

AFI THEATER

Preview

February 2 - March 13, 1983



Above: Hanna Schygulla in *That Night at Varennes*

Film strip, top to bottom: Henry Wilcoxon and Claudette Colbert in *Cleopatra*; Deborah Boldt and Dyanna Taylor filming *Miles To Go*; Fred Astaire and Ginger Rogers in *The Gay Divorcee*; Ann Clark in *The Frog King*

February 2 – March 13, 1983



Sun	Mon	Tue	Wed	Thu	Fri	Sat																
<p>TICKET PRICES</p> <table border="1"> <thead> <tr> <th>PRICE CODE</th> <th>MEMBERS</th> <th>MEMBERS GUESTS*</th> <th>NON MEMBERS</th> </tr> </thead> <tbody> <tr> <td>A.</td> <td>\$2.00</td> <td>2.75</td> <td>3.50</td> </tr> <tr> <td>B.</td> <td>2.50</td> <td>3.00</td> <td>3.75</td> </tr> <tr> <td>C.</td> <td>3.00</td> <td>3.50</td> <td>4.00</td> </tr> </tbody> </table> <p>(EC) = European Film Festival (SE) = Special Events (HG) = Hollywood Glamour (WAM) = Women and Movies III</p> <p>*Includes senior citizens, students and military (proper ID required)</p>			PRICE CODE	MEMBERS	MEMBERS GUESTS*	NON MEMBERS	A.	\$2.00	2.75	3.50	B.	2.50	3.00	3.75	C.	3.00	3.50	4.00	<p>Feb 2</p> <p>6:00 Moonlighting (EC) 9:00 Stepping Out (EC)</p>	<p>Feb 3</p> <p>6:30 Burning an Illusion (EC) 9:00 Une étrange Affaire (EC)</p>	<p>Feb 4</p> <p>6:00 Tomorrow We Dance (EC) 8:30 The Taste of Water (EC)</p>	<p>Feb 5</p> <p>5:30 A Foolish Love (EC) 8:00 Moonlighting (EC) 10:15 Stepping Out (EC)</p>
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<p>Feb 6</p> <p>4:00 Mr. Rossi Looks for Happiness (EC) 6:00 Theater Dark 9:15 Io sono Anna Magnani (EC)</p>	<p>Feb 7</p> <p>6:30 Comeback (EC) 8:30 L'Homme fragile (EC)</p>	<p>Feb 8</p> <p>6:00 For Your Love Only (EC) 8:30 The Purple Taxi (EC)</p>	<p>Feb 9</p> <p>6:00 A Foolish Love (EC) 8:15 That Night at Varennes (EC)</p>	<p>Feb 10</p> <p>6:30 Kamikaze 1989 (EC) 9:00 Comeback (EC)</p>	<p>Feb 11</p> <p>6:00 Une étrange affaire (EC) 8:00 For Your Love Only (EC) 10:00 The Tempest (EC)</p>	<p>Feb 12</p> <p>3:00 Wagner and Venice + The Nightingale (EC) 6:00 L'homme fragile (EC) 8:00 Kamikaze 1989 (EC) 10:15 The Tempest (EC)</p>																
<p>Feb 13</p> <p>3:00 The Nightingale + Wagner and Venice (EC) 6:00 The Taste of Water (EC) 8:15 Chytilova vs. Forman + To Woody Allen, From Europe With Love (EC)</p>	<p>Feb 14</p> <p>6:00 To Woody Allen, From Europe With Love + Chytilova vs. Forman (EC) 9:00 Traveller (EC)</p>	<p>Feb 15</p> <p>6:30 Io sono Anna Magnani (EC) 8:30 Burning an Illusion (EC)</p>	<p>Feb 16</p> <p>6:30 Traveller (EC) 8:15 Portrait of a Woman, Nude (EC)</p>	<p>Feb 17</p> <p>6:00 The Purple Taxi (EC) 8:30 The Green Bird (EC)</p>	<p>Feb 18</p> <p>6:00 The Trout (EC) 8:00 Cleopatra ('34) + Topper (HG)</p>	<p>Feb 19</p> <p>2:00 Children's Matinee with Tom Davenport (SE) 4:30 Megalexandros (EC) 9:00 The Trout (EC)</p>																
<p>Feb 20</p> <p>2:00 Children's Matinee with Tom Davenport (SE) 4:30 That Night At Varennes (EC) 7:00 Portrait of a Woman, Nude (EC) 9:30 Tomorrow We Dance (EC)</p>	<p>Feb 21</p> <p>1:30 Megalexandros (EC) 6:00 Ziegfeld Girl (HG) 8:30 Topper + Cleopatra ('34) (HG)</p>	<p>Feb 22</p> <p>6:30 Samson and Delilah (HG) 9:00 Ziegfeld Girl (HG)</p>	<p>Feb 23</p> <p>Theater Dark</p>	<p>Feb 24</p> <p>6:30 Morocco (HG) 8:15 Reckless + Desert Fury (HG)</p>	<p>Feb 25</p> <p>6:30 Cover Girl (HG) 8:30 Screening Room: Robert Pittman in person (SE)</p>	<p>Feb 26</p> <p>2:00 The Gay Divorcee + Shall We Dance (HG) 6:30 Morocco (HG) 8:15 Reckless + Desert Fury (HG)</p>																
<p>Feb 27</p> <p>2:00 Love + Son of the Sheik (HG) 5:30 Cover Girl (HG) 7:45 Shall We Dance (HG)</p>	<p>Feb 28</p> <p>6:30 The Gay Divorcee (HG) 8:45 Son of the Sheik + Love (HG)</p>	<p>Mar 1</p> <p>Theater Dark</p>	<p>Mar 2</p> <p>6:30 Madam Satan (HG) 8:30 Blood and Sand ('41) (HG)</p>	<p>Mar 3</p> <p>6:30 Blood and Sand ('41) (HG) 9:00 Madam Satan (HG)</p>	<p>Mar 4-5</p> <p>WOMEN AND MOVIES III March 4-13</p>																	
<p>Mar 6-12</p> <p>WOMEN AND MOVIES III, March 4-13</p> <p>Sponsored by Women in Film and Video and The American Film Institute</p> <p>An international selection of narrative, documentary, animated, and experimental films and video tapes by women producers, directors, and writers, including many award winners. U.S. and Washington premieres. Members will be sent a special mailer with program and ticket information.</p>																						
<p>Mar 13</p> <p>WOMEN AND MOVIES III March 4-13</p>																						

edy theme and the real vs. false Ginger theme—are merely stated in the course of the plot; they aren't dramatized and they don't even become themes until the big production number at the end of the film makes them even more riotously exciting than we can believe possible."—Arlene Croce

*NOTE: *Dance* will play as the second half of a double bill with *The Gay Divorcee* on Feb 26 (all seats \$3.00). *Dance* will play as a single feature on Feb 27 (Price A)



Dressed to the hilt: Ginger and Fred in *Shall We Dance*

MADAM SATAN

Wed, Mar 2, 6:30

Thurs, Mar 3, 9:00

Dir.: Cecil B. DeMille. Scr.: Jeanie Macpherson. With: Kay Johnson, Reginald Denny, Roland Young, Elsie Peterson, Lillian Roth. 1930, b&w, 105 mins., MGM.

"Touted as an amusing example of unconscious camp [at the most recent New York Film Festival], *Madam Satan*, a DeMille musical of morals, is instead an ambitious boudoir drama with song that inexplicably turns into symbolist extravaganza once it shifts locations from Park Avenue townhouse to Zeppelin soiree. You read that right, a cocktail party on a dirigible. . . .

While no match for Lubitsch musicals of its time, the film is a buoyant experiment which could be outtakes from *Veronika Voss*. . . . Lillian Roth is still the main reason to Charleston out to see *Madam Satan*; she shimmies, warbling a ditty called 'Low Down' with her cakewalking male partner ('Low Down/Low Down/Don't Tell Me To Slow-ow-ow Down/When They/Start Playing a Red-Hot Rhythm/You'll Find Me With 'em'), rousing the syncopation in everyone. It's Roth's moxie as Trixie that makes the audience understand why Bob (Denny) can dally with her all night while his glacial wife Angela (Johnson) shivers in her marble-and-gilt Park Avenue cage. "I think you're above all women but below zero," Bob sighs to his wife, rationalizing his philandering. *Madam Satan* is a casebook of '30s sexuality and class structure. 'Good' women (though married) don't enjoy it. Showgirls do, and besides, intimacy is a letter of credit for furs, flats, and fun. Replete with metaphors about frigid repression versus sexuality's volcanism, *Madam Satan* becomes a guide to wooing home the wayward spouse: If you can't ice your opposition, overheat 'em."—Carrie Rickey, *Village Voice* (Price B)



Angela Brooks at the madcap zeppelin party in DeMille's *Madam Satan*

BLOOD AND SAND

Wed, Mar 2, 8:30

Thurs, Mar 3, 6:30

Dir.: Rouben Mamoulian. Scr.: Jo Swerling. With: Tyrone Power, Linda Darnell, Rita Hayworth, Anthony Quinn, Laird Cregar. 1941, color, 125 mins., Twentieth Century-Fox. Power is the Spanish bullfighter torn between his childhood sweetheart (Darnell) and a beautiful but dangerous Madrid aristocrat (Hayworth); if you enjoyed last month's collection of Tyrone Power swashbucklers, this damn-the-expense love epic from Darryl Zanuck is a cinematic first cousin insofar as production values are concerned. Said Charles Higham and Joel Greenberg in *Hollywood in the Forties*: "Mamoulian's visual flair was allowed great scope here: working in color, he created some magnificent effects. Impossible to forget were such scenes as the boy's nocturnal visit to the bullring to practice capework with the prize bull, the sumptuously beautiful church interior—like an El Greco canvas—in which Linda Darnell is seen praying, the tensely erotic dance performed by Rita Hayworth and Anthony Quinn in a smoky Spanish *boite*. Above all, the scenes in the *corrida*, passionately directed and filled with thousands of Mexican extras, are perhaps the most thrilling of their kind ever filmed. . . . Mamoulian has seldom equalled his achievements here." (Price A)

WOMEN AND MOVIES III

(Mar 4 - 13)

Women and Movies III, a dynamic 10-day festival of films by and about women, is one of the most significant, unique and comprehensive events of its kind to date. The third festival, sponsored by Women in Film and Video, Inc. and The American Film Institute, will present an international selection of narrative, documentary, animated and experimental films and video tapes by women producers, directors and writers. The final selections include many award winners, as well as several U.S. and Washington premieres. They provide a fresh and provocative perspective on what women worldwide are depicting on celluloid. The festival recognizes the power of cinema to articulate and thereby bridge national differences, reinforce mutual human aspirations, and, in the process, pay tribute to women professionals working in film and video.

With mainstream Hollywood filmmakers expressing a new interest in women's issues, it is not surprising that women within and outside the industry have begun to treat their own stories with greater depth and less self-consciousness as we enter the Eighties. The program has a wide and rich vein of humor in dealing with our lives that bodes well for the future of

women in all aspects of film and video making. An emphasis of the festival on recent feature productions reflects the strength and diversity of cinematic trends ranging from Hollywood to Hong Kong.

Lillian Gish, a recipient at the most recent Kennedy Center Honors ceremony, will make a special appearance to open the festival on Friday, March 4. Ms. Gish will take a bow before the screening of *The Wind*, written in 1928 by Frances Marion and directed by famed Swedish filmmaker Victor Sjöström. *The Wind* will be accompanied by the original score, arranged and conducted by Gillian Anderson of the Library of Congress's Music Division. Representing France from the silent era is Germaine Dulac's surrealist masterpiece, *The Smiling Madame Beudet* (1922). A special children's matinee returns by popular demand from the last festival, featuring an all new collection of dramatic and animated shorts from around the world. France's *La Maternelle* (1933), by Marie Epstein, marks one of the finest transitions into the sound era by a woman director.

Independent feature *Smithereens*, acclaimed at the 1982 Cannes Film Festival, offers Susan Seidelmann's version of a female rebel without a cause amidst the rock scene of New York City in 1982. Ms. Seidelmann is scheduled to introduce the film, which closes the festival on Sunday, March 13.

The American premiere of Joyce Bunuel's *Dirty Dishes* stars Carol Laure (*Get Out Your Handkerchiefs*) as a young French woman driven from her home to the madhouse by the combined pressures of kids, cars and kitchens. As an anti-heroine, she has a companion in the character of Sally in *Sally and Freedom*, directed by Gunnel Lindblom and produced by Ingmar Bergman. Sally sheds her husband, house, and child in search of liberation in apparently liberated modern day Sweden.

Two different but equally interesting films arrive from the exotic realms of the Russian Steppes and Hong Kong—Ann Hui's *The Spooky Bunch*, a zany comedy about the phantom of a Hong Kong opera, and Irina Poplavskaya's *Vasilisa and Vasilisa* (1981) shot in the visually eloquent tradition of Russian epic films in its treatment of the life of a peasant woman who worked the Russian soil for the entire twentieth century.

Shoulder to Shoulder by Midge Mackenzie, the highly acclaimed mini-series from the archives of BBC's Masterpiece Theater, will be presented as a special event in its entire six-hour version. A dramatization of the Pankhurst family's personal and political tug-of-war with the women's suffrage movement in early twentieth century England, the series is a powerful illustration of how the early women's movement fused into a political force with occasional volcanic outbursts of energy and imagination.

The constantly developing art and sophistication of the documentary film is represented here by several provocative films and tapes, including Ilene Segalove's satirical look at economics, *What Is Business: Quilts in Women's Lives* transforms the mundane into the extraordinary, while the action-packed, emotionally absorbing *Miles To Go* studies the tense power dynamics between women on and off the wilderness trail. The hard-hitting and powerful look at housekeepers on strike, *What Can You Do With a Nickle*, the acclaimed and controversial *Daughter Rite*, and the lyrical *Clothesline* each provide refreshing insight into the seemingly traditional roles of women.

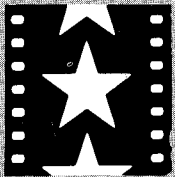
Workshops comprising screenings and discussions will examine a range of concerns including social, technical, aesthetic, political, and creative issues; all will be open to the general public. Steina Vasulka, internationally recognized as a leading video artist and co-founder of The Kitchen in New York City, will lend her advanced expertise and artistry to a workshop. Another workshop, "One Man's Woman's Erotica is Another Man's Woman's Porn," will address the use of sex and sexuality in contemporary cinema.

Look for specific dates and showtimes in the special Women and Movies III mailer, which will be sent to all members. Or, call 828-4087 or the AFI box office for schedule and ticket information.



**Women and Movies III
(March 4-13): An International
Festival of Films and Video
Tapes by Women Directors,
Writers, and Producers**

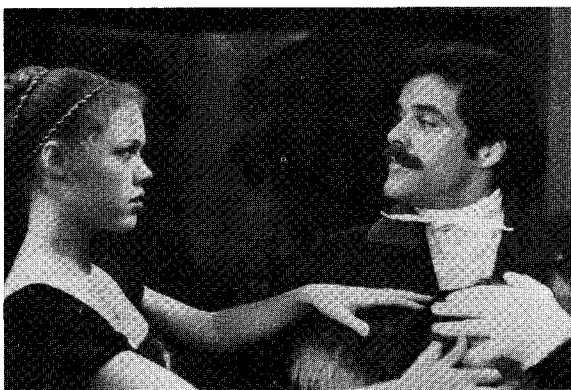
Photo: *The Wind* (1928) starring Lillian Gish. Ms. Gish, the Festival Guest of Honor, will take a bow opening night at the screening of *The Wind* on March 4.



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The American Film Institute Theater
The John F. Kennedy Center
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From Tom Davenport's *Bristlelip*

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**Women and Movies III
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Festival of Films and Video
Tapes by Women Directors,
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