

# Women to be featured in upcoming Sheldon films

By Greg Lukow

Women in Film, an exclusive Sheldon Film Theater presentation, debuts this weekend with the showing of *Orphans of the Storm* at 3 and 7 p.m.



Film critic and author, Molly Haskell, who will speak Friday at the Sheldon Women in Film presentation.

Friday and 3, 7 and 9 p.m. Saturday.

The series was assembled for the Sheldon Film Theater by Molly Haskell, film critic for the *Village Voice* and author of *From Reverence to Rape—The Treatment of Women in the Movies*.

Haskell will be in Lincoln for the series' first showing. She will speak Friday night, after the 7 p.m. showing of *Orphans of the Storm*.

Her book is one of at least three on the subject released last year, when there was a remarkable lack of significant female movie roles. During that time, Liv Ullmann held the fort on her own as the only major actress maintaining any degree of consistency in receiving worthwhile parts. Even considering *Chinatown*, the Faye Dunaway revival has been rather shallow, and a movie such as the new one from John Cassavetes, *A Woman Under the Influence*, is a rarity in modern American cinema.

#### Flapper, vamp missing

Haskell's selections are not a chronological survey of the various women types that rose and fell with the relationships between society and cinema during the Roaring 20s, the Depression, or the World War II and postwar periods. The flapper and vamp of the silent period are missing, as are the 30s goldigger, the 40s pinup or the 50s blonde goddess.

Instead, she has focused on not always popular, but important films dealing with timeless themes and conflicts, problems and pleasures. They deal with conflicts between marriage and career, pregnancy, dominating women, subdued women, the values of the family and of maternal awareness.

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Filed in 1921 and directed by the great pioneer-father of the American cinema, D.W. Griffith (*Birth of a Nation*, *Intolerance*), *Orphans of the Storm* is the only silent film in the series. Starring Lillian and Dorothy Gish, sisters in both the film and real life, it is a story of their entrapment in the

turmoil of the French Revolution.

Lillian Gish, for more than a decade, had been a Griffith favorite and his biggest star. She perfectly represented his idea of the innocent but courageous Victorian female—the type of woman that had been dominant in his films produced in the second decade of this century.

#### Emotional actress

Gish made her greatest and most popular films for Griffith, films that in retrospect validate her standing as the finest, most delicately emotional actress of the American silent screen. *Orphans* was her last film for Griffith.

Yet, *Orphans of the Storm* remains one of Griffith's two or three best films. Set in epic scope with his traditional melodramatic techniques and last minute rescues (of Lillian from the guillotine), the movie contains a special warmth and beauty that emanates from the dotting affection between the Gish sisters. Like elegant dolls, they kiss each other on the lips and fondle each other in a now extinct display of open, yet innocent, love.

#### Katherine Hepburn film

Among the films in the series are *Ninotchka*, (1939) one of the last and best of the Ernst Lubitsch touch films and featuring Greta Garbo; *Daisy Kenyon* (1947) starring the premier protagonist of the 40s woman's films, Joan Crawford; Ingmar Bergman's *Brink of Life* (1957); and Katherine Hepburn in *Christopher Strong* (1933). This last film is unique to the series because it is the only film directed by a woman, Dorothy Arzner. She is a competent (but largely forgotten) professional and prolific studio system director who preceded Ida Lupino's adequate tokenism by two decades.

Again, showings are at 3 and 7 p.m. only on Friday and at 3, 7 and 9 p.m. Saturday. Films will be shown in the Sheldon Auditorium and there is no admission charge.

## hot town tonight

Cinema 1: *Flesh Gordon*; 1:30, 3, 4:30, 6, 7:30 and 9 p.m.  
 Cinema 2: *Airport 1975*; 1:30, 3:30, 5:20, 7:10 and 9:10 p.m.  
 Cooper/Lincoln: *Harry and Tonto*; 7:30 and 9:40 p.m.  
 Douglas 1: *Pardon My Bloopers*; 1:30, 3:25, 5:20, 7:15 and 9:45 p.m.  
 Douglas 2: *The Towering Inferno*; 1:45, 5:00 and 8:00 p.m.  
 Douglas 3: *The Towering Inferno*; 2:00, 5:00 and 8:00 p.m.  
 Embassy: *A Touch of Sweden*; 11:15, 1:45, 4:15, 6:45 and 9:15 p.m.; *Thaw the Frigid Bird*; 12:45, 3:15, 5:45 and 8:15 p.m.  
 Hollywood & Vine 1: *Life and Times of Xavier Hollander*; 1:30, 3, 4:30, 7:30, 9, 10:30 and 12 p.m.  
 Hollywood and Vine 2: *Blazing Saddles*; 1:30, 3:30, 7:30 and 9:30 p.m.  
 Jojo: *The Trial of Billy Jack*; 1, 4 and 7 p.m.  
 Plaza 1 & 2: *Earthquake*; 2:15, 4:45, 7:15 and 9:40 p.m.  
 Plaza 3: *The Front Page*; 1:15, 3:25, 5:30, 7:45 and 9:55 p.m.  
 Plaza 4: *The Longest Yard*; 2:30, 4:40, 7 and 9:15 p.m.  
 State: *The Island at the Top of the World*; 1:30, 3:45, 6 and 8:15 p.m.  
 Stuart: *The Godfather, part 2*; 1:30 and 7:45 p.m.

## calendar

Friday  
 8 a.m.-5 p.m.—Registration-Drop and Add—Nebraska Union 215C-Centennial Room  
 9 a.m.—Builders-Red Coats—Union 232  
 9:30 a.m.—Psychology 48C—Union Auditorium  
 10 a.m.-7 p.m.—ASUN Book Exchange—Union Conference Rooms



Monday, January 27  
 8:00 PM  
 Pershing Auditorium

Tickets \$6.50  
 Available in Omaha  
 at Homers (both locations)  
 and the Daisy; in Lincoln at  
 Brandeis, Miller & Paine  
 (dt. & gtw) Dirt Cheap,  
 Nebraska Union South Desk,  
 The Daisy and Pershing  
 Aud. Box Office.

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