



French with English titles.
Color/Techniscope

LE GRAND MEAULNES

A Sologne village at the turn of the century. Augustin Meaulnes, a boarder at the small school run by Monsier Seurel, loses his way in the countryside. He discovers an old chateau, where he becomes a guest at a strange fancy-dress ball to celebrate the engagement of Frantz de Galais, and falls in love with Frantz's sister Yvonne. When Frantz's fiancée fails to appear, Frantz tries to shoot himself and the party breaks up. Filled with a deep sense of loss, Meaulnes finds his way home, and tells his friend Francois Seurel of what has happened; but despite many attempts, he cannot find his way back to the castle. A travelling circus comes to the region and, before it leaves, Meaulnes recognises two of its members as Frantz and a pierrot from the party.

COLLEGE OF HUMANITIES

Presents

International Cinema

Spencer W. Kimball Tower, Room 250

Admission: Free with Cinema Card

75¢ without Cinema Card

(The Wanderer)

a film by

Jean-Gabriel
Albicocco



Week of May 6 & 7

Showtimes are at 7:00 PM and 9:00 PM
each evening. Showtimes also available
on Teletip, extension 7420.

The Cabinet of Doctor Caligari



Germany, 1919.

WEEK OF MAY 13 & 14

SHOWTIMES ARE AT 7:00 PM

AND 9:00 PM EACH NIGHT.

Showtimes also
available through
Teletip, Ext. 7420.

The first of the surrealist, expressionistic German films to make it to the screen, this film began the golden age of German cinema—an era that was marked by a preoccupation with myth, horror and madness. Strange, distorted sets imaginatively provide the background for the story of a somnambulist, his owner and their terrorization of a small German town. In one of the great film endings of all time—an ending that has yet to be duplicated with any degree of success—the audience is assaulted with the fact that it has been seeing the story through the eyes of a madman.

"The audience, confined in the madman's universe, sees what he sees: distorted perspectives, eerie painted lights and shadows, an angular, warped world of fears and menace. The sets are used expressionistically to convey the madman's thoughts, to intensify the characters' emotions, and to emphasize the meanings of the action . . . CALIGARI, the most complete essay in the decor of delirium, is one of the most famous films of all time, and it was considered a radical advance in film technique, yet it stands almost alone . . ."

COLLEGE OF HUMANITIES

Presents

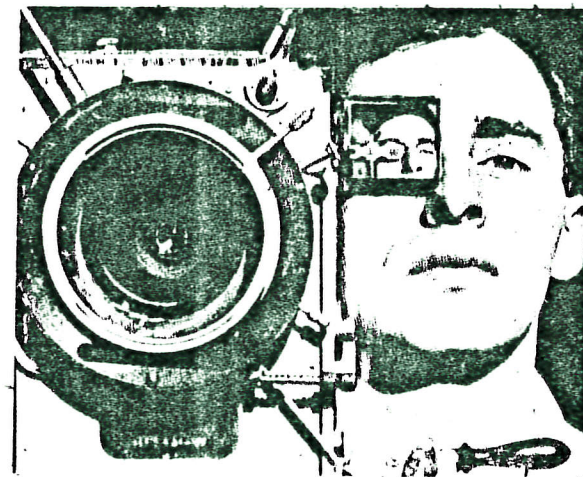
International Cinema

Spencer W. Kimball Tower, Room 250

Admission: Free with Cinema Card

75¢ without Cinema Card

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A MOVIE CAMERA

Directed and Written by Dziga Vertov. Dziga Vertov is considered to be one of the pioneers of the Soviet motion picture. His 'Kino Eye' theory, while limited in its scope, did provide the basis for some interesting footage. It is as if the camera lens is a living thing, able to see everything that goes on around it. Intercut with shots of the cameraman himself, the film 'seen' by the camera 'eye' follows daily life in the Soviet Union.

COLLEGE OF HUMANITIES

Presents

International Cinema

Spencer W. Kimball Tower, Room 250
Admission: Free with Cinema Card
75¢ without Cinema Card



1948 B&W 82 min Republic USA
Written, Produced & Directed by Orson Welles. Music by Jacques Ibert. With Orson Welles, Jeanette Nolan, Roddy McDowall, Dan O'Herlihy

A craggy castle hewn from the living black rock, primitive rough costumes, a foreboding play of light and shadows, encircling mists, dazzling camera work and dramatic angles reminiscent of *Citizen Kane*—all combine to visualize the fell purpose of that man who, upon hearing the witches' prophecy, murders to make it come true.

Critical Comments: "the work of a master craftsman. The setting—a symphony of gray rock, drizzling rain, darkness and blasted trees—is terrifyingly appropriate"—NEWSWEEK.

Awards: Parents' Magazine Special Merit Award



WEEK OF MAY 20 & 21
SHOWTIMES ARE AT 7:00 PM
AND 9:00 PM EACH NIGHT.



MACBETH

SHOWTIMES ARE
AVAILABLE THROUGH
TELETIP, EXT. 7420.

COLLEGE OF HUMANITIES

Presents

International Cinema

Spencer W. Kimball Tower, Room 250

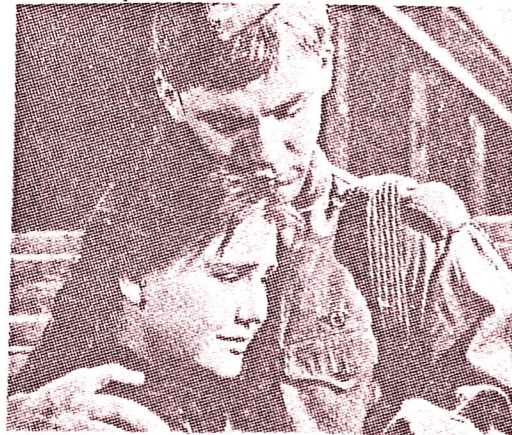
Admission: Free with Cinema Card

75¢ without Cinema Card

Ballad of a Soldier

(Russian Dialogue with English subtitles)

Russia 1960

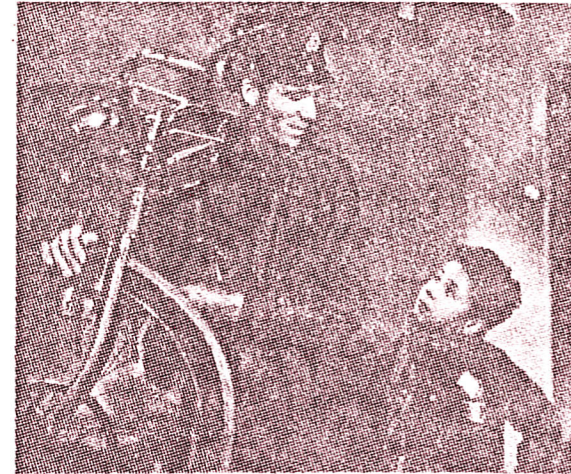


BALLAD OF A SOLDIER, directed by Grigori Chukhrai (THE FORTY-FIRST, THERE WAS AN OLD COUPLE) is one of the most important European films of the sixties. Chukhrai tells a deceptively simple story; underlying it are profound statements and observations about the horrors of war. The hero of this tragic, poetic "ballad" is an innocent young soldier during World War II, who earns a ten-day leave to go home to visit his mother. On the way he has many adventures which seem small, but together they become a cumulative lament for the disorder, grief and frustration of people caught up in war.

WEEK OF
MAY 27 & 28

SHOWTIMES ARE 7:00 AND 9:00 EACH NIGHT.
ALSO AVAILABLE THROUGH TELETIP, EXT. 7420.

Vittorio de Sica's



The Bicycle Thief

Probably the single most important and moving film to come out of the Neo-Realist movement that arose out of the ashes of post-war Italy, THE BICYCLE THIEF is a simple story of an unemployed man and his son in war-devastated Rome. The father finds a job pasting up signs, work requiring a bicycle on which to get around. The bicycle is stolen, setting up the film's tragic and ironic ending. Having failed to recover the bicycle, the father and son are forced to steal one and are caught.

"...it happens to be very close to a lyrical masterpiece."

—Arthur Miller

"...as fine and significant a picture as we have had from Italy since the war."

—Bosley Crowther
New York Times

90 minutes. Italy, 1948. Black and white.
In Italian with English subtitles.



Long banned in France by a community too soft-skinned for Jean Renoir's stinging appraisal, RULES OF THE GAME frankly delineates the erotic charades of the French leisure class before World War II. Forsaking the humanism of his earlier films, Renoir mordantly satirizes the social and sexual mores of a decadent society near collapse. In this unfeeling world, the game, like that of the hunt, moves inevitably toward death.

JEAN RENOIR'S

Rules of the Game

"A work which should be seen again and again."
ANDRE BAZIN

"It remains the single most overwhelming experience I have ever had in the cinema."
ALAIN RESNAIS

"The most important film-maker in the most important film."
FRANCOIS TRUFFAUT

110 Minutes. Black and White. France, 1939. Subtitled.

COLLEGE OF HUMANITIES

Presents

International Cinema

Spencer W. Kimball Tower, Room 250
Admission: Free with Cinema Card
75¢ without Cinema Card

WEEK OF
JUNE 3 & 4

SHOWTIMES ARE 7:00 &
9:00 PM EACH NIGHT.
TIMES ALSO AVAILABLE
ON TELETIP, EXT. 7420.



hiroshima mon amour

An actress is in Tokyo to make an anti-war movie. She meets and falls in love with a Japanese architect. Their affair triggers in her a memory of her love for a German soldier during World War II, which cost her her home, sanity and a large part of her very existence. If she stays with her Japanese lover it may cost her those same things again, and if she leaves him she will lose the man she loves.

*88 minutes. France, 1959. Black and white.
In French with English subtitles.*

LLENA DE ALEGRIA
Y OPTIMISMO
Y TAMBIEN DE CARCAJADAS

PANORAMA FILMS S. A.
presenta

**GASPAR
HENAINE**

CAPULINA

VIRMA
GONZALEZ
GASPAR
GUERRERO

ANGELICA
CHAIN

**¡USTED VERA
Y NO CREERA
LO QUE ESTA
VIENDO!**



LO VEO Y NO LO CREO
NIÑOS ADOL. ADUL.

ARGUMENTO Y CINECOMEDIA: ALFREDO ZACARIAS - FOTOGRAFIA: XAVIER CRUZ - MUSICA: SENGIO GUERRERO

dirección: **ALFREDO ZACARIAS**

COLLEGE OF HUMANITIES

Presents

International Cinema

Spencer W. Kimball Tower, Room 250
Admission: Free with Cinema Card
75¢ without Cinema Card

An elegant residence, dark and obscure, provoke the murmurings of the neighbors who think the house is haunted. The real reason for darkness being the fact that Raul, the owner, is blind from an automobile accident, and Capulina, his manservant, is blind from birth. They have been living on a government pension and when a lawyer has the pension stopped, Capulina and his dog, Capulin, go out into the park and begin performing as a one-man band to support them. When Capulina meets Patricia in the park, the story becomes a comedy of errors.

In Spanish / no subtitles

Week of June 10 & 11

Showtimes are at 7:00 P.M. and 9:00 P.M. each night. For future showtimes, call Teletip, extension 7420.

COLLEGE OF HUMANITIES

Presents

International Cinema

Spencer W. Kimball Tower, Room 250
Admission: Free with Cinema Card
75¢ without Cinema Card



Josef von Sternberg's **THE BLUE ANGEL** fuses the charming naturalism of Marlene Dietrich and the gutty expressionism of Emil Jannings into a harsh slice of realism. Professor Rath, a dignified university professor, falls in love with Lola Lola, a vulgar nightclub singer. His glum descent from pride and importance to humiliation and insignificance is brutally charted in disconsolate visuals and piercing sound effects.

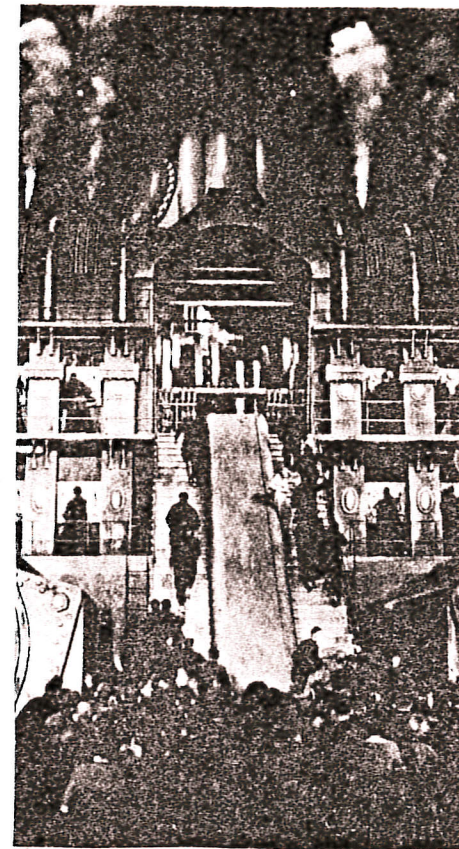
*"Most skillful and vivid of
von Sternberg's talkies"*
THE FILM TILL NOW

JOSEF VON STERNBERG'S

The Blue Angel

Week of July 8 & 9

Showtimes are at 7:00 PM and
9:00 PM each night.



"Remarkable"
HENRY MILLER

Directed by Fritz Lang

Lang's elaborate futuristic fantasy of totalitarian force and mob violence is played out in a subterranean factory. Lang is said to have been inspired by the New York City skyline; the film's immense visual and narrative power so impressed Adolf Hitler that he tried to persuade Lang to make Nazi propaganda films.

"One of the greatest visual experiences of the cinema. The special effects creations of cities and machines are still amazingly effective."

—British Film Institute

METROPOLIS



Japanese Dialog/English Subtitles

Woman in the Dunes

This film represents the most significant trend in Japanese filmmaking in the last decade. It is a haunting allegory probing fundamental questions of existence and the meaning of freedom. The bizarre tale of a man held captive with a woman at the bottom of a sandpit is reminiscent of themes found in Beckett, Pinter and Kafka.

An entomologist collecting beetles on the dunes misses his bus back to the city. Some natives offer him assistance, and he is lowered by a rope ladder down to a sandpit where he finds a woman willing to provide food and lodging in her shack. He accepts and the next morning prepares to leave. The ladder is gone and he is trapped. Slowly the implications of the trap are revealed. He has been put there to help the woman shovel and load the shifting sand in baskets that are hauled up from above in return for water and food.

123 minutes. 1964. Black and white.

COLLEGE OF HUMANITIES

Presents

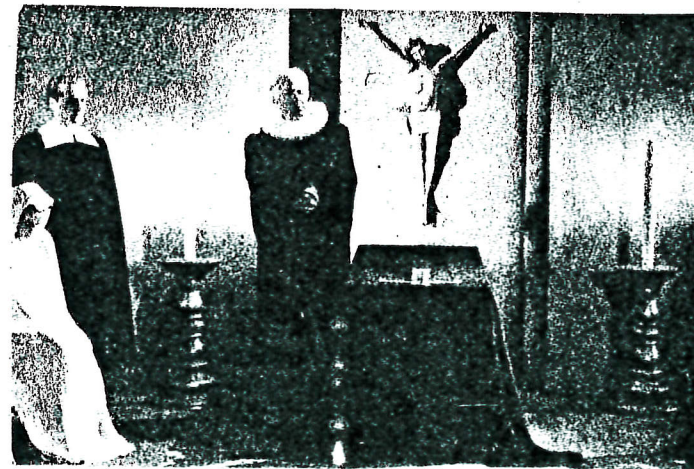
International Cinema

Spencer W. Kimball Tower, Room 250

Admission: Free with Cinema Card
75¢ without Cinema Card

Week of
July 15 & 16

Showtimes are 7:00
PM and 9:00 nightly.



Day of Wrath

The story takes place in a small 17th century Danish town and is essentially a drama of conscience and guilt. The atmosphere which Dreyer has created—the all-pervading sense of unseen evil, of primitive beliefs and dark rites—is compelling.

An old woman, suspected of witchcraft, is arrested by the town authorities, tortured into admitting her guilt and burned "to the greater honor and glory of God". Before her death, however, she indicates that the town parson's young wife had learned the secrets of witchcraft from her mother. The parson's wife becomes obsessed with the suspicion with which she is regarded and this, combined with her feelings of guilt at having been unfaithful to her husband, lead her to believe she is, indeed, a witch.

Denmark 1943

(Danish dialogue with English subtitles)

COLLEGE OF HUMANITIES

Presents

International Cinema

Spencer W. Kimball Tower, Room 250
Admission: Free with Cinema Card
75¢ without Cinema Card

We all loved each other so much is a reflective comedy about the friendship of three men and the one woman each has loved. The film follows the fortunes of the three World War II comrades, tracing the different paths and misadventures of each over thirty years. Their changing relationships bring love and friendship into conflict as the aspiring actress moves in and out of their lives.

"Full of fondness, rage and high spirits."
Vincent Canby, *The New York Times*

Italian
English subtitles

124 Minutes

WE ALL LOVED EACH OTHER SO MUCH

Week of July 22 & 23

Showtimes are a 7:00 PM and 9:00 PM each night. For future showtimes call Teletip.

"A very rare and gratifying movie. Nino Manfredi, Stefania Sandrelli, Vittorio Gassman and their supporters are uniformly touching."

Rex Reed, *New York Daily News*



COLLEGE OF HUMANITIES

Presents

International Cinema

Spencer W. Kimball Tower, Room 250
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75¢ without Cinema Card



JEAN RENOIR'S
MASTERPIECE

GRAND ILLUSION

Near the top of any list of the world's greatest films must come Jean Renoir's anti-war classic, GRAND ILLUSION. Set against a prison escape of French aviators from a German Prison Camp in World War I, Erich von Stroheim and Pierre Fresnay enact this drama of the fading glory and honor of war. The total senselessness of war has never been stated as convincingly as in GRAND ILLUSION.

111 Minutes. Black and White. France, 1937. Subtitled.

SHOWTIMES:

Movie

July 29

July 30

Grand Illusion

7:00 pm

9:00 pm

Persona

9:00 pm

7:00 pm

PERSONA

Liv Ullmann plays the part of a renowned stage actress, and Bibi Andersson is her nurse and companion. Ullmann's character suffers a nervous breakdown and finds in Andersson a character of such mutual identification that a dependence is formed that goes beyond normal behavior.



Swedish Dialog / English Subtitles
Directed by Ingmar Bergman: 1967
One Hour 20 Minutes

COLLEGE OF HUMANITIES

Presents

International Cinema

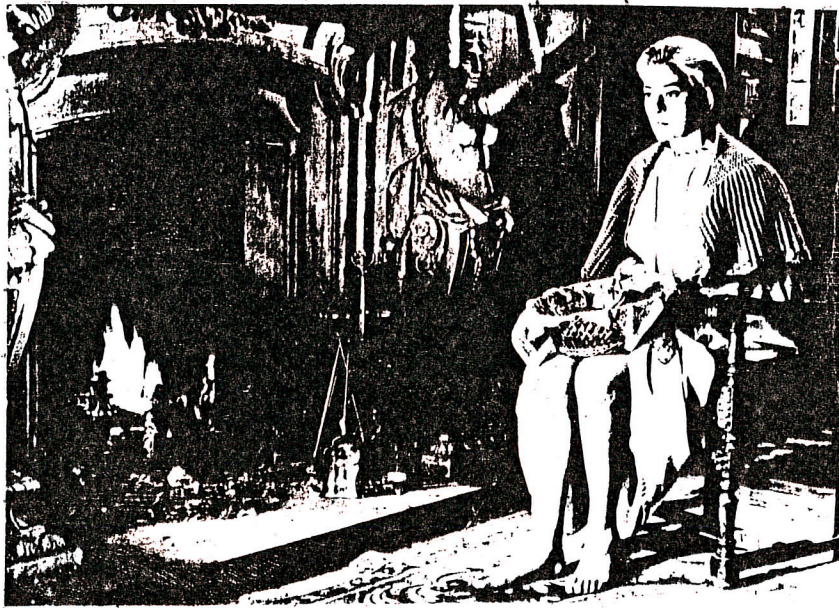
Spencer W. Kimball Tower, Room 250
Admission: Free with Cinema Card
75¢ without Cinema Card



VIRIDIANA

ENGLISH SUBTITLES

90 MINUTES



THE FRANCO-BANNED "OUTRAGEOUSLY SACRILIGIOUS" STORY OF A
"GOOD GIRL" WHO FAILS TO SAVE ANY LOST SOULS THROUGH PRAYER
AND CHARITY.

WEEK OF AUG. 5 & 6

SHOWTIMES ARE AT 7:00 PM
AND 9:00 PM EACH NIGHT.