



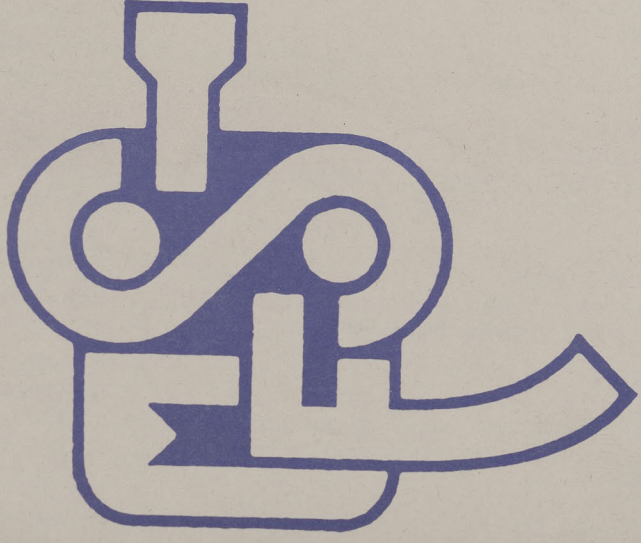
**McGill
Film
Society**

Fall '77

WEDNESDAY SERIES ADAPTATIONS	THURSDAY SERIES HOLLYWOOD CLASSICS	FRIDAY SERIES I DIRECTOR'S 7:00 pm	FRIDAY SERIES II DIRECTOR'S 9:30 pm	SATURDAY SERIES
<p>SEPTEMBER 21 ALL QUIET ON THE WESTERN FRONT USA; 1930; B&W; 109 mins; d / Lewis Milestone; w / Lew Ayers, Slim Summerville</p> <p>SEPTEMBER 28 DEATH IN VENICE ITALY / USA; 1971; Colour; 130 mins; D / Luchino Visconti; w / Dirk Bogarde, Bjorn Andersen</p> <p>OCTOBER 5 ALL THE WAY HOME USA; 1963; B&W; 97 mins; d / Alex Segal; w / Robert Preston, Jean Simmons</p> <p>OCTOBER 12 THE IMPORTANCE OF BEING EARNEST GB; 1952; Colour; 95 mins; d / Anthony Asquith; w / Michael Redgrave, Edith Evans</p> <p>OCTOBER 19 THE MAGUS GB; 1968; Colour; 114 mins; d / Guy Green; w / Anthony Quinn, Michael Caine</p> <p>OCTOBER 26 FAR FROM THE MADDING CROWD GB; 1967; Colour; 175 mins; d / John Schlesinger; w / Julie Christie, Peter Finch</p> <p>NOVEMBER 2 A DOLL'S HOUSE GB; 1973; Colour; 95 mins; d / Patrick Garland; w / Claire Bloom, Anthony Hopkins</p> <p>NOVEMBER 9 GONE WITH THE WIND USA; 1939; Colour; 222 mins; d / Victor Fleming; w / Clark Gable, Vivien Leigh, Leslie Howard</p> <p>NOVEMBER 16 A FAREWELL TO ARMS USA; 1958; Colour; 151 mins; d / Charles Vidor; w / Rock Hudson, Jennifer Jones</p> <p>NOVEMBER 23 THE GRAPES OF WRATH USA; 1940; B&W; 128 mins; d / John Ford; w / Henry Fonda, John Carradine</p> <p>NOVEMBER 30 THE SOUND AND THE FURY USA; 1959; Colour; 115 mins; d / Martin Ritt; w / Joanne Woodward, Yul Brynner</p> <p>DECEMBER 7 DOCTOR ZHIVAGO* USA; 1965; Colour; 197 mins; d / David Lean; w / Omar Sharif, Julie Christie, Alec Guinness</p>	<p>SEPTEMBER 22 HARVEY USA; 1950; B&W; 104 mins; d / Henry Koster; w / James Stewart, Josephine Hull</p> <p>SEPTEMBER 29 CHARADE USA; 1963; Colour; 114 mins; d / Stanley Donen; w / Cary Grant, Audrey Hepburn, James Coburn</p> <p>OCTOBER 6 DISHONOURED USA; 1931; B&W; 98 mins; d / Josef Von Sternberg; w / Marlene Dietrich, Victor McLaglen</p> <p>OCTOBER 13 THE BLUE DAHLIA USA; 1946; B&W; 99 mins; d / George Marshall; w / Alan Ladd, Veronica Lake, William Bendix</p> <p>OCTOBER 20 CASABLANCA* USA; 1942; B&W; 102 mins; d / Michael Curtis; w / Humphrey Bogart, Ingrid Bergman, Peter Lorre, Claude Rains</p> <p>OCTOBER 27 TOP HAT USA; 1935; B&W; 100 mins; d / Mark Sandrich; w / Fred Astaire, Ginger Rogers</p> <p>NOVEMBER 3 NORTH BY NORTHWEST USA; 1959; Colour; 136 mins; d / Alfred Hitchcock; w / Cary Grant, Eve Marie Saint, James Mason</p> <p>NOVEMBER 10 MR. SMITH GOES TO WASHINGTON USA; 1939; B&W; d / Frank Capra; w / James Stewart, Jean Arthur</p> <p>NOVEMBER 17 QUEEN CHRISTINA USA; 1933; B&W; 104 mins; d / Rouben Mamoulian; w / Greta Garbo, John Gilbert</p> <p>NOVEMBER 25 LOST WEEKEND USA; 1944; B&W; 101 mins; d / Billy Wilder; w / Ray Milland, Jane Wyman, Philip Terry</p> <p>DECEMBER 1 LADY FROM SHANGHAI USA; 1947; B&W; 87 mins; d / Orson Welles; w / Rita Hayworth, Orson Welles</p> <p>DECEMBER 8 THE PHILADELPHIA STORY USA; 1940; B&W; 100 mins; d / George Cukor; w / James Stewart, Katherine Hepburn, Cary Grant</p>	<p>SEPTEMBER 23: <i>WERTMULLER</i> LOVE AND ANARCHY ITALY; 1974; Colour; 108 mins; w / Ginacarlo Gianini, Maria Melato</p> <p>SEPTEMBER 30: <i>FASSBINDER</i> BITTER TEARS OF PETRA VON KANT GERMANY; 1972; Colour; 124 mins; w / Hanna Schygulla</p> <p>OCTOBER 7: <i>COPPOLA**</i> THE GODFATHER USA; 1972; Colour; 175 mins; W / Marlon Brando, Al Pacino, James Caan</p> <p>OCTOBER 14: <i>SCHLONDORFF</i> A FREE WOMAN GERMANY; 1972; Colour; 100 mins; w / Margaretha Von Trotta, Friehelm Ptok</p> <p>OCTOBER 21: <i>OSHIMA</i> DEATH BY HANGING JAPAN; 1968; B&W; 117 mins; w / Kei Sato, Fumio Watanabe</p> <p>OCTOBER 28: <i>FELLINI</i> ROMA ITALY; 1972; Colour; 117 mins; w / Peter Gonzales, Britta Barnes</p> <p>NOVEMBER 4: <i>POLLACK</i> THEY SHOOT HORSES, DON'T THEY? USA; 1969; Colour; 120 mins; w / Jane Fonda, Michael Sarrazin</p> <p>NOVEMBER 11: <i>ALTMAN</i> IMAGES USA / IRE; 1972; Colour; 110 mins; w / Susannah York, René Auberjonois</p> <p>NOVEMBER 18: <i>LUMET</i> MURDER ON THE ORIENT EXPRESS USA; 1974; Colour; 128 mins; w / Lauren Bacall, Ingrid Bergman</p> <p>NOVEMBER 25: <i>POLANSKI</i> MACBETH GB; 1971; Colour; 140 mins; w / Jon Finch, Francesca Annis</p> <p>DECEMBER 2: <i>LELOUCH*</i> MONEY, MONEY, MONEY! FRANCE; 1972; Colour; 110 mins; w / Lino Ventura, Jacques Brel</p> <p>DECEMBER 9: <i>BERGMAN</i> THE TOUCH USA; 1971; Colour; 120 mins; w / Elliot Gould, Bibi Anderson</p>	<p>SEPTEMBER 23: <i>WERTMULLER</i> ALL SCREWED UP ITALY; 1974; Colour; 108 mins; w / Lina Polito, Luigi Diberti</p> <p>SEPTEMBER 30: <i>FASSBINDER</i> FOX AND HIS FRIENDS GERMANY; 1975; Colour; 123 mins; w / R.W. Fassbinder, Peter Chatel</p> <p>OCTOBER 7: <i>COPPOLA**</i> THE GODFATHER, PART II USA; 1974; Colour; 200 mins; w / Al Pacino; Robert de Niro</p> <p>OCTOBER 14: <i>SCHLONDORFF</i> THE LOST HONOR OF KATHARINA BLUM GERMANY; 1975; Colour; 97 mins; w / Angela Winkler</p> <p>OCTOBER 21: <i>OSHIMA</i> THE CEREMONY JAPAN; 1971; Colour; 122 mins; w / Atsuo Nakamura, Kenzo Kawarazaki</p> <p>OCTOBER 28: <i>FELLINI</i> SATYRICON ITALY; 1969; Colour; 128 mins; w / Martin Potter, Hiram Keller</p> <p>NOVEMBER 4: <i>POLLACK</i> THREE DAYS OF THE CONDOR USA; 1975; Colour; 118 mins; w / Robert Redford, Faye Dunaway</p> <p>NOVEMBER 11: <i>ROEG</i> DON'T LOOK NOW GB / ITALY; 1973; Colour; 110 mins; w / Donald Sutherland, Julie Christie</p> <p>NOVEMBER 18: <i>LUMET</i> SERPICO USA; 1974; Colour; 130 mins; w / Al Pacino, Tony Roberts</p> <p>NOVEMBER 25: <i>POLANSKI</i> THE TENANT USA; 1976; Colour; 125 mins; w / Isabelle Adjani, Roman Polanski</p> <p>DECEMBER 2: <i>ANDERSON*</i> O LUCKY MAN GB; 1973; Colour; 174 mins; w / Malcolm McDowell, Rachel Roberts</p> <p>DECEMBER 9: <i>BERGMAN</i> THE PASSION OF ANNA SWEDEN; 1969; Colour; 99 mins; w / Liv Ullman, Max Von Sydow</p>	<p>SEPTEMBER 24 JAWS USA; 1975; Colour; 125 mins; d / Steven Spielberg; w / Richard Dreyfuss, Robert Shaw</p> <p>OCTOBER 1 ALL THE PRESIDENT'S MEN USA; 1976; Colour; 136 mins; d / Alan Pakula; w / Dustin Hoffman, Robert Redford</p> <p>OCTOBER 8 FAMILY PLOT USA; 1976; Colour; 120 mins; d / Alfred Hitchcock; w / Karen Black, Bruce Dern</p> <p>OCTOBER 15 FELLINI'S CASANOVA** ITALY; 1976; Colour; 166 mins; d / Federico Fellini; w / Donald Sutherland, Tina Aumont</p> <p>OCTOBER 22 COUSIN, COUSINE FRANCE; 1975; Colour; 95 mins; d / Jean Tacchella; w / Marie-Christine Barrault, Victor Lanoux</p> <p>OCTOBER 29 MARATHON MAN USA; 1976; Colour; 125 mins; d / John Schlesinger; w / Lawrence Olivier, Dustin Hoffman</p> <p>NOVEMBER 5 THE LAST TYCOON USA; 1976; Colour; 125 mins; d / Elia Kazan; w / Tony Curtis, Robert de Niro, Jeanne Moreau</p> <p>NOVEMBER 12 ISLANDS IN THE STREAM USA; 1976; Colour; 105 mins; d / Frank Schaffner; w / George C. Scott, Claire Bloom</p> <p>NOVEMBER 19 TAXI DRIVER USA; 1976; Colour; 113 mins; d / Martin Scorsese; w / Robert de Niro, Cybell Shepherd, Jodie Foster</p> <p>NOVEMBER 26 BLACK SUNDAY USA; 1976; Colour; 143 mins; d / John Frankenheimer; w / Robert Shaw</p> <p>DECEMBER 3 BUGSY MALONE GB; 1976; Colour; 93 mins; d / Alan Parker; w / Jodie Foster, Scott Baio</p> <p>DECEMBER 10 THE SEVEN-PERCENT SOLUTION USA; 1976; Colour; 113 mins; d / Herbert Ross; w / Nichol Williamson, Vanessa Redgrave</p>
<p>LOCATION: All films in Leacock 132 except as noted by * to be screened in FDAA TIME: 7:00 pm ADMISSION: 75 cents</p>	<p>LOCATION: All films in Union Ballroom (3480 McTavish, 3rd Floor), except for *: L-132 TIME: 7 & 9:30 pm ADMISSION: 75 cents</p>	<p>LOCATION: All films in L-132 except as noted by *, to be screened in Frank Dawson Adams Auditorium TIME: As above except for October 7—Godfather I & II—which will be screened at 6:00 & 9:00 respectively (**) ADMISSION: \$1.00</p>	<p>LOCATION: All films in L-132 TIME: At 7 & 9:30 pm except as noted by **, to be screened at 6:30 & 9:30 pm ADMISSION: \$1.00</p>	

Fall '77

McGill Film Society



Series Tickets

As in past years, the Film Society is once again offering series tickets, which will enable the avid film buff to attend our shows regularly—at a reduced rate. We hope that you will take advantage of this opportunity, but please note that quantities are limited.

WEDNESDAY SERIES:

Any 8 films for \$4.00 (50 cents per film)

THURSDAY SERIES:

Any 8 films for \$4.00 (50 cents per film)

FRIDAY SERIES:

Any 8 films for \$6.00 (75 cents per film)

SATURDAY SERIES:

Any 6 films for \$4.50 (75 cents per film)

Series tickets may be purchased at the Union box office, 3480 McTavish Street-1st floor, or at the film screenings.

Please arrive at least 15 minutes before showtime, to ensure your seat.

N.B.

All MFS films are for audiences 18 and over. Please arrive at least 15 minutes prior to show time, to ensure a seat.

All foreign language films will be presented with English subtitles wherever possible.

Program notes will be made available, in limited quantities, in advance of showings.

We would like to take this opportunity to thank Mr. G.S. Kingdon, Mr. Barry Spigelman, and Mr. Harvey Goldwax for their advice and encouragement. Also X'hrissy for her Master Charge card, Madge Pickett for love, room & board, and Dawn, for staying sober.

Dawn DeForrest
President

Christiane Houle
Vice-President

Kids' Morning Out:

OCTOBER 15—CARTOON PARADE
OCTOBER 29—RAGGEDY ANN AND ANDY
NOVEMBER 12—WIZARD OF OZ
NOVEMBER 26—ROBIN HOOD (Animated)
DECEMBER 3—FUN AND FANCY FREE
DECEMBER 10—BABES IN TOYLAND

These showings will take place in Leacock 132 at 11:00 am and 1:30 pm on the Saturdays indicated above. Admission will be 99 cents.
Presented by the Graduates' Society of McGill University in conjunction with the MFS.

The Shape of Things to Come:

JANUARY 28—FACE TO FACE
FEBRUARY 1—CAMILLE
FEBRUARY 10—ROMEO & JULIET
FEBRUARY 11—NETWORK
FEBRUARY 18—THE FRONT
MARCH 2—SINGING IN THE RAIN
MARCH 4—MISSOURI BREAKS
MARCH 9—MALTESE FALCON
MARCH 10—THE PASSENGER
MARCH 11—EDVARD MUNCH
MARCH 17—MIDNIGHT COWBOY
MARCH 25—BOUND FOR GLORY
APRIL 1—ANNIE HALL
APRIL 15—PINK PANTHER STRIKES AGAIN

This list is just a random sampling of next term's program. The Winter schedule will be available sometime in December, and will contain the complete program.

3480 McTavish Street
392-8934

Ticket Information

Wednesday	\$1.00
Friday	\$1.25
Saturday	\$1.25

Series Tickets are also available at the Union Box Office, 3480 McTavish Street—1st floor, or at the film screenings.

8 films—\$6.00 (75¢ per film)



Screenings

All MFS films are for audiences 18 years of age or over. Please arrive at least 15 minutes prior to showtime to ensure a seat.

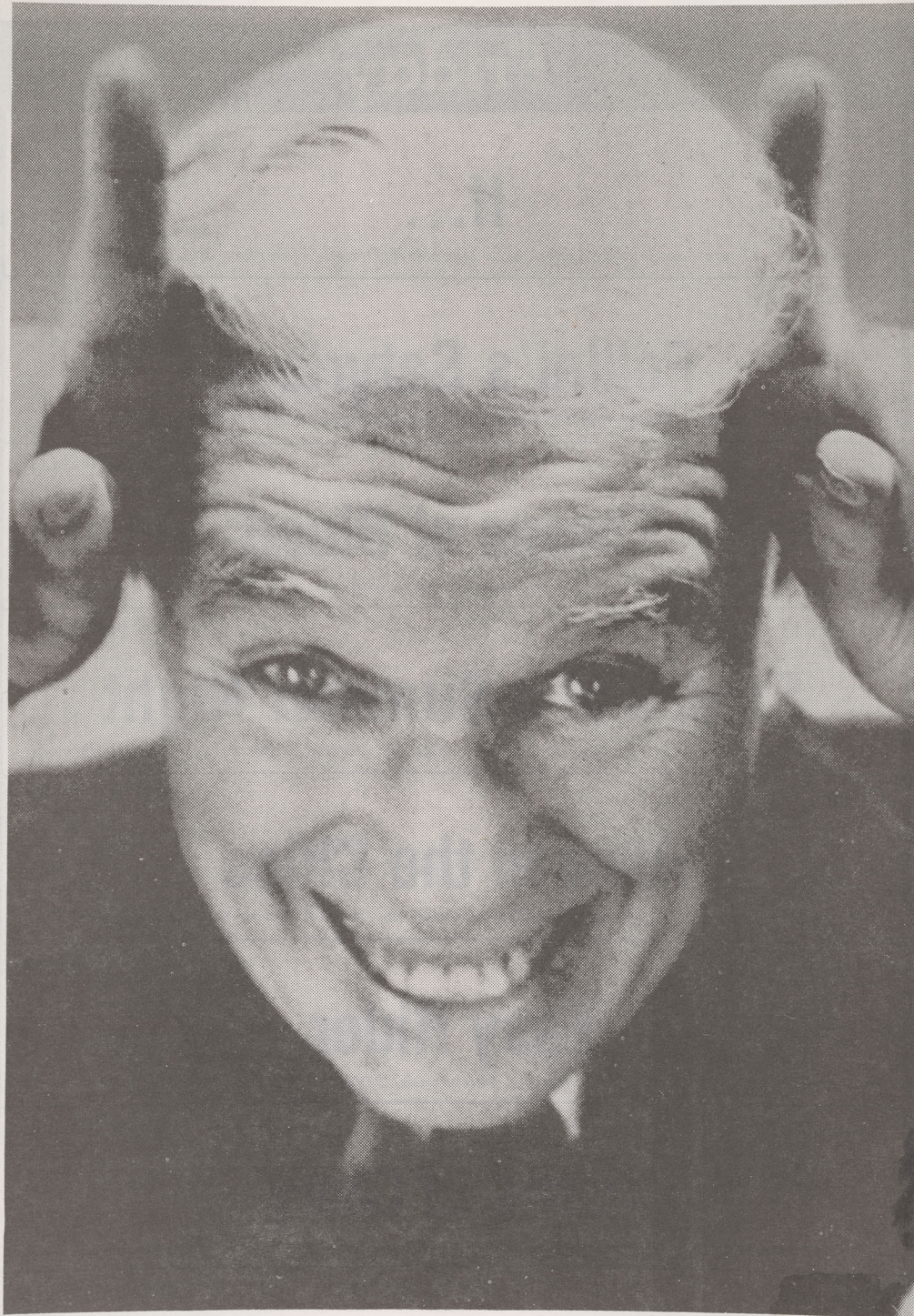
All foreign language films will be presented with English subtitles.

Programme is subject to change; please call to confirm film and location.

We apologize for a 25¢ increase in price of admission, it was caused by circumstances beyond our control. However admission to screenings of CASABLANCA on November 25 will be two for the price of one; bring a friend.

Film Workshop

Some cameras, editors, and other equipment are available for those who would like to learn about the technical side of film. Any degree of knowledge is welcome. If you are interested, either call or drop by the Film Society office, Room 434 in the Student Union.



The McGill Film Society is a group of largely simple and unassuming individuals who share a particular abberation; an insatiable love of movies. Driven by a haunting desire, they appear at screening after screening, bleary-eyed but content. To these the Film Society is a non-narcotic methadon; a mecca where they can view three movies a week for free. If you or any of your loved ones share a similar addiction, f-stop in the office of the Film Society, Room 434 in the Student Union, or call 392-8934. We'll help tame that projector on your back.

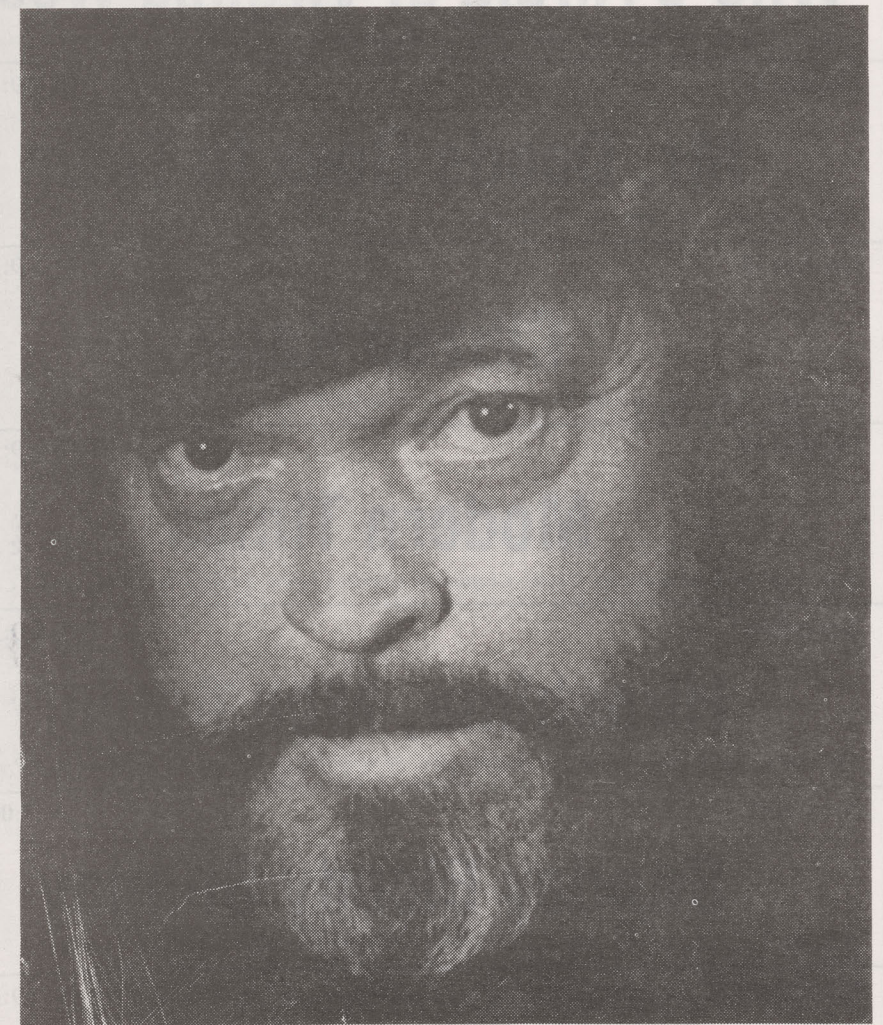
Steve Lazer
President

Connie Adamson
Treasurer

Lisa Beattie
Vice-President

P.S. We would like to take this opportunity to thank Jon Shiffman, Chris Houle, Hudson Snodgrass, and Orson Welles for all their assistance.

McGILL FILM SOCIETY



FALL 1978 392-8934

Wednesday

Friday

Saturday

September 20 6:30 & 9:30 L-132

Bridge on the River Kwai

1957; GB; col; 161 mins; dir. David Lean; w. William Holden, Alec Guinness, Jack Hawkins

September 27 7:00 & 9:30 L-132

Witness for the Prosecution

1958; USA; b&w; 114 mins; dir. Billy Wilder; w. Charles Laughton, Tyrone Power, Marlene Dietrich

October 4 7:00 & 9:00 L-132

Who's Afraid of Virginia Woolf?

1966; USA; b&w; 136 mins; dir. Mike Nichols; w. Richard Burton, Elizabeth Taylor, George Segal

October 11 7:00 & 9:30 L-132

Mr. Deeds Goes to Town

1936; USA; b&w; 110 mins; dir. Frank Capra; w. Gary Cooper, Jean Arthur

October 18 7:00 & 9:30 L-132

Citizen Kane

1941; USA; b&w; 119 mins; dir. Orson Welles; w. Orson Welles, Joseph Cotten, Everett Sloane

October 25 7:00 & 9:30 L-132

Modern Times

1936; USA; b&w; 85 mins; dir. Charles Chaplin; w. Charles Chaplin, Paulette Godard, Chester Conklin

November 1 7:00 & 9:30 L-132

Hiroshima, Mon Amour

1959; France-Japan; b&w; (French w. English subs); 90 mins; dir. Alain Resnais; w. Emmanuele Riva

November 8 7:00 & 9:30

Sunday Bloody Sunday

1971; GB; col; 110 mins; dir. John Schlesinger; w. Glenda Jackson, Peter Finch, Murray Head

November 15 7:00 & 9:30 L-132

Mon Oncle Antoine

1971; Canada; col; (French w. English subs); 110 mins; dir. Claude Jutra; w. Jean Duceppe, Olivette Thibault

November 22 7:00 & 9:30 FDAA

Gunga Din

1939; b&w; 117 mins; dir. George Stevens; w. Cary Grant, Victor McLaglen, Douglas Fairbanks Jr.

September 22 7:00 & 9:30 L-132

If...

1969; GB; col; 111 mins; dir. Lindsay Anderson; w. Malcolm McDowell, Arthur Lou, Mona Washbourne

September 29 7:00 & 9:30 L-132

Fellini's Satyricon

1969; Italy; col; (Italian w. English subs); 128 mins; dir. Federico Fellini; w. Martin Potter

October 6 7:00 & 9:30 L-132

Throne of Blood

1957; Japan; b&w; (Jap. w. English subs); 105 mins; dir. Akira Kurosawa; w. Toshiro Mifune, Isuzu Yamada

October 13 7:00 & 9:30 L-132

Smiles of a Summer Night

1955; Sweden; b&w; (Swedish w. English subs); 108 mins; dir. Ingmar Bergman; w. Gunnar Bjornstrand

October 20 7:00 & 9:30 L-132

Alice in the Cities

1974; Germany; b&w; (Ger. w. English subs); 110 mins; dir. Wim Wenders; w. Rudiger Vogler

October 27 7:00 & 9:30 L-132

Easy Rider

1969; USA; col; 95 mins; dir. Dennis Hopper; w. Peter Fonda, Dennis Hopper, Jack Nicholson

November 3 7:00 & 9:30 L-132

Paths of Glory

1957; USA; b&w; 86 mins; dir. Stanley Kubrick; w. Kirk Douglas, Adolphe Menjou, Ralph Meeker

November 10 7:00 & 9:30 L-132

The Great White Hope

1970; USA; col; 103 mins; dir. Martin Ritt; w. James Earl Jones, Jane Alexander, Lou Gilbert

November 17 7:00 & 9:30 L-132

Othello

1965; GB; col; 116 mins; dir. Stuart Burge; w. Laurence Olivier, Maggie Smith, Joyce Redmond

November 24 6:30 & 9:30 FDAA

The New Land

1972; Sweden; col; (Swedish w. English subs); 161 mins; dir. Jan Troell; w. Max von Sydow, Liv Ullmann

September 23 7:00 & 9:30 L-132

The Last Tango in Paris

1972; Italy; col; 129 mins; dir. Bernardo Bertolucci; w. Marlon Brando, Maria Schneider

September 30 7:00 & 9:30 L-132

A Clockwork Orange

1971; GB; col; 137 mins; dir. Stanley Kubrick; w. Malcolm McDowell, Patrick McGee

October 7 6:30 & 9:30 Union Ballroom

Patton

1969; USA; col; 170 mins; dir. Franklin J. Schaffner; w. George C. Scott, Karl Malden, Stephen Young

October 14 7:00 & 9:30 L-132

Three Women

1977; USA; col; 120 mins; dir. Robert Altman; w. Sissy Spacek, Shelley Duvall, Janice Rule

October 21 7:00 & 9:30 L-132

Dog Day Afternoon

1975; USA; col; 130 mins; dir. Sidney Lumet; w. Al Pacino, Chris Sarrandon

October 28 7:00 & 9:30 L-132

Bound For Glory

1976; USA; col; 148 mins; dir. Hal Ashby; w. David Carradine, Melinda Dillon, Ronny Cox

November 4 7:00 & 9:30 FDAA

Cousin, Cousine

1975; France; col; (French w. English subs); 95 mins; dir. Jean Charles Tacchella; w. Marie-Christine Barrault

November 11 7:00 & 9:30 L-132

Take the Money and Run

1969; USA; col; 85 mins; dir. Woody Allen; w. Woody Allen, Janet Margolin, Marcel Hilaire

November 18 7:00 & 9:30 L-132

Turning Point

1977; USA; col; 119 mins; dir. Herbert Ross; w. Anne Bancroft, Shirley Maclaine, Mikhail Baryshnikov

November 25 7:00 & 9:30 L-132

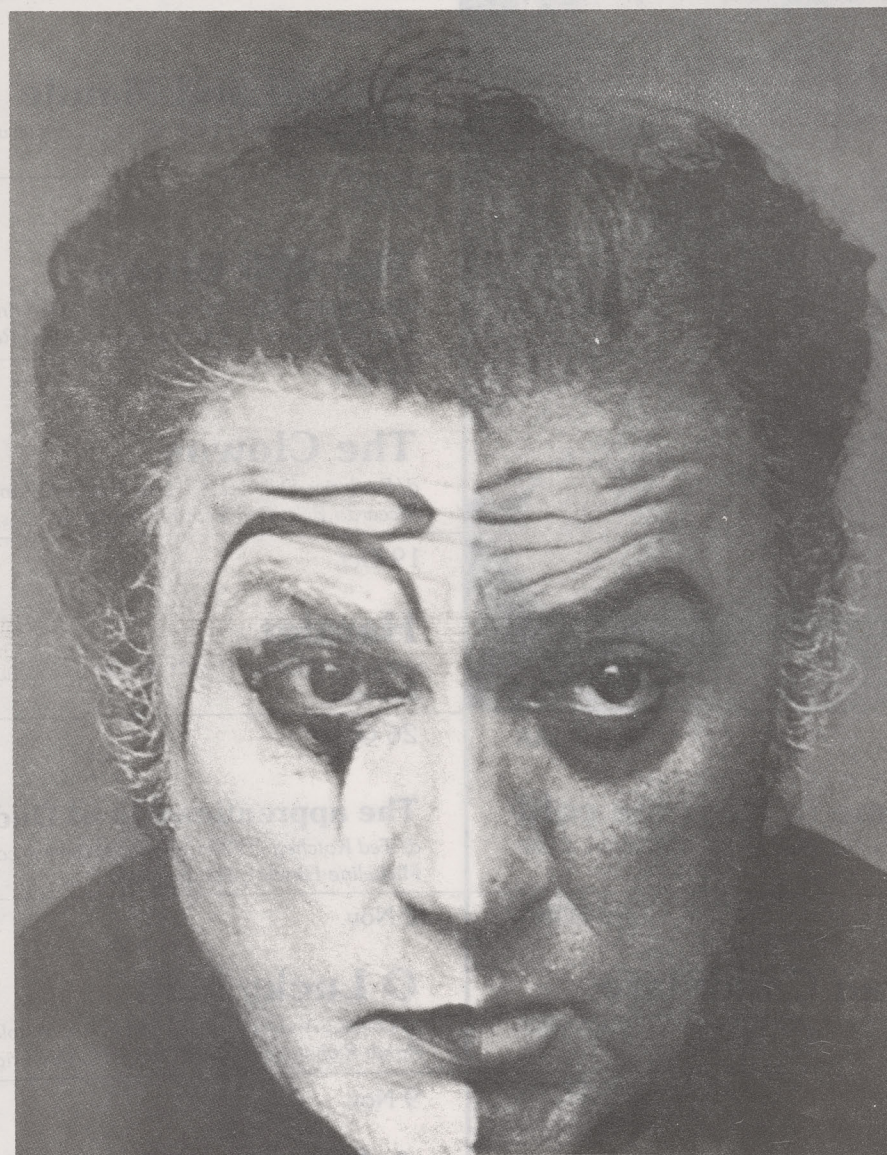
Casablanca

1942; USA; b&w; 102 mins; dir. Michael Curtiz; w. Humphrey Bogart, Ingrid Bergman, Claude Rains

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8 films — \$6.00 (75¢ per film)



Welles, Welles, Welles, another year for the McGill Film Society. We are a diverse collection of frustrated film-makers, bravura actors, incurable insomniacs and celluloid simpletons. We are united by a desire to see as many movies as possible (3 or 4 a week) for as little as possible (free), but shutter at the thought of running it alone. So, if you think you can help us in any way, we offer free films and free (cheap) friends. Come up to room 434, Student Union or call 392-8934. Hell, there's not even a membership fee!

Connie Adamson
President

Lisa Higgins
Treasurer

Cindy Gawel
Vice-President

McGILL FILM SOCIETY



FALL 1979
392-8934

Screenings

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Programme is subject to change: please call to confirm film and location.

Workshop

The film-making workshop will be in operation again this year, meeting regularly. Cameras, editors, and other equipment are available for those who would like to learn about the technical side of film. Any degree of knowledge is welcome. If you are interested, either call or drop by the Film Society office, Room 434 in the Student Union.

Wednesday	Thursday	Friday	Saturday	
19 Sept. 7:00 & 9:30 L132 The Ladykillers <i>d/ Alexander MacKendrick (1956 GB) 90 mins; colour w/ Alec Guinness, Peter Sellers, Herbert Lom</i>		21 Sept. 7:00 & 9:30 L132 Love and Death <i>d/ Woody Allen (1975 USA) 85 mins; colour w/ Woody Allen, Diane Keaton, Georges Adel, Frank Adu</i>	22 Sept. 7:00 & 9:00 L132 Heaven Can Wait <i>d/ Warren Beatty (1978 USA) 100 mins; colour w/ Warren Beatty, Julie Christie, Dyan Cannon, James Mason</i>	
26 Sept. 7:00 & 9:30 L132 The Petrified Forest <i>d/ Archie Mayo (1936 USA) 83 mins; b&w w/ Bette Davis, Humphrey Bogart, Leslie Howard</i>		28 Sept. 7:00 & 9:30 FDAA Harold and Maude <i>d/ Hal Ashby (1971 USA) 90 mins; colour w/ Bud Cort, Ruth Gordon</i>	29 Sept. 7:00 & 9:30 L132 Annie Hall <i>d/ Woody Allen (1977 USA) 93 mins; colour w/ Woody Allen, Diane Keaton, Tony Roberts, Carol Kane</i>	
3 Oct. 7:00 & 9:30 L132 Ikiru <i>d/ Akira Kurosawa (Japan-Japanese w/ Eng. subs.) 140 mins; b&w w/ Takashi Shimura, Mili Odagiri, Kyoko Seki, Kamatari Fujiwara</i>		5 Oct. 7:00 & 9:30 L132 The 400 Blows <i>d/ François Truffaut (1959 France - Fr. w/ Eng. Subs.) 98 mins; b&w w/ Jean-Pierre L�aud, Claire Maurier, Albert Remy</i>	6 Oct. 7:00 & 9:30 L132 Outrageous <i>d/ Richard Benner (1977 Canada) 96 mins; colour w/ Craig Russell, Hollis McLaren, Allan Moyle</i>	
10 Oct. 7:00 & 9:30 L132 From Here to Eternity <i>d/ Fred Zinnemann (1953 USA) 118 mins; b&w w/ Burt Lancaster, Deborah Kerr, Frank Sinatra, Montgomery Clift</i>		12 Oct. 7:00 & 9:30 FDAA The Clowns <i>d/ Federico Fellini (1970 Italy/France/Germany - Ital. w/ Eng. subs.) w/ Riccardo Billi, Tino Scotti, Fanfulla 92 mins; colour</i>	13 Oct. 7:00 & 9:30 L132 Days of Heaven <i>d/ Terrence Malick (1978 USA) 95 mins; colour w/ Richard Gere, Brooke Adams, Linda Manz</i>	
17 Oct. 7:00 & 9:30 L132 Point of Order <i>d/ Emile de Antonio (1963 USA) 95 mins; b&w w/ Sen. Joseph McCarthy, Joseph N. Welch, Roy Cohn</i>		19 Oct. 7:00 & 9:30 L132 Hamlet <i>d/ Laurence Olivier (1947 GB) 160 mins; b&w w/ Laurence Olivier, Jean Simmons</i>	20 Oct. 7:00 & 9:30 L132 Dr. Strangelove <i>d/ Stanley Kubrick (1963 GB) 93 mins; b&w w/ Peter Sellers, George C. Scott, Slim Pickens</i>	
24 Oct. 7:00 & 9:30 L132 Pygmalion <i>d/ Anthony Asquith, Leslie Howard (1937 GB) 90 mins; b&w w/ Leslie Howard, Wendy Hiller, Wilfrid Lawson</i>		18 Oct. 7:00 FDAA The spy who came in from the cold <i>d/ Martin Ritt (1965 GB) 112 mins; b&w w/ Richard Burton, Claire Bloom</i>	26 Oct. 7:00 & 9:30 L132 The apprenticeship of Duddy Kravitz <i>d/ Ted Kotcheff (1973 Canada) 120 mins; colour w/ Richard Dreyfuss, Micheline Lanctot, Randy Quaid</i>	27 Oct. 7:00 & 9:30 L132 Thieves Like Us <i>d/ Robert Altman (1974 USA) 123 mins; colour w/ Shelley Duvall, Keith Carradine, John Schuck</i>
31 Oct. 7:00 & 9:30 L132 Dark Star <i>d/ John Carpenter (1974 USA) 80 mins; colour w/ Brian Narelle, Andreijah Pahich, Dan O'Bannon</i>		25 Oct. 7:00 FDAA The Manchurian Candidate <i>d/ John Frankenheimer (1962 USA) 126 mins; b&w w/ Frank Sinatra, Janet Leigh, Laurence Harvey</i>	2 Nov. 6:30 & 9:30 L132 O Lucky Man <i>d/ Lindsay Anderson (1973 GB) 174 mins; colour w/ Malcolm McDowell, Ralph Richardson, Rachel Roberts, Alan Price</i>	3 Nov. 7:00 & 9:30 L132 The Buddy Holly Story <i>d/ Steve Rash (1978 USA) 113 mins; colour w/ Gary Busey, Don Stroud, Charles Martin Smith</i>
7 Nov. 7:00 & 9:30 L132 The African Queen <i>d/ John Huston (1951 USA) 106 mins; colour w/ Katherine Hepburn, Humphrey Bogart, Robert Morley</i>		1 Nov. 7:00 FDAA Goldfinger <i>d/ Guy Hamilton (1964 GB) 109 mins; colour w/ Sean Connery, Honor Blackman</i>	9 Nov. 7:00 & 9:30 L132 A Dream of Passion <i>d/ Jules Dassin (1978 Greece - Greek w/ Eng. subs.) 110 mins; colour w/ Ellen Burstyn, Melina Mercouri, Andreas Voutsinas</i>	10 Nov. 7:00 & 9:30 L132 The French Connection <i>d/ William Friedkin (1971 USA) 104 mins; colour w/ Gene Hackman, Roy Schneider, Fernando Rey</i>
14 Nov. 7:00 & 9:30 FDAA A Man for all Seasons <i>d/ Fred Zinneman (1966 GB) 120 mins; colour w/ Paul Scofield, Wendy Hiller, Robert Shaw</i>		8 Nov. 7:00 FDAA The day of the Jackal <i>d/ Fred Zinneman (1973 GB/France) 141 mins; colour w/ Edward Fox, Alan Badel, Cyril Cusack</i>	16 Nov. 7:00 & 9:30 FDAA Bang the Drum Slowly <i>d/ John Hancock (1973 USA) 96 mins; colour w/ Robert DeNiro, Michael Moriarty, Vincent Gardenia</i>	17 Nov. 7:00 & 9:30 FDAA The Sting <i>d/ George Roy Hill (1973 USA) 127 mins; colour w/ Paul Newman, Robert Redford, Robert Shaw</i>
21 Nov. 7:00 & 9:30 L132 White Heat Angels with Dirty Faces <i>(1949 USA) 114 mins; b&w d/ Raoul Walsh w/ James Cagney, Virginia Mayo</i> <i>(1938 USA) 97 mins; b&w d/ Michael Curtiz w/ James Cagney, Humphrey Bogart</i>		15 Nov. 7:00 FDAA The Ipress File <i>d/ Sidney J. Furie (1965 GB) 107 mins; colour w/ Michael Caine, Nigel Green</i>	23 Nov. 7:00 & 9:30 L132 The Seventh Seal <i>d/ Ingmar Bergman (1956 Sweden - Swed. w/ Eng. subs.) 95 mins; b&w w/ Max Von Sydow, Gunnar Bjornstrand, Bengt Ekerot</i>	24 Nov. 7:00 & 9:30 L132 Casablanca <i>d/ Michael Curtiz (1942 USA) 102 mins; b&w w/ Humphrey Bogart, Ingrid Bergman, Claude Rains, Peter Lorre</i>

Ticket Information

Wednesday	\$1.00
Friday	\$1.25
Saturday	\$1.25

Series Tickets are also available at the Union Box Office, 3488 McTavish Street—1st floor, or at the film screenings.

8 films—\$6.00 (75¢ per film)



Screenings

All MFS films are for audiences 18 years of age or over. Please arrive at least 15 minutes prior to showtime to ensure a seat.

All foreign language films will be presented with English subtitles.

Programme is subject to change; please call to confirm film and location.

Admission to the screenings of the two Marx Brothers films on Saturday March 31 will be both films for \$1.25.

Film Workshop

Some cameras, editors, and other equipment are available for those who would like to learn about the technical side of film. Any degree of knowledge is welcome. If you are interested, either call or drop by the Film Society office, Room 434 in the Student Union.



The McGill Film Society is a group of largely simple and unassuming individuals who share a particular abberation; an insatiable love of movies. Driven by a haunting desire, they appear at screening after screening, bleary-eyed but content. To these the Film Society is a non-narcotic methadon; a mecca where they can view three movies a week for free. If you or any of your loved ones share a similar addiction, f-stop in at the office of the Film Society, Room 434 in the Student Union, or call 392-8934. We'll help tame that projector on your back.

Steve Lazer
President

Connie Adamson
Treasurer

Lisa Beattie
Vice-President

McGILL FILM SOCIETY



SPRING 1979
392-8934

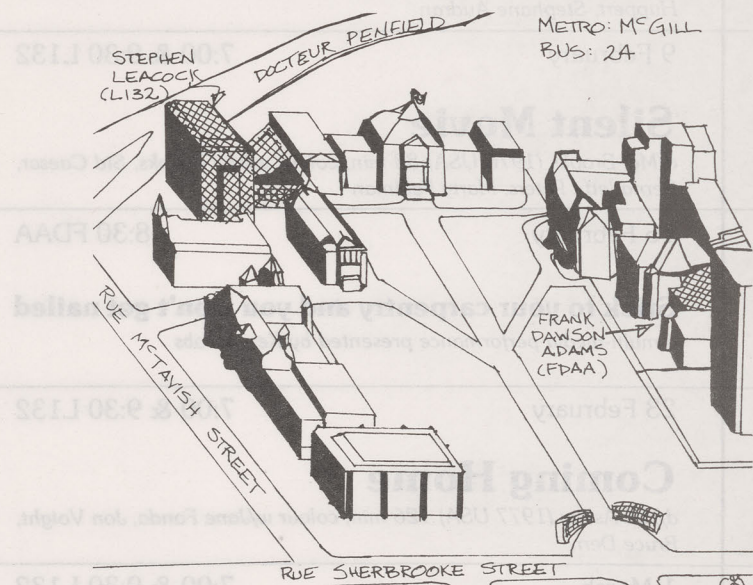
Wednesday		Friday		Saturday	
Jan. 24	7:00 & 9:30 L-132	Jan. 26	7:00 & 9:30 L-132	Jan. 27	7:00 & 9:30 L-132
On The Waterfront <i>1954; USA; b&w; 108 mins; d./Elia Kazan; w./Marlon Brando, Eva Marie Saint, Rod Steiger</i>		Sleuth <i>1972; GB.; colour; 139 mins d./Joseph L. Mankiewicz; w./Laurence Olivier, Michael Caine, Inspector Doppler</i>		The Cheap Detective <i>1978; USA; colour; w./Peter Falk, Louise Fletcher; Marsha Mason</i>	
Jan. 31	7:00 & 9:30 L-132	Feb. 2	7:00 & 9:30 L-132	Feb. 3	7:00 & 9:30 L-132
Treasure of Sierra Madre <i>1947; USA; b&w; 126 mins; d./John Huston; w./Humphrey Bogart, Walter Huston, Tim Holt</i>		Cries and Whispers <i>1972; Sweden; Swedish w. English subs.; colour; 95 mins; d./Ingmar Bergman; w./Harriet Andersson, Ingrid Thulin, Liv Ullmann</i>		Saturday Night Fever <i>1977; USA; colour; 119 mins; d./John Badham; w./John Travolta, Karen Lynn Gorney</i>	

Wednesday		THIRD WORLD FESTIVAL		Friday		Saturday	
Feb. 7	7:00 & 9:30 FDAA	Feb. 8	BRAZIL 7:00 L-132	Feb. 9	7:00 & 9:30 L-132	Feb. 10	7:00 & 9:30 L-132
Rashomon <i>1950; Japan; Japanese w. Eng subs.; b&w; 83 mins; d./Akira Kurosawa; w./Toshiro Mifune, Machiko Kyō, Misa Aoi</i>		The Gods and the Dead <i>1970; Brazil; Portuguese w. English subs.; colour; 93 mins; d./Ruy Guerra; w./Norma Bengell, Othon Bastos</i>		Five Easy Pieces <i>1970; USA; colour; 97 mins; d./Bob Rafelson; w./Jack Nicholson, Karen Black</i>		Providence <i>1976; France; English; colour; 110 mins; d./Alain Resnais; w./Dirk Bogarde, Ellen Burstyn, John Gielgud</i>	
Feb. 14	7:00 & 9:30 L-132	Feb. 15	INDIA 7:00 L-132	Feb. 16	7:00 & 9:30 L-132	Feb. 17	6:30 & 9:30 L-132
Notorious <i>1946; USA; b&w; 101 mins; d./Alfred Hitchcock; w./Cary Grant, Ingrid Bergman, Claude Rains</i>		The World of Apu <i>1959; India; Bengali w. English subs.; b&w; 105 mins; d./Sayajit Ray; w./Soumitra Chatterjee, Sharmila Tagora</i>		Bedazzled <i>1967; GB.; colour; 104 mins; d./Stanley Donan; w./Raquel Welch, Peter Cooke, Dudley Moore</i>		The Godfather <i>1972; USA; colour; 175 mins; d./Francis Ford Coppola; w./Marlon Brando, Al Pacino, James Caan, Robert Duval</i>	
Feb. 21	7:00 & 9:30 L-132	Feb. 22	CUBA 7:00 L-132	Feb. 23	7:00 & 9:30 L-132	Feb. 24	7:00 & 9:30 L-132
M <i>1931; Germany; German w. English subs; b&w; 98 mins; d./Fritz Lang; w./Peter Lorre, Ellen Widmann, Inge Landgut</i>		Memories of Underdevelopment <i>1968; Cuba; Spanish w. English subs.; b&w; 98 mins; d./Toman Gutierrez Alea; w./Sergio Corrieri, Daisy Gransdos</i>		East of Eden <i>1955; USA; b&w; 115 mins; d./Elia Kazan; w./James Dean, Julie Harris, Raymond Massey, Burl Ives</i>		The Eyes of Laura Mars <i>1978; USA; colour; 113 mins; w./Faye Dunaway</i>	
Feb. 28	7:00 & 9:30 FDAA	Mar. 1	ALGERIA 7:00 L-132	Mar. 2	7:00 & 9:30 FDAA	Mar. 3	7:00 & 9:30 L-132
Dark Victory <i>1939; USA; b&w; 106 mins; d./Edmund Goulding; w./Bette Davis, George Brent, Humphrey Bogart</i>		The Battle of Algiers <i>1966; Algeria-Italy; Arabic and French w. English subs.; b&w; 125 mins; d./Gillo Pontecorvo; w./Jean Martin, Jacef Saadi</i>		The Wild Child <i>1969; France; French w. English subs.; b&w; 85 mins; d./Francois Truffaut; w./Jean-Pierre Corgol, Francois Truffaut</i>		Young Frankenstein <i>1974; USA; b&w; 108 mins; d./Mel Brooks; w./Gene Wilder, Cloris Leachman, Peter Boyle, Marty Feldman</i>	
Mar. 7	7:00 & 9:30 L-132	Mar. 8	CHILE 7:00 L-132	Mar. 9	7:00 & 9:30 L-132	Mar. 10	7:00 & 9:30 FDAA
Garden of the Finzi Contini's <i>1972; Italy; Italian w. English subs.; colour; 95 mins; d./Vittorio de Sica; w./Lino Capolicchio, Dominique Sanda, Helmut Berger</i>		The Battle of Chile: The Coup D'Etat <i>1976; Chile; Spanish w. English subs.; 90 mins; d./Patricio Guzman</i>		THX 1138 <i>1971; USA; colour; 88 mins.; d./George Lucas; w./Robert Duval, Donald Pleasance</i>		Padre Padrone <i>1977; Italy; Italian w. English subs.; colour; 113 mins; d./Paulo and Vittorio Tavioni; w./Omero Antonutti, Saverio Marconi</i>	
Mar. 14	7:00 & 9:30 L-132	Mar. 16	7:00 & 9:30 FDAA	Mar. 17	7:00 & 9:30 L-132		
The Magnificent Ambersons <i>1944; USA; b&w; 88 mins; d./Orson Welles; w./Joseph Cotten; Agnes Moorehead, Dolores Costello; Anne Baxter</i>		Henry V <i>1944; GB.; colour; 135 mins; d./Laurence Olivier; w./Laurence Olivier, Robert Newton, Renee Asherson</i>		The Goodbye Girl <i>1977; USA; 110 mins; colour; d./Herbert Ross; w./Richard Dreyfuss, Marsha Mason, Quinn Cummings</i>			
Mar. 21	7:00 & 9:30 L-132	March 23 & 24		Screenings and Discussion: James Broughton, Multi-Media Presentations; filmmakers Poets on Film (National Film Board, 1977) Details available from the Department of English, Room 155 Arts Building 392-4987 Film Society Room 434 Student Union 392-8934			
Z <i>1969; France; French w. English subs.; colour; 120 mins; d./Costa-Gravas; w./Yves Montand, Irene Papas, Jean-Louis Trintignant</i>		A Conference on Poetry and Film					
Mar. 28	7:00 & 9:30 L-132	Mar. 30	6:00 & 9:30 L-132	Mar. 31	L-132		
Exterminating Angel <i>1961; Mexico; Spanish w. English subs.; b&w; 95 mins; d./Luis Bunuel; w./Silvia Pinal, Jacqueline Andere</i>		Judgement at Nuremberg <i>1962; Germany-USA; b&w; 189 mins; d./Stanley Kramer; w./Spencer Tracy, Maximilian Schell; Marlene Dietrich; Richard Widmark</i>		MARX BROTHERS: A Day at the Races 7:00 A Night at the Races 9:30			

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Workshop

The film-making workshop will be in operation again this year, meeting regularly. Cameras, editors, and other equipment are available for those who would like to learn about the technical side of film. Any degree of knowledge is welcome. If you are interested, either call or drop by the Film Society office, Room 434 in the Student Union.



Welles, Welles, Welles, another year for the McGill Film Society. We are a diverse collection of frustrated film-makers, bravura actors, incurable insomniacs and celluloid simpletons. We are united by a desire to see as many movies as possible (3 or 4 a week) for as little as possible (free), but shutter at the thought of running it alone. So, if you think you can help us in any way, we offer free films and free (cheap) friends. Come up to room 434, Student Union or call 392-8934. Hell, there's not even a membership fee!

Connie Adamson
President

Lisa Higgins
Treasurer

Cindy Gawel
Vice-President

McGILL FILM SOCIETY



WINTER 1980
392-8934

Wednesday	Thursday	Friday	Saturday
23 January 6:00 & 9:30 FDDA Lawrence of Arabia <i>d/David Lean (1962 GB) 205 min; colour w/Peter O'Toole, Alec Guinness, Anthony Quinn, Omar Sharif</i>		25 January 7:00 & 9:30 L132 Playtime <i>d/Jacques Tati (1967 France) 115 min; colour w/Jacques Tati, Barbara Dennek, Jaqueline Lecomte</i>	26 January 6:00 & 9:30 L132 Deer Hunter <i>d/Michael Cimino (1977 USA) colour w/Robert DeNiro, John Casale, John Savage, Meryl Streep</i>
30 January 7:00 & 9:30 L132 The Philadelphia Story <i>d/George Cukor (1940 USA) 100 min; b&w w/James Stewart, Katharine Hepburn, Cary Grant</i>		1 February 7:00 & 9:30 L132 A Thousand Clowns <i>d/Fred Coe (1965 USA) 118 min; b&w w/Jason Robards, Jr., Martin Balsam, Barbara Harris, Barry Gordon</i>	2 February 7:00 & 9:30 L132 Violette Noziere <i>d/Claude Chabrol (1978 France/Canada) 122 min; colour w/Isabelle Huppert, Stephane Audran</i>
6 February 7:00 & 9:30 L132 La règle du jeu <i>d/Jean Renoir (1938 France-French w/EST) 110 min; b&w w/Carl Koch, Jean Renoir, Marcel Dalio</i>		8 February 7:00 & 9:30 FDDA The American Friend <i>d/Wim Wenders (1977 Germany/France-Ger/Eng/Fr w/EST) 123 min; colour w/Dennis Hopper, Bruno Ganz, Lisa Kreuzer</i>	9 February 7:00 & 9:30 L132 Silent Movie <i>d/Mel Brooks (1976 USA) 88 min; colour w/Mel Brooks, Sid Caesar, Bernadette Peters, Marty Feldman</i>
13 February 7:00 & 9:30 L132 Rebecca <i>d/Alfred Hitchcock (1940 USA) 130 min; b&w w/Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson</i>	14 February 7:00 FDDA La vie rêvée <i>d/Mireille Dansereau (1972 Canada) 90 min; colour w/Liliane Lemaitre-Auger, Veronique Le Flaguais, Jean François Guite</i>	15 February 7:00 & 9:30 L132 Fat City <i>d/John Huston (1972 USA) 100 min; colour w/Stacy Keach, Jeff Bridges, Susan Tyrrell</i>	16 February 8:30 FDDA Stick to your carpentry and you won't get nailed <i>a multi-media performance presented by Ken Jacobs</i>
20 February 7:00 & 9:30 L132 Rome, Open City <i>d/Roberto Rossellini (1945 Italy-Italian w/EST) 105 min; b&w w/Aldo Fabrizi, Anna Magnani, Marcello Pagliero</i>	21 February 7:00 FDDA Dance, Girl, Dance <i>d/Dorothy Arzner (1940 USA) 90 min; b&w w/Maureen O'Hara, Lucille Ball, Louis Hayward, Ralph Bellamy</i>	22 February 7:00 & 9:30 L132 F For Fake <i>d/Orson Welles (1973 France) 90 min; colour w/Orson Welles, Clifford Irving, Edith Irving</i>	23 February 7:00 & 9:30 L132 Coming Home <i>d/Hal Ashby (1977 USA) 126 min; colour w/Jane Fonda, Jon Voight, Bruce Dern</i>
27 February 7:00 & 9:30 L132 Guys and Dolls <i>d/Joseph L. Mankiewicz (1955 USA) 149 min; colour w/Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine</i>	28 February 7:00 FDDA Girlfriends <i>d/Claudia Weill (1978 USA) 86 min; colour w/Melanie Mayron, Eli Wallach, Anita Skinner</i>	29 February 7:00 & 9:30 L132 Walkabout <i>d/Nicholas Roeg (1971 GB) 96 min; colour w/Jenny Agutter, Lucien John, David Gumpillil</i>	1 March 7:00 & 9:30 L132 Straight Time <i>d/Ulu Grosbard (1978 USA) 107 min; colour w/Dustin Hoffman</i>
5 March 7:00 & 9:30 L132 Julius Caesar <i>d/Joseph L. Mankiewicz (1953 USA) 124 min; b&w w/Marlon Brando, James Mason, John Gielgud</i>	6 March 7:00 FDDA One sings, the other doesn't <i>d/Agnes Varda (1977 France) 105 min; colour w/Valerie Mairesse, Therese Liotard</i>	7 March 7:00 & 9:30 L132 Chinese Roulette <i>d/Rainer W. Fassbinder (1976 Germany/France-German w/EST) 96 min; colour w/Margit Carstensen, Anna Karin, Alexander Allerson</i>	8 March 7:00 & 9:30 L132 The Great Train Robbery <i>d/Michael Crichton (1979 USA) 93 min; colour w/Sean Connery, Donald Sutherland</i>
12 March 7:00 & 9:30 L132 Days and nights in the forest <i>d/Satyajit Ray (1969 India-Bengali w/EST) 115 min; b&w w/Soumitra Chatterjee, Subhendu Chatterjee, Samit Bhanja</i>	13 March 7:00 FDDA Swept Away <i>d/Lina Wertmuller (1974 Italy) 115 min; colour w/Giancarlo Giannini</i>	14 March 7:00 & 9:30 FDDA Badlands <i>d/Terrence Malick (1973 USA) 95 min; colour w/Martin Sheen, Sissy Spacek, Warren Oates</i>	15 March 7:00 & 9:30 FDDA Black and white in colour <i>d/Jean-Jacques Annaud (1976 USA) 96 min; colour</i>
19 March 7:00 & 9:30 L132 The Great Dictator <i>d/Charles Chaplin (1940 USA) 126 min; b&w w/Charlie Chaplin, Jack Oakie, Paulette Goddard, Billy Gilbert</i>	This semester the Thursday Series is devoted to films by women directors. The series is presented by the Film Society and the McGill Women's Union. Speakers and discussions will follow some of the films. For further information please contact the Film Society or the Women's Union (392-8920).	21 March 7:00 & 9:30 FDDA Paths of Glory <i>d/Stanley Kubrick (1957 USA) 86 min; b&w w/Kirk Douglas, Ralph Meeker, Adolphe Menjou, George Macready</i>	22 March 7:00 & 9:30 FDDA The Long Goodbye <i>d/Robert Altman (1973 USA) 112 min; colour w/Elliott Gould, Nina Van Pallandt, Sterling Hayden</i>
26 March 7:00 & 9:30 L132 To have and have not <i>d/Howard Hawks (1945 USA) 100 min; b&w w/Lauren Bacall, Humphrey Bogart</i>		28 March 7:00 & 9:30 L132 Rebel without a Cause <i>d/Nicholas Ray (1955 USA) 11 min; colour w/James Dean, Natalie Wood, Sal Mineo, Dennis Hopper</i>	29 March 7:00 & 9:30 L132 The Last Waltz <i>d/Martin Scorsese (1977 USA) colour w/The Band, Joni Mitchell, Bob Dylan, Eric Clapton, etc.</i>

FILM SOCIETY

McGILL DAILY

take heart

tomorrow's daily is
only four pages

VOL. 57 — No. 3

MONTREAL, TUESDAY, SEPTEMBER 26, 1967

3 cents

Suzy says



By
Suzy
Knockerbicker

LIFE AT THE MFS (HEROICS I)

For reasons of curiosity and a desire for insight, I undertook to spend a regular season of eight months working with MFS members, with frequent and prolonged periods of recuperation during the session.

MFS demands a lot of work, especially from its officers, who more often than not end up there by accident; you might say that it requires an almost obsessive dedication, or else the drift of events, more aptly labelled an undertow, is quickly lost. Also, nerves of steel, since the film distribution circuit is probably the least reliable in the annals of free enterprise. However, it has a lot of advantages, and provides a crash course in the ins and outs of film presentation. Much film is seen, and much film is seen repeatedly. Film is read about, written about, discussed, and cussed. The hierarchy is so loose as to be almost non-existent. So is the allocation of responsibility; it depends largely on the strength of an individual's willingness to become involved, and ultimate authority rests with no man. There are openings here for people of any inclination or avocation: administration, artwork, publicity, announcing, music, writing, and, of course, film-making, but, above all, futzing around.

The year really begins during the summer, with weekly meetings on the topics of selection and scheduling of films, assembly of the brochure, preparation of various budgets, and much inconsequential argument. In September, the group unites to see to the passing of the budget and consequent celebration. Also, the WORK begins, even before the first showings. Brochures are distributed. Tickets are printed. Guest passes are sent to faculty member, Students' Society members (oh, yes!), and various friends and officials. Posters are posted. Personnel is recruited. Then comes the first night: the cash is prepared, the film is picked up and delivered to the auditorium, the staff assembles an hour before curtain: ticket sellers, ticket takers, crowd control, wine drinkers, and hangers on. Finally, after all that, the film is shown and fifty people show up to see it. Oh, well, back to Rm. 469 to count up the take (or to estimate the losses) and either congratulate or console.

Unlike other clubs, where projects are scheduled once or twice in the year, and the year may therefore hold two or three major crises, the MFS lives in a continual state of crisis and very little of the real work is done in meetings. As has been said many a time, "You don't have to be crazy to work here, but it sure helps."

It isn't all that bad. Friends and enemies are quickly found out. MFS provides many wonderful and rewarding work opportunities, but you can't beat the play opportunities.

And despite all the drinking, smoking, inhaling of helium, and hanging around the office, or maybe because of it, the films still get shown, acts of god notwithstanding.

WOMEN IN FILM

Probably some of you have seen the article about Women in Film in Take One Magazine, MFS has picked up on the idea, and a Women in Film Festival has been scheduled. More information inside.

GAUTHIER'S SERIES

Gauthier is a man who has a garage full of 16MM prints, which he rents to interested parties in the Montreal region, and whose services include pick-up and delivery, usually on his lunch hour. The half of him that does this work is called Cinémacraft. McGill audiences may remember the Nickel Theatre that Zinner's (Cultural and Entertainment Committee) organized last year; most of the celluloid for that effort was Gauthier's. Cinémacraft was also the instrument by which the MFS presented Flash Gordon every two weeks in the Science Fiction series two years ago. So this year MFS decided to look through his catalogue (he even provides a catalogue!) and to see what they could come up with in the way of Wednesday night entertainment that would be both convenient for them and of interest to you. Thus was born the Gauthier series.

MFS THEME SONG

WINE SONG has been chosen as the First Official MFS Theme Song for obvious reasons. It will probably be heard generating from the direction of the ticket-seller's table before the Friday night showings this year. Listen closely.

BROWN SUGAR

Fraser Steele is not a company, he is a long-time member of MFS and Director of the Suspense Series, creator of the black-and-white monster, Three-Minute Egg, which those close to the dubious intents of the MFS may remember from a showing of student films held in the Spring of '71. Inspired by the Stones (even though he doesn't know, Poison Ivy) he last spring completed a little number in colour, mostly golden-brown and soulful, called Brown Sugar. Hopefully, it will be banned, and Frassa will become rich and famous and can devote himself entirely to the MFS.

SLANDER AND CALUMNY DENOUNCED

There is much truth to the rumour that a large part of the Annual Budget draft was allotted to financing of research into the question of which wine should in all good taste be taken when watching a particular kind of film, and to the compilation of a report on this topic; the suggestion was withdrawn by the MFS after, contrary to cutting the item, Council members passed it on condition that they become charter members, much to the regret and indignation of the MFS.

HIKED PRICES

Movies on Saturdays for Entertaining Audiences, being subject to inflation on rental costs and being unquestionably the most expensive films on our program, have suffered a fifty per cent rise in admission fees (which isn't so bad when you consider that fifty per cent works out to a quarter). If you look on the bright side, though, you'll see that it means MFS is introducing the offer of Series Ticket purchase, which, though requested, was not done for last year's equivalent. This means that you have the opportunity of seeing the all the films, with first choice of seats, for half the price. (Why not buy two?)

SOCIAL EVENTS

The Student Body at Large (esp. Students' Executive Council) is invited to attend one of the most unusual and gratifying events of the season: the Annual Film Society Executive's Ritual Suicide Party, which usually takes place in the middle of March, after the last showing of the March Festival, and after results are published of the Mid-Term Exams.

Visitors are asked to position themselves around the stairwell in the Union Building, where they will see the chief executives of MFS in particular the President and the Treasurer, crazed by wine and frustration and driven by despair, clothed in cast-off Savoy Society costumes, leap from the fourth floor balcony and attempt to swing from the Festival poster suspended in the stairwell.

This impulse to self-destruction has been shown to be peculiar to MFS members. As a matter of fact, it is most probably the chief contributing factor of their membership.

SUCCESS STORY

Peter (Big Petey) Benison, esteemed, long-suffering, much-plagued director of the Workshop that was, has hit the big time. For the past couple of years he has been associated with SPEAC, the special effects company headed by Wally Gentleman, working part-time and occasionally; but this year he has been taken on by Briston Films Ltd., full-time. Hopefully, he will still drop by the old stamping grounds to assist Mr. Krasnicki and generally add to the already dense and heady atmosphere.

THE SILENT STRAIN

Despite a dogged effort last year by the Canadian Film Institute to make sure that silent cinema remain a lost art, the MFS is once again leading with its collective chin and presenting a Silent Film Series. Though this revival has not been as wildly popular with the masses in recent years as it was just previously, last year brought out some hardy and devoted souls week after week. We would like to thank them and to congratulate them on being the first participants in what was a successful (apart from the scheduling of films) and satisfying experiment on our part. Once again we have a selection of mostly European items, and we will run true to format in showing the films in one of the smaller halls. We will probably be renting, also for the second year running, the hands and fingers of K. Hemmerick, courtesy of P. Bartholomew Musick, to provide accompaniment.

BOOK REVIEW: Notes of the MFS (1967-1972).

Previously unpublished, and no wonder, these notes were discovered in the heretofore unopened correspondence file of the office in Rm. 468. Full of passion, despair, fervour, and uncertainty, they provide gripping reading for an afternoon when there is no alternative available. Since the intent and the spelling are often dubious, the publisher, Fiasco Press, has reproduced the originals; many an hour of kinky fun here for the graphologist. Of particular interest are the suicide notes, which have the unusual trait of all being dated about the middle of March of each year. Deep, primeval instincts of self-destruction are evidenced everywhere. All in all, it provides a truly unusual experience, if you can decipher the writing numerous maculations which this reader concluded to be wine stains.

FILM WORKSHOP

Ted Krasnicki, whom some of you remember from the dim past, has a return engagement as the supervisor of the Film Workshop, which provides some equipment and informal instruction to those who want to try their hand at making films as well as watching them. What with the recent establishment of so many repertory cinemas in town, some MFS members are inclined to feel that the Workshop may be the most valuable and the only unduplicated service which can at present be offered to the Student Body. What's more, this year may see the début of the Opta-Sync unit, on which Ted, and Peter Benison have spent many long and arduous hours of assembly and testing and revision, since its conception in the Spring of '71.

The Workshop, though dependent on the MFS financially and for administrative purposes, is autonomous in its undertakings and operation.

MASCOTS

Barry Hoodem and Jimmy Fong, respected members of the Students' Society, have been chosen as the first official MFS mascots, for obvious reasons.



Film Society President
caught during Sunday
morning constitutional

CLASSIFIED ADS

PALADIN — please come home, I promise never to hit you with the Daily again, and I can see that it does deserve the treatment you gave it. Elliot.

WANTED — Sweet Young Things to take tickets at MFS showings. Fantastic fringe benefits. Apply in person, Rm. 469 of the Union.

PERSONAL — Handsome, gallant, sophisticated BMOC wants to share apartment and wonderful experiences with SYT, preferably independently wealthy. High-status position. Interview optional. Terms subject to discussion. Send pertinent data (\$\$\$) in plain brown envelope to J.R., Rm. 469. Student Union Bldg. Lease with option to buy available.

PARKING SPACE AVAILABLE IN THE UNION — for the right man. Must have own car. Light duties picking up and delivering films in the city. Fantastic fringe benefits.

SUSPENSE SERIES

A series in the old style of series. A series which takes a single theme and investigates it from every angle.

A suspense series every second Friday night, a new experience in suspense.

Every second Friday gripping your seat, clutching your knotted stomach, your heart thumping... thumping...

Every second Friday the greatest suspense movies ever made since the camera began cranking.

Two pictures by the Master himself — Hitchcock, a special night devoted to Orson Well's suspense works including Touch of Evil called by many as the greatest ever done.

Sherlock and Watson will be there, also the ghouls, goblins and demons of your imagination in two horror and one Sci-Fi flick. The spies will be there, especially Harry Lime. Even everybody's heroine, Pauline will be there.

The only real question is... will YOU be there?

PROGRAMME NOTES

Another organic part of MFS is the provision of information about films for its patrons. To this end, programme notes are usually available at the showings. One of the bright ideas presented at the summer organizational meetings was that these notes be published weekly in the Literary Supplement of the Daily, which would both let people know something about our presentations before they risk their fifty cents, and save MFS a lot of time and trouble and printing costs.

COMPLAINT DEPT.

J.R., the man you remember from Announcements last year, is now our beloved President (no comment). He will welcome your suggestions and complaints, sublimated any way you want, except physically. We already have a new candidate in mind, should anything untoward occur.

NEW POLICIES

The new president, who has had frequent notice in this column, has outlined a vigorously renovative, rather than innovative, program for his minions. He is advocating renewed relations with the Students' Society officers, though, hopefully, the MFS will maintain its apolitical attitude, and he foresees more centralization of the Society's cinematic enterprises through an alliance with Israel Zelechowski, Zinner's man in (Culture and) Entertainment. MFS has been granted, through his diligent efforts, financial permission to purchase new projectors (if they can find the old ones to sell them), so you folks who had to bear with the problems of Silent Series projections can now sign up with slightly less trepidation.

Another big issue is the frequent renovation of the communal ego of the MFS itself, mostly through consistent application of generous amounts of a social lubricant. It worked wonders this year, for the people, not for the showings.

Relations with other clubs, like Radio McGill, are subject to constant patching and mending, which could be attributed to the fact that they are subject to constant shredding and breaking. However, it cannot be denied, though Radio may sincerely wish to do so, that MFS is one of their most constant and attentive patrons, as evidenced by its diligence in acquiring tickets to the Monty Python show.

SELECTION OF FILMS (HEROICS II)

Actually, MFS would be more than glad to let the students decide what the student body wants to see, and for what reasons, since they have enough trouble getting it together just to show them, publicize them, get financial problems sorted out, etc. ad nauseam. It's your money, after all. The noticeable lack of communication is not only unfriendly, it's unwise. It comes down to guessing what you will like to see on the basis of past experience, extrapolating from attendance figures, reactions, etc. It's too easy, on the other hand, to live in an ivory tower of film criticism, of which MFS has been accused by some.

Obviously, a box-office hit from recent years is likely to be a box-office hit at McGill. But that kind of presentation, as a consistent diet, provides a very narrow view of cinema as a whole. Also, McGill as a fair-sized community comprises not only those who want to be entertained on a Saturday night, the cheaper the better, but those who want to see "film for film's sake". As an educational institution which includes the study of communications (or is it now Communications?) in its curriculum, it should help to create a supplement to the required courses in extra-curricular activities, and the reunion of students with similar interests should be encouraged.

Given an unlimited budget, MFS could probably show at least one film a year that would please each one of the different types with which it has to deal. However, it is one of those unfortunate children of the Students' Society that is expected to pay its own way, if not to contribute a little to the family income. Which is difficult, to say the least. Last year it proved impossible. On top of that, it has another mouth to feed, that of the Film Workshop, which, being a creative entity, is a bad financial risk and should be given its head as much as possible.

MFS is in a chronic dilemma, believe it or not. This stems from the fact that most students consider the presentation of films to be a one-way process, by which a group of disembodied spirits descends on L132 Friday nights to project some film, God knows where they dug it up from, and students either go to see it or they don't. End of process.

All these influences are felt and weighed, as well as that of the keen competition from repertory cinemas like the Outremont and the Conservatoire. The ideal solution, obviously, would be complete dependence on an unlimited source of funds; but the necessary solution, to satisfy both criteria of financial security and service to the McGill Student Body, is something for everyone. So what you will find inside, this year's lineup of films and series, could correctly be interpreted as an effort to present both popular films and films of less fame and greater repute.

On the esoteric side, there are the Silent Series, Gauthier's Series, and Friday II. As a study of a mode or a technique, it presents the Suspense Series, and for those who wish to let MFS entertain you it has the Movies on Saturdays for Entertaining Audiences.

So MFS sits, as usual, with crossed fingers and bated breath (which could cause one to choke on one's wine), waiting and hoping for the best.

McGILL FILM SOCIETY '72-'73

SUSPENSE

- OCT. 6 THE KREMLIN LETTER (U.S. 1970)
Dir. John Houston, with Bibi Anderson, Orson Wells, Max von Sydow
- OCT. 20 * FOREIGN CORRESPONDENT (U.S. 1940)
Dir. Hitchcock, with Joel McCrea, Laraine Day, George Sanders
- NOV. 3 LADY FROM SHANGHAI (U.S. 1948)
Dir. Orson Wells with Rita Hayworth, Orson Wells
- TOUCH OF EVIL (U.S. 1958)
Dir. Orson Wells, with Charlton Heston, Marlene Dietrich, Orson Wells
- NOV. 24 CRY TERROR (U.S. 1958)
Dir. A.L. Stone, with James Mason, Rod Steiger, Inger Stevens
- DEC. 8 DR. JEKYLL AND MR. HYDE (Brit. 1932)
Dir. Rouben Mamoulian with Fredric March, Miriam Hopkins
- THE CAT PEOPLE (U.S. 1942)
Dir. Val Lewton and Jacques Tourner with Simone Simon, Kent Smith
- FEB. 2 WAIT UNTIL DARK (U.S. 1968)
Dir. Terence Young with Alan Arkin, Audrey Hepburn
- FEB. 16 * QUE LA BÊTE MEURE (France 1969)
Dir. Claude Chabrol with Michel Duchussuy
- MAR. 9 MINISTRY OF FEAR (U.S. 1944)
Dir. Fritz Lang with Ray Milland, Marjorie Reynolds
- THE THIRD MAN (Britain 1950)
Dir. Sir Carol Reed with Joseph Cotton, Trevor Howard, Orson Wells
- MAR. 23 * INVASION OF THE BODY SNATCHERS (U.S. 1956)
Dir. Don Seigel with Kevin McCarthy, Dona Wynter
- APR. 13 HOUND OF THE BASKERVILLES (Britain 1939)
Dir. Sidney Lonfield with Basil Rathbone, Nigel Bruce, Richard Greene
- SUSPICION (U.S. 1941)
Dir. Alfred Hitchcock with Cary Grant, Joan Fontaine

PLUS EVERY NIGHT A NEW CHAPTER IN THE CLASSIC SUSPENSE SERIAL

'THE PERILS OF PAULINE'

All Showings 7:00 and 9:30 PM in L132 except *in PSCA/FDA. Series Ticket \$3.00

CLASSICS

(another wednesday night early classical sound film mini-series)

- OCT. 4 MOBY DICK (U.S.A., 1956)
Directed by John Huston, with Gregory Peck and Richard Basehart. Melville about The Great White Whale. Based on the novel by Herman
- OCT. 18 ALL THE KING'S MEN (U.S.A., 1949)
Directed by Robert Rossen, with Broderick Crawford. Based on the novel by Robert Warren, it shows demagoguery at its best.
- NOV. 1 LA GRANDE ILLUSION (Fr., 1937)
Directed by Renoir, photography by Claude Renoir, with Eric von Stroheim.
- NOV. 22 ROBINSON CRUSOE (Mex., 1953)
Directed by Luis Bunuel, with Dan O'Herlihy. Based on the novel by Daniel Defoe, obviously.
- DEC. 6 OUR DAILY BREAD (U.S.A., 1933)
Written, produced and directed by King Vidor.

All shows 7:30 pm, Arts W-215. Series ticket \$1.25. Admission by Series ticket only.

Circus Film

The lost and once tremendously popular entertainment of the Circus has been used by some of the most famous clowns of the screen, and some of its most serious artists, as a medium of expression. We would like to present you with a sampling of the views it has provided.

- MONDAY, Sept. 25
7:00 AT THE CIRCUS (Marx Bros., 1939)
9:00 YOU CAN'T CHEAT AN HONEST MAN (W.C. Fields, 1939)
- TUESDAY, Sept. 26
*7:30 THE CIRCUS (Chaplin, 1931)
Silent, with a musical score.
- WEDNESDAY, Sept. 27
7:30 LOLA MONTEZ (Max Ophuls, France, 1955)
His last film, with Peter Ustinov.
- THURSDAY, Sept. 28
7:30 TRAPEZE (Carol Reed, 1956)
- FRIDAY, Sept. 29
7:00 SAWDUST AND TINSEL (The Naked Night) (Bergman, 1954)
9:30 LA STRADA (Fellini, 1954)
- SATURDAY, Sept. 30
*7:00 THE CLOWNS (Fellini, 1971)
9:30

All Showings in L132 except *PSCA/FDA

MOVIES ON SATURDAYS FOR ENTERTAINING AUDIENCES

Top, recent, international films at ridiculously low prices. You can't lose.

- SEPT. 30 THE CLOWNS (Italy, 1971, Fellini)
- OCT. 7 A MAN FOR ALL SEASONS (U.S.A., 1967, Zinnemann)
- OCT. 14 Z (Fr./Alg., 1969, Costa-Gavras)
- NOV. 4 THE GO-BETWEEN (Brit., 1971, Richardson)
- NOV. 11 SOUFFLE AU COEUR (France, 1971, Mallo)
- *NOV. 18 A NEW LEAF (U.S.A., 1970, Elaine May)
- DEC. 2 DEUX ANGLAISES ET LE CONTINENT (France, 1971, Truffaut)
- *DEC. 9 LE BOUCHER (France, 1970, Chabrol)
- JAN. 20 THE SEVENTH SEAL (Sweden, 1956, Bergman)
- JAN. 27 FRITZ THE CAT (if available) (U.S.A., 1971, Rated X)
- FEB. 10 MON ONCLE ANTOINE (Canada, 1971, Jutra)
- *FEB. 17 PRESIDENT'S ANALYST (U.S. 1967) Dir. Slicker
- *FEB. 24 WR: MYSTERIES OF THE ORGANISM (Yugoslavia, 1971, Makevovayev)
- MAR. 10 STRAW DOGS (U.S.A., 1971, Peckinpah)
- *MAR. 17 SACCO AND VANZETTI (Italy, 1971, Montaldo)
- MAR. 24 THE FRENCH CONNECTION (if available) (U.S.A., 1971, Friedkin)
- APR. 7 TRAFIC (France, 1970, Tati)
- APR. 14 THE LAST PICTURE SHOW (U.S.A., 1970, Bogdanovich)

All showings in L132 except *in PSCA/FDA 7:00 & 9:30

Series Ticket \$5.25 at 7:00 \$6.00 at 9:30



Festivals

Women Directors

(Nov. 13-18)

Tentatively Scheduled

- Agnes Varda CLEO DE 5 A 7
- Shirley Clarke COOL WORLD
- Elaine May A NEW LEAF
- B. Logan WANDA
- M. Zetterling DR. GLAS
- V. Chytilova DAISIES
- S. Spring MADELEINE IS...

Animation

Jan. 22-27

Tentatively Scheduled

- ANIMAL FARM
- PRINCE ACHMET
- YELLOW SUBMARINE
- FABULOUS WORLD OF JULES VERNE
- FRITZ THE CAT

AND A HOST OF OTHERS...

overlooked & underrated

International classics from the past; all come highly recommended from various sources.

- OCT. 13 STRANGER ON THE PROWL (U.S.A., 1953)
Directed by Joseph Losey. With Paul Muni.
- OCT. 27 * THE RED SHOES (Brit., 1948)
Directed by Michael Powell and Emeric Pressberger, with Vivien Leigh. From the fairy tale.
- NOV. 10 LAURA (U.S.A., 1944)
Directed by Otto Preminger. With Clifton Webb.
- DEC. 1 ICONOSTASIS (Bulgaria, 1964)
Directed by Todor Dinov and Christo Christov. An artist revolutionary struggling to find a national identity under Ottoman rule.
- DEC. 15 LOUISIANA STORY (U.S.A., 1948)
Directed by Robert Flaherty.
- JAN. 19 LES ENFANTS TERRIBLES (France, 1950)
Directed by Jean-Pierre Melville.
- FEB. 9 ALL MY COMPATRIOTS (Czech., 1970)
Directed by Nemec.
- MAR. 2 ODD MAN OUT (Brit., 1947)
Directed by Carol Reed. With James Mason.
- MAR. 16 NOTHING SACRED (U.S.A., 1937)
Directed by Wellman, written by Ben Hecht. With Carole Lombard and Frederic March.
- APR. 6 THRONE OF BLOOD (Japan, 1957)
Directed by Akira Kurosawa, based on the famous play MacBeth, by William Shakespeare.

All Showings FRIDAY NIGHT at 7:30 in L132 except *in PSCA/FDA.

Series Ticket \$2.50

There will be an extra showing scheduled if the demand is there.

Silent Sepies

- OCT. 11 THE GENERAL (U.S. 1926)
Buster Keaton
- OCT. 25 LE DERNIER DES HOMMES (Germany 1925)
Dir. F.W. Murnan
- NOV. 8 FANTOMAS (France 1913-14)
Louis Feuillade
- NOV. 29 MARK OF ZORRO (U.S. 1920)
Dir. Fred Niblo
- DEC. 13 SAGA OF GOSTA BERLING (Sweden 1924)
Dir. Mauritz Stiller
- JAN. 17 LES DEUX TIMIDES (France 1928)
Dir. René Clair
- FEB. 7 INTOLERANCE (U.S. 1916)
Dir. D.G. Griffith
- FEB. 28 LES TROIS LUMIERES (Germany 1924)
F. Lang
- MAR. 14 UNDERWORLD (U.S. 1927)
Dir. Josef von Sternberg
- APR. 4 HAXAN (Sweden 1918-1921)
Dir. Benjamin Christensen

N.B.: Pianist virtuoso present at all shows.

All Showings at 7:30 P.M. in UNION BALLROOM Series Ticket \$2.50

Admission by Series Ticket Only

Young Film Makers

Feb. 19-24
Tentatively Scheduled

- | | | |
|----------------|------------|-------------------------------|
| HUNGARY | A SANSCO | AH, CA IRA |
| YUGOSLAVIA | MAKAVEJEV | WR. MYSTERIES OF THE ORGANISM |
| CZECHOSLOVAKIA | NEMEC | REPORT ON THE PARTY |
| BRAZIL | G. ROCHA | TERRE EN FRANCE |
| CUBA | F. SOLENAS | FIRST GARGHE WITH A MACHETTA |
| FRANCE | TRUFFAUT | PEAU DOUCE |
| ITALY | BERTOLUCCI | PRIMA DELLA REVOLUTION |
| BRITAIN | WATKINS | THE GLADIATORS |

FREE GOLD RUSH BREWSTER McCLOUD Thursday Sept. 21 UNION BALLROOM 7:00 & 9:00 PM FREE Friday Sept. 22 L132 7:00 & 9:30 PM

tel. 392-8934 Info & Waffle
8993 Workshop
8925 Business

Once upon a time, in the great Northern Wilds of Canada, there lived a small boy named Michael. Orphaned at birth, he was brought up by his Uncle Antoine, a kindly old bear of a man who liked to hit the juice...



The happy years were laughed and sleighed and drunk away, and Michael all-too-soon grew to be a tousle-haired young man. He prospered in Uncle Antoine's import and export business and he started to 'go steady' with Grace Pure, daughter of the prominent judge...



Then came the fateful day when the ghost of his past rose up, in the person of Bartolomeo Sacco, a nemesis from the days of his parents. He revealed that Uncle Antoine wasn't a real uncle and that Michael was really an Italian named Vanzetti!...



His friends were shocked, and with the solidarity of a Quebec union, they rose with one voice against "that wop Vanzetti". Grace gave him back his frat pin and all seemed lost...



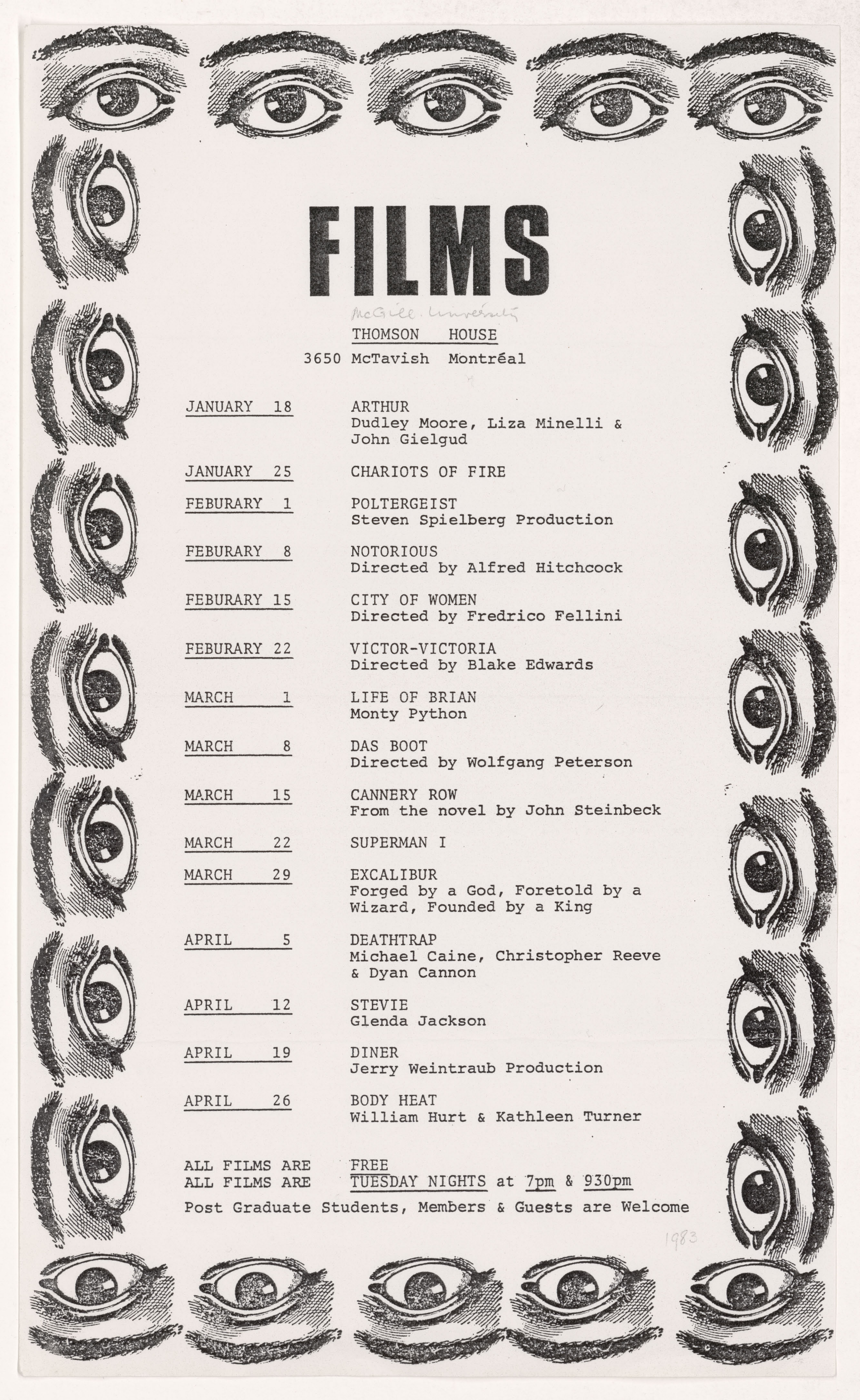
Michael took the only honourable recourse open to him- he waited for a quiet evening and shot Sacco in the back...



Then he quietly moved to Montreal, married a Nice Jewish Girl, and the years passed. Since he was through in the import and export business, he had to look for a new line of work. He found it, and they lived happily ever after off his new enterprise, the MFS (or Michael's Film Society).



THE END



FILMS

McGill University

THOMSON HOUSE

3650 McTavish Montréal

JANUARY 18

ARTHUR
Dudley Moore, Liza Minelli &
John Gielgud

JANUARY 25

CHARIOTS OF FIRE

FEBURARY 1

POLTERGEIST
Steven Spielberg Production

FEBURARY 8

NOTORIOUS
Directed by Alfred Hitchcock

FEBURARY 15

CITY OF WOMEN
Directed by Fredrico Fellini

FEBURARY 22

VICTOR-VICTORIA
Directed by Blake Edwards

MARCH 1

LIFE OF BRIAN
Monty Python

MARCH 8

DAS BOOT
Directed by Wolfgang Peterson

MARCH 15

CANNERY ROW
From the novel by John Steinbeck

MARCH 22

SUPERMAN I

MARCH 29

EXCALIBUR
Forged by a God, Foretold by a
Wizard, Founded by a King

APRIL 5

DEATHTRAP
Michael Caine, Christopher Reeve
& Dyan Cannon

APRIL 12

STEVIE
Glenda Jackson

APRIL 19

DINER
Jerry Weintraub Production

APRIL 26

BODY HEAT
William Hurt & Kathleen Turner

ALL FILMS ARE
ALL FILMS ARE

FREE
TUESDAY NIGHTS at 7pm & 930pm

Post Graduate Students, Members & Guests are Welcome

1983