

A Presentation of Mosfilm Cinema Concern and  
The Russian House of Technologies, Education & Development

# RUSSIAN FILM SEASON 3-16 MAY 2019



Films in the original version with English subtitles

Booking: [Webtickets](#) / [Pick 'n Pay](#)

Normal ticket prices apply

DVDS of other Russian films are available to purchase  
The Labia Theatre, 68 Orange St, Gardens, Cape Town

  
**Мосфильм**

★  
EUROPA CINEMAS

**LABIA**

# The Russian Film Season Programme

## 3 - 16 May 2019

**FRI 3, 10:** 20.30; **SAT 4, 11:** 17.30; **SUN 5, 12:** 14.30; **MON 6, 13:** 20.30;  
**TUE 7, 14:** 17.30; **WED 8, 15:** 14.30; **THUR 9, 16:** 20.30

**ANNA KARENINA: VRONSKY'S STORY** (2017) 138 min

Directed by **Karen Shakhnazarov**

Adaptation of the novel *Anna Karenina* by **Leon Tolstoy**

There is no single truth in love, each treads their own path. Which should take precedence – passion or duty? How do we choose? And who gets to judge? These are the eternal questions, thrust upon us by life. Anna Karenina made her choice, leaving her son Sergei to grow up struggling to understand why his mother took such a tragic and terrible path, and Count Vronsky haunted by the memory of the woman whose death he still blames himself for, 30 years later. In 1904, in the aftermath of one of the battles of the Russian-Japanese war, Sergei Karenin and Alexey Vronsky find themselves thrown together in a remote Manchurian village, where fate offers them a chance to return to the events long past and, finally, to find the answers both have long been seeking.

**SAT 4:** 14.30; **WED 8:** 17.30; **MON 13:** 14.30; **THUR 16:** 17.30

**MOSCOW DOES NOT BELIEVE IN TEARS** (1979) 140 min

Directed by **Vladimir Menshov**

Winner of the 1980 Academy Award for Best Foreign Film.

An immensely popular, entertaining look at Soviet Russia through the lives of three women looking for love in Moscow. Menshov's drama about the cruel anonymity of city life is structured in two parts. The first half is set in 1958, as Menshov follows the women's romantic lives in a workers dormitory: Tonya finds love and happiness; Ludmila is trapped in an unhealthy and oppressive marriage; Katerina is cruelly abandoned when her lover discovers she's pregnant. The second half resumes their stories 20 years later.

**SAT 4:** 20.30; **SAT 11:** 14.30; **WED 15:** 17.30

**SOLARIS** (1972) 169 min

Directed by **Andrei Tarkovsky**

This film is often cited as one of the greatest science fiction films in the history of cinema.

It is a psychological drama occurring mostly aboard a space station orbiting the fictional planet Solaris. A psychologist is sent to investigate the death of a doctor and the mental problems of cosmonauts on the station. He soon discovers that the water on the planet is a type of brain which brings out repressed memories and obsessions. Tarkovsky said this film promoted the idea that the individual is able to transform reality through his own spiritual and philosophical strength.

At the 1972 Cannes Film Festival, the film won the Grand Prix Spécial du Jury, and was nominated for the Palme d'Or.

*"Tarkovsky for me is the greatest director, the one who invented a new language, true to the nature of film, as it captures life as a reflection, life as a dream."*

Ingmar Bergman

**SUN 5:** 20.30; **SAT 11:** 20.30; **MON 13:** 17.30; **THUR 16:** 14.30

**STALKER** (1979) 163 min

Directed by **Andrei Tarkovsky**

STALKER is recognised as one of the best films of the 20th Century, and is on the British Film Institute's 50 Greatest Films of All Time list. In a small, unnamed country there is an area called The Zone. It contains The Room, in which it is believed wishes are granted. The government has declared The Zone a no-go area and have sealed off the area. However, this has not stopped people from attempting to break in. We follow one such party, made up of a Writer, who wants to use the experience for inspiration; and a Professor, who wants to research The Zone scientifically. Their guide is a man to whom The Zone is everything - the Stalker. As the men travel further into The Zone, they realize it may take something more than just determination to succeed. Increasingly, they wonder if they can, in the end, take responsibility for the complete fulfillment of their personal desires.

**SUN 5:** 17.30; **THUR 9:** 14.30; **SUN 12:** 20.30

**COURIER** (1986) 88 min

Directed by **Karen Shakhnazarov**

Special Prize Winner : 15th Moscow International Film Festival

In the Gorbachev era, the iron curtain started to come down and Western values seeped into the Soviet Union, especially affecting the younger generation. COURIER tells this story through the adventures of Ivan, a spirited and rebellious young man trying to figure out what to do with his life. His seemingly careless attitude masks a deeper confusion. He meets Katya, the daughter of a famous professor, and they start dating. She is bored with her perfect family and their indulgent prosperity. But will her interest in Ivan be sustained? Does she have the necessary passion and conviction to make a break from her family and class? Does Ivan care enough to fight for her?

**MON 6:** 17.30; **FRI 10:** 14.30; **TUE 14:** 20.30

**THE TOWN OF ZERO** (1988) 97 min

Directed by **Karen Shakhnazarov**

An engineer in charge of the production line of a factory in Moscow is sent to a small town to specify a mechanical part they require. But in this town everyone seems a little crazy. Though its plot is Kafkaesque, its setting seems closer to Lewis Carroll's Wonderland. Shakhnazarov establishes a tone that is eerie without being sinister, and invents a story that is comic, fluid and full of unexpected twists. Gradually, our hero is robbed of his freedom and his identity. The film works as a comedy of mistaken identity, but it also has a resonance beyond its quick wit. THE TOWN OF ZERO gleefully reveals the tyranny behind the benign mask of bureaucracy.

**TUE 7:** 14.30; **THUR 9:** 17.30; **WED 15:** 20.30

**THE STAR** (2002) 97 min

Directed by **Nikolay Lebedev**

In the summer of 1944 the Nazi armies prepare a massive tank division for the offensive on occupied Russia. The Russian Army's elite group of seven snipers is sent for a reconnaissance operation behind enemy lines. Two previous Russian groups never came back. The seven Russians know that they are going to an almost certain death for the sake of victory.

**MON 6:** 14.30; **WED 8:** 20.30; **FRI 10:** 17.30

**WARD No. 6** (2009) 83 min

Directed by **Karen Shakhnazarov**

A brilliant contemporary take on the Chekhov novella. Ragan is a psychiatric doctor at an insane asylum located in a small Russian town. He strikes up a relationship with a patient who suffers from paranoid delusions. Their talks take on increasing importance in his life, to the point where he starts ignoring his other responsibilities. His grip on reality slipping, Ragan is tricked into becoming a patient in the mental ward himself, and must face questions regarding the nature of insanity. In the closing scenes, Shakhnazarov advances a cinematic questioning of the arbitrary line between sanity and insanity.

**TUE 7:** 20.30; **SUN 12:** 17.30; **TUE 14:** 14.30

**DERSU UZALA** (1975) 161 min

Directed by **Akira Kurosawa**

The film won the 1975 Oscar for Best Foreign Language Film. The Golden Prize and the Prix FIPRESCI at the 9th Moscow International Film Festival and numerous other awards.

Shot almost entirely in the eastern Russian wilderness, the film explores the theme of a native of the forests who is fully integrated into his environment, leading a style of life that will inevitably be destroyed by the advance of civilization. It is also about the growth of respect and deep friendship between two men of profoundly different backgrounds, and about the difficulty of coping with the loss of strength and ability that comes with old age. A romantic hymn to nature and the human spirit, it boasts an extraordinary performance by Maxim Munzuk as Dersu, the wise old man of the Taiga. Dersu is good... he is unblemished by the moral failings that plague us all. His simple poverty, his simple life, his closeness with simple ways of living, is presented as a form of natural morality.