

INTERNATIONAL CINEMA

WEEK OF SEPTEMBER 6-10, 1983

**Academy Award
Winner For:**

**Best Picture
Best Original Screenplay
Best Original Score
Best Costume Design**



CHARIOTS OF FIRE



"A gutsy, emotional movie about what it really takes to be a hero. One of the finest films of this or any year."
— Rona Barrett, TODAY SHOW, NBC-TV

"CHARIOTS OF FIRE is a rare, intelligent, beautiful movie. A thoroughly rewarding experience."
— Bob Thomas, ASSOCIATED PRESS

"A masterpiece. The film's overwhelming impact will touch and affect you."
— Rex Reed, SYNDICATED COLUMNIST

"A beautiful, enthralling picture."
— Bruce Williamson, PLAYBOY MAGAZINE

Spencer W. Kimball Tower, room 250
Admission: free with cinema card
75¢ without cinema card
For weekly showtimes, call Teletip 378-7420
No food or drinks allowed in the theater!

Ben Cross, Ian Charleson, Ian Holm, Nicholas Farrell,
Cheryl Campbell
The Ladd Company; Directed by Hugh Hudson
Color; Rated PG, A-1; 124 minutes

An intense, exhilarating true story about the 1924 Paris Olympics which focuses on two British runners and the totally divergent, psychological and emotional reasons compelling them to win. Winning was everything to these two men, but their reasons were worlds apart; one, a Jewish student, driven to excel as a means of disproving the anti-Semitic sentiments he encountered at college, while the other, a deeply religious Scotsman, believed his athletic achievements paid tribute to God. "A film experience. The affirmation of all that's great in the human race." — Arthur Knight, THE HOLLYWOOD REPORTER.

In English

Tuesday, September 6

Visions of Eight 5:15
Chariots of Fire 7:15
Tokyo Olympiad 9:30

Wednesday, September 7

Tokyo Olympiad 5:15
Chariots of Fire 7:00
Visions of Eight 9:15

Thursday, September 8

Visions of Eight 5:15
Chariots of Fire 7:15
Tokyo Olympiad 9:30

Friday, September 9

Tokyo Olympiad 5:15
Visions of Eight 7:00
Chariots of Fire 9:00

Saturday, September 10

Visions of Eight 5:15
Chariots of Fire 7:15
Tokyo Olympiad 9:30

Tokyo Olympiad

Tokyo Olympiad was the official film of the 1964 Olympics. Ichikawa, the director, took advantage of special optical effects, telephoto lenses, slow motion and unusual lighting opportunities to stress the unique spirit that animates each of the participants.

Directed by Kon Ichikawa
Japan, 1964. Color. 93 min.
English narration.

The Olympics of today is a spectacle of such gigantic proportions that it is possible to lose sight of the many individual dramas that give the Olympics its real fascination.

For the Games at Munich, eight of the world's most accomplished film directors decided to make a film which would reveal aspects of the Olympics which few of us have ever seen. Since the filmmakers were from eight different countries — with different personalities, different cultures, and different ideas about sports — VISIONS OF EIGHT became a kind of Olympic competition in itself.

Arthur Penn filmed the dramatic pole-vault event; Milos Forman, the decathlon; Kon Ichikawa, the 100-meter dash. Claude Lelouch concentrated on the athletes who lost at the Olympics; John Schlesinger recorded the tremendous stamina and drive of the marathon runner. Juri Ozerov showed the tension and excitement of the moments before the starting gun fires. Michael Pfleghar focused on the women contestants; while Mai Zetterling, the only woman director in the group, contributed a very witty and unorthodox view of the strongest men in the world — the weight-lifters.

A David L. Wolper Production
Produced by Stan Margulies
Original Music by Henry Mancini
Color / 105 minutes

In English

**Now for the first time a
movie captures the human
drama of the Olympics.**



VISIONS OF EIGHT

INTERNATIONAL CINEMA

WEEK OF SEPTEMBER 13-17, 1983

Tuesday, September 13

Das Boot 8:00

Wednesday, September 14

Das Boot 5:15

Cat and Mouse 7:50

The Young Girls of Wilko 9:50

Thursday, September 15

The Young Girls of Wilko 5:15

Das Boot 7:30

Cat and Mouse 10:00

Friday, September 16

Cat and Mouse 5:15

The Young Girls of Wilko 7:15

Das Boot 9:20

Saturday, September 17

The Young Girls of Wilko 5:15

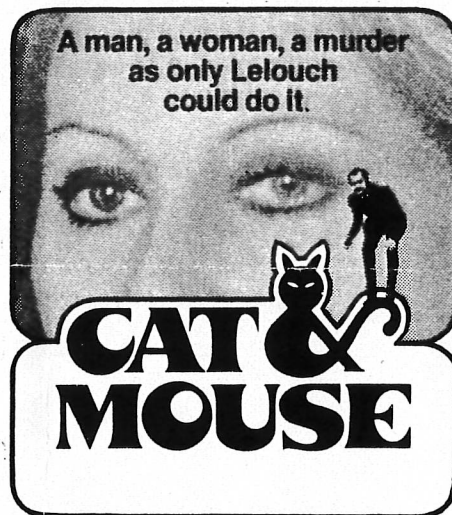
Cat and Mouse 7:15

Das Boot 9:20

Spencer W. Kimball Tower, room 250
Admission: free with cinema card
75¢ without cinema card
For weekly showtimes, call Teletip 378-7420
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SPECIAL NOTICE

Lecture on Das Boot
by Dr. Alan F. Keele
of the Department of Germanic
and Slavic Languages
on Wednesday, September 14
from 4:30 to 5:00 p.m.
in 250 SWKT



"Cat and Mouse is a delightful romantic suspense thriller, an enormously diverting comedy-drama with the feel of yesterday and the cinematic imagination of tomorrow. Lelouch provides an abundance of clues, red herrings and suspects. But the film is also liberally laced with humor and charm. The supporting cast is uniformly excellent and Paris, as always, puts her best foot forward, enhanced by the glorious cinematography of Andre Perlstein."

—San Francisco Examiner

Produced by Claude Lelouch

Directed by Claude Lelouch

Starring: Michele Morgan, Serge Reggiani,

Jean-Pierre Aumont

France. 1978. 107 min. Color
In French with English subtitles

Director Claude Lelouch's (*A Man and a Woman*) romantic mystery is an enchanting game of whodun-what in a plot laden with clues, suspects, red herrings and a completely engaging cast of characters. Inspector Lechat (Serge Reggiani) is called in to investigate the mysterious death of millionaire Jean-Pierre Aumont. Is it suicide—or murder? As Lechat unravels the mystery, he falls for his most likely suspect: Aumont's rejected wife (Michele Morgan). But nothing is too unorthodox for Lechat—his ethics leave room for him to split recovered loot with his partner and, occasionally, they even let the criminal they're chasing take a cut! It's a cock-eyed world; he can't train his dog, control his daughter, or restrain his interest in his beautiful murder suspect. Michele Morgan triumphantly returns to the screen as the bereaved wife who may or may not be what she seems in this amusing mystery that keeps you guessing.

Das Boot

The most talked about
about German film has
now come to America

Winner of two German
Academy Awards

The other side of World War II.

Hitler sent out 40,000 men aboard German U boats during World War II.
Less than 10,000 returned.

This is the story of 42 raw recruits caught up in a war they didn't understand,
and the Captain who must lead them in their struggle to survive.

"A MASTERPIECE...so exciting
that it is irresistible...it ranks
with the great war films, like
'All Quiet On The Western Front'
and 'Bridge On The River Kwai'."

— ARCHER WINSTEN, New York Post

"Don't miss 'Das Boot.'
Director Wolfgang Petersen has
accomplished a rarity — a war
film that's actually anti-war."

— STEPHEN SCHAEFER, U.S. Magazine

Director: Wolfgang Petersen Screenwriter:
Wolfgang Petersen Columbia 1982
144 minutes Color German
dialogue with English subtitles
Cast: Jurgen Prochnow, Herbert Gruenemeyer and
Klaus Wennemann

Masterful adventure epic illustrating the unremitting hardships German U-boat sailors underwent during WWII. DAS BOOT is a potent, universal, anti-war statement showing crisp, hopeful and eager youth, as the submarine pulls from port, turning into grizzled, stooped and old veterans fighting only to survive as the horrors of war, danger, confinement and lack of conveniences overwhelm them. A true unsanitized portrait of the claustrophobic struggle of submarine sailors.

The Young Girls of Wilko

(Panny Z Wilka)

directed by Andrzej Wajda
from the novella by Jaroslaw Iwazkiewicz

1979. Poland. 116 min. Color
In Polish with English subtitles.

Wiktor, having fought on the Russian front during World War I, returns to Wilko after 15 years of absence, and finds the five sisters he once courted before the war during lazy summer vacation in the country. But all, except the youngest, have married, if none too happily...

"The Young Girls of Wilko" if one of the wisest,
most civilized comedies in a long time."

--Vincent Canby, New York Times

INTERNATIONAL CINEMA

Spencer W. Kimball Tower, room 250
Admission: free with cinema card
75¢ without cinema card
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WEEK OF SEPTEMBER 21-24, 1983

Wednesday, Sept. 21

Death of a Bureaucrat 5:15
Magoo's M.N.D. 6:50
A Midsummer Night's Dream 7:20
A Thousand Clowns 9:30

Thursday, Sept. 22

A Thousand Clowns 5:15
Death of a Bureaucrat 7:25
Magoo's M.N.D. 9:00
A Midsummer Night's Dream 9:30

Friday, Sept. 23

Magoo's M.N.D. 5:15
A Midsummer Night's Dream 5:45
A Thousand Clowns 7:50
Death of a Bureaucrat 10:00

Saturday, Sept. 24

Death of a Bureaucrat 5:15
A Thousand Clowns 6:50
Magoo's M.N.D. 9:00
A Midsummer Night's Dream 9:30

DEATH OF A BUREAUCRAT

PICK UP YOUR PERMIT TO LAUGH AT THE BOX OFFICE!

"AN UPROARIOUS MOVIE...
'DEATH OF A BUREAUCRAT'
GIVES LIFE TO LAUGHTER."
—Gene Shalit, NBC-TV

"HILARIOUS... SHARP-WITTED
SATIRE COMBINING THE BLACK
HUMOR OF CATCH-22 WITH THE
HIJINKS OF THE MARX BROS."
—People Magazine

"DELICIOUSLY SUBVERSIVE...
ONE OF THE FUNNIEST MOVIES
IN TOWN THIS YEAR."
—Soho News

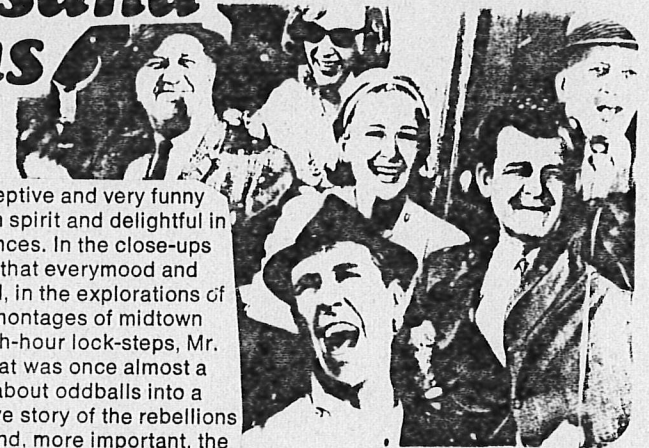
"IRRESISTIBLE... LUNATIC FUN."
—Vincent Canby, N.Y. Times

"EXCRUCIATINGLY FUNNY..."
—After Dark

"FANTASTIC,
HILARIOUS."
—New Yorker

Cuba. 1966. Black and White. 85 min.
In Spanish with English subtitles.

A Thousand Clowns



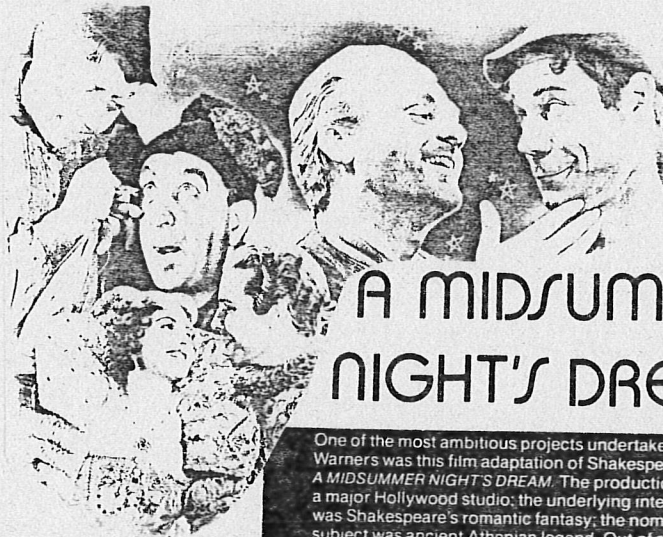
"... a mature, perceptive and very funny film, exhilarating in spirit and delightful in its various excellences. In the close-ups of the fine cast, so that every mood and nuance is captured, in the explorations of the city, lightning montages of midtown lunch-time and rush-hour lock-steps, Mr. Coe has turned what was once almost a closed-room joke about oddballs into a throbbing expansive story of the rebellions and conformities and, more important, the concessions we make for loving and living. A THOUSAND CLOWNS comes to the screen with a joyous and a probing compassion that are irresistible".

—Judith Crist,
The New York Herald-Tribune

USA. 1966. Black and White. 118 min.
In English

SPECIAL NOTICE

A lecture on
A Midsummer Night's Dream
will be given on
Friday, September 23
from 4:30 to 5:00 p.m.
in 250 SWKT



A MIDSUMMER NIGHT'S DREAM

One of the most ambitious projects undertaken by Warners was this film adaptation of Shakespeare's A MIDSUMMER NIGHT'S DREAM. The production is that of a major Hollywood studio; the underlying interpretation was Shakespeare's romantic fantasy; the nominal subject was ancient Athenian legend. Out of all these seemingly incompatible elements emerged a coherent, even fantastic, film.

1935, black and white, 117 min.
Directors: Max Reinhardt, William Dieterle
Adaptation: Charles Kenyon, Mary McCall
Based on: Play by William Shakespeare
Photography: Hal Mohr, Fred Jackman,
Byron Haskin, H. F. Koenekamp
Music: Felix Mendelssohn, Erich Wolfgang Korngold
Cast: James Cagney, Dick Powell,
Joe E. Brown, Ian Hunter, Mickey
Rooney, Frank McHugh, Olivia de
Havilland
Awards: Academy Awards; Best
Cinematography, Best Film Editing

And a Mr. Magoo's cartoon:

Magoo's
Midsummer Night's Dream!

Spencer W. Kimball Tower, room 250
Admission: free with cinema card
75¢ without cinema card
For weekly showtimes, call Teletip 378-7420
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INTERNATIONAL CINEMA

WEEK OF SEPTEMBER 27-OCTOBER 1, 1983

Tuesday, September 27

My Dinner with Andre 8:00
Wasn't that a Time! 10:00

Wednesday, September 28

Tales From the Vienna Woods 5:15
The Spider's Stratagem 7:00
Wasn't that a Time! 8:50
My Dinner with Andre 10:15

Thursday, September 29

The Spider's Stratagem 5:15
Wasn't that a Time! 7:00
My Dinner with Andre 8:30
Tales From the Vienna Woods 10:30

Friday, September 30

Wasn't that a Time! 5:15
My Dinner with Andre 6:45
Tales From the Vienna Woods 8:45
The Spider's Stratagem 10:30

Saturday, October 1

My Dinner with Andre 5:15
Tales From the Vienna Woods 7:15
The Spider's Stratagem 9:05
Wasn't that a Time! 10:25

THE WEAVERS: WASN'T THAT A TIME!

"As honestly disarming as a movie can be. There won't be a dry eye in the theater."
—Janet Maslin, *New York Times*

"We felt that if we sang loud enough and strong enough and hopefully enough, somehow it would make a difference."
—Ronnie Gilbert

"It's the kind of movie that makes you feel glad to be part of the human race."
—*Los Angeles Times*

Jim Brown's affectionate and joyful documentary of the legendary folksingers who won the hearts of Americans in the 50's with hits like "Kisses Sweeter Than Wine," "Goodnight Irene," "This Land Is Your Land," and "If I Had a Hammer," combines history with stirring music and heartfelt sentiment. A testimony to the American spirit, this is the story of the Weavers—Lee Hays, Ronnie Gilbert, Fred Hellerman, and Pete Seeger—the group who introduced America to its own folk music.

USA. 1982. Color. 78 min.
In English



"THE MOST AUDACIOUS AMERICAN MOVIE OF THE YEAR!"
—*Los Angeles Times*

"SPLENDIDLY FUNNY"

Shawn and Gregory discuss theatre, art, life, electric blankets, Western civilization, transcendental breakthroughs and the joys to be found in a dull, everyday routine. They are the most refreshing new movie personalities of the season."
—Vincent Canby, *The New York Times*

"A BIZARRE AND SURPRISINGLY ENTERTAINING SATIRICAL COMEDY."
—*Pravda Kani, The New Yorker*

"A UNIQUE AND PROVOCATIVE FILM, IRONIC, FUNNY, CRAZY AND MOVING."
—*Jack Kroll, Newsweek Magazine*

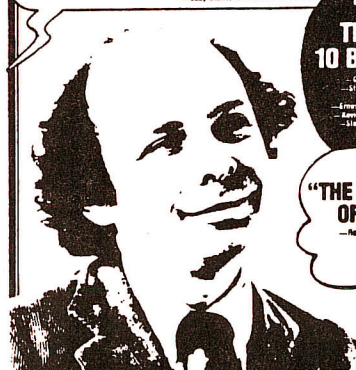
"A DAZZLING CEREBRAL COMEDY OF IDEAS."
—*Karlo Thompson, Los Angeles Times*

"MY DINNER WITH ANDRE" is a funny trip...a wonderful trip. An adventure through a magnificently cracked looking glass."
—*Judy Stone, San Francisco Chronicle*

"ONE OF THE YEAR'S 10 BEST FILMS."

—*Gene Siskel, Chicago Tribune*
—*Stephen Schell, Boston Phoenix*
—*John G. Calton, Washington Post*
—*Gregory Kirsch, Philadelphia Inquirer*
—*Karen Thompson, Los Angeles Times*
—*Leonard Schickel, US Magazine*

"THE BEST PICTURE OF THE YEAR!"
—*Roger Ebert, Chicago Sun-Times*



Discover
LOUIS MALLE'S

MY DINNER WITH ANDRE

WRITTEN BY AND STARRING
ANDRE GREGORY AND WALLACE SHAWN

USA. 1981. Color. 110 min.
In English



"THE SPIDER'S STRATAGEM"

Directed by Bernardo Bertolucci. Based on a story by Jorge Luis Borges.

"Bertolucci's best film." —*Village Voice*

(La Strategia del Ragno)

The plot of Bernardo Bertolucci's *The Spider's Stratagem* is expanded from a very short story by Jorge Luis Borges, "The Theme of the Traitor and the Hero." A young man visits the provincial town where thirty years earlier his father, an anti-Fascist hero, was assassinated. It is a town with a secret. Everywhere he turns, the young man encounters hostility, menace, whispers—mysteries unfolding upon mysteries in a spider's web that tangles history and fiction, traitor and hero, past and present into one inextricable skein.

Italy. 1970. Color. 97 min.
In Italian with English subtitles.



TALES FROM THE VIENNA WOODS

Tales from the Vienna Woods, based on the 1931 play by Odon von Horvath, is a moody exploration of common people and their behavior and values. Marianne, the frail, romantic, tender-hearted heroine, is doomed from the start as a victim of the social conditions in a decaying Vienna of 1930, a city ripe for plucking by the equally vulgar National Socialism movement.

Maximilian Schell illuminates the political climate of the time by mixing tragedy with irony. The story, which is of rather insignificant people leading less-than-exciting lives serves as a vehicle that shows us the roots of what was to follow.

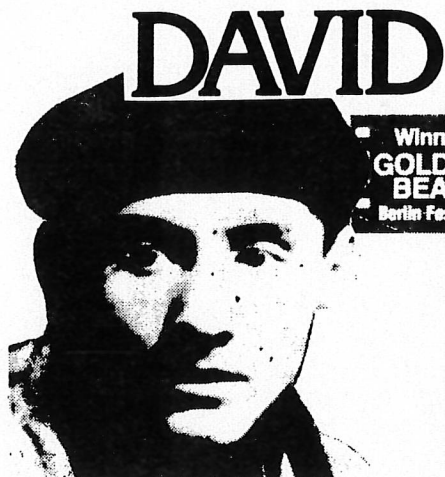
"... the complex threads of theme, plot and character have been woven together neatly to make a gripping film due to the talent and perception of Schell, whose direction propels the film briskly from its placid beginning to its tragic ending."
—*Norma McLain Stoop/After Dark*

Produced and Directed by Maximilian Schell
Germany. 1981. Color. 97 min.
In German with English subtitles.

Week of October 4-8, 1983

International Cinema

Spencer W. Kimball Tower, room 250
Admission: free with cinema card
75¢ without cinema card
For weekly showtimes, call teletip 378-7420
No food or drinks allowed in the theater!



DAVID

Winner,
**GOLDEN
BEAR**
Berlin Festival

Winner of the Best Picture Award at the 1979 Berlin Film Festival, Peter Lilienthal's *DAVID* is the first film about the Holocaust to be made by a German Jewish director.

It is Germany, 1933. Life for the Singer family in Liegnitz is prosperous and secure. Rabbi Singer, his wife, and three children (David being the youngest) take pride in their heritage and barely notice the trouble outside. However, the escalating brutality of the Nazis complimented by the total indifference of most Germans eventually leads David and his fellow Jews to seek refuge.

As his parents and brother are sent off to concentration camps, David is aided in survival by a succession of non-Jews. They include the staff of a Chinese restaurant and a crazed shoemaker who lives off of David's family possessions.

As the Aryan madness rounds up Jews and deports them, David switches hideouts and ultimately manages to escape to Palestine with the help of an anti-Nazi German. It is now 1940 and David may very well be the final Jew to escape from the Third Reich alive. He departs as one who confronted evil and emerges with his spirit intact.

"SPECTACULARLY FINE"...The truly wonderful thing about *DAVID* is that it follows a young Berlin Jew who survived the war years and the Holocaust without coming down heavily on emotional trauma or personal disaster...*DAVID* RISES FAR ABOVE THE COMMON LEVEL OF FILM WATCHING"

—Archer Winsten, NY Post

"THE MOST LUCID FILM ACCOUNT YET OF THAT DARK AND HAUNTING AGE"

—Carlos Clarens,
Soho News

Directed by Peter Lilienthal
Germany. 1979. Color. 106 min.
In German with English subtitles.

SPECIAL NOTICE

GUEST LECTURE ON
THE HOLOCAUST

ON THURSDAY, OCTOBER 6
FROM 4:30 to 5 P.M.
IN ROOM 250 SWKT

Genocide

UTAH PREMIERE of the
1983 AWARD WINNING DOCUMENTARY
USA. B&W and Color. 88 min.
In English

NIGHT AND FOG

Producer: Argos
Director: Alain Resnais

31 minutes 1955

In French with English subtitles

Night and Fog is a profound and deeply moving film which brings home the truth from the nightmare universe of Hitler's concentration camps. From 1933 when Hitler's storm troops rounded up the first group of civilians, until 1945 when the death toll stood at 9,000,000, the magnitude of this incredible crime against humankind is sensitively portrayed.

"A devastating documentary."
— New York Times

"It is certainly a powerful and terrible document."
— New Yorker



AS IF IT WERE YESTERDAY

As If It Were Yesterday documents the little known heroism of the Belgian people who, during the Nazi occupation, hid, placed or helped over 4000 Jewish children escape deportation and extermination, often doing so at the risk of their own lives.

The film is made by two women— one American (Myriam Abramowicz) and one French (Esther Hoffenberg) — whose parents both spent the war in hiding. Through

"In the wake of films about the Holocaust, invoking ineffable sadness in viewers, *As If It Were Yesterday* is a film that shines with hope. It is an affirmation of the human spirit in the most trying of times."

—Charles Ryweck/
The Hollywood Reporter

interviews with grown-up survivors and with Belgians who hid Jewish children, a deeply moving story unfolds that will never obliterate the cruel, heinous and destructive aspects of recent history, but that allows us "to not lose sight of a great number of generous examples given by people of good will."

Credits
Produced and directed by Myriam Abramowicz and Esther Hoffenberg
Black and white, 85 minutes, French with English Subtitles, 1980

"Produced and directed with obvious love and sentiment. It is good to learn that people can be so good at moments when people are so bad."

—Richard F. Shepard/
The New York Times



Tuesday, October 4: David 8:00
As If It Were Yesterday 10:00
Wednesday, Oct. 5: Night and Fog 5:15
As If It Were Yesterday 6:00
David 7:35
Genocide 9:30

Thursday, Oct. 6: Genocide 5:15
Night and Fog 6:55
As If It Were Yesterday 7:40
David 9:15

Friday, Oct. 7: David 5:15
Genocide 7:10
As If It Were Yesterday 8:50
Night and Fog 10:25
Saturday, Oct. 8: As If It Were Yesterday 5:00
Night and Fog 6:35
David 7:20
Genocide 9:15

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The Ilf and Petrov novel, upon which this film is based, has spawned films by two of America's most famous humorists, Fred Allen (in 1945) and Mel Brooks (in 1970). This version, much closer to its satiric literary origin, tells of an odd trio tracking down jewelry hidden in one of twelve chairs that have been sent to four corners of the Soviet Union by the new revolutionary government.

Directed by Leonid Gaidai
USSR. 1971. Color. Cinemascope. 160 min.
In Russian with English subtitles.

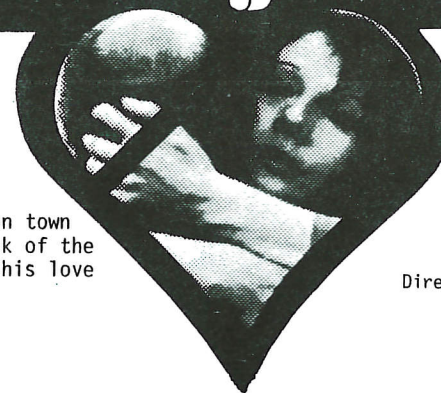
Cousin Angelica

Directed by Carlos Saura

"A FINE, SORROWFUL AND
POIGNANT FILM.
EXTRAORDINARILY COMPELLING."
Vincent Canby/NEW YORK TIMES

A middle-aged man returns to a Castilian town where he relives his past: the outbreak of the Civil War, the death of his mother and his love affair with his beautiful cousin.

Spain. 1974. Color. 106 min.
In Spanish with English subtitles.



A Lecture on Carlos Saura
will be given
by Dr. Donald R. Marshall
Director of the International Cinema
on Wednesday, October 11
From 4:30 to 5 p.m.
in room 250 SWKT

The Apple War

In Swedish with English subtitles.

Directed by Hans Alfredson and Tage Danielsson
Sweden, 1973. 102 minutes Color

In this era of the mad, modern twentieth century with its energy crises, pell-mell growth and environmental rapes, *The Apple War* stands out as a charming, witty, and subtle victory for the individual over corporate society. Set in contemporary Sweden, the film chronicles the rebellion of a small rural village against capitalistic invaders who seek to pave the town over in the creation of "Deutschneyland," a giant amusement park.

Week of October 11-15, 1983

Tuesday, Oct. 11: Cousin Angelica 8:00

Wednesday, Oct. 12: Cousin Angelica 5:15
The 12 Chairs 7:15
The Apple War 10:10

Thursday, Oct. 13: The Apple War 5:15
Cousin Angelica 7:10
The 12 Chairs 9:10

Friday, Oct. 14: The 12 Chairs 5:15
Cousin Angelica 8:10
The Apple War 10:10

Saturday, Oct. 15: The Apple War 5:00
The 12 Chairs 6:55
Cousin Angelica 9:45

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CAMERA BUFF

1980. Poland. In Polish
with English subtitles.
112 minutes. Color.

Directed by Krzysztof Kieslowski

Camera Buff is a movie about an obsession with movies. It all begins when the hero, Filip, buys an 8mm movie camera so he can take pictures of his newborn daughter. Because Filip is the only camera in town, The Boss "asks" him to immortalize a celebration at the factory. To make things worse, the clumsily-made film wins a prize. That does it. Filip goes camera crazy. He photographs anything that moves. His technique improves. He discovers the high-angle shot when his exasperated wife won't let him go downstairs to film a scene. He discovers that the cinema is an Art, an instrument of Truth. Then he begins to photograph things that upset the powers-that-be, and he learns a hard lesson about ends and means. Krzysztof Kieslowski, widely considered the most talented of young Polish filmmakers, displays a perceptive and pragmatic temperament not unlike that of Krzysztof Zanussi (who makes an amusing cameo appearance as himself). In **Camera Buff** Kieslowski deftly mixes Keatonesque technological comedy with a sharp satire of the cinema/critical/bureaucratic establishment and a fascinating self-reflective commentary on the nature of cinema itself.

Anton
Chekhov's



Belated Flowers

Based on an early novella by Chekhov and directed by the famed Soviet director Abram Room, this is the story of a noble family, headed by a proud mother who must sell the family's possessions to meet debts incurred by her dissipated son. Her daughter becomes ill and is treated by a young doctor who was once a bootboy for the family and now has a thriving practice. He proposes marriage to the daughter, but on severe financial terms which would further bankrupt the family. Finally the mother dies and the daughter, on the verge of financial and physical collapse, declares her love for the doctor, spends a brief, happy period with him and dies, leaving him to regret his mistake in putting business before happiness.

Possessing the gentle irony so typical of Chekhov's work, this film is a beautiful evocation of pre-revolutionary Russia, seen with the kind of critical eye that would have pleased Chekhov.

100 minutes. USSR, 1972. Color.
In Russian with English subtitles.

SPRING FRAGRANCE

1964 90 min. Color

Directed by Shin San Okk; original title: "Sung Choonhyang"; screenplay by Im Hi Jai, based on a Korean folk tale; photography by Lee Hyong Pyo; music by Jyung Yoon Joo. With Choi Eun Hi, Kim Jin Kyoo, Do Kum Bong, Huh Jang Kang. Korean dialog with English subtitles.

Although the Korean film industry has a rich tradition dating back over 50 years, its works are virtually unknown in America. *Spring Fragrance*, one of the country's most successful films, won the Grand Prize at the Southeast Asia Film Festival.

The story is based on one of the most famous Korean folk tales, which has also been adapted for the theatre,

ballet, and opera. It tells of a young lord in love with a beautiful commoner but frustrated by the difference in their social status. When the hero is sent off to the capital city to study, a corrupt magistrate tries to make the girl his concubine and throws her in jail when she refuses. A breathless race against the executioner's sword concludes this stirring tale of right against might. *Spring Fragrance* features many of Korea's leading film stars and is beautifully photographed in color.



the castle

Highly acclaimed at both the 1968 Venice and Barcelona Film Festivals, this exquisitely photographed film translation of Franz Kafka's classic allegorical novel communicates with extraordinary faithfulness to the tone and import of the original, the central drama of our time—the purposelessness of modern man and the incomprehensible "law" which denies him his freedom. The story concerns the struggles of a land surveyor in a small and snow covered village presided over by a mysterious and inaccessible castle. Although apparently summoned to the village by the castle, the land surveyor discovers that he has come to do a job for which he is not needed. The film is centered about his struggles to find a place to work and live, as well as about his strange relationship with Frieda, ex-barmaid and ex-mistress of a castle official. Maximilian Schell brings a rare intelligence to the role of the tortured and humiliated land surveyor, a man trapped in a bureaucratic nightmare world where one can not even sleep without permission, where privacy had been negated, and where a degraded and fearful humanity lives out its life in ledger entries and memoranda. **The Castle** offers a rare film opportunity for both the study of symbolism and for the exploration of the human condition under authoritarian control.



Directed by Rudolf Noelte - Screenplay by Noelte from the Uncompleted novel by Franz Kafka

Cast: Maximilian Schell and Cordula Trantow

Germany/1969 92 mins. Color
English sound track. German speaking performers have been professionally dubbed into English. English speaking performers speak unaltered.

Alexandria...Why?

Story of the life, dreams and ambitions of a young man living in Alexandria, Egypt, during the Second World War.

Directed by Yousef Shaheen.
Egypt. 1975. 132 min. Color and B&W.
In Arabic with English subtitles.

Dr. Hans-Wilhelm Kelling
of the Department of Germanic and
Slavic Languages

will give a lecture on
The Castle and Kafka

on Wednesday, October 19
from 4:30 to 5 p.m.
in room 250 SWKT

WEEK OF OCTOBER 18-22, 1983

Tuesday, Oct. 18: The Castle 8:00
Belated Flowers 9:45

Wednesday, Oct. 19: The Castle 5:15
Alexandria, Why 7:00
Spring Fragrance 9:25

Thursday, Oct. 20: Belated Flowers 5:15
Camera Buff 7:05
Alexandria, Why 9:10

Friday, Oct. 21: Spring Fragrance 5:15
The Castle 6:55
Camera Buff 8:40

Saturday, Oct. 22: The Castle 5:00
Camera Buff 6:45
Belated Flowers 8:50

INTERNATIONAL CINEMA

Spencer W. Kimball Tower, room 250
 Admission: free with cinema card
 75¢ without cinema card
 For weekly showtimes, call Teletip 378-7420
 No food or drinks allowed in the theater!



LE BOUCHER

"'LE BOUCHER' RIVETS YOU TO YOUR SEAT. A gripping story, explosive ingredients, suspense, searing climax...A dandy movie-making job by Claude Chabrol."
 —*Can Magazine*

"ONE OF THE BEST SUSPENSE FILMS OF THIS OR ANY OTHER SEASON."

—Rex Reed,
 New York
 News

Claude Chabrol has been called the French Hitchcock with good reason. He loves tension building suspense, plot twists and murder. He states—"I am interested in the reactions of men's women in impossible situations, where not to act will make them as much an accessory to the crime as he who commits it..." So he follows the story of the school mistress and the local butcher.

Directed by Claude Chabrol
 France. 1971. Color. 103 min.
 In French with English subtitles.

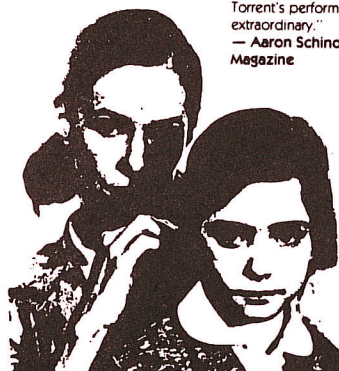
CARLOS SAURA'S

CRIA

(Cria Cuervos)

"A beautifully acted, haunting movie with two superb performances, by Miss Torrent and by Miss Chaplin."
 — Vincent Canby/*The New York Times*

"Haunting and utterly unforgettable... Ana Torrent's performance is nothing short of extraordinary."
 — Aaron Schindler/*Family Circle Magazine*



Childhood can be a most terrifying time, full of fears, loneliness and the unknown. *Cria*, directed by Carlos Saura, explores the mysteries and the pains of growing up.

Ana (played by Ana Torrent, the extraordinary child star of *The Spirit of the Beehive*) is the nine year old heroine of *Cria*. Ana has an uncanny talent for observing and understanding scenes not meant for her eyes. She watches bitter quarrels between her parents, witnesses her mother's painful death from cancer, and gravely shoulders the awesome responsibility of this knowledge. This is a film about the darker side of childhood, about superstition, knowledge and the loss of innocence.

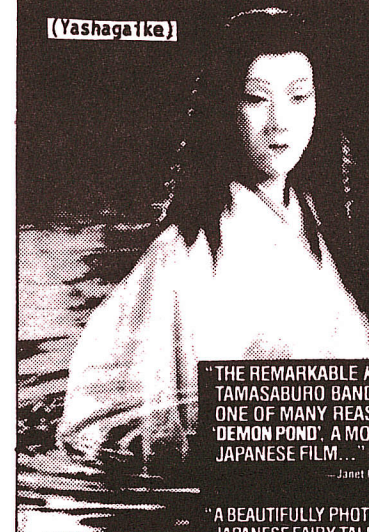
Credits

Written and directed by Carlos Saura
 Director of Photography, Teodoro Escamilla
 With Geraldine Chaplin, Ana Torrent
 Color, 115 minutes, Spanish with English subtitles, 1977, PG

Masahiro Shinoda's

DEMON POND

(Yashagaike)



"THE REMARKABLE KABUKI STAR TAMASABURO BANDO IS ONLY ONE OF MANY REASONS TO SEE 'DEMON POND', A MOST UNUSUAL JAPANESE FILM..."

—Janet Maslin, *N.Y. Times*

"A BEAUTIFULLY PHOTOGRAPHED JAPANESE FAIRY TALE, full of unusual, colorful images. At times it's like watching 'The Wizard of Oz'..."

—Ernest LeGrande, *Daily News*

"OVERWHELMING. A CINEMATIC WORK OF ART..."

—Archer Winston, *N.Y. Post*

Japan. 1979. Color. 123 min.
 In Japanese with English subtitles.

WEEK OF OCTOBER 25-29, 1983

Tuesday, Oct. 25: Cria 8:00
 Le Boucher 10:00

Wednesday, Oct. 26: Demon Pond 5:15
 Le Boucher 7:30
 Cria 9:25

Thursday, Oct. 27: Cria 5:15
 Demon Pond 7:20
 Le Boucher 9:35

Friday, Oct. 28: Le Boucher 5:15
 Cria 7:10
 Demon Pond 9:15

Saturday, Oct. 29: Demon Pond 5:30
 Cria 7:45
 Le Boucher 9:50

INTERNATIONAL CINEMA

Spencer W. Kimball Tower, room 250
Admission: free with cinema card
75¢ without cinema card
For weekly showtimes, call teletip 378-7420
No food or drinks allowed in the theater!

A column of French refugees is strafed by German planes in 1940. Suddenly it narrows down to the bewilderment and terror of one little French girl, Paulette, orphaned by bullets, wandering aimlessly with a dead dog in her arms.

She is taken in by a family of peasants and plays with their young son Michel. But in the chaos of war there is no one to tell them what to play at and they create their own games — horrible ones. Watching humans burying their dead, they build their own "play cemetery", using dead animals dragged from battle-torn fields. In their effort to make their cemetery complete, they ransack the local church and graveyard for crosses for their private cemetery.

The games end in tragedy when the police arrive at the peasant home to recover the missing church crosses. The boy Michel agrees to tell where the crosses are if Paulette is allowed to stay and live with them. But he discovers that Paulette is to be taken to a refugee center, and he destroys the crosses in retribution.

Paulette, dazed and unhappy at the refugee center, hears someone call for another "Michel" and pushes her way through the crowd only to become lost in the milling throng.

France. 1952. Black and White. 90 min.
In French with English subtitles.

RENE CLEMENT'S

FORBIDDEN GAMES

"Brilliant — devastating"
NEW YORK TIMES



AWARDS

Grand Prize Venice Film Festival 1952
Academy Award — Best foreign language film 1952
New York Film Critics Award 1952 — Best Foreign film

Sundays and Cybèle

The marvelous yet tragic story of the remarkable friendship between a lovely girl of 12 and a war veteran suffering from amnesia. Their relationship holds a kind of magic until the convention-bound people destroy them both. Academy Award winner, "Best Foreign Film." "A cinematic miracle . . . a masterpiece . . . brilliantly cast . . . sheer magic." Bosley Crowther, NEW YORK TIMES



Directed by Serge Bourguignon
France. 1962. Black and White. 110 min.
In French with English subtitles.

MUDDY RIVER

(Doro No Kawa)

Muddy River, based on Teru Miyamoto's prize-winning novel, is the simple story of Nobuo, the nine-year-old son of a poor noodle-shop owner, and his encounter with Kiichi, the nine-year-old son of a poor, but elegant prostitute who plies her trade in a houseboat on the river. Set in Osaka in 1950, the film is replete with images of the depression and with echoes of the war just lost. The sense of emptiness it captures stems largely from things never quite made clear — the whereabouts of Kiichi's father, for example, possibly a victim of the war in China; or the relationship between Nobuo's father and the woman dying in the Kyoto hospital who demands from her deathbed to see his child.

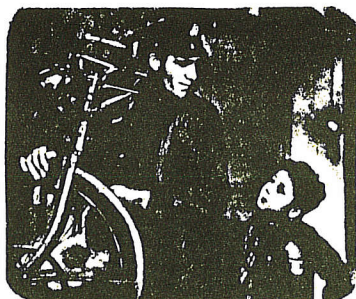
Directed by Kohei Oguri
Japan. 1981. Black and White. 105 min.
In Japanese with English subtitles.



"Exceptional entertainment... with an emotional intensity one had forgotten even existed on the screen."

-Andrew Sarris.

Vittorio de Sica's



The Bicycle Thief

Ladri di Biciclette

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.

Italy. 1948. Black and White. 87 min.
In Italian with English subtitles.

A lecture on Neo Realism will be given on Wednesday, November 2 from 4:30 to 5 p.m. in 250 SWKT

by Sante Matteo
of the French and Italian Department

WEEK OF NOVEMBER 1-5, 1983

Tuesday, Nov. 1: Sundays and Cybèle 8:00
Forbidden Games 10:00

Wednesday, Nov. 2:

The Bicycle Thief 5:15
Sundays and Cybèle 6:55
Forbidden Games 8:55

Thursday, Nov. 3:

Muddy River 5:15
Forbidden Games 6:40
Sundays and Cybèle 8:20

Friday, Nov. 4:

The Bicycle Thief 5:15
Muddy River 6:55
Forbidden Games 8:50

Saturday, Nov. 5:

Muddy River 5:00
Sundays and Cybèle 6:55
Forbidden Games 8:55

INTERNATIONAL CINEMA

Spencer W. Kimball Tower, room 250
 Admission: free with cinema card
 75¢ without cinema card
 For weekly showtimes, call teletip 378-7420
 No food or drinks allowed in the theater!

The final film by Luchino Visconti, the Italian director whose career extended from pioneering the neo-realist films of the 1940s to exploring the complexities of the late 1970s, is an elegant work of high style and clenching power. Visconti was an aristocrat and a Marxist, an artist who loved the stark as well as the baroque, a nationalist wrapped in the cloak of romanticism. And for his last film he chose to adapt an 1892 novel by Gabriele D'Annunzio, the flamboyant poet, patriot and World War I hero who became a precursor of Fascism.

Under Visconti's precise and disciplined direction, we see an upper-class society literally choked by its affluence: city houses and country villas are drowned in tapestries, curtains, carpeted stairways, and chandeliers. Lavish costumes echo the acquisitive lust of the characters.

Against this evocative setting, the fate of the self-indulgent upper-class hero embodies all the moral ambiguity of a society heading straight for self-destruction.

The Innocent

GIANCARLO GIANNINI
 LAURA ANTONELLI
 JENNIFER O'NEILL

Directed by Luchino Visconti
 Italy, 1979. Color. 115 min.
 In Italian with English subtitles



Carlos Saura's



Directed by Carlos Saura
 Spain, 1982. Color. 105 min.
 In Spanish with English subtitles

Sweet Hours

In what has been called "undeniably the sweetest movie Saura has ever made, and one of the most likable as well," Carlos Saura once more returns to the subject of Spain's troubled past and to his continuing exploration of memory and hope. This time he deals with the Oedipal complex as he depicts a prematurely graying playwright named Juan who is so obsessed with the past that he thinks his life as having stopped when his mother took her own life--a death in which he has always felt implicated. Juan idolizes her memory, and, in his effort to better understand the past, writes a script based on his childhood. Sometimes, then, the film recalls Juan's memories straightforwardly, through his mind, and at other times, we catch glimpses of his past through the rehearsals for the film or play in which the actors playing the members of his family are the very people we've seen in his memories. The fact that Juan falls in love with the young actress rehearsing the role of his mother (and the fact that she also plays the mother in his memories as well) reinforces the Oedipal theme. It is an elegant, romantic, dignified film that, in the words of one critic, "presents a captivating trip into the memory banks of good things long gone that we all seem to possess."

Max Havelaar, an epic saga of passion and power

"A MASTERPIECE!"
 —Richard Freedman, Newhouse Newspapers

A searching look at Dutch colonialism

"Max Havelaar" is based on Eduard Douwes Dekker's autobiographical novelistic indictment of Dutch colonial rule in Java in the mid-19th century.

Directed by Fons Rademakers
 Holland, 1977. Color. 165 min.
 In Dutch with English subtitles



MAX HAVELAAR

A lecture on Max Havelaar
 will be given on Wednesday, November 9
 from 4:30 to 5 p.m.
 in room 250 SWKT
 by Keith VanSoest
 of the Germanic and Slavic Language Dept.

WEEK OF NOVEMBER 8-12, 1983

Tuesday, Nov. 8: Sweet Hours 8:00

Wednesday, Nov. 9:

Max Havelaar 5:15
 Sweet Hours 8:10
 The Innocent 10:05

Thursday, Nov. 10:

Sweet Hours 5:15
 The Innocent 7:10
 Max Havelaar 9:15

Friday, Nov. 11:

Sweet Hours 5:15
 Max Havelaar 7:10
 The Innocent 10:05

Saturday, Nov. 12:

The Innocent 5:30
 Sweet Hours 7:35
 Max Havelaar 9:30

INTERNATIONAL CINEMA

Spencer W. Kimball Tower, room 250
Admission: free with cinema card
75¢ without cinema card
For weekly showtimes, call teletip 378-7420
No food or drink allowed in the theater!

Peter Ilyich Tchaikovsky's

Swan Lake



This breathtaking production by the Kirov Ballet was a huge success when shown in New York's Philharmonic Hall. Yelena Yevteyeva as the Odette/Odile and John Markovsky as the Prince Siegfried are the stars of this breathtaking cinematic production. Choreographed by Konstantin Sergeyev with Natalia Dudinskaya's assistance, this film is characterized by fine dancing and some dazzling visuals.

Ballet Review, in describing Valery Panov's performance as the Jester, said, "...he certainly does some amazing things technically." This is a rare glimpse of the star dancer in his prime in a production that fully showcases the Kirov Ballet's five corps de ballet and unique choreographic style.

Directed by Apollinari Dudko
USSR. 1968. Color. 90 min.

Mahatma and the mad boy

Produced and directed by Ismail Merchant, this short film is about a poor boy, living a hand to mouth existence on Bombay's Juhu Beach. Having only two companions, a monkey, which performs for the tourists, and a statue of Gandhi, to which he confides his thoughts, the boy is seen during one day in his life. He forages for food, watches the wealthy tourists, harasses "respectable" Indians and at-

tempts to play with children better off than he is. His living space is invaded by Gandhi-ites, who have a rally, giving noble speeches, and, after singing hymns, have a large feast, from which the boy is, of course, excluded. All finished, the group gets into its cars and, leaving the beach covered with litter, departs. The boy's life is left unchanged.

India. 1972. Color. 30 min.
In English

Irene Papas in Michael Cacoyannis's

IPHIGENIA



Acad. Award Nominee, Best Foreign Film

Director Michael Cacoyannis brings Euripides' Iphigenia to life in a compelling, contemporary story of a man who chooses power over the life of his daughter and of a young girl caught in the forces of war and political intrigue.

Based on Iphigenia in Aulis by Euripides
Greece. 1977. Color. 130 min.
In Greek with English subtitles

SOCRATES

Of course, "Socrates" is more than a documentary, and Rossellini is concerned not only with the physical spectacle but with the ideas that appeared at this particular time and place, emerging from the mind of one man to become the basis of Western philosophical speculation. In the interplay of idea and action, abstract and concrete, spirit and matter the film discovers its drama and the real world becomes a theatrical setting. Rossellini is attempting a creative interpretation faithful to the spirit of Plato, and several of the most moving incidents (Socrates' prevision of his betrayal in the eyes of Meletus, his prayer to die among friends, and the final words he whispers to Xanthippe and the children in prison) seem to be inventions of the director. Rossellini has furnished details lacking in the Dialogues in order to give us a more rounded and human portrait of his central character, warts and all.

Directed by Roberto Rossellini
Italy. 1970. Color. 120 min.
In Italian with English subtitles



Contrary to previous announcements, there will be no International Cinema showings the week of Dec. 13-17 because of finals.
All four films have been rescheduled for Winter 84.

WEEK OF NOVEMBER 15-19, 1983

Tuesday, November 15

Swan Lake 8:00
Iphigenia 9:40

Wednesday, November 16

Iphigenia 5:15
Socrates 7:35
Swan Lake 9:45
Mahatma 11:15

Thursday, November 17

Swan Lake 5:15
Mahatma 6:55
Iphigenia 7:35
Socrates 9:55

Friday, November 18

Mahatma 5:15
Iphigenia 5:55
Socrates 8:15
Swan Lake 10:25

Saturday, November 19

Iphigenia 5:30
Socrates 7:50
Swan Lake 10:00

A lecture on Iphigenia
will be given by

Dr. Thomas W. Mackay

on Wednesday, November 16
from 4:30 to 5 p.m.
in room 250 SNKT

INTERNATIONAL CINEMA

Spencer W. Kimball Tower, room 250
Admission: free with cinema card
75¢ without cinema card
For weekly showtimes, call teletip 378-7420
No food or drinks allowed in the theater!

THE HORSE'S MOUTH

ALEC GUINNESS

There are times when circumstances conspire against a man and force him to fight for his soul. Such a man is Gully Jimson, the down-and-out artist-hero of Joyce Cary's hilarious comic masterpiece, *THE HORSE'S MOUTH*. A classic eccentric and a serious painter, Jimson cajoles, coerces and hoodwinks for the one thing he really believes in: his art. Alec Guinness stars in and fashioned the screenplay for this incisive Portrait of the Artist as a Re-born Man.

Directed by Ronald Neame
Great Britain. 1958. Color. 96 min.
In English

The score is adapted from Prokofiev.

BEST ACTOR
Venice Film Festival

"Guinness transmits a character as roguish and rare and, indeed, as tragic as any he has ever performed. *THE HORSE'S MOUTH* is one of the most incisive pictures of an artist ever made."
NEW YORK TIMES

"Marvelously enjoyable."
PAULINE KAEI

"... a disarmingly comical film."
THE NEW YORK TIMES



On Wednesday, November 23
in room 250 SWKT

from 4 to 4:30 p.m.:
Lecture on *The Mouse that Roared*
given by Dr. Roy Bird

from 4:30 to 5 p.m.:
Lecture on Alec Guinness
given by Dr. Leslie Norris

WEEK OF NOVEMBER 22-26, 1983

Tuesday, November 22

Agee	8:00
The Horse's Mouth	9:40

Wednesday, November 23

Kind Hearts	5:15
The Horse's Mouth	7:10
The Mouse that Roared	9:00
Agee	10:35

Thursday, November 24

THANKSGIVING DAY: no films
will be shown

Friday, November 25

Agee	5:15
The Mouse that Roared	6:55
Kind Hearts	8:35
The Horse's Mouth	10:30

Saturday, November 26

Kind Hearts	5:00
The Horse's Mouth	6:55
Agee	8:45
The Mouse that Roared	10:25

Contrary to previous announcements, there will be no International Cinema showings the week of Dec. 13-17 because of finals.
All four films have been rescheduled for Winter 84.

KIND HEARTS AND CORONETS

ALEC GUINNESS JOAN GREENWOOD VALERIE HOBSON

KIND HEARTS AND CORONETS is the most perfect in execution and performance of any of the comedies produced by Sir Michael Balcon at the Ealing studios. It may, in fact, be the most polished and sophisticated 'black comedy' ever filmed. Alec Guinness' incredible skill at vivid impersonation and his deft handling of an eight role extravaganza is certainly the high point of his film career, as is Dennis Price's urbane and delectable performance as the would-be Lord D'Ascoyne. The elegantly sophisticated dialogue and tongue-in-cheek direction of Robert Hamer couldn't be better.

"Delicious little satire."
NEW YORK TIMES

"A tour-de-force."
NEWSWEEK

"Sardonic laughter."
NEW YORK HERALD TRIBUNE

Directed by Robert Hamer.
Great Britain. 1949. B&W. 106 min.
In English

The Mouse that roared

One of the comedies that the British seem to specialize in, with one of the great British character actors, Peter Sellers, playing three different parts in a display of performing skill. In part a political satire involving the great powers and the ultimate weapons that overshadowed much of the 1950's, *The Mouse That Roared* is also a gentle mocking of human weaknesses and of (British?) tradition and love of pomp. The plot involves the tiny kingdom of Fenwick in a war with the United States—and, of course, Fenwick wins. The Field Marshal of Fenwick (Sellers) leads his band of twenty, armed with bows and arrows, in an invasion of New York. Arriving during a civil defense drill, the Fenwickians are able to make off with the dreaded Q-Bomb, and as a result the United States must sue for peace. Unfortunately Fenwick and its Grand Duchess (Sellers) had hoped to be defeated and become eligible for ample American foreign aid; this unforeseen victory embroils the peaceful wine-growing Duchy in the struggle among the big nations, and it requires great delicacy to preserve the cherished Fenwickian neutrality and independence.

Directed by Jack Arnold
GB. 1959. Color. 83 min.
In English



BLUE RIBBON, 1980 AMERICAN FILM FESTIVAL

Agee

"A fine tribute to a hectic, pained, buoyant, decent, exceptionally radiant life"

Robert Coles
The New Republic



"Startling, revealing, absorbing!"--Washington Post
"A sparkling documentary!"--Boston Globe

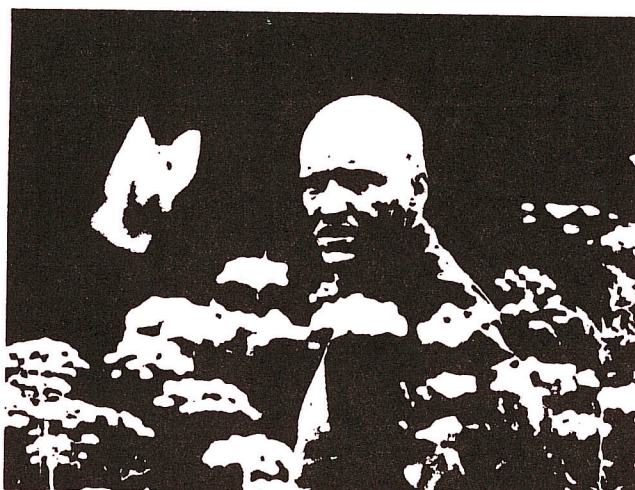
The story of James Agee told by those who knew him best: John Huston, Walker Evans, Robert Fitzgerald, Father James Flye, Dwight McDonald, and Agee's three wives. A life dedicated to writing. Vivid, dramatic, often humorous.

Directed by Ross Spears
USA. 1979. Color. 88 min.
In English

INTERNATIONAL CINEMA

Spencer W. Kimball Tower, room 250
Admission: free with cinema card
75¢ without cinema card
For weekly showtimes, call teletip 378-7420
No food or drinks allowed in the theater!

Andrei Tarkovsky's STALKER



Andrei Tarkovsky is the most highly-regarded postwar Russian director, although his films have generally been considered too dark, mystical, and idiosyncratic to suit Soviet authorities. As a result, he has been able to make only five films in 20 years, among them two bonafide cult movies: the phantasmagoric medieval epic *Andrei Rublev* and the spectacular science-fiction film *Solaris*. A Tarkovsky film is an *experience*—dense, visionary, metaphysical, epic, disturbing, overwhelming, fatiguing, and utterly original. *Stalker* is Tarkovsky's second venture into science fiction: 20 years before the story begins, a strange meteorite struck the Earth, creating a Bermuda-Triangle-like region known as the Zone. The Zone has been sealed off by troops and barbed wire, but special guides—known as "Stalkers"—have mentalist powers which enable them to penetrate the Zone and lead illegal expeditions into its interior. *Stalker* is the story of one such journey into the Zone, an eerie hybrid of industrial wasteland and primeval forest, where natural laws are suspended, where mirages and mindbending traps await the unwary traveller, and where, it is rumored, there exists a Room with the power to grant the innermost desires of whoever enters.

"A cultural event. No one interested in world cinema or the Soviet Union should miss it. The visuals are visceral and unforgettable."—J. Hoberman, *Village Voice*.

Directed by Andrei Tarkovsky
USSR. 1980. Color. 161 min.
In Russian with English subtitles

Céleste

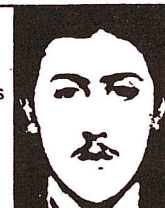


From 1914 to 1921, while Marcel Proust lay in his cork-lined bedroom scribbling out his masterpiece about lost time on frayed pieces of loose-leaf paper, a young housekeeper, Céleste Albaret, waited patiently in the kitchen for "Monsieur" to ring. A country girl, the wife of Proust's chauffeur, she would seem to have had little in common with the hypersensitive, hypochondriacal dandy who insisted his sheets be changed every day and whose mail had to be disinfected before he would read it. Yet *Céleste* is a document of mutual devotion, a very special love story. In some instinctive way, this *Céleste*—whose book about her years with Proust inspired the German filmmaker Percy Adlon to make this gemlike film—understood Proust as few others did, and she served him as mother, child and collaborator, bringing him information of the outside world that helped him to write "Remembrance of Things Past."

--David Ansen, *Newsweek*

Directed by Percy Adlon
Germany. 1981. Color. 107 min.
In German with English subtitles.

A blending of words, images, and music that takes us through the different stages in the life of the man who gave us such literary masterpieces as *Remembrance of Things Past*.



Marcel Proust

Narration written by Israel Berman
USA. 1977. Color. 15 min.
In English

The coldest winter in Peking

皇天后土

A young Chinese named Shen I-fu went to England for advanced study in 1950 from mainland China. Ten years later, he became an internationally famous scientist. The Chinese Communist regime then lured him back to Peiping by assigning him as the deputy director of the "National Science Academy."

Unfortunately, the time of his arrival at Peiping coincided with the beginning of the Great Cultural Revolution.

After suffering many family tragedies, he is finally sent to a concentration labor camp for eight years and sees his life destroyed.

Taiwan. 1982. Color. 90 min.
In Mandarin with English and Cantonese subtitles.



WEEK OF NOV. 29 - DEC 3, 1983

Thursday, December 1

Tuesday, November 29

Stalker 8:30

Wednesday, November 30

Marcel Proust 5:15
Céleste 5:35
Coldest Winter 7:35
Stalker 9:15

Stalker 5:15
Marcel Proust 8:05
Céleste 8:25
Coldest Winter 10:25

Friday, December 2

Coldest Winter 5:15
Marcel Proust 6:55
Céleste 7:15
Stalker 9:15

Saturday, December 3

Stalker 5:00
Marcel Proust 7:50
Céleste 8:10
Coldest Winter 10:00

Contrary to previous announcements, there will be no International Cinema showings the week of Dec. 13-17 because of finals.

All four films have been rescheduled for Winter 84.

A lecture on *Stalker* will be given on Tuesday, November 29 from 8 to 8:30 p.m. in room 250 SWKT by Dr. Gary L. Browning of the Department of Germanic and Slavic Languages

A lecture on Marcel Proust will be given on Wednesday, November 30 from 4:30 to 5 p.m. in room 250 SWKT by Dr. Thomas H. Brown of the Honors Department

INTERNATIONAL CINEMA

Spencer W. Kimball Tower, room 250
 Admission: free with cinema card
 75¢ without cinema card
 For weekly showtimes, call teletip 378-7420
 No food or drink allowed in the theater!

SIGNORET



"SIGNORET AT THE TOP OF HER FORM!"
 —Rex Reed, Syndicated Columnist

"A PERFECT FILM FROM FRANCE!"
 —Archer Winston, New York Post

"I LOVED EVERY MINUTE!"
 —Carrie Rickey, Village Voice

"A BEAUTIFUL
 FILM, touching and
 sensitive, tender and
 memorable. Marvelous
 performances by
 Signoret and Rochefort."
 —Gene Shalit,
 NBC-TV

"One of the most unique and appealing love stories
 ever told."
 —Fred Yager, Associated Press

"You're never again likely to see three such glow-
 ing performances in one film."
 —Norma McLain Stoop, After Dark

"I SENT A LETTER TO MY LOVE"

A mature, touching, and tender film about a lonely
 and aging brother and sister and their search for
 a meaningful relationship.
 Three extraordinary performances by Simone Signoret,
 Jean Rochefort, and Delphine Seyrig.

Directed by Moshe Misrahi
 France. 1981. Color. 102 min.
 In French with English subtitles



Directed by Carlos Diegues
 Brazil. 1977. Color. 86 min.
 In Portuguese with English subtitles.

Carlos Diegues, the director
 of "BYE, BYE BRAZIL"
 now brings you

Summer Showers

(Chuvais de Verao)

Life is not like water flowing in a river,
 that travels on and on.
 Nor is it like the sun that goes 'round and 'round.
 Life is like a summer shower,
 sudden and fleeting,
 that evaporates in the air. —Anon

Afonso decides to quit his job and retire.
 In the Rio suburb where he lives, he is congratulated
 by friends who stage an impromptu party in his honor.
 But the party, which was to have marked the beginning
 of peaceful, uneventful days, turns into a series of
 surprises, conflicts and tensions involving his friends,
 neighbors, and family. Now that Afonso has time on his
 hands, he has a better view of what is going on around
 him and he begins to discover that people and things
 are not exactly as he had always imagined them...

"DELICIOUS..."

A light little drama... (with) the
 discovery that it's never too late for a little
 love in the afternoon."
 —Judith Crist, L'Official / U.S.A.

"A memorable performance."
 —Archer Winston, N.Y. Post

"DEEPLY MOVING... the style is early Fellini
 ...the product of a major talent."
 —Martin Mitchell, After Dark Magazine

a distant cry from spring



Directed by Yoji Yamada
 Japan. 1979. Color. 124 min.
 In Japanese with English subtitles.

Inspired by the American classic *Shane*,
A Distant Cry from Spring is the story
 of a young widow trying to make a living
 by running a small dairy farm in a
 township of central Hokkaido, the northern-
 most island of Japan, helped only by her
 small son.
 Then, on a stormy night, a man comes in,
 looking for shelter and for work...

... A beautiful film combining the
 incredible strength of nature and the
 unpredictable fire of human passion.

WEEK OF DECEMBER 6-10, 1983

Tuesday, December 6

I sent a letter... 8:00

Wednesday, December 7

Distant Cry... 5:15

I sent a letter... 7:30

Summer Showers 9:25

Thursday, December 8

Summer Showers 5:15

Distant Cry... 6:50

I sent a letter... 9:05

Friday, December 9

Distant Cry... 5:15

I sent a letter... 7:30

Summer Showers 9:25

Saturday, December 10

Summer Showers 5:00

I sent a letter... 6:50

Distant Cry... 8:45

Contrary to previous announcements, there will be no
 showings next week, Dec. 13-17 because of finals.
 All four films have been rescheduled for Winter 84.
 International Cinema will resume its showings on Jan. 10, 1984

A lecture on Japanese Cinema
 will be given on Wednesday, December 7
 from 4:30 to 5 p.m. in 250 SWKT

by Bruce W. Beaman
 of the Asian and Near Eastern Languages Dept.