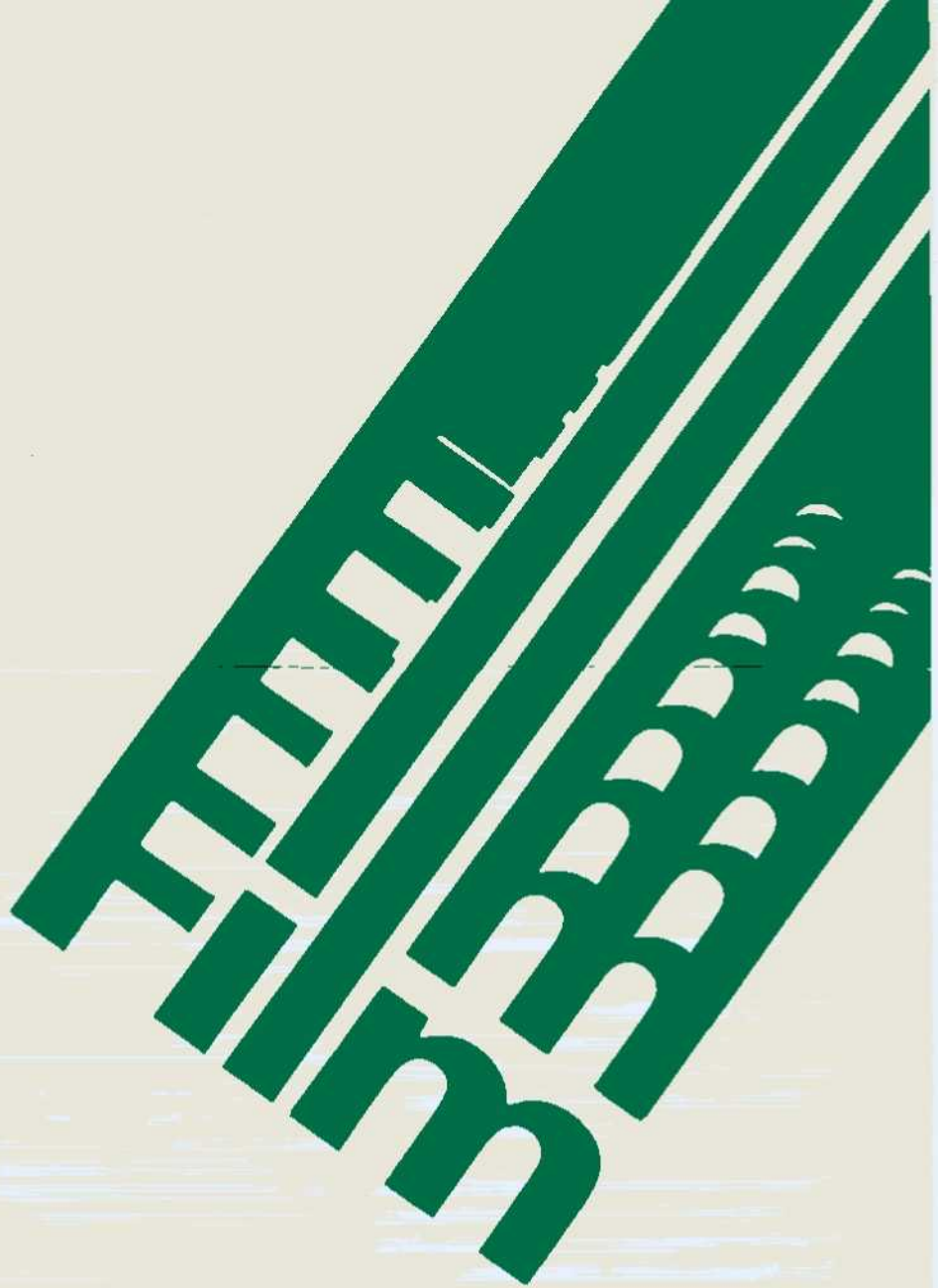


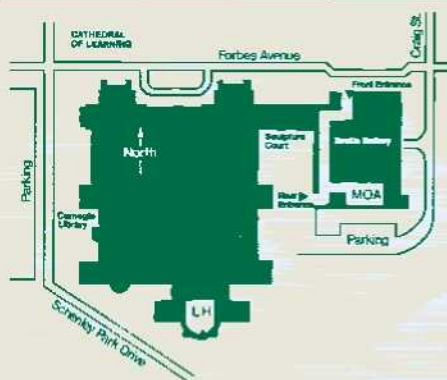
January  
February  
1983



Carnegie Institute, Museum of Art  
Section of Film & Video  
4400 Forbes Avenue  
Pittsburgh, Pennsylvania 15213



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 Museum of Art, Carnegie Institute  
 4400 Forbes Avenue  
 Pittsburgh, PA 15213  
 Office: (412) 622-3212



MOA: Museum of Art Theatre  
 LH: Lecture Hall

### Tickets

When admission is charged, tickets are available at the door one half hour before screenings begin. No reserved seating. General admission to most events is \$2.50, admission for Carnegie Institute members, senior citizens, and students is \$2.00. Collection screenings are free.

### Film & Video Staff

William Judson, Curator  
 GERALYN Huxley, Curatorial Assistant  
 Kathleen Butler, *Travel Sheet* editor,  
 and assistant

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 The National Endowment for the Arts,  
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 The Fisher Charitable Trust.

## Film Series

### JACQUES TATI -- DIRECTORS SERIES

This series of the feature films by French director Jacques Tati, recently deceased, is intended as a tribute to one of the cinema's greatest comedians.

### RICHARD MYERS -- VISITING FILMMAKER

Myers, one of the most prolific and versatile independent filmmakers working in our region, will present and discuss his 1978 film FLOORSHOW.

### VINTAGE HORROR CLASSICS

Presented in the tradition of the Saturday matinee, these creepy classics from the 1930s are of particular interest for their contributions to the styles and conventions of the genre.

### SOVIET CINEMA -- HISTORY OF FILM

This eight week series highlights some of the best and most popular Russian films made since World War II. THE BROTHERS KARAMAZOV and AN UNFINISHED PIECE FOR PLAYER PIANO are Pittsburgh premieres.

## Video Exhibition

### STEINA VASULKA: ALLVISION

An exhibition of work by Steina Vasulka, a pioneering and influential video artist, is being presented during the Museum of Art's regular gallery hours. Her elegant and engaging Allvision machine is installed in the Entrance Gallery through February 27. Three of her videotapes are being shown in the Video Exhibition Room:  
 Black Sunrise (1971, with Woody Vasulka), shown January 4-9, 25-30, February 15-20.  
 Switch! Monitor! Drift! (1976), shown January 11-16, February 1-6, 22-25.  
 Cantaloup (1981), shown January 18-23, February 8-13.



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# Film & Video Museum of Art, Carnegie Institute

622-3212

January

## Friday Evening

**7** MOA, 8:00 pm, \$2.50/\$2.00.  
JOUR DE FETE (1948) Jacques Tati, France, 71 min. Tati's first feature, in which he plays the mailman in a small French village, "mixes comedy of all kinds -- gentle rustic humor, pure slapstick and satire. Tati was a mime before becoming a filmmaker, and this film recalls silent screen comedy in its reliance on visual humor. JOUR DE FETE was sufficient to mark out its director and star as one of the most original talents in the history of the French cinema." (Roy Armes).

**14** MOA, 8:00 pm, \$2.50/\$2.00.  
MR. HULOT'S HOLIDAY (1953) Jacques Tati, France, 92 min. This was the first excursion by Tati into the run-amuck world of Mr. Hulot, who here encounters all manner of comic disasters on his typically French summer vacation. Tati invites the viewer to participate in the fun through his use of humor that is largely visual (words are used only as noises and rarely have direct meaning themselves) and proves that laughter is a universal language.

**21** MOA, 8:00 pm, \$2.50/\$2.00.  
MY UNCLE (1958) Jacques Tati, France/Italy, 110 min. Tati followed up the international success of MR. HULOT'S HOLIDAY by bringing back his classic character in this film, which won an Academy Award for Best Foreign Film. This story of the follies which Mr. Hulot encounters while staying with his "modern" sister and her husband is Tati's gently biting comment on the encroachment of impersonal, mechanized contemporary civilization upon the charm of the past.

**28** MOA, 8:00 pm, \$2.50/\$2.00.  
PLAYTIME (1967) Jacques Tati, France, 108 min. Using his classic creation, that most uncommon common man Mr. Hulot, Tati takes the viewer on a hilarious journey through a strangely unfamiliar Paris. Mr. Hulot joins a group of American tourists who let themselves be herded through the same kind of steel, chrome, glass and concrete world that they have at home, while glimpses of the "real" Paris are only seen in quick reflections on doors and windows.

## Saturday Afternoon

**8** MOA, 1:30 pm, \$2.00/\$1.50.  
DRACULA (1931) Tod Browning, USA, 75 min. This is the classic version of the Bram Stoker novel brilliantly adapted by Tod Browning (who directed FREAKS the following year) and cinematographer Karl Freund. However, "if DRACULA, the film, has retained any power to impress after 35 years of repeated showings, it is due in the main to Lugosi himself. Lugosi was Dracula. He left an indelible mark on the role and consequently, on the horror film as well." (Carlos Clarens).

**15** MOA, 1:30 pm, \$2.00/\$1.50.  
THE MUMMY (1932) Karl Freund, USA, 72 min. The fine direction of this film by Karl Freund further enhanced the reputation for skill and accomplishment he acquired as cameraman on DRACULA in 1931 and MURDERS IN THE RUE MORGUE in 1932. The "editing (Milton Carruth) very much in the Germanic style, magnificent lighting credited to Charles Stummar (but pure Freund) and a superb performance by Karloff make this a fantasy almost without equal." (John Baxter).

**22** MOA, 1:30 pm, \$2.00/\$1.50.  
DR. JEKYLL AND MR. HYDE (1932) Rouben Mamoulian, USA, 90 min. Fredric March won an Academy Award for his portrayal of the ill-fated doctor whose scientific experiments separate him into two distinct personalities. Mamoulian, maintaining his reputation as an inventive director, effectively employed his use of shadows, visual symbolism, bold sound montage, and subjective camera to make this the best of the many adaptations of Robert Louis Stevenson's story.



## Saturday Evening

**8** MOA, 8:00 pm, \$2.50/\$2.00.  
THE CRANES ARE FLYING (1957) Mikhail Kalatozov, USSR, 94 min. This film, which won the Grand Prix at the 1957 Cannes Film Festival, was one of the first movies to challenge the popular notion of Soviet movies as mass-produced propaganda. The lyrical style adds power to this engaging love story about a young woman. This film, "a sort of 1941-1945 'War and Peace,' has passion and authenticity." (Georges Sadoul). Russian, English subtitles.

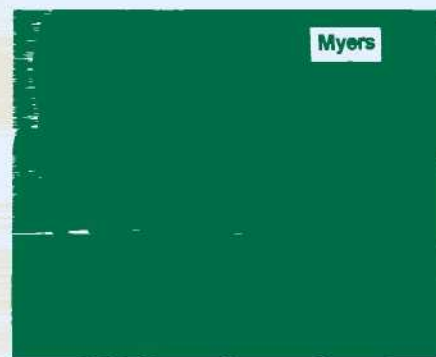
**15** MOA, 8:00 pm, \$2.50/\$2.00.  
SHADOWS OF OUR FORGOTTEN ANCESTORS (1964) Sergei Parajanov, USSR, 99 min. This brilliant treatment of a Carpathian legend won six international festival awards including New York and London. Unique in its eclectic mixture of film styles, it is "one of the most unorthodox, colorful, 'formalistic,' religious-superstitious and sensual-erotic films ever made in the Soviet Union." (Steven Hill). Russian, English subtitles.

**22** MOA, 8:00 pm, \$2.50/\$2.00.  
PIROSMANI (1970) Georgi Shengelaya, USSR, 85 min. This is a haunting evocation of the life of a Russian folk artist, Nikola Pirosmanshvilili (1863-1918), as viewed by a Georgian film director. It is striking not only for its beautifully controlled visual style which imitates the rich simplicity of Pirosmani's primitive paintings, but also as a carefully subdued study of the relationship between an artist and society. Russian, English subtitles.

**29** MOA, 8:00 pm, \$2.50/\$2.00.  
JAMILYA (1970) Irena Poplavskaya, USSR, 78 min. This poignant film of love, set against the background of World War II, presents a unique look at women in Soviet society. It tells the tale of a Kirghiz bride of convenience who falls in love with a wounded soldier, while her brother-in-law records the relationship in sketches. Poplavskaya's directorial skill won her two international film awards. Russian, English subtitles.

Friday Evening

**4** MOA, 8:00 pm, \$2.50/\$2.00.  
TRAFFIC (1971) Jacques Tati, France, 89 min. Mr. Hulot lampoons the automobile in this sharp comedy in which he designs an ultra-modern camping vehicle in hopes of scoring a coup at the upcoming Amsterdam International Motor Show. Of course, there are more than a few difficulties on the trip and the car arrives after the exhibition is over. Tati is in peak form as director, writer, and actor in this visual hymn to man's favorite machine.



**25** MOA, 8:00 pm, \$2.50/\$2.00.  
VISITING FILMMAKER  
Richard Myers, independent filmmaker and professor of cinematography at Kent State University, will present his 1978 film FLOORSHOW. Myers has made a number of excellent documentaries, but he is best known for his personal works in the Surrealist tradition, AKRAN (1969) and FLOORSHOW being major examples. Fragments and free associations move back and forth through past and present, dream and reality, in this provocative film.

Saturday Afternoon

**5** MOA, 1:30 pm, free.  
COLLECTION SCREENING  
ORB (1972) Larry Jordan, USA, 5 min.; CONQUEST OF THE POLE (1912) Georges Méliès, France, 24 min.; RABBIT'S MOON (1950/1978) Kenneth Anger, USA, 8 min.; MOON 1969 (1969) Scott Bartlett, USA, 15 min.; LIGHT (1974) Jordan Belson, USA, 7 min.; LEMON (1969) Hollis Frampton, USA, 8 min. Distant places and astral spaces, from the science fantasy of Méliès' marvelous journey to Anger's lunar commedia dell'arte and Bartlett's homage to space travel.

**12** MOA, 1:30 pm, \$2.00/\$1.50.  
WHITE ZOMBIE (1932) Vincent Halperin, USA, 73 min. The "zombie" is a modern addition to the mythology of horror. This highly original film, however, is only superficially concerned with voodooism. It really belongs to the timeless tradition of sleeping princesses, evil necromancers, and benign wizards. Starring Bela Lugosi, this fluidly cinematic film is also a Gothic fairy tale filled with traditional symbols, dreamlike imagery, and echoes of Romanticism.

**19** MOA, 1:30 pm, \$2.00/\$1.50.  
ISLAND OF LOST SOULS (1933) Erle Kenton, USA, 70 min. This strangely fascinating adaptation of an H.G. Wells story concerns an American stranded on a remote island with Dr. Moreau, a mad scientist played by Charles Laughton, who is obsessed with unethical experiments involving the cross-breeding of animals and people. Director Kenton adroitly achieves a sense of lurking menace, abetted by the photography of Karl Strauss (who had recently shot DR. JEKYLL AND MR. HYDE).

**26** MOA, 1:30 pm, \$2.00/\$1.50.  
THE BRIDE OF FRANKENSTEIN (1935) James Whale, USA, 75 min. This wildly baroque concoction is generally acknowledged as the best film in the Frankenstein series. Whale's impeccable production is highlighted by extravagant visual compositions and a superb Franz Waxman score. The final sequence in which Drs. Frankenstein and Praetorius create a mate for the Monster is, perhaps, the most spectacular climax in the history of the genre.

Saturday Evening

**5** MOA, 8:00 pm, \$2.50/\$2.00.  
UNCLE VANYA (1971) Andrei Mikhalkov-Konchalovsky, USSR, 110 min. This sensitive adaptation of Chekhov's masterwork, made by the director of the highly acclaimed epic SIBIRIADE, has been praised as one of the finest interpretations of Chekhov on film. From the script, written by Mikhalkov-Konchalovsky, to the striking visual style, each mood and detail of the film works together to make this an outstanding evocation of the Russian spirit. Russian, English subtitles.

**12** MOA, 8:00 pm, \$2.50/\$2.00.  
THE BROTHERS KARAMAZOV (1972) Ivan Pyriev, USSR, 125 min. In this film, Dostoyevsky's masterpiece is given an imaginative treatment which is respectful of the text without being talky. There is considerable delicacy to many of the film's interludes, and there are frequent suggestions of the novel's deeper strains. This version of BROTHERS KARAMAZOV is an especially fine adaptation of one of the most influential works of world literature. Russian, English subtitles.

**19** MOA, 8:00 pm, \$2.50/\$2.00.  
AN UNFINISHED PIECE FOR PLAYER PIANO (1977) Nikita Mikhalkov, USSR, 100 min. Mikhalkov (SLAVE OF LOVE, OBLMOV) has "rendered the tragicomic absurdity of the bourgeoisie with so much loving exuberance that this film serves as a splendid demonstration of Chekhov's prescient genius [in its adaptation of his 'Platonov']....I cannot imagine any civilized moviegoer not responding to the rich ironies of this film." (Andrew Sarris). Russian, English subtitles.

**26** MOA, 8:00 pm, \$2.50/\$2.00.  
SLAVE OF LOVE (1978) Nikita Mikhalkov, USSR, 94 min. In 1918, a film crew in the south of Russia is making a traditional melodrama, oblivious to the drastic post-revolutionary events surrounding them. Only the beautiful leading lady becomes aware of political reality as she falls in love with a Bolshevik cameraman and finds herself caught up in the forces of transformation. By the director of AN UNFINISHED PIECE. Russian, English subtitles.