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## UNIVERSITY CAMERA CLUB

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FILM CONCERT SERIES --- Series tickets available at Coffman Union Ticket Booth Monday, Tuesday, & Wednesday; April 5, 6, & 7, and at all showings of MY SISTER MY LOVE. Series Ticket price - \$5.00. For more information, call 373-2002 and ask for the new film information number of the University Camera Club.

Note: Telephone Information Service will not be in service until after April 7.

*Handwritten:* [April 1971]



# my sister, my love



*Directed and written by Vilgot Sjoman; original title, "Syskonbadd 1782" (idiomatic—"Brother and Sister Bed 1782"); photography by Lars Bjerne; art direction by P. A. Lundgren. With Bibi Andersson, Per Oscarsson, Jarl Kulle, Gunnar Bjornstrand, Berta Hall. Swedish dialog with English subtitles.*

Two inspirations led Vilgot Sjoman to the making of MY SISTER, MY LOVE: one, the English play, "'Tis Pity, She's a Whore" by John Ford (1633); the other, a "dream of the twin soul — hasn't everyone experienced this at some time? The dream of someone who will understand one completely . . . then my imagination took flight. I began to fantasize about a forbidden longing between a brother and sister." Sjoman's imaginings have led to a complex narrative with hints of incest among several aristocratic families and among the peasants linked to them by the land. The relationship between Baron Jakob and his sister Charlotte is a bright, youthful flame threatened by its own intensity and by several physical omens of past punishments meted out by the strict moral code of the times.

Sjoman, the iconoclastic director of "491" and the "I Am Curious" films, is bound to be compared with Ingmar Bergman. As contemporaries, they collaborated frequently in the past on writing, staging, and filmmaking projects before going their own ways as screenwriter-directors. Sjoman slips back into the past easily, capturing the fragile grace and mannerisms of the 18th century aristocracy without losing touch with the Swedish countryside. Bibi Andersson and Per Oscarsson, two sensitive, mature performers, trace a luminous affection that is quick to transform to self-destructive hate. Jarl Kulle, as the fiance of the sister, assumes the character of a royal courtier, while Gunnar Bjornstrand, a forbidding relative, portrays a frigid soul locked in an overpowering sense of self-corruption. The underlying theme of MY SISTER, MY LOVE is a questioning of the reality of moral retribution.

*"To everyone, I recommend it for a dozen substantial reasons, among them the eloquence of its dialogue, the beauty of its settings, and the skill of its actors; though so newly made, like any classic it gives the impression of having been ours forever."*

*—New Yorker Magazine*

*"Mr. Sjoman has put the cast through paces in a strikingly bold, insistent style and with sharp stunts of cinematic riveting to catch attention and angle emphasis."*

*—Bosley Crowther, New York Times*

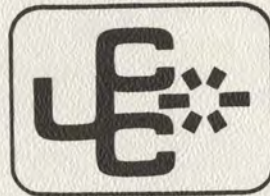
*"Shame, revulsion, lewdness, and vulgarity are the underlying characteristics of the story; the courtly behaviour and the extravagant clothes are only the crust above the rotteness. This is Sjoman's most mature film. It is also his most Swedish film, and the strange chillness of the passion summons up Bergman once again."*

*—International Film Guide*

Wednesday - Thursday, April 7-8  
MUSEUM OF NATURAL HISTORY  
7:15 & 9:15  
Single Admission \$1.25

truffaut...

“ME”



*Written and directed by Maurice Pialat; original title “Naked Childhood”; photography by Claude Beausoeil; a Francois Truffaut-Claude Berri-Mag Bodard Production. With Michel Terrazon, Marie Louise Thierry, Rene Thierry, Marie Marc. French dialog with English subtitles.*

With ME, Maurice Pialat joins his production collaborators, Francois Truffaut and Claude Berri, in beginning his film career with an autobiographical study of troubled youth. Pialat's approach is the least sentimental of the trio as he searches for the contemporary relevance of a foster child's rebellion against his fate of repeated shiftings from family to family. ME eventually concentrates on the acceptance of the ten-year old Francois into the Minguet household and his uneasy adjustment to the friendly couple, to Mme. Minguet's ancient mother, and to an older foster child. The motivation behind Francois' troublesome behaviour and the conclusion are both open-ended.

*“Maurice Pialat heads right for the heart with shattering effect in his first film, ME, an award-laden movie that was shown at the 1968 Film Festival under the title of NAKED CHILDHOOD . . . like Truffaut's THE 400 BLOWS and Berri's THE TWO OF US, this film seems to pour from its author's own gut-experience, saturated with that unsentimental compassion that stems from a personal survival story.”*  
—Judith Crist, *New York Magazine*

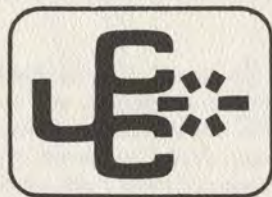
*“The subject is pure Truffaut, but the point of view depends upon a degree of even-handed detachment. . . . Although it observes its hero and his environment with a fine eye for particulars and for the existence of the unusual in the commonplace, ME often observes the mood of a scene with great precision and no wasted gestures.”*  
—Roger Greenspun, *New York Times*

*“This first film by director Maurice Pialat is a remarkable debut. . . . Michel Terrazon is life itself as the boy, and one telling scene after another is cumulatively effective in a deep, touching, disturbing sense. Shunning mod flamboyance or showy technique, Pialat has chosen a simple, direct storytelling method. The result is the epitome of movie truth, short of an actual documentary.”*  
—William Wolf, *Cue Magazine*

Thursday, April 15 - 7:15 & 9:15  
COFFMAN MAIN BALLROOM  
Single Admission - \$1.25



# warsaw ghetto



Tuesday & Wednesday (May 11, 12)  
MUSEUM OF NATURAL HISTORY  
Single Admission \$1.00

## Warsaw Ghetto

*"It was an emotionally upsetting hour, put knowingly together with candor, sympathy and taste; for all its horror, it eschewed sensationalism. But this altogether overwhelming program nags at one. . . ."*

—New York Times

*"This film should be shown to the widest possible audience, and especially to young people throughout the world as a basic part of their education."*

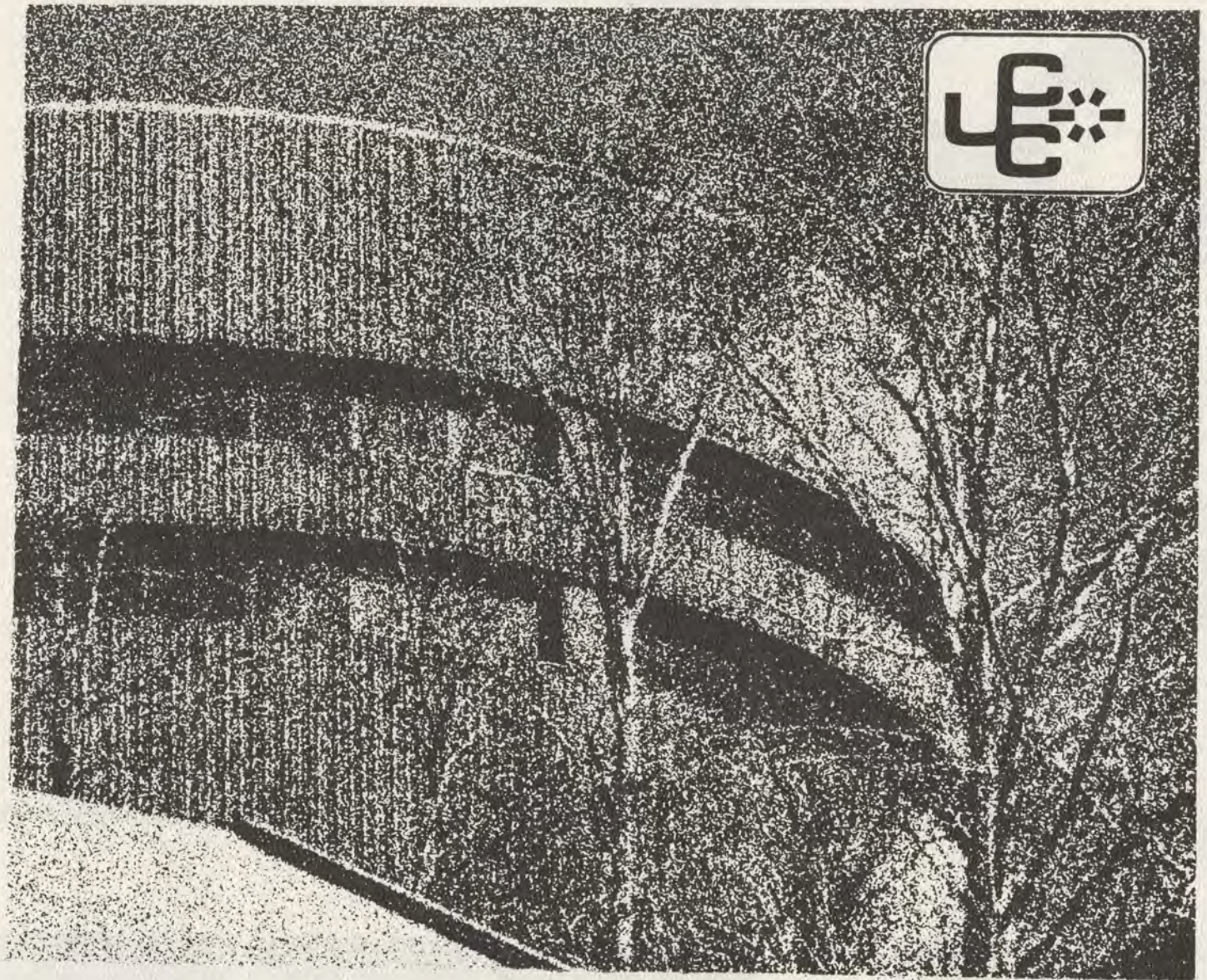
—Chayym Zelims: Film News

On November 15, 1940, the Nazi authorities in Poland walled off a square mile of Warsaw as a ghetto for the city's 600,000 Jews.

Cameramen of the German army, the S.S., and the Gestapo were given the job of taking photographs and motion pictures of life and death in the ghetto—some for the private album of Heinrich Himmler.

These on-the-spot films, assembled over a period of 20 years by Alexander Bernfes, a survivor of the ghetto and the narrator, form the nucleus of this deeply moving documentary.

First, we see the Jews entering their ghetto, frightened, bewildered, but reasonably robust. Then the horrors of disease, hunger, the deportations to death camps, the dying in the streets. Finally, the heroic uprising and then the silence of the 600,000 ghetto dead.



## “a plague on your children”

A PLAGUE ON YOUR CHILDREN--This film deals with a subject that even the most liberal democratic governments hesitate to talk about; chemical and biological warfare. Diseases that governments design to wipe out millions of people. A chilling film showing the testing on animals of a nerve gas, the making and testing of a potential germ weapon--and the effects on people of some of the diseases which might be used. In the hands of an irresponsible government CB can be even more lethal than the H-bomb. It requires no advanced delivery system, can easily be spread to millions of people through the air and water, is inexpensive, almost 100% effective and something for which there is little or no defense. A frightening film about a subject that too many of us know too little about.

Friday & Saturday (May 14 & 15)  
MUSEUM OF NATURAL HISTORY  
Single Admission - \$1.25

7:15 & 9:15



A Carlo Ponti Presentation  
**The Fifth Horseman Is Fear**  
 Written & Directed by:  
 Zbynek Brynych

A story about physical courage and moral honor.

Dr. Braun, a Jewish physician forbidden to practice in Nazi-occupied Prague, is reduced to being an employee at a vast, old synagogue that has been transformed into a warehouse for the confiscated property of Jews who have been 'transported.' As though touring a museum, the camera pauses at orderly displays of china, chairs, pianos, violins, signs, coats of arms. "Do you know what this means?" asks Dr. Braun, "We Jews are liquidating ourselves."

**"One of the ten best of the year!"**

—New York Times  
 —Saturday Review  
 —New York Post

April 27 & 28 (Tuesday & Wednesday)  
 MUSEUM OF NATURAL HISTORY

Single Admission - \$1.25  
 7:15 & 9:15

**"A stunning, beautifully made film  
 . . . one that you will not forget!"**

—Judith Crist, Today Show



### **The World Turned Upside Down**

*The Story of the Russian Revolution*

Using footage specially shot in Moscow and Leningrad plus archive film and stills from worldwide sources, this probing documentary sets the revolution in the perspective of history. It looks back at Tsardom and shows the glories of the places where it flourished, follows the revolutionary tradition of Russia, takes a look at the grim dungeons and the relentless Siberian exile with which the Tsars extinguished all sparks of liberalism, and chronicles the world-shaking events of 1917 and the terrible aftermath of civil war, famine and desolation.

Of special interest are the recollections of Constantine de Grunwald, who can remember Imperial St. Petersburg as far back as the wedding of Nicholas II in 1896; M. Phillips Price, who was the Manchester Guardian Correspondent and an eyewitness of all the key events of the Revolution, and two Leningrad citizens—Bolshevik veterans of the assault on the Winter Palace and the civil war.



Wednesday & Thursday (May 26 & 27)

MUSEUM OF NATURAL HISTORY

7:15 & 9:15

Single Admission - \$1.00