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presents

SUMMER FILM SERIES 2016

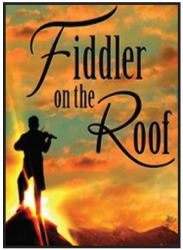
SUNDAYS AT 7:00PM

JULY 10 THRU AUGUST 7

Enjoy popcorn and lemonade as we share a few, cool moments in the shadow of each others' presence.

Stay after each showing for a casual discussion of the film.

FREE
& OPEN
TO ALL!



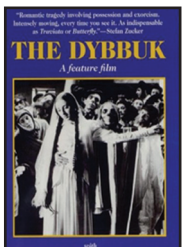
JULY 10 • THE FIDDLER ON THE ROOF (G • 3 HRS.)

Based on the tales of Russian Jewish life written by Shalom Alechem in the 1800s, the movie is acknowledged to be one of the best musicals ever made. Tevye (Topol) lives with his wife and six daughters. Insulated and protected by their Orthodox traditions, Tevye must face the marriage of his three eldest daughters in a series of increasingly unacceptable unions. How far can tradition be bent and still maintain the center of his family and his community's existence?



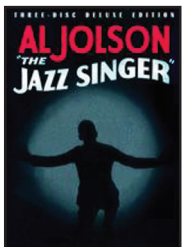
JULY 17 • MARJORIE MORNINGSTAR (NOT RATED • 2 HRS.)

Natalie Wood and Gene Kelly make a cute (if not convincing) couple in this Hollywood version of Herman Wouk's romance. Wood is decidedly non-ethnic as Marjorie Morgenstern, the starry-eyed Jewish college girl who falls in love with summer resort small-timer Gene Kelly (who never quite sells himself as a show-biz dreamer with limited talent). A mix of modern, clear-eyed romance and old-fashioned melodrama, it nonetheless manages to slip in some frank (for 1958) discussions of sex and the single girl and sketch out an intriguing portrait of Jewish life in New York's upper crust between the romantic complications.



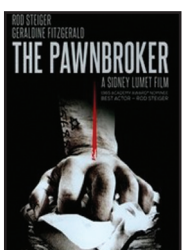
JULY 24 • THE DYBBUK (NOT RATED • 1 HR. 45 MINS.)

A Yiddish film classic based on the celebrated play by S. Ansky, written during the turbulent years of 1912-17, the Dybbuk reflects Ansky's deep perception of the shtetl's religious and cultural mores. Boundaries separating the natural from the supernatural dissolve as ill-fated pledges, unfulfilled passions and untimely deaths ensnare two families in a tragic labyrinth of spiritual possession. The film's exquisite musical and dance interludes evoke the cultural richness of both shtetl communities and Polish Jewry on the eve of World War II.



JULY 31 • THE JAZZ SINGER (NOT RATED • 1 HR. 29 MINS.)

A Jewish religious leader's son (Al Jolson) is torn between tradition (using his voice for religion and following in his dad's footsteps) or to please the masses (as a jazz singer in vaudeville). The long shots of the Jewish ghetto are actual shots of a New York street taken through a window, and the theater in which Jolson sings was the Wintergarden, a theater in which he often performed. Jolson did some of his stage act in "blackface;" minstrel shows were viewed differently in those days (now obviously politically incorrect). The film is corny, but it is also deeply touching and Jolson's stage pizzazz reaches across nearly a century.



AUGUST 7 • THE PAWNBROKER (NOT RATED • 2 HRS.)

A dark exploration into the soul of a man who is tortured by the unbearable pain of his past, we see the events of a few days in the life of Sol Nazerman (Rod Steiger), who survived the horrors of the Nazi concentration camps but lost his wife and children. Now alone, cold, embittered, and without faith in God or humanity, he operates a pawnshop in New York's Spanish Harlem as a front for Rodriguez, a pimp and slumlord. Despite the continued efforts of his assistant, Jesus, and a determined social worker, Marilyn Birchfield (Geraldine Fitzgerald), to break through his impenetrable walls, Nazerman remains detached and emotionless.

5550 E. 5TH ST. at CRAYCROFT, TUCSON, AZ
745-5550 • www.caiaz.org

