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Committee to present film festival

By TOM MOORE
Arts Editor

Germany has been one of the most influential nations on the art of film. Creative cinema in Germany has come in two different movements: the Expressionist movement in the 1920s and the New Wave of the 1960s and 1970s. The Carolina Union Film Committee examines both these movements in a festival devoted to German films spaced over the rest of the semester.

The first influential movement in German cinema began in the period following World War I. The depression and despair of the postwar period led directors to transfer the Expressionist movement, which began in art in the late 19th century, to film.

Expressionism brought a dramatization of people's thoughts and feelings to the screen. The camera often took the role of the central subject and the design of the films was centered on conveying the central character's inward emotions.

The Expressionist movement is best represented in Robert Wiene's *The Cabinet of Dr. Caligari* and F.W. Murnau's *The Last Laugh* which are scheduled for 8 p.m. Sunday in Carroll Hall.

German films during the 1920s also examined the problems of living in a poverty-stricken country. G.W. Pabst's *The Joyless Street* shows how inflation takes its toll on the residents of a Viennese city. It will be shown at 8 p.m. Feb. 8 in Great Hall along with E.A. Dupont's *Variety*, a film about love and murder in a troupe of variety performers.

Some German films of the period concerned themselves with the degenerate lives of the underworld. Fritz Lang was the greatest depicor of this sort of life. His film *Spies*, about a respected businessman who is secretly the head of an international gang of spics, will be shown at 8 p.m. Feb. 15 in Great Hall.

Cinema in Germany suffered with the rise of Hitler. Most of the nation's creative filmmakers fled the nation during Hitler's reign. The documentaries of Leni Reifenstahl are the only films of interest produced during the Nazi era and in the immediate postwar years nothing of any consequence was produced.

But in the 1960s and 1970s there was a great burst of creativity in German cinema with the advent of directors such as Rainer Werner Fassbinder, Wim Wenders, Werner Herzog, Reinard Hauff and Peter Handke. Their films examine political and social issues with a seriousness not found in other countries at the moment. This seriousness is combined with virtuoso command of film grammar.

Rainer Werner Fassbinder's *The Merchant of Four Seasons* will play at 8 p.m. Feb. 22 in Carroll Hall. Wim Wenders' *The Wrong Move* will be shown at 8 p.m. March 1 in Carroll Hall. Werner Herzog's *Every Man for Himself and God Against All* is scheduled for 8 p.m. March 22 in Carroll Hall. Reinard Hauff's *Knife in the Head* will be shown at 8 p.m. March 29 in Carroll Hall, and Peter Handke's *The Left-Handed Woman* will play at 8 p.m. April 5 in Carroll Hall.

N.C. symphony to give concert

Maureen Forrester, considered the world's foremost contralto, appears in concert with the North Carolina Symphony at 8 p.m. today in Memorial Hall.

Forrester will perform Edward Elgar's "Sea Pictures." The remainder of the program includes Hector Berlioz's "Benvenuto Cellini Overture" and Ludwig van Beethoven's "Symphony No. 3."

The symphony will be conducted by guest conductor James Paul, the acclaimed resident conductor of the Milwaukee Symphony. Tickets are \$2.50 and are available at the Union Box Office.

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