism of governments, crooks, the bourgeoisie, misanthropy, and corruption is as stingingly appropriate today as it was in 1931. The leads are well cast and well executed as gangster Mack the Knife and his bride don't care whose feathers they ruffle. However, both take a backseat to Lotte Lenya's unforgettable portrayal of Pirate Jenny.

14 February LIKE STARS ON EARTH**Dir: Aamir Khan India 2007 (138 mins)****** NOTE STARTING TIME at 1pm**

Ishaan Awasthi is an eight-year-old whose world is filled with wonders that no one else seems to appreciate; colours, fish, dogs and kites are just not important in the world of adults, who are much more interested in things like homework, marks and neatness. And Ishaan just cannot seem to get anything right in class. When he gets into far more trouble than his parents can handle, he is packed off to a boarding school to 'be disciplined'.

21 February TOTO LE HEROS**Dir: Jaco van Dormael Belgium 1991 (91 mins)**

Van Dormael's film is based on his belief that 'we become what we never thought we would become, and we end in a way we never thought we would end. Two babies are rescued from fire in their nursery; the one rich, the other not. The one conceives the idea that they had been switched at birth, and he can't help seeing that his unhappiness should be other's. So, as his life is ending, he formulates a plan of revenge. Even as it pokes absurdity and meaninglessness in your face, *Toto Le Heros* offers plenty of reasons to live.

28 February LA TERRA TREMA

Dir: Luchino Visconti Italy 1948 (152mins)

**** NOTE STARTING TIME 1pm**

As well as being an acknowledged theatrical and operatic director in post war Italy, Visconti was also one of the fathers of neo realism in Italian cinema. *La Terra Trema*, his second feature film represents that period; commissioned by the Communist Party and using many non professional actors, the film recaptures a world that has long since ceased to exist in a story that takes place in Aci Trezza, a small fishing village on the east coast of Sicily. It tells about the exploitation of working-class fishermen, specifically that of the eldest son of a very traditional village family, the Valastros.

6 March THE BIG SLEEP

Dir: Howard Hawks USA 1946 (115mins)

The second of our Humphrey Bogart films is one of the most entertaining private eye films made in the immediate post war era. Adapted by William Faulkner and Leigh Brackett from Raymond Chandler's novel *The Big Sleep* is a film of infinite interest. Bogart plays Philip Marlowe, called upon to investigate a case of blackmail. It's a long and winding trail of murder, gambling, and deceit that he follows. Much of the action takes place without dialogue, which is used sparingly but effectively. Performances all round are excellent although the smouldering chemistry between Bogart and Lauren Bacall dominates the film.

13 March SEPARATE TABLES

Dir: Delbert Mann USA 1958 (100mins)

Featuring a stellar cast including Rita Hayworth, Deborah Kerr, Burt Lancaster and David Niven this film adaptation of two short plays by Terence Rattigan was highly thought of when released in the 1950s. It observes the lives of several residents at a seaside hotel where the guests have their meals at separate tables. It's the off-season at the lonely Beauregard Hotel in Bournemouth, and only the long-term tenants are still in residence. Its scenario and the performance of Burt Lancaster gained special mention when it was nominated for Best Film at the Hollywood Oscars of 1958.

Autumn 2011

11th October

East of Eden

Dir: Elia Kazan USA 1955 (115 mins)

A film loosely based on the second half of the novel by John Steinbeck. It is about a wayward young man who, while seeking his own identity, vies for the affection of his deeply religious father against his favoured brother. It is, in essence, a retelling of the biblical story of Cain and Abel. It is a film that can be seen as a companion piece to Kazan's **Wild River**; shown in last year's programme, containing as it does another fine performance from Jo Van Fleet and a superb screen play by Paul Osborn. It was James Dean's first starring role and as in his most celebrated film **Rebel Without a Cause** he plays a troubled teenager in a story of generational conflict. His short, spectacular career ended with his death in a car crash just a few months after the film's release.

18th October

The Counterfeiters

Dir: Stefan Ruzowitsky Germany 2007 (98mins)

A fictional version of 'Operation Bernhard', a secret plan by the Nazis during the Second World War to destabilize Great Britain by flooding its economy with forged Bank of England bank notes. The film is based on a memoir written by Adolf Burger, a Jewish Slovak typographer who was imprisoned in 1942 for forging baptismal certificates to save Jews from deportation, and later interned at Sachsenhausen to work on Operation Bernhard. Winner of the 2007 Best Foreign Language Film Oscar at the Academy Awards.

25th October

Cleopatra

Dir: Joseph L. Mankewicz USA 1963 (243 mins)

***** NB Early start at 1pm *****

In 1963 this film was almost universally condemned by critics, possibly due to the scandal surrounding the private lives of its lead actors, Richard Burton and Elizabeth Taylor. Under-rated for so many years, *Cleopatra* is a grand, sumptuous spectacle containing fine performances not only from its stars but also from many other cast members including Rex Harrison as Julius Caesar and Roddy McDowall as Octavian. The sets, pre CGI, are a marvel, particularly the recreation of Rome and Alexandria. A haunting, powerful film that deserves reassessment.

1st November

Still Life

Dir: Zhang Ke Jia China 2006 (109 mins)

Shot in the old village of Fengjie, a small town on the Yangtze River which is slowly being destroyed by the building of the Three Gorges Dam, *Still Life* tells the story of two people in search of their spouses. It's a hypnotic piece of work from one of the country's most exciting and original younger-generation filmmakers. A searching picture of the vast creation, destruction and disruption that is modern China as it forges ahead into an uncertain future.

8th November The Social Network Dir: David Fincher 2010 USA (120 mins)

The Social Network is about the founding of the social networking website Facebook and the resulting lawsuits. Part boardroom drama, part conspiracy thriller, the story is adapted from Ben Mezrich's non-fiction *The Accidental Billionaires*. Director David Fincher and equally respected screenwriter Aaron Sorkin, achieve its multiple goals: to create a gallery of fascinating, fully realized characters; chronicle key events in the development and growth of today's most influential social networking site, Facebook; and explore the blurred lines that exist in the amorphous on-line environment where concepts like intellectual property are involved. It has been showered with critical acclaim.

15th November The Grapes of Wrath Dir: John Ford USA 1940 (128 mins)

Selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant." The story centres around the Joads, one of many families of sharecroppers forced by the Dust-bowl devastation of the Great Depression to leave their mid-west homes and journey to California in search of a new life. Cinematographer Gregg Toland perfectly captures the wide open spaces and big skies of rural America, whilst the normally conservative John Ford puts forward a sympathetic but radical plea for worker's rights and freedom for the common man; the most popular left-wing socialist themed film of pre World War II Hollywood.

22nd November Departures Dir: Yôjirô Takita Japan 2008 (130 mins)

An unexpected and unlikely success. Daigo Kobayashi is a cellist who finds himself without a job. He answers a classified ad for what he thinks is a travel agency only to discover that the job is actually for a funeral professional who prepares dead bodies for burial and entry into the next life. While his wife and others despise the job, Daigo takes a pride in his work and begins to perfect the art of "Nokanshi," acting as a gentle gatekeeper between life and death, between the departed and the family of the departed. The film follows his profound and sometimes comical journey with death as he uncovers the wonder, joy and meaning of life and living. A strong story that is beautifully visualised.

29th November Of Gods and Men Dir: Xavier Beauvois France 2010 (122 mins)

"The intensest love that humanity has ever known has come from religion, and the most diabolical hatred that humanity has known has come from religion." Both of these elements are present in Xavier Beauvois *Of Gods and Men*, the story of seven Roman Catholic French Trappist monks kidnapped by radical Islamists from their monastery in the village of Tibhirine in Algeria during the 1990s Algerian Civil War. The film depicts the sacrifices people of goodwill in both religions are willing to make for each other, and that the separation between religions is not an unbridgeable gap.

6th December Twelve Angry Men Dir: Sidney Lumet USA 1957 (96mins)

Henry Fonda leads an all-star male cast in this gripping drama about a dissenting jury trying to come to a unanimous decision regarding the fate of a young man who faces the death penalty. The highly talented cast makes this brilliant war of words an entrancing cinema experience. Director Sidney Lumet creates energy and movement through quick editing and varying camera angles, which makes the film pulse with power and emotion despite its one set location; a classic film that deserves its reputation.

13th December French Can Can Dir: Jean Renoir France 1954 (102 mins)

The 19th-century Paris of Jean Renoir's remarkable 1955 film is a distillation of the Paris that exists within the genre of the screen musical. It's a fantasy world in which laundry girls are propelled to stardom, absinthe is taken at sidewalk cafés, gentlemen live in hotels, and foreign princes slum alongside chorines in the still-unfashionable nightclubs of Montmartre. It is about the life of the theatre and of those held in its sway; songs emerge in that context - before audiences at the Moulin Rouge and other nightclubs - and the abiding central conflict, for all its characters, is the tension of resolving the life of the stage with 'real' life. Featuring the celebrated Jean Gabin, Edith Piaf and Françoise Arnoult.

Summer 2011

April 26 I have Loved you so Long Dir: Philippe Claudel France 2008 (117mins)

An intelligent, observant drama about dislocation, fragility and the inner pain of unshakeable memories. It follows the gradual breaking down of hard-won defences and the shy beginning of trust. A mystery as much as a drama, it is a beautifully made and touching film. Kristin Scott Thomas provides a towering, performance as a woman released from prison after fifteen years, and taken in by her sister and her family, but remains haunted by her past. Prize-winning novelist and sometime screenwriter Philippe Claudel makes a polished, poignant debut with this gripping drama.

May 3 Wild River Dir: Elia Kazan USA 1960 (112 mins)

Starring Montgomery Clift, Jo Van Fleet and Lee Remick this is one of Elia Kazan's most successful and satisfying films, alongside *A Streetcar Named Desire* and *On the Waterfront*. It captures a period of socio-

economic progress and change in the story of an old woman who refuses to give up her property to the U.S. government's Tennessee Valley Authority in the 1930's. In its portrayal of those who see the need for change and those who resist, it succeeds in capturing something timeless and essential in the human spirit.

May 10 To Kill a Mocking Bird Dir: Robert Mulligan USA 1962 (130 mins)

Harper Lee's Pulitzer Prize-winning autobiographical novel was translated to film in 1962 by Horton Foote and the producer/director team of Robert Mulligan and Alan J. Pakula. Set in a small Alabama town in the 1930's, the story focuses on scrupulously honest, highly respected lawyer Atticus Finch, magnificently embodied by Gregory Peck. Finch puts his career on the line when he agrees to represent Tom Robinson, a black man accused of rape. The trial and the events surrounding it are seen through the eyes of Finch's six-year-old daughter. A truly beautiful film which became a classic of its generation. Harper Lee so admired Gregory Peck's performance of her main character that she gave him her father's pocketwatch.

May 17 The Curious Case of Benjamin Button Dir: David Fincher USA 2008 (166mins)

An astonishing piece of film-making, based on the 1922 short story of the same name by F. Scott Fitzgerald. One has to admit that a story relating the bizarre fantasy that someone could be born old and age into childhood strains our 'suspension of disbelief' but what David Fincher, its director, and Eric Roth, the screenplay writer and their production team have done is to create a thoughtful drama, rich in ironies both funny and bitter, about the inevitability and indignity of aging. Woven into the epic tale is a tragic love story between Benjamin, played by Brad Pitt, and Daisy, played by Cate Blanchett. Full of memorable scenes, beautiful cinematography, atmospheric set designs, lighting and special effects.... music; all contributing to a film unlike anything you have seen before.

May 24 Belle de Jour Dir: Luis Bunuel France 1967 (100 mins)

Belle de Jour is as effective as ever. With a ravishing Catherine Deneuve in the title role, this film is a study of contrasts. The main character is at once glacial yet erotic - a wife by night and prostitute by day. She is two different people in one body, but Bunuel underlines the truth that no person can effectively compartmentalise facets of their life. Crossovers are inevitable, and the harder we try to repress one segment of who we are, the more likely it is to assert itself.

May 31 The Reader Dir: Stephen Daldry UK2009 (123 mins)

With a screenplay by David Hare and direction by Stephen Daldry, *The Reader* is a powerful adaptation of the semi-autobiographical novel by Bernard Schlink. It opens in 1995 Berlin, where lonely lawyer Michael Berg is haunted by his past. He thinks back to the summer of 1958, when, as a 15-year-old boy he had a passionate affair with 36-year-old, semi-literate, Hanna Schmitz, during which he would read to her from a wide range of books. Controversy surrounded both the original novel and its film adaptation, but there is no doubting the quality of the latter and acting honours are shared by Kate Winslett, David Kross and Ralph Fiennes,

June 7 The Story of the Weeping Camel Dir: Bayanbasuran Davan Mongolia 2003 (90mins)

A nomadic family in Mongolia's Gobi desert faces a problem when a white camel colt is born in a difficult delivery and the mother rejects it. Repeated efforts by the extended family to get the mother to nurse the colt fail. The family worries that the colt will not survive and in an attempt to resolve the situation two young boys are sent on a journey through the desert to the community marketplace to secure the services of an indigenous 'violinist' to play the music for a Mongolian 'Hoos' ritual, in the hope that it will provide a solution.

June 14 Broadway Danny Rose Dir: Woody Allen USA 1983 (81 mins)

Perhaps one of Allen's most perfect films, a comedy about New York's legendary talent agent who gets hold of a washed up crooner and propels him back into near-stardom. Allen plays Danny not as the usual Woody character, full of self-doubt, but as a minor wizard who could make a piano-playing bird into a genuine celebrity. Enthusiasm is Danny's middle name.

June 21 Jules et Jim Dir: Francois Truffaut France 1962 (106 mins)

One of the films that opened the world of European cinema to many young people in Britain and the USA during the 1960's, and established the critic and writer Truffaut as a major contributor to the Nouvelle Vague of French cinema. Set in Paris, before WWI, it tells the simple story of two friends, Jules, an Austrian, and Jim, a Frenchman, who fall in love with the same woman, Catherine. Catherine loves and marries Jules. After the war, when they meet again in Germany, Catherine starts to love Jim... This is the story of three people in love, a love which does not affect their friendship, and about how their relationship evolves with the years.

June 28 Harvey Dir: Henry Koster USA 1950 (104mins)

James Stewart gives one of his finest comic performances in this whimsical film that has maintained its popularity throughout the years. Its cast of superb Hollywood character actors are perfect to make the best of this wholly enjoyable farce. Veta and Myrtle Mae Simmons, whose social life is in tatters due to the disturbing presence of their well meaning, kind hearted relative Elwood P. Dowd, who spends his afternoons in the

town's bars introducing his 6'3½" rabbit friend Harvey to any and everyone, decide to have him committed to a rest-home; the task is easier said than done when you're more than a little eccentric yourself.

Spring 2011

January 11 The Kite Runner Dir: Marc Forster USA/China 2007 (128mins)

The film of the international bestselling book which tells the story of Amir, a well-to-do boy from the Wazir Akbar Khan district of Kabul, who is haunted by the guilt of betraying his childhood friend Hassan, the son of his father's Hazara servant. It is set against the background of tumultuous events, from the fall of the monarchy in Afghanistan through the Soviet invasion, the mass exodus of refugees to Pakistan and the United States, and the Taliban regime.

January 18 The Loneliness of the Long Distance Runner Dir: Tony Richardson UK 1962 (104mins)

A rebellious youth, sentenced to a boy's reformatory for robbing a bakery, rises through the ranks of the institution through his prowess as a long distance runner. During his solitary runs, reveries of his life and times before his incarceration lead him to re-evaluate his privileged status as the Governors prize runner. A memorable film featuring Michael Redgrave, Tom Courtney and Avis Bunnage.

January 25 Enchanted April Dir: Mike Newell UK 1992 (95mins)

The story of four dissimilar women in post World War 1 England going on holiday to a secluded castle in Italy, is the next best thing to taking a vacation. It casts a warm relaxed spell that evokes feelings guaranteed to bolster sagging spirits. Alfred Molina, Joan Plowright and Miranda Richardson are among its celebrated cast.

February 1 Cat on a Hot Tin Roof Dir: Richard Brooks USA 1958 (107mins)

This is a brilliantly acted, surprisingly cinematic adaptation of Tennessee Williams' Pulitzer Prize winning-play, and it still manages to be fairly provocative despite the severe censorship cuts made to the original text. Angry, hissing, ferocious exchanges ensue as the family gather together in a rambling mansion to celebrate the 65th birthday of the patriarch Big Daddy. It features Paul Newman, Elizabeth Taylor and Burl Ives.

February 8 Kitchen Stories Dir: Bent Hamer Norway 2003 (90mins)

In post war Sweden it was discovered that every year, an average housewife walks the equivalent number of miles as the distance between Stockholm and Congo, whilst preparing family meals. So the Home Research Institute sent out observers to a rural district of Norway to map out the kitchen routines of single men. The researchers were on twenty-four-hour call, and seated in special strategically placed chairs in each kitchen. Furthermore, under no circumstances were the researchers to be spoken to, or included in the kitchen activities. The incident inspired this delightful comedy; in the style of the director's later film *O'Horton*, that was shown in last year's programme.

February 15 Monsieur Verdoux Dir: Charles Chaplin USA 1947 (124mins)

In the set-pieces that Chaplin creates are some of the finest, most brilliantly timed comic moments of his career, filmed for a dark suspense and tinged with a near sweetness that we know and love from him. It's satire on a level that is no more or less sophisticated than Chaplin's major works, and yet it's just a little sharper, more pointed at the ills of man in turmoil than a simple psychopath, all set in the realm of criminality among the upper classes.

February 22 The Spy who came in from the Cold Dir: Martin Ritt USA 1965 (108mins)

"The Spy Who Came in from the Cold" is perhaps the best of the Cold War spy movies. Good writing coupled with brilliant performances from Richard Burton, Claire Bloom and Osker Werner make it that rare film based on a novel that is the equal of its predecessor. The uncompromising complexity of its story requires some effort on the part of the viewer but staying engaged in this great picture is well worth the effort.

March 1 Still Walking Dir: Hirokazu Kore-eda Japan 2008 (114mins)

This extraordinarily tender and consoling new ensemble comedy provides a glimpse into the lives of a lower-middle class Yokohama family on the day they come together to observe the anniversary of a loss in the family.

March 8 Night of the Iguana Dir: John Huston USA 1964 (112mins)

In our second film of this season based on the work of Tennessee Williams, a defrocked Episcopal clergyman (Richard Burton in a celebrated role) leads a bus-load of middle-aged Baptist women on a tour of the Mexican coast and comes to terms with the failure haunting his life. Ava Gardner and Deborah Kerr are among its leading actresses.

March 15 Monsoon Wedding Dir: Mira Nair India/USA/Europe 2001 (114mins)

One of those joyous films that leaps over national boundaries and celebrates universal human nature – A delightful mix of musical, social comment and romantic film-making.

Billy Wilder co-wrote and directed *The Apartment* after making the even better known *Some Like It Hot*. It's hard to think of anyone currently working in Hollywood who could remotely match his achievement in making these two contrasting but equally brilliant comedies back to back. Jack Lemmon, who stars in both, was also at his peak, a fascinating actor capable of combining traditional physical comedy with a modern sense of performance as neurosis, whilst at the same time remaining very funny. His co-star in the picture is Shirley Maclaine.

June 15 Bright Star Dir Jane Campion UK/Australia 2009 (120mins)

As the story of the three-year long nineteenth century love affair between Keats and his neighbour Fannie Brawne, *Bright Star* is foremost about wildly passionate love. But given Keats' early death, it is not an easy story of love. Jane Campion, the film's director, is at her most relaxed, most charming, and succeeds in creating a passionate, compelling work. A perfect film; completely engaging and beautifully acted by all involved.

June 22 Amadeus Dir. Milos Forman USA 1984 (180mins)

Adapted, by Peter Schaffer, from his own play, *Amadeus* is the story of court composer Antonio Salieri and his jealous rivalry with Wolfgang Amadeus Mozart. It works on a level of pure entertainment, but as a character study, it is phenomenal. The relationship between the two men is complex: Salieri is gifted enough to appreciate great music but not quite enough to compose it. He is the person closest to Mozart who truly recognises his genius, but at the same time he dislikes the man: Mozart is portrayed as a juvenile, irresponsible, crude boy with the most irritating giggle imaginable. Foreman and his craftsmen have created a visually stunning work that is resplendent with the glorious music of the composer.

SPRING 2010

Included in the selection of films for this term will be a collection of stories reflecting the distinctive in rural surroundings in which they are set, plus a group created by film-makers who came out of the Italian neo realist movement and the first of a series by the director Billy Wilder. To complete the selection we have two major Hollywood films produced in 1960 and a couple of recently released international works of interest. As usual the shows will take place every Tuesday, during term, at 1.30 p.m. in the Arts Picturehouse.

January 12 Death in Venice Dir Luchino Visconti Italy (1971) (130mins)

Adapted by Luchino Visconti the film 'Death in Venice' captures the essence of the novel by Thomas Mann, but also powerfully supports its' themes with superb visuals. Visconti decided to focus on just the Venice chapter and to modify the occupation of the main protagonist, Gustav von Aschenbach who becomes a composer (highly inspired by the composer Mahler), The film is a reflection on Life, Death and Beauty and the search for Perfection. In this Venice, marked by Death and cursed by the plague, the time is running out and the fascinating quest for Perfection finally appears to be a dangerous game to play.

January 19 Modern Life Dir. Raymond Depardon France (2008) (88mins)

Modern Life expresses a sentiment of admiration and nostalgia for a rural way of life that no longer exists.. Returning to the farming village of Le Villaret in the mountainous region of Cévennes in the Massif Central, Depardon first visits the remote farm of cattle ranchers, Marcel and Raymond Privat who, both already in their 80s, find the physical demands of their livelihood an increasing challenge. Depardon visits and interviews other locals, allowing us to see a rural community and the legacies that bind them to land and family.

January 26 The Magnificent Seven Dir John Stutgess USA (1960) (123mins)

John Sturges director of "The Great Escape" made this adaptation of Akira Kurosawa's 1954 action classic *The Seven Samurai*, We had hoped to screen both versions but the original has been withdrawn from distribution. It has become one of the most popular Westerns ever. Instead of seven swordsmen protecting a Japanese farming village from bandits, there's seven gunslingers protecting a Mexican village. Elmer Bernstein is the composer of its memorable musical score. *The Magnificent Seven* belongs to an era when Hollywood strived to create bigger and bigger films--to compete with television. This is a Western that insists on believing in heroism and its victory--and that heroism is available to all men.

February 2nd Silent Light Dir Carlos Reygadas USA/Mexico (2007) (136mins)

From the opening scene of Carlos Reygadas' *Silent Light*, you know you're in for something different. The lengthy shot of dawn breaking over the north Mexican plains gives you an inkling that this story, about a forbidden love affair in a rural religious community, is in no hurry to reveal itself. But after the first few aching slow scenes have insistently demanded your attention, you find yourself slowing your mental pace to match that of the film - and begin to enjoy the experience. The mainly amateur cast draw you into their world forcing you to hang on their every word and action in each sparsely filled scene.

February 9 Witness for the Prosecution Dir Billy Wilder USA (1957) (116mins)

In post-World War II Italy, poverty is a dire reality for a large portion of the population. Work is scarce and the opportunities for employment are few and far between. Ittorio de Sica's "Ladri Di Biciclette" is probably the most famous of the films to come out of the Italian neo-realist movement of that period; It is a moving tale of a man's desperate search for his stolen bicycle.

October 20 Frost/Nixon Dir. Ron Howard UK/USA (2008) (122mins)
featuring Frank Langella, Michael Sheen

In recent years the screenwriter Peter Morgan has created a number of entertaining dramas based on current events and personalities (The Dual, The Queen, That Damned United). His subject this time is the legendary battle between Richard Nixon, the disgraced president with a legacy to save, and David Frost, the ambitious television personality with a reputation to make. For three years after being impeached, Nixon remained silent, but in the summer of 1977 the former commander-in-chief agreed to sit for one all-inclusive interview to confront the questions of his time in office and the Watergate scandal that ended his presidency. The remarkable performance by Frank Langella provides a gripping and enthralling experience.

October 27 The Magnificent Ambersons Dir. Orson Welles USA (1942) (90mins)
featuring Joseph Cotten, Anne Baxter, Tim Holt and narrated by Orson Welles

Despite the fact that this film is a shortened version of Orson Welles' original concept what remains is a compelling experience. It is a wonderful film; one of great pathos and sensitivity. Orson Welles was drawn to Booth Tarkington's novel because Tarkington had been a friend of his father and Welles identified strongly with the story, seeing something of his own family's history there. Welles' script and direction give a feeling of richness and depth; each scene being carefully composed in collaboration with the cinematographer Stanley Cortez.

November 3 O'Horten Dir. Bent Hamer Sweden (2008) (90mins)
featuring Baard Owe, Ghita Norby

After receiving recognition at the 1995 Cannes film festival with his first feature film, *Eggs*, writer/director/producer Bent Hamer followed up with *Kitchen Stories*, his bizarre and fascinating exploration on the kitchen habits and routines of single men in rural Norway. Following a period of time working in the USA, Hamer has now returned to his homeland to further demonstrate his astute observations of everyday life among ordinary people. *O' Horten* is an offbeat coming-of-(late)-age film that asks that familiar question of what to do with one's life. In this story the main protagonist, Horten, is just about to retire.

November 10 The Fallen Idol Dir. Carol Reed UK (1948) (95mins)
featuring Ralph Richardson, Michele Morgan

One of the gems of 40s British cinema, *The Fallen Idol* was the first collaboration between director Carol Reed and screenwriter Graham Greene, who went on to make *The Third Man*. Skilfully adapted from Greene's novella *The Basement Room*, *The Fallen Idol* is the story of lonely eight-year-old Phillippe, caught up in a bewildering world of grown-up deceptions. The son of the French ambassador to London, Felipe is neglected by his parents and hero-worships the embassy butler Baines played by Ralph Richardson. The film succeeds on every level but built primarily around the impressive, understated and affecting performance of Ralph Richardson and the elegant B/W cinematography of George Perinal.

November 17 A Dry White Season Dir. Euzhan Palcy USA (1989) (97mins)
featuring Donald Sutherland, Janet Suzman, Marlon Brando

Ben du Toit is a South African schoolteacher who has always considered himself a man of caring and justice, at least on the individual level. When his gardener's son is beaten up by the police at a demonstration by black school children, he gradually begins to realize his society is built on a pillar of injustice and exploitation. The cast includes Donald Sutherland as the school teacher, Janet Suzman as his wife and Marlon Brando playing a British barrister specializing in human rights who takes up a case against the Special Police. The film was directed by Euzhan Palcy, a black woman from Martinique who had so impressed Brando with her first film, "Sugar Cane Alley", that he agreed to act in the film without a fee.

November 24 Gilda Dir. Charles Vidor USA (1946) (110mins)
featuring Rita Hayworth, Glenn Ford, George Macready

This film noir classic features one of the 1940s' greatest 'femme fatale' performances, with Rita Hayworth playing the seductive wife of the owner of an illegal casino. Glenn Ford plays the casino manager assigned to keep an eye on her. The husband doesn't know that they are former lovers who now despise each other. The film is much admired for its sharp, incisive dialogue, the dramatic lighting and cinematography of Rudolph Mate and the costume design of Jean Louis.

December 1 Farewell My Concubine Dir. Kaige Chen China (1993) (150 mins)
featuring Leslie Cheung, Fengyi Zhang

"*Farewell, My Concubine*" is a film with two parallel, intertwined stories. The first is of two performers in the Beijing Opera, stage brothers, and the woman who comes between them. At the same time, it attempts to squeeze the entire political history of China in the twentieth century into its three-hour time-frame. The entire film is a feast for the eyes, taking full advantage of elaborate costumes and exotic locations.

December 8 To Be or Not To Be
featuring Jack Benny, Carole Lombard

Dir. Ernest Lubisch USA (1942) (99mins)

To Be or Not to Be remains one example of a wartime propaganda film that retains its freshness and entertainment value outside its original historical context. Made during World War II by German expatriate Ernst Lubitsch, the film features anti-fascist themes that never overwhelm the characters, and it allows the comedian Jack Benny to fashion an enjoyable performance that transcends the story's political content. Where many topical comedies veer into either serious drama or excessive sentimentality, *To Be or Not to Be* maintains its satiric edge working as a comedy, as a political thriller, as an anti-fascist satire and as an allegorical parable. The dialogue contains sharp, ironic observations aimed at the absurdity of totalitarian dogma.

SUMMER 2009

This term we present a review of old favourites; the choice of films has been made by yourselves from more than 260 that we have screened over the past 10 years of the U3AC Film Group's existence. Thank you to all those who made their choices known and to those who have given their support by attending the weekly screenings. Please note that the summer programme will run for 10 weeks (rather than 8) in order to squeeze in as many of your requests as possible. As usual the shows will take place every Tuesday, during term, at 1.30 p.m. in the Arts Picturehouse.

April 21 A Streetcar Named Desire Dir. Elia Kazan USA (1951) (125mins)

In the classic play by Tennessee Williams, brought to the screen by Elia Kazan, faded Southern belle Blanche DuBois (Vivien Leigh) comes to visit her pregnant sister, Stella (Kim Hunter), in a seedy section of New Orleans. Stella's boorish husband, Stanley Kowalski (Marlon Brando), not only regards Blanche's aristocratic affectations as a royal pain but also thinks she's holding out on inheritance money that rightfully belongs to Stella. The film which involved the same director, a screenplay co-adapted by the playwright, and three-quarters of the Broadway production's actors, became a groundbreaking Hollywood work.

April 28 Himalaya Dir. Eric Valli France/Nepal (1999) (108mins)

Eric Valli the director is a National Geographic photographer of longstanding who made several documentary films before tackling this full length feature film. Though the film is closely based on reality (Valli lived in Dolpo for years) this film is not a documentary, it's a fictional account of life among the Dolpopas, it has a story, plot and emotional drama linking the story's main characters. Spectacular cinematography in Nepal's mountaintops, ancient rituals and powerful drama make it a film not to be missed.

May 5 King's Game Dir. Nicolai Arcel Denmark (2004) (107mins)

An atmospheric political thriller "Kongekabale" meditates on those in power and the games they play to achieve their ends. The result is a first class piece of film making from its young director Nicolai Arcel, whose brisk pacing and mounting tension come directly from the thriller genre, but whose ultimate goal is not just to entertain but also to offer something to ponder over. Shot in beautiful crisp, dark tones of blue and silver the corridors of power have never looked cooler or more aloof.

May 12 Le Boucher Dir. Claude Chabrol France (1970) (93mins)

With its blend of suspense and character *Le Boucher* was one Chabrol's most successful early films. A school teacher Helene comes to a small Perigord village to begin a new job. She is soon courted by the local butcher, Popaul, but is distracted by her job and memories of a previous failed relationship. The lead actors Jean Yanne and Stephane Audran, stalwarts of many Chabrol films, play their roles to perfection and the manner and simplicity of rural life is beautifully observed.

May 19 Lantana Dir. Ray Lawrence Australia (2001) (121mins)

Lantana is really not a mystery, though its central riddle will keep most viewers guessing until the end. It uses a death among its principals to explore the bonds of marriage and friendship. As one of the male character's says, "Most men are hiding something," which may be a self-serving remark, but in this story it's true of almost everyone, male and female. The intertwined lives of four couples living in and around Sydney, Australia, form the structure for this intriguing psychological drama. Director Ray Lawrence and screenwriter Andrew Bovell have created a pacy drama from the latter's stage play *Speaking in Tongues*.

May 26 Nine Queens Dir. Fabian Bielinsky Argentina (2000) (114mins)

A thriller set in Buenos Aires, based on the premise that two small time confidence tricksters try to pull the wool over the eyes of a wealthy stamp collector with a counterfeit sheet of rare Nine Queens' stamps. Even the film itself is more like a confidence trick... nothing is quite what it seems to be as we are confronted with plenty of clever twists and turns to keep viewers on their toes, and the lead protagonists who may or may not be able to trust each other as they attempt to make the big score.

Starring Fidel Castro

Shot in February 2002, *Comandante* is an unprecedented and entertaining conversation with Fidel Castro about everything from politics to guns to cheeseburgers. Apparently, Castro only agreed to the interview under the condition that he could stop the filming at any moment. In the end, he never exercised this power, something that the director and interviewer Oliver Stone proudly believes is a mark of the man's commitment to the project.

10 February Ghosts (1986)

Dir. Elijah Moshinski UK (105mins)

Starring Judi Dench, Michael Gambon, Kenneth Branagh, Freddie Jones

The publication of *Ghosts* in 1881 caused an uproar and almost ruined Ibsen. It was banned across Europe and sales of his other plays plummeted. Its themes of incest and adultery proved shocking at the time and still do for many audiences today. This visually striking BBC version of Ibsen's work stars Judi Dench as Mrs. Alving in a strong central performance. The young Kenneth Branagh, plays the tragic figure of Oswald and Michael Gambon gives a sympathetic performance as the vicar/pastor.

17 February The Last Victory (2003)

Dir. John Appel Italy (90mins)

Starring The people of Siena

This is an extraordinary documentary about the reckless Palio horse race that takes place every year (July 2 and August 16) on Piazza del Campo in the city of Siena. It gives some insight into how much the Palio influences people's lives in Siena as it charts the build-up to the 2003 event from the viewpoint of the city's smallest district, 'Civetta', whose "last victory" was back in 1979.

24 February Darrat (2006)

Dir. Mahamat-Saleh Haroun Chad/France (96mins)

Starring Aji Barkai

The latest film from Mahamat-Saleh Haroun focuses on issues raised by the decision of Chad's truth and reconciliation committee to grant amnesty to all those who committed crimes during the country's long civil war, in which tens of thousands of citizens died. A study of loss and disorientation, filled with silences, ambiguities and unspoken affinities, *Daratt (Dry Season)* is shot in a carefully composed style and communicates through small gestures and physical interactions rather than striking visual effects. Dialogue is kept to a minimum and the slow pace allows the audience to reflect on a situation of potential violence as the plot unfolds.

3 March The Dead (1987)

Dir. John Huston Ireland/USA (89mins)

Starring Donal McCann, Angelica Huston

The story takes place in Dublin in the early 1900s at an Epiphany party. In the words of James Joyce, taken from his original short story. "It was always a great affair, the Misses Morkan's annual dance. Everybody who knew them came to it, members of the family, old friends of the family..... Never once had it fallen flat. For years and years it had gone off in splendid style, as long as anyone could remember; " The director John Huston completed a labour of love in this adaptation of his favourite story, by his favourite writer in his final film which was released posthumously.

10 March The Diving Bell and the Butterfly (2007)

Dir. Julian Schnabel France/USA (107mins)

Starring Matieu Amalric

Based on a memoir by Jean-Dominique Bauby, editor of French fashion magazine *Elle*, the film describes his life since he suffered a paralysing stroke at the age of 43. It was directed by Julian Schnabel and written by the playwright Ronald Harwood. In 2008 it was nominated for four Academy Awards and won a BAFTA for best adapted screenplay. Employing cinematographic techniques in ways that have not previously been used in a mainstream feature film it can, occasionally, be an unsettling experience whilst at the same time it achieves an intimate and moving cinematic experience.

17 March Casablanca (1942)

Dir. Michael Curtiz USA (102mins)

Starring Humphrey Bogart, Ingrid Bergman

No one making "Casablanca" thought they were making a great film. It was simply another Warner Bros release. It was an "A list" picture, to be sure, Bogart, Bergman and Paul Henreid were stars, and no better cast of supporting actors could have been assembled on the Warners set than Peter Lorre, Sidney Greenstreet, Claude Rains and Dooley Wilson. But it was made on a tight budget and released with small expectations. Everyone involved in the film had been, and would be, in dozens of other films made under similar circumstances, and the greatness of "Casablanca" was largely the result of happy chance.

AUTUMN 2008

Our season will include a selection of international comedy films, ranging from the gently humorous to the outrageous. In addition we have the assistance of the BFI and the BBC to include one or two outstanding dramas made by the BBC in recent years, featuring some of Britain's leading actors and filmmaking talents. We will include a series of adaptations of the works of Henrik Ibsen continuing into the Spring term. New films

and rare screenings will complete the programme. The shows will take place every Tuesday during term at 1.30 p.m. in the Arts Picturehouse.

7 October The Band's Visit (2007) Dir. Erin Kolirin Israel/France (87mins)

Starring Sasson Gabai, Saleh Bakri

We open our series with a beautiful comedy, made by a first time feature film director from Israel, which has to rate as one of the finest films of 2007. It tells the story of an Arab music band made up of members of the Egyptian police force who journey to Israel to play at the inaugural ceremony of an Arab cultural centre, only to find themselves lost in the wrong city. Full of imagination and visual humour there couldn't be a better start to our programme for the term.

14 October Longitude Pt 1 (2000) Dir. Charles Sturridge UK (125mins)

Starring Michael Gambon, Jeremy Irons

In 1714, a shipwreck caused by faulty navigation claimed the lives of 2,000 British sailors, prompting Parliament to announce a bountiful prize of £20,000 to the first man who could solve the problem of calculating longitude at sea. This finely crafted film tells a story of two driven men: John Harrison, a self-educated 18th Century clockmaker, who was driven to find that "useful and practicable" way to determine longitude, and a parallel story, set in the 1920s, of Rupert Gould, a shell-shocked WWI veteran, who becomes obsessed with restoring Harrison's intricate mechanical clocks. This brief description of the subject may sound dry but the result is an outstanding example of dramatic epic TV filmmaking at its best, containing a truly passionate performance from Michael Gambon.

21 October Longitude Pt 2 (2000) Dir. Charles Sturridge UK (125mins)

Starring Michael Gambon, Jeremy Irons

The continuation of the BBC's adaptation of Dave Sobel's book 'Longitude' with both screenplay and direction by Charles Sturridge.

28 October The Assassination of Jesse James by The Coward Robert Ford (2007) Dir. Andrew Dominik USA (160mins)

Starring Brad Pitt, Sam Shepard, Casey Affleck
Another epic film, this time telling the story of Robert Ford, a seemingly insecure man seen as a coward by those around him. He has grown up idolizing the outlaw Jesse James. He finds James in Missouri and joins his gang, taking part in a train robbery. Gradually, he forms a complex love/hate relationship with James, still admiring him to the point of obsession, but also becoming resentful and somewhat fearful due to James' bullying nature. The film is beautifully photographed, well cast, written and directed by Andrew Dominik a new young director from New Zealand.

4 November East of Bucharest (2006) Dir. Corniliu Porumboiu Romania (89mins)

Starring Teodor Corban, Mircea Andreescu, Ion Sapdaru

On December 22, 1989 Romanian dictator Nicolae Ceausescu left his country bringing about the end of Communism there, but, was there ever really a revolution? Our film reveals the truth, through the stories of three men, Virgil Jderescu, the host of a TV show that is going to discuss the 16th anniversary of that fateful day and his two guests, both of whom have personally witnessed the revolt. The result is a quirky East-European comedy initially showing us the post communist lives of the protagonists and progressing on to their memories of the day of the revolt.

11 November Salt of the Earth (1953) Dir. Robert J Biberman USA/Mexico (90mins)

Starring Rosaura Revueltas

Made during the height of the McCarthy era by a group of blacklisted filmmakers who were among the best Hollywood talent of the day, *Salt of the Earth* is a powerful and emotionally charged feature film. Rarely screened nowadays, it has strongly influenced many Socialist, Labour and, in particular, Women's movements, over the years since it was made. During production, the blacklisted cast and crew were subject to attacks by the House Un-American Activities Committee and other anti-Communist organizations, but nowadays it is seen as one of the most important American films of the 1950s. Based on a 1951 zinc miner's strike that took place in Silver City, N.M., it was denounced as subversive and subsequently blacklisted because it was sponsored by the International Union of Mine, Mill and Smelter Workers. As well as the story of the strike, it also deals very effectively with the struggle of women, specifically the miners' wives, for recognition, dignity and equality.

18 November Mifune (1999) Dir. Søren Kragh-Jacobsen Denmark (98mins)

Featuring Anders W. Berthelsen, Iben Hjejle

Kresten has moved from his parent's farm on a small Danish island to Copenhagen in order to pursue his working career. When his father dies he has to move back to the farm, where nothing much has happened since he left. He places an advertisement in the local newspaper to get help running the farm and taking care of his retarded brother. Liva, a girl who is running away from annoying telephone calls, answers it. Shot according to the Scandinavian Dogme 95 formulae this unusual mixture of drama and romance, with a touch of humour, will be an entertaining and moving contrast to our group of comedies.

25 November You, the Living (2007)**Dir. Roy Andersson Sweden (95mins)**

Starring Jessica Lundberg, Elisabeth Helander

This is probably the most unusual film in our programme this term; a brilliant, affecting and at times outrageous observation of the human condition. *You, the Living* is a poetic work set in Stockholm but with a universally applicable theme. Giving us the opportunity to look in the mirror and see elements of comedy, frailty and tragedy. Rather than telling us a story we are presented with an amalgam of more than fifty vignettes involving various characters through whom we experience multiple events and emotions. It is a comedy to rate among the list of outstanding films of 2007.

2 December The Master Builder (1988)**Dir. Mike Darlow UK (110 mins)**

Starring Leo McKern, Jane Lapotaire, Miranda Richardson

Ibsen's middle aged master builder Halvard Solness is unhappily married and worried that in the future he will be eclipsed by someone younger. Then into his life bursts the young Hilde, who idolises him. This subtle and imaginative production enjoys two finely tuned lead performances. Leo McKern's relaxed, attractive Solness and an enchanting, knowingly innocent Hilde from Miranda Richardson; with an excellent supporting performance from Jane Lapotaire as Mrs. Solness. Ibsen remains the most performed playwright - after Shakespeare - across the mediums of theatre, cinema and TV. It is planned to include other BBC Ibsen productions in next term's programme.

9 December My Blueberry Nights (2007)**Dir. Kar Wei Wong China/France (90mins)**

Starring Jude Law, Norah Jones, Rachel Weisz, David Strathairn

A young woman takes a journey across America to resolve her questions about love, whilst encountering a series of offbeat characters along the way, in this modern-day fairy tale. The gentleness and innocence of the two main characters is in sharp contrast to the world inhabited by the secondary characters, where addiction to alcohol, gambling and desperation are the order of the day. Rachel Weisz and David Strathairn are memorable in these secondary roles and the atmospheric, tantalizing cinematography of Darius Khondji is a joy to behold.

SUMMER 2008

This year our Summer Season of films will commence with a screening of a recently restored print of the Hollywood adaptation of one of Broadway's great musicals of the 1950s. Following that will be a series of international films under the overall title of "**The Ones That Got Away**". It will consist of films that were taken up by British distributors, but subsequently received a fairly limited circulation in cinemas. The shows will take place every Tuesday during term at 1.30 pm in the The Arts Picturehouse.

NOTE DATE (week before term starts)*15 April****Guys and Dolls****Dir Joseph L Mankiewicz USA (1954) (150mins)**

Starring Marlon Brando, Jean Simmons, Frank Sinatra, Vivien Blaine

Joseph L Mankiewicz's adaptation of the successful Broadway hit musical, based on stories written by Damon Runyon, colourfully describes the activities of New York petty criminals and professional gamblers during the late 1940s. Frank Loesser composed the music and lyrics and with its colourful sets and costumes, and exaggerated characters and choreography, it fully lives up to our expectations of a big budget MGM musical from the 1950s.

22 April**Le Cercle Rouge****Dir Jean Pierre Melville France (1970) (140mins)**

Starring Alain Delon, Yves Montand, Bourvil, Gian Maria Volonte

A stylish, entertaining study of the French underworld by Jean Pierre Melville, in which Alain Delon plays Corey, a cool, aristocratic thief, who has just been released from prison. But instead of toeing the line of law-abiding freedom, he finds his steps leading back to the shadowy world of crime, crossing those of a notorious escapee, played by Gian Maria Volonte and an alcoholic ex-cop, played by Yves Montand. As the unlikely trio plot a robbery against impossible odds, their trail is pursued by a relentless police inspector, and fate seals their destinies.

29 April**Offside****Dir Jafar Panahi Iran (2006) (93mins)**

Starring Sima Mobarak-Shahi

Released to coincide with the 2006 football World Cup for which Iran had qualified, *Offside* is a vibrant, bitter-sweet work from the writer/director Jafar Panahi. Shot on hand-held digital cameras with a fly-on-the-wall immediacy and engagingly acted by a non-professional cast, it follows the efforts of various unnamed teenage girls to sneak into a crucial international qualifying match at Tehran's Azadi stadium, in a country where women are forbidden from attending soccer games.

6 May**In the Shadow of the Moon****Dir David Sington USA (2007) (100mins)**

Starring The surviving crew members from NASA's Apollo missions

David Sington's documentary chronicles the triumphs and disasters of the Apollo space programme between 1968 and 1972. The film relies on archive footage and interviews with the dozen or so men who travelled from Earth to the Moon, and back again. The heart of the film lies in the dry humour and boundless humility of his interviewees. In their wise and withered faces the camera finds something almost ineffable – a spirit of adventure that transcends both politics and patriotism.

13 May Steamboat Bill Jnr Dir Charles Reisner USA (1928) (71mins)

Starring Buster Keaton, Ernest Torrence

This is a rare chance to enjoy the work of one of the great comedians of silent era in this re-release print of his third independent feature film. Set in the Mississippi town of River Junction. Steamboat Bill is a towering, crusty captain of a battered old boat, struggling to survive the competition from a "floating palace" owned by J J King, the richest man in town. Bill is expecting a visit from his son, whom he hasn't seen since infancy, and who has been to college in the East. Reality doesn't match his expectation. The programme will also include one of Keaton's comedy shorts from the year 1922.

20 May Dark Days Dir Marc Singer USA (2000) (94mins)

Featuring Marc Singer

This extraordinary debut film made by Marc Singer is stylishly shot black and white and focuses on the homeless who inhabit the subway tunnels beneath Manhattan. Risking life and limb, the desperate, disparate men and women on whom Singer turns his unflinching camera build temporary shelters, which they equip as best they can.

The interview sequences which are intercut with footage of subway life are revealingly candid, genuinely moving, and refreshingly sensitive.

27 May To Live (Huozhe) Dir Zhang Yimou China (1994) (125mins)

Starring You Ge, Li Gong, Ben Niu

This an early film made by China's best-known modern director, Zhang Yimou (*Hero, House of the Flying Daggers*). It is a spirited melodramatic epic that covers three decades of history starting from the 1940s as seen through the eyes of an average couple who undergo tremendous personal changes in their life because of the changing political situation. Zhang shows that the engaging family are caught in the clutches of a repressive government they are willing to work for but, at the same time, they remain hopeful because they merely want to live and don't really care about the politics.

3 June Laissez Passer Dir Bertrand Tavernier France (2002) (170mins)

Starring Jacques Gamblin, Denis Podalydes, Marie Desgranges

In occupied France, the wartime was a battle for survival. Film director and Resistance activist Jean Devaivre works for the German-run company Continental Films, which calls the shots in the film business. It is where he finds he can get "in between the wolf's teeth and avoid being chewed up". His friend a fast-living screenwriter, Jean Aurenche, uses every possible argument to avoid working for the enemy.

NOTE that the starting time for this screening is 1.00 pm

10 June The Illusionist Dir Neil Berger Czech Rep/USA (2006) (110mins)

Starring Edward Norton, Paul Giametti, Jessica Biel

A unique period piece mystery/thriller/romance that pays lavish attention to the set designs and costumes representing late nineteenth century Vienna. The film boasts an excellent music score from minimalist composer Phillip Glass and tells a captivating, atmospheric tale of Eisenheim, an enigmatic magician, who falls in love with a woman well above his social standing. When she becomes engaged to the Crown Prince Leopold, Eisenheim uses his powers to free her and undermine the stability of the royal house of Vienna. *The Illusionist* is a truly hypnotic film with four outstanding central performances; the pleasure is made complete by its exquisite cinematography.

SPRING 2008

This term's programme will consist of a selection of films from across the world. As usual we attempt to show films that are outside of the normal mainstream and include the occasional rarity that wouldn't otherwise be screened.

8 January Bright Young Things (2005) Dir: Stephen Fry UK (106 mins)

Starring Emily Mortimer, Martin Sheen

Stylishly adapted by writer/director Stephen Fry from Evelyn Waugh's 1930s comic novel *Vile Bodies*, this satirical romance chronicles the exploits of the young, idle rich, a group of decadent British aristocrats who seem to exist only to amuse themselves at parties. It features some diverting cameo performances from, among others, Jim Broadbent, Peter O'Toole and John Mills.

15 January The Motorcycle Diaries (2004) Dir: Walter Salles Argentina (126 mins)

Starring Gael Garcia Bernal, Roderigo de la Serna

An intoxicating film, chronicling the young Che Guevara's travels around South America in the early 50s; a visually stunning 'road movie' where the most important journey takes place within its hero's head - Guevara going from disaffected medical student to rebel with a cause. Director Walter Salles, probably best remembered for his film *Central Station* delivers a captivating portrait of 50s South America.

22 January Balzac and the Chinese Seamstress (2002) Dir: Sijie Dai China (110 mins)

Starring Xun Zhou, Kun Chen

During the Cultural Revolution the Chinese authorities send two young men, from bourgeois families, to an isolated community in the mountains. Seen as intellectuals and reactionaries, they need to be re-educated by the peasants living in the little village of 'The Phoenix in the Sky', where they work in the mines and the fields. Starved of intellectual and cultural stimulus, the boys obtain a suitcase of forbidden foreign books – a treasure chest of classic literature by Dumas, Tolstoy, Dostoevsky and Flaubert. But it is the melodramas of Honoré de Balzac that touch them most deeply and they share these reactionary thoughts with the Little Seamstress.

29 January Bachelor of Hearts (1958) Dir: Woolf Rilla UK (94 mins)

Starring Hardy Kruger, Sylvia Syms, Eric Barker

A light-hearted comedy, somewhat in the style of *Genevieve*, particularly memorable for its 'on location' work in Cambridge and depiction of the 'grad' life of the time. Filmed during the late 1950's and written by Frederick Raphael and Leslie Bricusse, it takes a look at college life from a visiting foreigner's viewpoint and in so doing records scenes of 'rag day' and the May Balls as they were then. Hardy Kruger plays the German exchange student mystified by the traditional customs and manners of University and Sylvia Sims plays his delightful guide and love interest.

5 February Copenhagen (2002) Dir: Howard Davies UK (90 mins)

Starring Stephen Rae, Daniel Craig, Francesca Annis

An adaptation of Michael Frayn's celebrated and award-winning stage play about the meeting between physicists Niels Bohr and Werner Heisenberg in 1941 Copenhagen.

The former is leading the faltering German research programme into nuclear energy while the latter is the acknowledged as the leading expert in nuclear fission by the physics community. Although the play may not have been too easily accessible, the film succeeds in engaging its audience totally; probably one of the best adaptations from stage to film ever created.

[AWAITING FINAL CONFIRMATION]

12 February The Walker (2007) Dir: Paul Schrader USA (108 mins)

Starring Woody Harrelson, Kristin Scott Thomas, Lauren Bacall

Woody Harrelson plays Carter Page III, the gay son of a Virginian senator, who makes his living as a paid escort for middle-aged women in the upper crust circles of Washington D.C. His regular clients include the wives of senior politicians and when one of them becomes entangled in a murder investigation Carter seeks to protect her at the risk of implicating himself. On this occasion writer/director Paul Schrader has produced a marvellous script and masterminded an outstanding ensemble performance from his illustrious cast.

19 February Le Doulos (1963) Dir: Jean-Pierre Melville France (108 mins)

Starring Jean Paul Belmondo, Serge Reggianni

Jean-Pierre Melville belonged to the Parisian post-war intelligentsia who were infatuated with American literature, music and above all, film. He was an ardent film lover and reputedly saw at least five films a day for a long period of his life. In *Le Doulos (The Fingerman)* he has Jean-Paul Belmondo playing the duplicitous Silien, underworld criminal and police informer and Serge Reggianni as a dogged villain. The director's obsession with American cinema becomes apparent through the clothes they wear, the cars they drive and their self assured behaviour.

26 February An Angel at my Table (1990) Dir: Jane Campion New Zealand (150 mins)

Starring Kerry Fox, Alexia Keogh, Karen Fergusson New Zealand (1990) (150mins)

Janet Frame, the poet and novelist from New Zealand, grew up in a poor family with lots of brothers and sisters. Already at an early age she is different to the other children. She gets an education as a teacher but because of her abnormality she is locked up in a mental institution for eight years. Salvation comes when she starts to write books. Fortunately, her collection of short stories, *The Lagoon*, was published, which expedited her exit from the hospital. Soon after, Frame became well known and travelled throughout Europe, ultimately ending up back in New Zealand. Jane Campion whose following film *The Piano* was such a great success treats the story with passion and sympathy.

4 March Goodbye Lenin (2003) Dir: Wolfgang Becker Germany (121 mins)

Starring Daniel Bruhl, Kathrin Sass

The basic premise of *Goodbye Lenin*, which is set in East Berlin, is that a young man's mother is in a coma over the months when the Berlin Wall is coming down. She wakes up, oblivious to the changes that have taken place, in united Germany, but as she is so fragile she cannot be allowed to know that everything she

universally loved character in all the world, directing his superlative talent for ridicule against the most dangerously evil man aliveturns out to be a truly superb accomplishment by a truly great artist – and, from one point of view, perhaps the most significant film ever produced.'

November 13 Lucie Aubrac (1997) Dir. Claude Berri France (115mins)

Based on Lucie Aubrac's autobiographical novel, the film tells the story of a couple of participants in the French resistance to German occupation during World War II. Passion and wit help Lucie free her husband Raymond from certain death at the hands of the Gestapo. This poignant film tells not only the haunting story of a French Resistance cell in Lyon but also the love of Lucie Aubrac for her husband, and the lengths she goes to in order to rescue him from prison.

November 20 The Plough that Broke the Plains (1936) Dir. Pare Lorenz USA (25mins)

During the second half of the 1930's, the United States Government embarked on an ambitious public relations campaign to keep the American people informed about the New Deal and the necessity of its programs. In 1935, the Resettlement Administration, an agency established to provide aid to farmers, decided to produce films as one method of getting its message to a wider segment of the public. The Plough that Broke the Plains is one such film. The music soundtrack is by the eminent American composer Virgil Thompson

Louisiana Story (1948) Dir. Robert Flaherty USA (78mins)

Robert Flaherty was one of the great documentary directors of the 20th century. He had a style of artfully interweaving down-to-earth subject matter and fiction in entertaining yet respectful ways. Louisiana Story, Flaherty's final film, is a simple tale about a significant subject. A big oil company comes to Louisiana to drill for oil and disrupts the life of the plants, the animals and the people of the bayou.

November 27 Rembrandt (1936) Dir. Alexanda Korda UK (85mins)

A wonderfully revealing account, chronicling the last twenty-five years in the life of Dutch painter Rembrandt, played by Charles Laughton, told with dignity and restraint. Beginning shortly after the death of his first beloved wife, Rembrandt sinks towards poverty, his art no longer appreciated by his patrons. He becomes entangled with his housekeeper, Geertje, played by Gertrude Lawrence, but the relationship turns sour as Rembrandt slips further into debt.

December 4 Miss Potter (2007) Dir. Chris Noonan UK (92mins)

Beatrix Potter is depicted in this film as wilful and much ahead of her time; she uses the money from her successful children's books to buy up farms and other property in the Lake District. She eventually left 4,000 acres of countryside to England's National Trust, ensuring its protection. Renee Zellweger plays Potter as a good-natured but rebellious young woman intent upon doing something more than just making a good marriage. Her parents are generally dismayed, but Beatrix is determined to lead her own life. The excellent cast also includes Ewan McGregor.

SUMMER 2007

As usual our Summer Season of films will consist of old films and this year cover the period from the late thirties to early sixties. It will include some musical entertainment from Cole Porter; experiences of childhood in Russia from Tarkovsky and Donskoi; individual examples of the outstanding work from Japan by Yasujiro Ozu, Kon Ichikawa and Akira Kurosawa and alternative views of Mexico from the Huston family in the company of Humphrey Bogart and Luis Bunuel at the beginning of his most creative period. We hope that you will enjoy the opportunity to see, on the big screen, some of these films that would not normally get shown there nowadays. The shows will take place every Tuesday during term at 1.30 p.m. in the The Arts Picturehouse.

April 17 Kiss Me Kate (1953) Dir. George Sidney USA (109mins)

Kiss Me Kate is a film (adapted from a Broadway musical) about the mounting of a Broadway musical based upon Shakespeare's *The Taming of the Shrew*. For Cole Porter it was his biggest Broadway success, running for more than 1000 performances. The film itself includes a character named Cole Porter writing songs for the play. It was one of Hollywood's attempts, during the fifties, to combat the emerging threat of TV by using the 3D format. We will not be able to show it in that format, but it still stands up well as one of the major entertainment films made by the M.G.M studios. It is full of Cole Porter's fine songs and lyrics; many of which became familiar hits to those of us who grew up in the 50s.

April 24 Rashomon (1950) Dir. Akira Kurosawa Japan (88mins)

The film that introduced Akira Kurosawa and a whole new world of Japanese film makers and storytellers to the West in the early 1950's. Based on two stories by Ryunosuke Akutagawa it is famous for it's structure as it tells its story of an assault and murder from four differing viewpoints and reflects on the difficulty of verifying the truth about what has taken place. It features two of Kurosawa's favourite actors Toshiro Mifune and Michiko Kyo and is noted for the cinematography of Kasuo Miyagawa

May 1 Ivan's Childhood (1962) Dir. Andrei Tarkovsky Soviet Union (90mins)
Based on a short story by Vladimir Bogomolov this is Tarkovsky's first major film that proved itself to be a major revelation not only to festival audiences throughout the world, but to many leading directors of the period such as Ingmar Bergman, Krzysztof Kieslowski and Sergei Paradzhanov. The story is of a 12 year old boy who grows up during the Second World War; an orphan striving to avenge the deaths of his parents.

May 8 A Night at the Opera (1936) Dir. Sam Wood USA (95mins)
To see *A Night at the Opera* is to spend an hour and half in the outrageous world of the Marx Brothers, whose clowning and irreverent lunacy disregarded the normal modes of behaviour and seems to have stood the test of time that, particularly in terms of comedy, is the most difficult hurdle to surmount. The story revolves around Otis B. Driftwood (Groucho) who agrees to represent dowager Mrs. Claypool (Margaret Dumont) in society by arranging for her to invest \$200,000 to Herman Gottlieb (Sig Ruman), director of the opera company so that he can afford to bring opera singers Rudolpho Lassparri and Rosa Castaldi to New York City. Rudolpho loves Rosa, but she is more interested in Ricardo Baroni, an unknown singer working as a chorus-man.

May 15 Childhood of Maxim Gorky (1938) Dir. Mark Donskoi Soviet Union (98mins)
The Childhood of Maxim Gorky was the first of Russian director Mark Donskoi's trilogy based upon Gorky's memoirs. Alexei Lyarsky plays the young Maxim, who grows up under the czarist regime with his grandparents as guardians. Continually demeaned by his martinet grandfather, Maxim is drawn to his warm-hearted grandmother Varvara Massalitinova, who instills in him the willingness to pursue his writing muse.
MEMBER'S SPECIAL REQUEST.

May 22 An Actor's Revenge (1963) Dir. Kon Ichikawa Japan (113mins)
This stylish film, a revival from the 2000 season, is closely concerned with the theatre and theatricality - it opens and closes with Yukinojo, a female impersonator on stage, and is imbued with an artificiality through the use of studio sets, spotlights and other such devices – yet it remains remarkably cinematic. The main protagonist is Kazuo Hasegawa, renowned Kabuki actor and film star who plays Yukinojo seeking retribution for the deaths of his parents who were driven to madness and eventual suicide by three corrupt businessmen when he was a child. The 'scope photography with its visual splendour and enticing beauty in particular stands out.

May 29 The Band Wagon (1953) Dir. Vincente Minelli USA (110mins)
From the MGM Studio of multi-talented artists, which had produced such a fine string of musicals from the advent of sound in 1927 through to the fifties, comes Vincente Minnelli stylishly leading his team to create a great musical with Fred Astaire playing a fading musical star trying to reinvent his career. In reality that could have been the case for Astaire himself, as the dancer was in his mid fifties by then and had been a leading man in films since 1933 and in vaudeville and theatre since the age of five. Jack Buchanan, the British music hall star, makes an appearance to do his top hat routine with Astaire which turns out to be just one of the many highlights in a film that includes Cyd Charisse in some wonderful dance routines. It's pure entertainment Broadway and Hollywood style.

June 5 Nazarin (1959) Dir. Luis Bunuel Mexico/USA (92mins)
Father Nazarín, a non-denominational journeyman priest, wanders through the plagues, sins and poverty of the secular world, experiencing a number of episodes that echo incidents in the gospels...until he learns the momentous lesson that he can receive charity as well as give it. The director was 60 years old when he made this film, but it has the vigour, boldness and freshness of a young man's work. Whilst he remains true to his surrealist beginnings the film he creates here is much more accessible than the earlier outrageous pieces that he did with Salvador Dali and has to be seen as one of his key films; it hasn't been screened theatrically in Britain for a number of years.

June 12 The Treasure of Sierra Madre (1948) Dir. John Huston USA (126mins)
Based on a novel by B. Traven, the film tells a riveting tale which explores the degenerative effects of encroaching greed, distrust, and hatred on three men that have drifted into Mexico to escape jail, or in search of riches. Fate brings them together in a Tampico shelter. Dobbs, Howard and Curtin, played by Humphrey Bogart, Walter Huston, (the director's father) and Tim Holt start out as partners to go searching for gold in the mountains of the Sierra Madre.

June 19 An Autumn Afternoon (1963) Dir. Yasujiro Ozu Japan (112mins)
The final film by the great Yasujiro Ozu, is a portrayal of family interaction and disagreement that provides a moving summation to a career that produced 53 films in 60 years. Similar in theme to his 1949 film *Late Spring*, a widowed father, Shuhei Hirayama, portrayed by the wonderful Chishu Ryu, wants his 24-year old daughter, Michiko, to marry but fears loneliness. After the death of her mother, as is traditional in Japanese families, Michiko has assumed her role, taking care of household chores and making sure that her father's needs are met. She feels no urge to marry and prefers to remain at home.

SPRING 2007

Our Spring Season of films will consist of a mixture of contemporary and classic older films. As always we will attempt to show works that are outside of the normal mainstream of productions and include the occasional rarity that wouldn't otherwise be screened publicly. The films will be shown every Tuesday during term at 1.30 p.m. in the The Arts Picturehouse.

January 16 **Elvira Madigan (1967)** Dir Bo Widerberg Sweden (91mins)
Popularly and critically acclaimed as being one of the outstanding international film of the nineteen-sixties. The film is renowned for the lyrical beauty of its cinematography and the music of Mozart that is featured in the soundtrack. Based on a true life story and inspired by a well known Swedish ballad written by Johan Lindstrom Saxon, it tells the tragic and moving story of a circus performer, Elvira Madigan, and her lover Sixten Sparre, an aristocrat and officer of the Swedish army.

January 23 **Nowhere in Africa (2001)** Dir Caroline Link Germany/UK (141mins)
A fascinating glimpse into a little known chapter in World War II history. *Nowhere in Africa* is the story of a small group of Jews who, on the eve of the war, fled to the wilds of Kenya to escape the rising tide of anti-Semitism in their home country. Superb wide screen cinematography captures the haunting beauty of the African countryside. Caroline Link who is both screenwriter and director turns Stephanie Zweig's autobiography into a majestic cinematic work.

January 30 **Goodnight and Goodluck (2004)** Dir George Clooney USA (93mins)
In the early 1950's, during the early days of broadcast journalism, the Communist scare and the subsequent subversion of citizens' rights was at its apex, with blacklists and rampant accusations resulting in ruined lives and careers. The film reflects that era perfectly through focusing on the real-life conflict between television newsman Edward R. Murrow and Senator Joseph McCarthy. With a desire to report the facts and enlighten the public, Murrow and his staff defy corporate and sponsorship pressures to examine the lies and scare-mongering tactics perpetrated by McCarthy during his communist 'witch-hunts'.

February 6 **The Keys to the House (2004)** Dir Gianni Amelio Italy/France (105mins)
Based on the novel *Born Twice* by Giuseppe Pontiggia *The Keys to the House* tells the story of Gianni, an Italian businessman in his early 30s whose girlfriend had died, years previously, giving birth to his son who was physically and psychologically impaired. At the time he was too immature and irresponsible for fatherhood. Now married and the father of a healthy toddler Gianni wants to re-establish contact with his son. The film features Charlotte Rampling in yet another impressive and moving film performance.

February 13 **Sons and Lovers (1960)** Dir Jack Cardiff UK (103mins)
Jack Cardiff one of England's great cinematographers turns his talents to directing in this well crafted version of D.H.Lawrence's 1913 novel *Sons and Lovers*. He elicits powerful and compelling performances from his actors, particularly Trevor Howard and Wendy Hillier. The beautiful B/W photography was undoubtedly due to the combined efforts of Cardiff and Freddie Francis his chosen cameraman for the project. Dean Stockwell plays Paul Morel the young protagonist smothered by his mother's love and full of hatred for his father.

February 20 **Waiting for Happiness (2002)** Dir Abderrahmane Sissako Mauritania(90mins)
Using the minimum of dialogue this Russian tutored director from Mauritania shares with us the day to day life of a small community living in the seaside village of Nouadhibou, a place of transit where the inhabitants are "waiting for happiness". Sissako is a director who reveals his themes at a leisurely pace allowing his audience to fully enjoy the visual and aural experience of the world he describes.

February 27 **Match Point (2004)** Dir Woody Allen UK/USA (126mins)
Woody Allen takes one of his occasional forays outside of the comedy genre in this excellent romance/thriller. He takes full advantage the chance to work away from his usual New York milieu, locating the film in London, and has been inspired him to create one of his best films in recent years. A marvellous cast of British actors including Brian Cox, Emily Mortimer, Penelope Wilton and Matthew Goode support Johnathan Rhys Meyers and Scarlett Johansson in this cool, elegant, absorbing psychological drama of love affairs and class conflict.

March 6 **5 Fingers (1952)** Dir Joseph L Mankiewicz USA (104 mins)
Based on a true story and set in neutral Turkey during WWII, James Mason plays an ambitious and extremely efficient valet for the British ambassador who tires of being a servant and forms a plan to promote himself to be a rich gentleman of leisure. His employer has many secret documents; he will photograph them, and with the help of a refugee Countess played by Danielle Darrieux, sell them to the Nazis. A witty screenplay, a music soundtrack by Bernard Hermann, an outstanding performance by James Mason and taut direction by Mankiewicz combine to make this an excellent spy/thriller.

March 13 **Crash (2004)** Dir Paul Haggis USA (112mins)

Encompassing all races and the stereotypes that follow them, *Crash* delves into the reasons racial crimes occur. It doesn't criminalize the acts, but gives them humanity, showing us why they occur and not simply condemning the people who commit them. Paul Haggis the scriptwriter and director presents us with some of the best cinema to come out of the USA in recent years as he weaves a tale that involves a multiplicity of characters. Set in Los Angeles it follows eight main characters from all walks of life and races whose lives intersect at some point during one 24 hour period. These people are all different and all alienated, to the point of breaking, so much so that when they come together, things explode.

March 20 **Shanghai Dreams (2005)** Dir Xiaoshuai Wang China (123mins)
In the 1960's, encouraged by the government, a large number of families leave Chinese cities to settle in the poorer regions of the country, in order to develop local industry. The film's main character is a bright, sensitive and sensible teenage girl who has been moved from modernised coastal Shanghai to the more backward interior of Guizhou province, where her parents have settled. That's where she has grown up and where her friends are. Her father is initially happy to be a worker participating in the strategic development scheme which also forms a "third line of defence" in the event of war against the Soviet Union, but soon starts to blame her mother for persuading him into this folly.

AUTUMN 2006

Our Autumn Season of films will consist of contemporary films from France, a selection of recent Hispanic films and, from the years immediately following WW2, some Italian neo realist films. As always we will attempt to show films that are outside of the normal mainstream of productions including the occasional rarity that wouldn't otherwise be screened publicly. The films will be shown every Tuesday during term at 1.30 p.m. in the The Arts Picturehouse.

October 3 **The Last Mitterand (2005)** Dir. Robert Guédiguian France (129mins)
Robert Guédiguian directs the film from a screenplay by Gilles Taurand and Georges-Marc Benamou, the latter also the author of the book 'Le dernier Mitterand' on which the script is based. In actuality the film tells the story of the creation of that book, as we follow a writer named Antoine Moreau who gets to know the French president during the last months of his 14-year reign because he has been asked to write his autobiography. Mr Moreau is a thinly veiled version of Mr Benamou himself; in the same way that the script sees Mr Mitterand as a character who resembles the late President but who, at the same time, is not meant to be completely him.

October 10 **Whisky (2004)** Dir. Juan Pablo Rabella Spain/Argentina (98mins)
Jacob Kolter owns an ailing sock factory in Montevideo, though the running of the place is largely left to the ultra-dependable, taciturn, middle-aged manager Marta. Each day at the factory is identical to the last - until Jacobo receives a letter from his younger brother Herman in Brazil, with whom he has very seldom previously communicated. One year before, their mother passed away - and although he missed the actual funeral, Herman is now keen to attend the Jewish *matzevva* ceremony in which the gravestone is put into place. But Jacobo is ashamed that, when Herman arrives, he will discover that his elder brother is unmarried - so he asks Marta to temporarily "pose" as his wife.

October 17 **Brothers (2004)** Dir. Susanne Bier Denmark (117min)
Director Susanne Bier, whose *Open Hearts* we saw last year, here fulfills the promise of that film; *Brothers* is an intriguing exploration of sibling rivalry and the toxins of violence released in soldiers in war zones. It is highly topical in the way it juxtaposes the complacent, comfortable life of western European cities with the experience of soldiers faced with terrible dangers and traumatic decisions in places like Afghanistan and Iraq. The story concerns two brothers. One is the impulsive and moody Jannik, who is newly released from prison after serving time for an armed robbery. The other brother is the responsible Michael, who is sent to the Afghanistan war on a United Nations mission. Like *Open Hearts* the film is emotionally raw and contains deeply saddening scenes but one feels that it is the way real people may respond to tragedy.

October 24 **Être et Avoir (2004)** Dir. Nicholas Philibert France (104mins)
Nicolas Philibert's cinematic portrait of childhood documents with intimacy, grace and candour the daily goings-on at a one-room school in rural France. The school's student body consists of a handful of older and younger children who are taught, in alternating shifts, by a kind, caring teacher named Georges Lopez, and Philibert's observing camera presents the children without judgment and without excessive sentimentality, allowing their hilarious, touching and unpleasant everyday antics to speak for themselves.

October 31 **Rome Open City (1945)** Dir. Roberto Rossellini Italy (100mins)
Developed in Rome during the Nazi occupation, shot in the still war-torn Roman streets shortly after the Nazi withdrawal, Roberto Rossellini's *Rome Open City* stunned audiences the world over who recognized in it an unmediated authenticity more evocative of the documentary quality of wartime newsreels than of the artificiality of earlier, more conventional WWII dramas. The story was co-written by Rossellini and Federico

Fellini and features Anna Magnani; it was the first of a group which became known as the Italian neo realist films.

November 7 Flower of my Secret (2000) Dir. Pedro Almodover Spain(106mins)
Leo Macias is a lonely author involved in a failing marriage. Although she longs to write novels of substance and meaning, her income derives from popular, formula romances, which she writes under a pseudonym. Meanwhile, her husband, Paco, has joined the NATO peacekeeping mission in Bosnia to flee the homefront wars that he and his wife regularly engage in. *Flower of My Secret*, whilst more subdued than some of the director's earlier films, is still as edgy and quirky as any of his others.

November 14 Caché (Hidden) (2005) Dir. Michael Haneke France (118mins)
Hidden is one of Austrian director Michael Haneke's most watchable and pungent works. The mystery behind a series of anonymous videotapes that appear on the doorstep of a middle class Parisian family gradually turns into a metaphor about the First World's fear of the violence that is seeping into every day life. Framed as a tightly plotted, well paced thriller it seeks to expose the bad conscience of the world's haves toward its have-nots; another one of the outstanding films of recent years.

November 21 Paisa (1946) Dir. Roberto Rossellini Italy (120mins)
Paisa is Roberto Rossellini's episodic tale of the American advance into Italy during WWII, chronologically divided into six vignettes that begin with the Allied invasion of Sicily in 1943 and conclude with liberation in 1945. Although fictionalised, the six stories appear much like newsreels that give us pictures of the different regions of Italy as each episode moves northward up the western coast. Paisa retains a newsreel quality due to the neo-realistic style of shooting with natural light and its use of local non-professional actors.

November 28 BomBon El Perro (2004) Dir. Carlos Sorin Spain/Argentina (97mins)
Having lost his job as a mechanic, the smiling but sad-eyed Juan tries unsuccessfully to earn a living selling hand-made knives. Living in his daughter's chaotic house, his home life isn't much better. One day, after helping a broken-down motorist, he is given a dog, the equally noble Bombón of the title. Each lonely and lacking purpose in life, Juan and Bombón have much in common but also much to offer each other. A gently humorous film *Bombón El Perro* also boasts some impressive compositions of the barren Patagonian landscapes by cinematographer Hugo Colace.

December 5 Miracle in Milan (1951) Dir. Vittorio de Sica Italy (92mins)
Vittorio De Sica is best known for his film *Bicycle Thieves*, yet it was for his direction on *Miracle In Milan* that he won the Grand Prize of the Jury Award at the 1951 Cannes film festival. It's a strange combination of neo-realism and fantasy. An old woman finds a baby in her cabbage patch and raises him as her own son. After a few years, the baby is a young boy and the adoptive mother is dying. He goes to an orphanage and, when he finally turns 18, he leaves. Now a young man, he finds that he has no home, yet still remains optimistic and won't let anything get him down.

SUMMER 2006

In our summer programme the U3AC Film Group offers a journey through the early days of cinema, featuring films from the period 1924 to 1955. We begin with two classics from the silent era, and then move onto one of the earliest sound films and continue chronologically with other popular and classic films finishing with a remarkable thriller from the French cinema of the 1950's. We will also include short comedy films by the likes of Keaton and Chaplin. Screenings take place every Tuesday at 1.30 p.m. at the Arts Picturehouse, Cambridge.

April 25 The Last Laugh Dir. F.W.Murnau (1924) Germany (77 mins)
In *Der Letzte Mann* (The Last Laugh), F.W. Murnau's influential silent film, Emil Jannings is cast as an aging hotel porter who loses his job to a younger, more dashing man and suffers the humiliation of being demoted to washroom attendant. Its haunting, expressionistic images magnify petty events into tragic melodrama. As in last year's *Sunrise* Murnau uses the camera with fluidity and creates sets that look both realistic and fantastic at the same time. Carl Mayer, the co-writer on *The Cabinet of Dr. Caligari* and author of many of the excellent German films in the 1920's, was a major collaborator on this film. With intertitles and music sound track.

May 2 The Son of the Sheik Dir. G.Fitzmaurice (1926) USA (68 mins)
This is a unique opportunity to see Rudolph Valentino's final, and probably his best, film. He stars as both the impetuous son and the disapproving father in this sequel to 1921's *The Sheik*. The handsome and charismatic Valentino plays young Ahmed, who falls for a bejewelled street dancer with unsavoury family ties. After he is kidnapped and tortured by bandits for ransom, he mistakenly blames the girl for betraying him. William Cameron Menzies, who later on made *Things To Come*, created the sets and the lush photography was by George Barnes later to be cinematographer for Hitchcock and Welles. With intertitles and music sound track.

early years of cinema and re-discover some of the classic films from 1940's/1950's. All programmes will be on Tuesdays at 1.30 p.m. at the Arts Picturehouse, Cambridge.

January 10 King's Game Dir. Nickolai Arcel (2004) Denmark (103mins)
An atmospheric Danish political thriller 'Kongekabale' (King's game) meditates on those in power and the games they play to get what they want. A first class piece of film-making from its young director Nikolaj Arcel, whose brisk pacing and mounting tension come directly from the thriller genre, but whose ultimate goal is not just to entertain but also to offer something to ponder. Shot in beautiful crisp tones of blue and silver, the corridors of power have never looked cooler or more aloof.

January 17 Unter den Brucken Dir. Helmut Kautner (1945) Germany (92mins)
Made in the last year of the Third Reich, this is a film that proves that artistic genius can flourish even under the most difficult circumstances. It completely transcends its time and presents a simple love story, the themes of which are universal. Through both his settings and his actors, Helmut Kautner achieves a naturalism which has seldom been equalled; a fortunate and unexpected treasure from a most unfortunate time.

January 24 Together With You Dir. Chen Kaige (2002) China/Korea (120mins)
The story takes place in modern-day Beijing and revolves around a 13-year old prodigy named Xiaochun, who plays the violin with a passion and technical proficiency that few adult masters can match. Accompanied by his peasant father, Liu Cheng, Xiaochun comes to Beijing to further his opportunities as a musician. While his father works long hours, Xiaochun earns a little extra by playing for an eccentric young woman, Lili, who lives nearby. The stunning soundtrack complements outstanding classical performances with more traditional Chinese music.

January 31 The Cranes are Flying Dir. M. Kalatozov (1957) USSR (95mins)
Based on a play by V. Rusov, this bold, rapturous film tells a love story set during the early years of World War II. Widowed by the war, Veronica, played by Tatyana Samoylova, reluctantly allows herself to be seduced by her late husband's cousin. Feeling nothing towards her seducer, she agrees to marry him, hoping that he'll be a surrogate for her fallen husband. It is regarded as one of the landmarks of Soviet film and the first indisputable masterpiece of post-Stalin cinema.

February 7 Familia Rodante Dir. Pablo Trapero (2004) Argentina (103mins)
Familia Rodante is the sprawling tale of 84-year-old Emilia and her extended Buenos Aires family. When she receives word that her niece is to be married in the city of Misiones, more than a thousand miles away and close to the border with Brazil; and that she is to be Matron of Honour, she insists that as many relatives as possible accompany her on the trip. This means that her long-suffering son Oscar has to cram a dozen passengers into his rickety old motor-home - and, once on the road, cope with the problems of having the family bound in such intimacy for such a long journey. Trapero's magic lies in his camera and in how he cares for his characters and their story.

February 14 Stray Dog Dir. Akira Kurosawa (1949) Japan (100mins)
Starring the young Toshiro Mifune, Kurosawa's film noir thriller takes place during a stifling hot summer in the actual black market slums that sprung up in Tokyo following the World War 2. Seen today, many of the locations are interesting documents of Japan's real devastation at that time. A young detective, Murakami, has the problem that his gun has been stolen, pick-pocketed from him by a lady thief on a packed bus; in a country where competence is famously bound to honour, Murakami loses not just his gun on that sweltering bus, but his pride as well.

February 21 Open Hearts Dir. Susanne Bier (2002) Denmark (113mins)
The official Danish nominee for Best Foreign Language Film at the Academy Awards. *Open Hearts* was made according to the Dogme95 rules that have governed many recent cinematic efforts from Scandinavia. The significance of these rules is that the usual devices of adding special effects, additional lighting, extra sound, background music etc are foregone, so that the creative process can come to the fore. The screenplay by Anders Thomas Jensen, based on a concept by the director Susanne Bier, explores the idea that the strangers we meet can alter our lives in ways beyond our imagining. The result, in this case, is a poignant drama that explores love and loss.

February 28 Jour de Fete Dir. Jacques Tati (1949) France (80mins)
The first and probably the warmest of Jacques Tati's feature films, celebrating rural and community life; brimmed full of humour, optimism and goodwill; a wholly enjoyable film, in which dialogue is incidental to the visual effect. François, the local postman, played by Jacques Tati himself, wants to be as efficient and as fast as the postmen in America. Affectionately remembered from screenings in B/W at the old Arts Cinema in Market Passage we will screen it, as originally shot, in colour.

March 7 Frida Dir. Julie Taymor (2002) USA (123mins)

Ruijven, demands that he, secretly, paint a portrait of Griet, who is psychologically tormented as she's also being courted by the butcher's son.

November 1 The Blue Angel Dir. Josef Von Sternberg 1930 Germany 100mins
Josef Von Sternberg creates Germany's first full length sound film as he launches Marlene Dietrich on her career to world stardom in a role which was originally offered to Leni Reifenstahl. It features some of the songs that made Dietrich famous, including *Falling in Love Again* and *They Call me Naughty Lola*, as well as a marvellous performance by Emil Jannings, one of Germany's leading actors of the period, as the self righteous professor who is lead astray by his desire.

November 8 Noi Albinoi Dir. Dagur Kari 2003 Iceland 90 mins
Noi, the film's 17-year-old hero, lives in a remote and snowy town, at the side of a fjord in the northwest of Iceland. He feels himself trapped by his circumstances and alienated from those around him; although he has a natural intelligence he finds nothing at his school that stimulates him. Dagur Kari, the film's director, uses this situation to tell a story that brilliantly captures the feeling, humour and melancholy of the country and its people, whilst his camera captures the cold, stark landscape.

November 15 La Grand Illusion Dir. Jean Renoir 1937 France 114mins
Together with *All Quiet on the Western Front*, this film is probably the most famous of the early anti-war films. Set just before the outbreak of WW1, the stars, Jean Gabin and Pierre Fresnay, play two French pilots who are shot down over German territory and subsequently transferred to a POW camp. The infamous film director Eric Von Stroheim plays the camp commandant.

November 22 Maria Full of Grace Dir. Joshua Marston 2004 Colombia 101mins
Maria is young, pretty and full of fire; not the kind of person who sees herself as a victim. She works on an assembly line on a small flower plantation in a village north of Bogota in Colombia. When she finds that she is pregnant by her boyfriend she makes a desperate attempt to free herself from her impoverished situation and change her life once and for all. There is an honesty and integrity about the story and its presentation that gives us the opportunity to understand the ease with which young people can get caught up in the dangerous world of drug running. A powerful piece of storytelling from a young first time director.

November 29 Gaslight Dir. Thorold Dickinson 1939 UK 84mins
Patrick Hamilton's play *Angel Street* premiered in the West End during 1939. In this adaptation, Thorold Dickinson effectively brings to life the busy streets and low-life music halls of Victorian London to create a suspenseful psychological thriller featuring Anton Walbrook, Diana Wynyard, Robert Newton and Frank Pettingell. It is just one of the outstanding films made by this English director during the 1930/40's; the most famous being his adaptation of Alexander Pushkin's *Queen of Spades*. Atmospheric b/w photography by Bernard Knowles adds to the overall realism.

December 6 Since Otar Left Dir Julie Bertucelli 2003 France 103mins
A fascinating and touching film by Julie Bertucelli, a young French filmmaker. She has created a brilliant story of life in Georgia as it has affected three generations of women. Using one event in the life of the Grandmother, Mother and granddaughter she explores life in soviet Georgia and how each generation, whilst having a common bond, has differing reactions and motivations. Esther Gorontin, as the 90-year-old Grandmother, gives an extraordinary performance in a fine film.

December 13 The Tramp and the Dictator Dir. Kevin Brownlow 2002 UK 56 mins
Charlie Chaplin was born in the slums of London in 1889; by the end of the 1910's, he was one of the most famous men in the world. In the same week of the same year Adolph Hitler was born to peasant parents in the Austrian town of Braunau. This documentary, co-produced by British and German companies, uses interviews with co-workers and contemporary filmmakers to make comparisons of the lives of the two men and the background to the making, in 1939, of Chaplin's first 100% talking picture *The Great Dictator*.

Ruggles of Red Gap Dir Leo McCarey 1935 USA 90mins
Leo McCarey was one of the great directors of comedy during the 1930's working with, among others, the Marx Bros, Edgar Kennedy, Mae West and Cary Grant. *Ruggles of Red Gap* features Charles Laughton in the joyful comic role of an English butler transported to the Wild West as valet to a wealthy but unsophisticated couple. Zazu Pitts, famous comedy actress of many Hal Roach shorts in the 1930's, joins Roland Young and Charles Ruggles in this comedy masterpiece of the period.

SUMMER 2005

The 25th Cambridge Film Festival will take place this year between July 7th and July 17th inclusive. As part of the build up to this year's event, the Arts Picture House will be presenting an extended season of films taken from each year's programme between 1977 and 2004. This Cambridge Film Festival Retrospective will be

good sister, in short perfect, the pivot of the family. The balance begins to break up when Hannah's husband, Elliot, falls in love with Lee, who leaves Frederick.

June 7 Osessione Dir. Luchino Visconti B/W Italy
In 1943 the fascist government of Italy destroyed the master negative of this early Italian neo-realist film. It was Visconti's debut as a feature film director and it was he who managed to save a print of it. **[Screening to be confirmed]**

June 14 Yeelen Dir. Souleyman Cisse Mali
A mythical fantasy set in the ancient Bambara culture of Mali (formerly French Sudan) in the 13th century. **[Screening to be confirmed]**

SPRING 2005

The U3AC Film Group's programme will feature a wide variety of classic and contemporary international films. There will be examples of the current spate of documentary films being screened in cinemas across the country and, as a change from the heavy diet of last term's programme, three comedies plus adaptations of classic stage plays for your enjoyment. All programmes will be on Tuesdays at 1.30 p.m. at the Arts Picturehouse, Cambridge.

January 11 Apollo 13 Dir. Ron Howard (1995) USA (140mins)
Based on the book *Lost Moon* by Apollo 13 mission commander Jim Lovell and co-writer Jeffrey Kluger, *Apollo 13* tells the story of NASA's near tragic mission to the moon. A malfunction that occurred en-route left Lovell and his fellow crewmembers Fred Haise (Bill Paxton) and Jack Swigert (Kevin Bacon) with very little chance of survival. The astronauts and the mission control staff headed by Gene Kranz (Ed Harris) had to overcome one terrifying event after another in the face of overwhelming odds. Told with passion the film gives us some idea of the wonder of man's achievements in space travel.

January 18 The Blue Light Dir. Leni Riefenstahl (1932) Germany (70mins)
The directorial debut of Leni Riefenstahl, who was later commissioned by Hitler to make *Triumph of the Will*, the most famous propaganda film of all time, and then *Olympiad*, her film of the 1936 Berlin Olympics, which served as a model for many later sports documentaries. Riefenstahl plays the lead and directs this visually stunning very early sound film. *Das Blau Lichte* is one of the genre of Weimar mountain films that were popular in Germany during the 1930's.

Partie de Campagne Dir. Jean Renoir (1936) France (40mins)
Charming Jean Renoir film of a Guy de Maupassant short story about a Parisian shopkeeper and his family who spend a day picnicking in the countryside. It is a film of great natural beauty in which the story and plot probably come second to the pure visual pleasure of watching it.

January 25 Twilight Samurai Dir. Yoji Yamada (2002) Japan (130mins)
An outstanding award winning film from Japan that is a strange mixture of quiet Ozu-like observation and stark bursts of Kurosawa-like action. The film follows the daily life of Seibei Iguchi, a samurai with a meagre salary and declining respect in his village. After going into debt with the sickness and death of his wife, he's stuck with the tight responsibility of looking after his ten and five year old daughters and his senile mother, while maintaining his crops, crafting, and working at an office job. The samurai days are declining with the Meiji era ready to begin and Seibei is gradually growing more akin to becoming a peasant rather than remaining a samurai.

February 1 The Underground Orchestra Dir. Heddy Honigmann Holland (108mins)
The music, memories and fascinating personal stories of musicians playing for a living on the Metro and in the streets of Paris are revealed in this revealing insight into a world that we normally only hear in passing. Some are illegal immigrants, some political refugees but all speak eloquently through their music, their determination and their recollections. The music is both in the foreground of the action and also shown to be less important than the people and their experiences.

February 8 The Dish Dir. Rob Sitch (2000) Australia (101mins)
Based on a true story, *The Dish* takes a witty, comical look at the differing cultural attitudes between Australia and the U.S. while revisiting one of the greatest events in history. In the run up to the 1969 space mission, that marked humankind's first steps on the moon, NASA was working with a group of Australian technicians who had agreed to rig up a satellite interface. That they placed the satellite dish in the middle of an Australian sheep farm in the back of beyond town of Parkes was just one of the reasons that NASA was concerned.

February 15 The Fog of War Dir. Errol Morris (2004) USA (95mins)
A engrossing and probing documentary in which Robert S. McNamara discusses his experiences and lessons learned during his tenure as Secretary of Defence under John Kennedy and Lyndon Johnson. He talks

concisely and forcibly about his work as a bombing statistician during World War II, his brief tenure as president of Ford Motor Company, and the Kennedy administration's triumph during the Cuban Missile Crisis. "My rule has been to try to learn, try to understand what happened. Learn the lessons and pass them on."

February 22 Mighty Aphrodite Dir. Woody Allen (1995) USA (95 mins)
Woody Allen plays Lenny, a sports writer who is married to Amanda, played by Helena Bonham Carter, a woman who works in an art gallery. But their marriage is on the rocks so Amanda suggests that they adopt a baby, to which Lenny at first says no. After the adoption it takes no time for Lenny to change his mind. But as their son Max grows, Lenny is very curious about who left him for adoption and he starts snooping around until he tracks down Max's real mother. If you can imagine a Woody Allen comedy in the form of a Greek tragedy you'll be somewhere close.

March 1 Elektra Dir. Michael Cacoyannis (1962) Greece (110 mins)
Irene Papas, the great Greek actress, takes the lead in this powerful rendering of Euripides' tragedy *Elektra*. It was the first film to give its director and screenwriter, Michael Cacoyannis, international recognition and he has since gone on to create many fine 'play to screen' adaptations including *The Cherry Orchard*, that we showed a couple of years ago. The plot is somewhat simplified from the original play but the outstanding black and white cinematography of Walter Lassely contributes immensely to the power and depth of the emotions expressed by the outstanding team of actors. Added to which there is a superb musical score by Mikis Theodorakis.

March 8 The Importance of Being Earnest Dir. Anthony Asquith (1952) UK (110 mins)
A phenomenal cast of actors including Michael Redgrave, Dame Edith Evans, Margaret Rutherford, Michael Denison, Miles Malleon and Dorothy Tutin appear in this magnificent interpretation of Oscar Wilde's play of mistaken identities satirising the social customs of the upper classes of 19th century England. Shot in sparkling technicolour by Desmond Dickinson this entertainment will satisfy anyone who enjoys good dialogue and witty interchanges performed to perfection.

March 15 Julius Caesar Dir. Joseph L Mankiewicz (1953) USA (120 mins)
An appealing and powerful adaptation, by Joseph L Mankiewicz of Shakespeare's play that uses some of the era's leading stage and screen actors in the leading roles. Marlon Brando, playing Mark Anthony, in only his fourth screen performance, James Mason, who started his acting career whilst a student at Cambridge, gives an emotional performance playing the tragic Brutus, John Gielgud, working in Hollywood for the first time, brings the screen alive in the role of Cassius. Full of familiar faces from standard Hollywood films it is fascinating to see how Louis Calhern, Edmond O'Brian, Deborah Kerr, Greer Garson and Robert Ryan, among many others, handle material unfamiliar to them. The brilliant b&w photography is by Joseph Ruttenberger.

March 22 Chicago Dir. Rob Marshall (2002) USA (113 mins)
Reflecting a period in Hollywood mythology when gangsters were glamorous Rob Marshall's excellent adaptation of the successful Broadway stage musical *Chicago* is a colourful, exhilarating tongue-in-cheek high energy ride through the Roaring 20's. The choreography, cinematography and editing transform this stage piece into a true cinematic experience of light, sound and movement, especially in the dance numbers, and unlike many modern musicals you can actually appreciate and enjoy what the dancers are doing. It is a timeless jazz age satire on our current obsession with celebrity and fame.

AUTUMN 2004

Our programme will offer major films that incorporate the work of some of the world's leading cinematographers among them Nestor Almendros, Vittorio Satorro, Oswald Morris, Katsuo Miyagawa, Giuseppe Rotunno. We will also complete the screening of the final two parts of Satyajit Ray's *Apu Trilogy* and, in response to the request of several members, show the two famous Claude Berri films about the lives of Jean, Cesar and Manon. In total there will be 11 films, to be screened at 1.30 p.m. every Tuesday afternoon.

Oct 5 The Sheltering Sky Dir. Bernardo Bertolucci 1990 (138mins)
Our own society and culture are normally the factors that help us to lead a satisfactory life. In this film the protagonists search for something more by cutting themselves off from those links. John Malkovich, Debra Winner and Timothy Spall give remarkable, soulful performances in a film that fully evokes the sensations and experiences of western travellers escaping from the deprivations of WW2 to seek refuge and metaphysical satisfaction in an exotic, alien culture. The creative talents of the Italian director Bernardo Bertolucci and his compatriot the cinematographer Vittorio Satorro, combine to create this beautiful and sensuous film, shot on location in Tangiers and the Sahara desert from the novel by Peter Bowles.

Oct 12 The Leopard Dir. Luchino Visconti 1963 (180 mins)

Made by the Australian director Ray Lawrence *Lantana* is a pacy and compelling thriller. Not only is *Lantana* well-written and well-directed but it has depth. At its core are the central themes of trust, grief, fidelity, betrayal and redemption. Anthony LaPaglia, Geoffrey Rush, Barbara Hershey and Kerry Armstrong all give great performances. *Lantana* is the name of the tropical shrub that surrounds the deceased at the film's opening which is used as a metaphor for the web of tangled relationships portrayed throughout the story.

Mar 9 Such a Long Journey Dir. Sturla Gunnarson Canada 1998 (113 mins)
A sensitive drama set in Bombay in 1971 during the war with Pakistan detailing the conflicts that occur within the family of a decent, hardworking bank clerk whose world begins to crumble. An apolitical man he finds himself bound by loyalty to get involved in dealings that would normally be against his nature. A film full of insightful observations of the daily life in the city at that time. Subtly and sympathetically directed by Icelander Sturla Gunnarson and featuring one of India's leading actors Roshan Seth.

Mar 16 Nine Queens Dir. Fabien Bielinsky Argentina 2000 (114 mins)
Another thriller but this time set in Buenos Aires. Based on the premise that two small time confidence tricksters try to pull the wool over the eyes of a wealthy stamp collector with a counterfeit sheet of rare 'Nine Queens' stamps. The film itself is almost like a confidence trick... nothing in it is what it seems to be as we are confronted with the many twists and turns of its complex plot.

Mar 23 Viva Zapata Dir: Elia Kazan USA 1952 (115 mins)
Elia Kazan and John Steinbeck's fictionalised view of the life of Mexican revolutionary leader and President Emiliano Zapata from his peasant upbringing, through his rise to power in the early 1900s, to his death. Zapata, the child of tenant-farmers, was joined by Pancho Villa in his rebellion against tyrannical President Porfirio Diaz. The Oscar-nominated screenplay by John Steinbeck ignores some historical details in order to focus on the corruptive influence of power. Marlon Brando, Anthony Quinn and Joseph Wiseman give marvellous performances and the action is beautifully filmed, reflecting the influence of Eisenstein and archival photographs from the *Historia Grafica de la Revolucion*

AUTUMN 2003

The season will open with films from the USSR that include adaptations from the writings of Tolstoy, Chekhov and Cervantes and the work of the major Directors Sergei Bondarchuk Gregori Kozintsev and Nikita Mikhaikov. The second phase will feature work by the young British director Michael Winterbottom, a screening of Ingmar Bergman's classic film *Wild Strawberries* and acclaimed adaptations of two Graham Greene novels. The series will consist of 11 screenings.

Oct 7	War and Peace (pt1)	Bondarchuk (1968) (130mins) USSR
Oct 14	War and Peace (pt 2)	" (130 mins) USSR
Oct 21	War and Peace (pt 3)	" (111 mins) USSR

The film of *War and Peace* was Russia's response to the cycle of American "spectacles" that were very much in vogue in the late 1950s and 1960s. The director Sergei Bondarchuk used genuine locations and palatial interiors, and had ready access to a cast of thousands, courtesy of the Red Army. His film was by far the most expensive and elaborate ever produced in the Soviet Union and was designed as a showcase for everything unique and extraordinary in Russian culture showing the nation, caught up in the swirling and irresistible tides of history during the Napoleonic Era. It is considered to be a faithful adaptation of Tolstoy's deeply philosophical novel capturing the emotion, essence, and atmosphere of the classic work. We will screen this English dialogue version in the original 70mm print over three weeks.

Oct 28 The Lady with the Little Dog Josef Heifitz (1960) (89mins) USSR
Josef Heifitz was the prolific writer and director of many films made in the USSR between 1928 and 1989. This film is undoubtedly the best known of his films and probably the only one that still remains available for screening in the UK. Based on Anton Chekhov's classic short story concerning Dimitri Gurov, a Muscovite banker on holiday in Yalta, who becomes enamoured with a young woman whom he encounters as she takes her dog for a walk each day.

Nov 4 Don Quijote G.Konzintzev (1957) (105mins) USSR
One of the great directors of Russian cinema, particularly well respected for his screen adaptations of Shakespeare (*Hamlet* and *King Lear*), turns his talents to the seminal Spanish novel Cervantes' *Don Quijote* to follow the great knight's search for truth, beauty and love. Created in Russia and Spain in the 1950's and filmed in Sovcolour and B/W. It stars in the leading role Nickolai Cherkassov one of the most famous of Soviet actors who during his career played in many historical epics including Eisenstein's films *Ivan The Terrible* and *Alexander Nevsky*. English dialogue version.

Nov 11 Unfinished Piece for Mechanical Piano N.Mikhaikov (1977) (103mins) USSR

22 January The Insider Dir. Michael Mann USA (1999) (158 mins)
The true story of Jeffrey Wigand, a former tobacco executive, who decided to appear on the CBS-TV News show "60 Minutes". As a matter of conscience partially prodded by producer Lowell Bergman, he revealed that the tobacco industry was not only aware that cigarettes are addictive and harmful, but deliberately worked on increasing that addictiveness. Unfortunately, both protagonists of this story learn the hard way that simply telling the truth is not enough. A compelling, intelligent drama with a superb cast including Russell Crowe, Al Pacino and Michael Gambon.

29 January Shower Dir. Zhang Yang China (1999) (92 mins)
Shower is a low-budget film about a father and his two sons. The father has a traditional bathhouse somewhere in a traditional Chinese village where local, mostly aged men, come to relax and to go bathing. The father has two sons: a 'retarded' son who lives with him and a son who lives in a big modern city and who comes to visit him. To this son the traditional village, the bathhouse and his 'retarded' brother seem strange and at times annoying. An amusing and touching film.

5 February Some Voices Dir. Simon Cellan Jones UK (2000) (96 mins)
Daniel Craig stars in this film as Ray, a young man who is discharged from a psychiatric hospital. He is returned, with a large supply of tablets, to his brother's care within "the community". When he falls for a woman, who reciprocates, life seems better than it has ever been, and he begins to question whether the endless tablets are actually necessary. It is an honest, truthful and insightful film in which the characters are drawn sympathetically but not blandly. The laughter – and it is not in short supply – comes from the foibles of the characters we are presented with, and as in life, provides relief from the more tragic elements.

12 February Show Boat Dir. James Whale USA (1935) (112 mins)
One of the outstanding musicals that came out of pre-war Hollywood. It features the music of Jerome Kern and Oscar Hammerstein as well as the unique talents of Paul Robeson, Hattie McDaniel and Irene Dunne. Although shot in B/W it is considered to be superior to the later colour version which came out in the 1950s due to the fact that it remained completely faithful to the original play, has excellent performances from its stars and is well paced in its action. Not to mention a fine selection of songs including Make Believe, Ol' Man River, and Can't Help Loving' Dat Man of Mine.

19 February Himalaya Dir. Eric Valli France/Nepal (2000) (104 mins)
Eric Valli, the director, who divides his time between Katmandu, Paris and Los Angeles, is a longtime National Geographic photographer who made several documentaries before tackling this full-length feature film. Though the film is closely based on reality (Valli lived in Dolpo for years), Himalaya isn't a documentary – it's a fictional account of life among the Dolpopas. The film has a story, plot and emotional drama linking the characters Tingle, an old chief, who blames Karma a member of his tribe, for his son's death. Spectacular cinematography in Nepal's mountaintops, ancient rituals and powerful drama make this a film not to be missed.

26 February Waking Ned Dir. Kirk Jones Ireland (1999) (90 mins)
The director makes his debut here with a story about a small town in Ireland named Tulaigh More where one of its 52 inhabitants wins the lotto jackpot of nearly seven million pounds. An excellent example of a whimsical small-town comedy with humorous dialogue and marvellous characters brilliantly brought to life by Ian Bannen and David Kelly, the senior citizens who take the two lead roles.

5 March The Colour of Paradise Dir. Majid Majidi Iran (1999) (90 mins)
Majid Majidi, a major new director from Iran, has set his new film in the beautiful northern highlands of his country. Mohammed, a boy at Tehran's institute for the blind, waits for his father to pick him up for summer vacation. Whilst waiting he realises a baby bird has fallen from its nest: he chases away a cat, finds the bird, climbs a tree, and puts it back. His father finally comes and takes him to their village where his sisters and granny await. A compassionate tale of childhood depicted through the sensual, graceful imagery of the filmmakers and an extraordinary performance by the young actor playing the lead.

12 March Sunshine Dir. Istvan Zsabo Hungary/USA (2000) (179 mins)
From the director of last term's film Mephisto we have a new offering which follows a Jewish family living in Hungary through three generations, rising from humble beginnings to positions of wealth and power in the crumbling Austro-Hungarian Empire. The patriarch becomes a prominent judge but is torn when his government sanctions anti-Jewish persecutions. Ralph Fiennes plays three pivotal roles and is supported by a strong cast including William Hurt, Rachel Weisz and Rosemary Harris.

19 March Me, You, Them Dir. Andrucha Waddington Brazil (2000) (102 mins)
The story introduces us to the pregnant Darlene who is seen leaving her village in north eastern Brazil, a poor rural area full of beautiful, barren landscapes. Some years later she returns home with a child in tow in the hope that she can live with her grandmother. The director Andrucha Waddington saw a television

repeats the role that she played in the original London and New York productions is excellent as Alison his downtrodden wife. Edith Evans, Clare Bloom and Donald Pleasance are among the supporting cast.

****THE SCREENING OF THIS PARTICULAR FILM WILL BE OPEN TO U3AC CINEMA GROUP MEMBERS ONLY****

20 November Shakespeare in Love (1999) Dir. John Madden (UK) 122 mins
Without doubt the most popular film of recent years to have dealt with the world of theatre. It is an affectionate comic tribute to our greatest playwright shown in the throes of creating his most popular play. Showered with awards world wide for the widest possible range of attributes particularly screenplay, art direction, ensemble cast performance and music as well as the performances of individual actors. Tom Stoppard and Marc Norman, the writers, conjure with the idea that the young William was inspired to write through falling in love with a girl dressed as a man who comes to audition at the Rose Theatre for the part of Romeo, in a play that he hasn't yet written.....

27 November The Cherry Orchard (1999) Dir. Michael Cacoyannis (Greece/France) 141 mins
A beautifully crafted and elegant version of Chekhov's play, by the veteran Greek director Michael Cacoyannis. Although harshly treated by the critics it really does deserve better and is full of fresh, sympathetic and vital moments that will help it to last as one of the best film adaptations to date. The excellent cast includes Charlotte Rampling, who is marvellous as Madame Ranyevskaya and the always impressive Alan Bates as Gayev.

4 December Uncle Vanya (1970) Dir. Andrei Konchalovsky (Russia) 104 mins
Two years ago we showed Louis Malle's outstanding film version "Vanya on 42nd Street". It will now be fascinating to have the rare opportunity to see this much praised, faithful Russian version adapted and directed by Andrei Konchalovsky, renowned for his subsequent work as a writer with Andrei Tarkovsky. It features the great actor Innokenti Smoktunovsky famous for his portrayal of Hamlet in Kosintsev's 1960's film.

11 December Noises Off (1992) Dir. Peter Bogdanovich (USA) 102 mins
One of the funniest plays for many years, it is at the time of writing, playing once again to packed houses at the Piccadilly Theatre in the West End. Here we have a version that has been adapted for an American audience in which the action is transferred to the States as we follow the fortunes of a touring show that is headed for Broadway. In most aspects it remains completely faithful to Michael Frayn's original play with the vast majority of the dialogue being unaltered. New elements of comedy are added through its relocation and with a cast that includes Denholm Elliott, Michael Caine and Carol Burnett it should provide an end of season treat.

SPRING 2001

MERCHANT IVORY PRODUCTIONS: THE FILMS OF JAMES IVORY, RUTH PRAWAR JHABVALA AND ISMAIL MERCHANT

Through the personal intervention of Ismail Merchant we have obtained permission to screen these rarely seen films by the Merchant Ivory Corporation. It covers a range of the work done by the team over the years and we have taken one from their early work in India, one from their American period and finally an adaptation of a novel, a genre for which they have subsequently become famous throughout the world.

16 January Shakespeare Wallah (1965) (120 mins)
The first film by the team to receive critical acclaim and a degree of popular success on the art house circuits. A group of travelling Shakespearean actors in post colonial India grapple desperately with the diminishing demand for their services as the theatre is supplanted by the emerging Indian film business. It is a bitter sweet tale which features Felicity Kendal in her first film role as well as other members of her actual family upon whom the story of the film is based. Another well known actress who received an award for her part in the film is the young Madhur Jaffrey.

23 January Roseland (1977) (104 mins)
A film made up of three stories which are all set in an actual New York dance hall which was called Roseland. Each tale is linked by the theme of trying to find the right partner. It features many excellent American actors including Teresa Wright, Lou Jacobi, Geraldine Chaplin and Christopher Walken. It's a memorial to a venue that no longer exists and also a world of social interaction which has almost disappeared.

30 January Maurice (1987) (135 mins)
An adaptation of E. M. Forster's novel *Maurice* the rights of which he bequeathed to King's College. Much of the location shooting was done in courts and halls of the college where Forster was a student and resided as a fellow during the last years of his life. The story, which he insisted was not to be published during his life, is of two undergraduates who fall in love and struggle to come to terms with their own feelings towards each

other and towards the attitudes of the society in which they live. It was showered with awards for the director, for its lead actors Hugh Grant and James Wilby and for the group's regular composer Richard Robbins.

RECENT INTERNATIONAL CINEMA

6 February Three Seasons (1998) France/Vietnam (113 mins) Dir. Tony Bui
The director was born in Vietnam but brought up in the USA. His film "Three Seasons" interweaves three tales of Vietnam as it is today from the point of view of individuals who find themselves strangers in their own country at a time when its traditional values are undergoing change. A delightful film with outstandingly beautiful cinematography which captures the natural beauty of his native country.

13 February The Underground Orchestra (1998) Holland (108 mins) Dir. Heddy Honigmann
The music, memories and fascinating personal stories of musicians playing for a living on the Metro and in the streets of Paris are revealed in this revealing insight into a world that we normally only hear in passing. Some are illegal immigrants, some political refugees but all speak eloquently through their music, their determination and their recollections.

20 February A la Place du Coeur (1998) France (113 mins) Dir. Robert Guediguian
As with Guediguian's film *Marius and Jeannette*, which we showed in last year's programme, the setting is working class Marseilles which is the home of 16 years old Clim and her black boyfriend Baby. Based on characters taken from a novel by James Baldwin he uses them and their families to create an honest film which reflects some of the problems of poverty and mixed race relationships.

27 February Afterlife (1998) Japan (118 mins) Dir. Hirukaru Koneda
The souls of people who have recently passed on, stay for one week in a half way house between this world and the next and there they are asked to select a favourite memory from their life. This done, a team of technicians and actors set about filming it before the people move on to live with their memory forever in the next world. Koneda explores this spiritual plane with an assured touch, a gentle heart and humour.

6 March Everyone Says I Love You (1997) USA (97 mins) Dir. Woody Allen
America's most prolific film director Woody Allen here uses his actors, among them Goldie Hawn and Alan Alder, to tell the story of a family of rich, liberal Upper East Side New Yorkers who experience the usual lessons of love and life, but he creates the film as though it were a 1930's musical and gets all the performers to use their own voices and dancing abilities, even though they may not be trained in those specific skills. The result is a lot of fun.

13 March The Promise (1994) Germany (115 mins) Dir. Margarethe Von Trotta
One of the most underrated of contemporary German filmmakers Margarethe Von Trotta has created here a film which may help us to understand something of how ordinary people were affected by recent German history. It begins in East Berlin in 1961 shortly after the Wall was erected, Konrad, Sophie and three of their friends plan to escape to West Berlin but all doesn't turn out as they had planned and the story covers the next 28 years of their lives as the director weaves together history and personal lives in a tapestry full of emotion and irony.

20 March An Autumn Tale (1998) France (112 mins) Dir. Eric Rohmer
Eric Rohmer has been making films for 40 years and as always he brings a sensibility and intelligence to his work. This one is a romance about a widow living in the Rhone valley who owns a vineyard and has two grown up children now living away from home. She confides to a friend that she is lonely and might consider a man in her life. With fine dialogue, humour and sympathetic acting he creates a charming and enjoyable entertainment.

AUTUMN 2000

The Films of Michael Powell and Emeric Pressberger

Michael Powell and Emeric Pressberger first worked together in 1938 when Pressberger, an émigré from Nazi Germany, was assigned to write a script for *A Spy in Black* which was to be directed by Powell, who until then had apprenticed at Elstree Studios on varied assignments. Other collaborations followed and in 1942 they set up a production company together called The Archers, which in subsequent years went on to produce a succession of fine films notable for their vivid imagery and extraordinary beauty. Our opening presentations will be three films from that period.

A MATTER OF LIFE AND DEATH (1946) (104 mins)

As a result of one million GI's being stationed in Britain towards the end of WW2, Powell and Pressberger were invited by the Ministry of Information to make a film about deteriorating Anglo/American relationships.

For lack of resources the project was postponed, but when it finally appeared in 1946 *A Matter of Life and Death* was their most spectacular production to date. It told the story of the pilot of a doomed British bomber who makes contact with a female American ground controller in his last minutes and, astonishingly, survives after baling out without a parachute. There develops a metaphysical story of a heavenly trial which is in the mind of the injured airman and the growing earthly love that he has for the American controller.

A CANTERBURY TALE (1944) (124 mins)

As with a number of Powell and Pressberger's films, this wartime production was cut to make it more conventionally acceptable. This version, which is a restoration by the National Film Archive, creates the ambience of the period rather than concerning itself with suspense and narrative. The story of an American serviceman making a pilgrimage to Canterbury Cathedral and a mystery concerning local girls is used purely as a framework in order to make a film, using the very limited resources available, about the epoch in which they were living.

BLACK NARCISSUS (1947) (100 mins)

A visually striking, dramatically riveting film adaptation of a novel by Rumer Godden about a group of nuns enduring physical and emotional hardships in attempting to set up a mission in the remote Himalayas. Deborah Kerr plays Sister Clodagh, the insecure leader of the group, who is confronted by the repressed desires of Sister Ruth, played by Kathleen Byron, and the doubts and jealousies of the other nuns.

Portraits of India

DISTANT THUNDER ASHANI SANKET (1973) (101 mins)

Dir. Satyajit Ray

Satyajit Ray is still India's best known director. His trilogy, *The World of Apu*, has subsequently become a classic of world cinema. Unfortunately no good quality prints of this exist in this country. Our film, *Distant Thunder*, was made 18 years later, and is set in a remote village in 1943. The title of the film refers to World War 2, something which no one in the village comprehends other than that King George is fighting the Japanese. That distant event eventually affects them profoundly.

THE ELDER SISTER OPPOL (1980) (143 mins)

Dir. K S Sethumadhavan

The story of a 6 year old boy and his devotion to a young woman whom he thinks of as his elder sister. He becomes intensely jealous when she marries a military man and wants to go along too, thinking that he might save her from her plight. The film deals with this bizarre love triangle and in doing so broke some new ground in its portrayal of family relationships as shown in Indian Cinema.

THE SEEDLING ANKUR (1973) (131 mins)

Dir. Shayam Benegal

The films of Shayam Benegal are too little known, yet the best of them rank alongside Ray's work. As with most of his films, *The Seedling* is set against a rural background and deals with the oppressive constraints of a feudal society. It is a melodrama of a newly married young man from the city who is called on to take up the role of traditional landlord when he is sent alone to his rural home to look after his ancestral property. Benegal based it on events that he had witnessed as a student.

Classic Films from Japan

AN AUTUMN AFTERNOON (1963)

(113 mins)

Dir. Yasujiro Ozu

Yasujiro Ozu is considered to be the most Japanese of all film directors. The films of his mature period are all set at the centre of some small family drama. With his still, simple and logical style he observes the intimacies, humour and sadness of everyday life. We are showing the last film he made before his death in 1963 which tells the story of Hirayama, played by Chishu Ryu, one of Ozu's favourite actors, who finds himself being urged by his friends to find a husband for his daughter Michiko. Of the 54 films he made during his lifetime this one qualifies among the best and exemplifies his style.

LIVING IKIRU (1952) (143 mins)

Dir. Akira Kurosawa

Shot in the early 1950s between his great internationally acclaimed pictures *Rashomon* and *The Seven Samurai*, this major work of Kurosawa received less acclaim than it deserved. In it we follow the story of Kanji Watanabe, a long-serving civil servant who is informed by his doctor that he is close to death, and who begins to evaluate what he has done with his life. Normally famed for his adaptations of Shakespeare's plays or his depictions of the Samurai tradition, Kurosawa, in this film, reveals another, more contemplative, side to his work.

SANSHO THE BAILIFF (1954) (125 mins)

Dir. Kenji Mizoguchi

A scathing attack on man's tendency to exploit his fellow beings. Mizoguchi shows his immense compassion in this portrayal of an eleventh century governor sent into exile. Before separating from his family he teaches his children that "A man without mercy is like a wild beast". Mizoguchi has a keen sense of historic accuracy and detail and views life's cruelties in a detached, contemplative way, creating images of extraordinary visual beauty and emotional power.

AN ACTOR'S REVENGE (1963) (113 mins)

Dir. Kon Ichikawa

Yukinojo is a female impersonator in a travelling *Kabuki* troupe at the beginning of the nineteenth century. During a performance in Edo he encounters a merchant, Lord Dobe, who with the aid of two other merchants, had driven his parents to suicide by ruining them. Yukinojo plans to wreak vengeance on them through Lord Dobe's daughter, Lady Namiji, who falls in love with him. Shot in 'scope and colour, it is full of visual splendour in its Kabuki theatre setting and its exteriors.

BLACK ORPHEUS (Orpheu Negro) (1958) (107 mins)

Dir. Marcel Camus

Immensely popular when it was first shown in Europe and America during the late fifties and early sixties, portraying as it does Brazil at its most exotic. Seen as a Brazilian film at the time, it was in fact the debut feature film of Marcel Camus, a young French director who was catapulted to fame by it when it was honoured and received major prizes at the Cannes and Venice Film Festivals. The Orpheus legend is recreated in Rio de Janeiro as the doomed lovers weave their way through the carnival-mad city frenetic with noise, colour and movement.