

## Foreign films begin Tuesday at Sheldon

By Diane Wanek

Selected feature films from all over the world will be screened on the UNL campus this year. For its 22nd season the Nebraska Union Foreign Film Society will move its showings to the Sheldon Art Gallery auditorium.

The new season will open Tuesday with Luchino Visconti's *Death in Venice*, an adaptation of Thomas Mann's novella of the same name. Dirk Bogarde has the role of Gustave von Aschenbach, a composer driven to Venice by a youthfully ardent thirst for distant places. There he meets a young boy, played by Bjorn Andresen, whose beauty obsesses him.

The film is beautifully made, and its reconstruction of the Venice of several decades ago seems authentic.

A free showing of *Death in Venice* is scheduled for 4 p.m. Tuesday in Sheldon, in keeping with the society's traditional season opening.

Other films the society will show include Ingmar Bergman's *The Magician*, Luis Bunuel's *The Discreet Charm of the Bourgeoisie* and *Nazarin* and Francois Truffaut's *Shoot the Piano Players*.

Foreign film membership is open to students and the general public. Tickets may be purchased from representatives of the society, at the Union south desk, at Sheldon or at the Union Program Office.

The films will be shown every other week on Tuesday, Wednesday and Thursday evenings at 7 and 9. Admission is by series ticket only.

The price of a series ticket is \$8.80 for UNL students, faculty and staff. With 15 films in the series, each film will cost about 60 cents.



These and other dancers are to appear with Ballet West U.S.A. at 8 p.m. Wednesday in Kimball Recital Hall as part of the Performing Arts Series. Tickets for the five Series performances are on sale for \$7.50 at Westbrook 113.

## Loving, leaving Cesar and Rosalie theme

Like its French predecessor *Jules and Jim*, Claude Sautet's new film *Cesar and Rosalie* is a love triangle of two men whose lives revolve around one woman.

It is an excellent film that in some respects goes beyond Truffaut's masterpiece *Jules and Jim*. It is a portrait of upper class French life styles and gives insight to the complex, changing relationships between the three central characters.

*Cesar* (Yves Montand) is a middle-aged, millionaire who is living with Rosalie (Romy Schneider), a young yet experienced woman who loves whom and when, she wants. When David, one of her former lovers, returns after six years, the relationship of Cesar and Rosalie is broken up.

Rosalie leaves Cesar to live with David, leaves David to live again with Cesar, lives with both of them and finally leaves both of them.

Montand gives a marvelous performance as a possessive man who must change his attitudes when he realizes he cannot keep someone he wants very much.

Unlike Jeanne Moreau, the compelling force of *Jules and Jim*, Schneider is a more low-keyed character than either of her lovers. In fact, the movie becomes a study of the strange bond of friendship between two men who have had to fight over the

greg lukow  
key grip

same woman, and in the end have to share her, but also do without her.

*Cesar and Rosalie* suffers from a poor dubbing job, but is overcome by Sautet's deftly presented characterizations.

of Herman Hesse's novel. It presents the life of Siddhartha (Shashi Kapoor) from a teenager to an old man as he travels searching for truth and peace of mind. He tries the teachings of the Brahmas, Sadhus and Buddhists in his search for the way to achieve nirvana, but eventually abandons them all.

Later he tries other methods, from an isolated existence of thinking, and fasting to a carefree life of easy living with a beautiful young Indian princess. But by middle age he has seemingly run the course and settled down to live as a poor boatman ferrying people across the Ganges river. He has abandoned his search and decided that the best way to live is for the present without goals. He feels that with life, like the river, all things return.

Conrad Rooks' script and direction are more than adequate. It was filmed in northern India and boasts some beautiful atmospheric photography by Sven Nykvist (Ingmar Bergman's cameraman). Along with an excellent soundtrack of unusual Indian music, these factors add up to a welcome film experience.

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Another fine film is *Siddhartha*, the movie version

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