

Great Flicks, Spring 2003

(A series of free films sponsored by the Great Books Program for the edification and entertainment of our students, faculty, and the AU community.)

1/15 *Medea*

(1959, Jose Quintero, TV production)

Judith Anderson's dominating performance brings to life the torment and rage of Medea, the woman betrayed, in the spare and faithful production of the Euripides masterpiece. A natural for anyone teaching Greek drama or culture, the production also offers fertile ground for considerations of gender, violence, revenge, and, perhaps most powerful, social structures and the idea of exile.

1/29 *Cool Hand Luke*

COOL HAND LUKE (Stuart Rosenberg, 1967)

Paul Newman won his fourth Oscar nomination for his portrayal of anti-hero Luke Jackson, a heroic, misfit prisoner in a Southern camp in 1948. If your class is characterized by a failure to communicate, turn to this film's vibrant examinations of the rebel character, Southern archetypes, the nature of both heroism and victimization, and—perhaps most importantly for this product of the sixties—the viability of society's established mores and values.

2/12 *A Streetcar Named Desire*

A STREETCAR NAMED DESIRE (Elia Kazan, 1951)

Marlon Brando's legendary performance in this adaptation of the Tennessee Williams play provides an ideal platform for your discussions of American masculinity in the postwar world. Spice up your classes on madness, gender, American drama, or Southern literature with the tragic story of Blanche Dubois and her sultry New Orleans nights.

2/26 *A Walk in the Night*

A WALK IN THE NIGHT (Mickey Madoda Dube, 1998, South Africa)

A post-apartheid adaptation of Alex La Guma's 1962 novella, this crime thriller recounts a single terrible night in Johannesburg for steel worker Mikey Adonis. Framed by references to Shakespeare's Hamlet ("I am thy father's spirit doomed for a certain term to walk the night"), the film also parallels Richard Wright's Native Son. Enhance your classes on African and/or African-American literatures, adaptation, criminality, or genre.

3/5 *Raise the Red Lantern*

RAISE THE RED LANTERN (Yimou Zhang, 1991, China)

In China in the 1920s, nineteen-year-old Songlian, fourth wife to the wealthy Chen, competes for the red lantern that signifies which wife the master will sleep with each night. Certain to enliven your classes on non-Western literatures and cultures, cultural difference, and gender inequality, the film is a compelling consideration of power, status, privilege, tradition, passion, and revenge.

3/19 *Tom and Viv*

TOM AND VIV (Brian Gilbert, 1994)

This sensitive biopic shows T. S. Eliot as a tormented, and often tormenting, man dealing with the mental instability/illness of his wife, Vivienne Haigh-Wood. It offers a new lens through which students can read the great poet's verse, but more generally challenges them to question the nature of artistic inspiration and spirituality, as well as the validity and relevance of biographical information for literary criticism.

4/2 *Run Lola Run*

RUN LOLA RUN (Tom Tykwer, 1998, Germany)

Lola has twenty minutes to replace the money her boyfriend Manni took from his mobster boss. This highly original, fast-paced film, which tells Lola's story several times from multiple perspectives and with diverse endings, will energize your lectures on narrative form, postmodernism, crime, point of view, and the real versus the imagined.

4/23 *Othello*

OTHELLO (Parker, 1996)

Shakespeare's classic tale of jealousy, manipulation, and the effects of racism. Starring Lawrence Fishburne and Kenneth Brannagh. A perfect film to watch on Shakespeare's birthday!