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
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Kathleen Butler, Travel Sheet editor, and assistant


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

If your name was not added after May 1980, and you wish to receive this schedule by mail in the future, please fill out the form below.

Important: If zip code is being changed, write previous zip code here:
only seen in doors and windows.
world that they have at be herded through steel, chrome, glass and concrete Paris. Mr. Hulot joins a group of through a viewer on a common man
mechanized contemporary civilization upon the charm of encroachment of impersonal, and subjective participations. Mamoulian, 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.

This was the first excursion by Tati into the run-amuck world of Mr. Hulot, who here encounters all the same kind of 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).

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).

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.

MR. HULOT'S HOLIDAY (1953) Jacques Tati, France, 92 min. Tati's story of the follies which Mr. Hulot encounters while staying with his "modern" sister and "wonderful" brother-in-law records the relationship in 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.

SHADOWS OF OUR FORGOTTEN ANCESTORS (1964) Sergei Paradjanov, 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.

PIROSMANI (1970) Georgi Shengelaya, USSR, 85 min. This is a haunting evocation of the life of a Russian folk artist, Nikola Piromanishvili (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.

PIRAMIDA (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-lawrecords 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.


12. MOA, 8:00 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 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).

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. **THE BROTHE** R KARAMAZOV (1919) Iwan Pyriev, USSR, 110 min. This sensitive adaptation of Dostoyevsky’s masterpiece, has been praised as one of the finest interpretations of Chekhov on film. From the script, written by Mikhailov-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.

12. MOA, 8:00 pm, $2.50/$2.00. **THE BROTHERS KARAMAZOV** (1972) Iwan Pyriev, USSR, 125 min. This film, Dostoyevsky’s masterpiece is given an imaginative treatment which is respectful of the text without being talky. 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.

26. MOA, 8:00 pm, $2.50/$2.00. **SLAVE OF LOVE** (1978) Nikita Mikhailov, 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.

**Saturday Evening**

5. MOA, 8:00 pm, $2.50/$2.00. **UNCLE VANYA** (1971) Andrei Mikhailov-Konchalovsky, USSR, 110 min. In this provocative movement back and forth between the past and the present, this adaptation of Chekhov’s masterpiece, made by the director of the highly acclaimed epic SIBERIAD, has been praised as one of the finest interpretations of Chekhov on film. From the script, written by Mikhailov-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.

19. MOA, 8:00 pm, $2.50/$2.00. **AN UNFINISHED PIECE FOR PLAYER PIANO** (1977) Nikita Mikhailov, USSR, 100 min. Mikhailov (SLAVE OF LOVE, OBLOMOV) 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.

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