

Document Citation

Title	Ways in the night
Author(s)	
Source	<i>Lumiere Theater</i>
Date	
Type	flyer
Language	English
Pagination	
No. of Pages	2
Subjects	
Film Subjects	Wege in der nacht (Ways in the night), Zanussi, Krzysztof, 1979

"A MASTERPIECE TO BE TREASURED AND ENJOYED!"

—Archer Winsten, New York Post

"ZANUSSI'S BEST...It marks his passage into full artistry."

—Stanley Kauffmann, The New Republic

"★★★. An unusually haunting, thought-provoking film. EXTREMELY COMPELLING!"

—Kathleen Carroll, New York Daily News

"EXCELLENT! A rewardingly multi-leveled film."

—Judith Crist, WOR-TV

"Intelligent, rueful and worldly wise!"

—J. Hoberman, Village Voice

"SPLENDID, HANDSOME AND COOL."

—Vincent Canby, New York Times



ways ^{in the} night

A Film by KRZYSZTOF ZANUSSI
with MAJA KOMOROWSKA & MATHIEU CARRIERE
A TeleCulture Films Release 1983

LUMIERE

California at Polk/885-3200
Discount Parking Holiday Inn

One Week Only!

**Exclusive No. Calif. Engagement
Starts Friday August 24**

AP #07200

ways ^{in the} night

A Film by KRZYSZTOF ZANUSSI

Judy Stone, SF Chronicle

A cultured German officer's love for a Polish countess raises complex issues of moral courage in Krzysztof Zanussi's superb film "Ways in the Night."

Maja Komorowska, a mature beauty with the presence of a Garbo or Liv Ullmann, has a smoldering sadness as the noblewoman who resists every well-mannered overture by Friedrich, the young upper-class soldier who is in the Nazi company occupying her estate during the early part of World War II.

Although Friedrich (Mathieu Carriere) is engaged to a girl at home, he is fascinated by the formidable presence of this woman who is forced to house the enemies of her country. Friedrich believes his appreciation for literature, art and music offers a common ground for them above and beyond wartime enmities.

An older cousin (Horst Frank), his superior officer and his former professor of aesthetics, knows better. He enjoys having intellectual discussions with the younger man, but he also realizes that Friedrich's sentimental yearning makes for an

impossible situation in wartime.

The actors are an interesting contrast: Carriere's rather delicate features reflect his sensibility and vulnerability, whereas Frank's more hardened features show the temperament of a cynical man prepared to accept realities he may not like. "You have to think of them (the Poles)," he tells Friedrich, "as *untermenschen* ... or Negroes or you'll go crazy."

Friedrich's attempts to be friendly with the countess' family tutor/librarian meet with a quietly mocking subservience from that scholarly, but endangered gentleman. He is played with marvelous ironic humility by the very talented Zbigniew Zapasiewicz, star of many Wajda and Zanussi films.

The film, a German-Polish co-production, was inspired by an experience Zanussi's mother had with a German officer when she and her family were sheltering Jews during the Warsaw uprising.

Without any melodrama or attempt to re-hash wartime horrors, Zanussi's penetrating script offers a subtle exploration of that enduring

question: "How could a people steeped in the cultural values of Germany have committed such crimes against humanity?" Zanussi does not even attempt to answer the unanswerable.

In a challenging postscript to the story of Friedrich and the countess, a journalist interviews Friedrich's daughter, who knows nothing about her father or the past and she does not want to know more. "Do you think it's possible to live without a sense of history?" he asks her.

For Zanussi, this question is not only an attack on contemporary German forgetfulness, but also on the dimming of "world memory." Working within the limits of Polish censorship, Zanussi, the most intellectual of Polish film makers, has always examined difficult problems of conscience, corruption and compromise in such films as "Camouflage," "The Constant Factor" and "Contract." But "Ways in the Night" is his most compelling artistic achievement, a work that haunts the mind and heart.

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