

INTERNATIONAL CINEMA

"A WONDERFUL FILM..."

**RICH IN IDEAS AND
OVERPOWERING BEAUTY. I WAS
AMAZED AND MOVED BY IT"**

Gene Siskel, "At The Movies"

**"A SPECTACULAR FUSION OF
IMAGE AND SOUND."**

Newsday

**"YOU WON'T FIND A MORE DIZZYING,
DAZZLING AND DIVERTING EXPERIENCE
ON THE SCREEN TODAY."**

Christian Science Monitor

"A TRIP-FILM FOR THE '80's."

Boston Phoenix

**"ONLY STANLEY KUBRICK'S '2001' CARRIES
THE SAME SUPER-SENSORY IMPACT."**

Sacramento Union



KOYAANISQATSII, based on the ancient Hopi Indian word meaning "Life out of Balance," is a totally unconventional work conceived by Reggio in 1974 as a non-verbal film that would integrate images, music, and ideas. To complete this monumental project, he had the support of the IRE, a non-profit foundation in Santa Fe, New Mexico, the work of brilliant cinematographer Ron Fricke, and the musical contribution of Philip Glass, one of the foremost composers of our time. This unique collaboration resulted in a motion picture that People Magazine called "an extraordinary visual tone poem...akin in visual impact to Lucas and Spielberg. Uncanny, original and fascinating." Gene Siskel on At the Movies said, "It's a wonderful film...I was amazed and moved by it." And David Sterritt in The Christian Science Monitor said, "A rich and riveting guided tour of our planet, conducted by a filmmaker of wit, intellect and compassion."

English 87 minutes Color 1983

Films are shown in 250 SWKT.
There is \$1.00 admission if
you do not have a cinema card
or faculty ID.

NO FOOD OR DRINK ALLOWED
IN THE THEATER. Children
admitted on Tues. only.

For future showtimes,
call 378-5751.

Tues. Jan. 7
Koya 3:15
Powa 4:55
Koya 6:45
Powa 8:25

Wed. Jan. 8
Powa 3:15
Koya 5:05
Powa 6:45
Koya 8:35

Thurs. Jan. 9
Powa 3:15
Koya 5:05
Powa 6:45
Koya 8:35

Fri. Jan. 10
Koya 3:15
Powa 4:55
Koya 6:45
Powa 8:25

Sat. Jan. 11
Powa 3:00
Koya 4:55
Powa 6:35
Koya 8:25
Powa 10:05

★★★★ (High)
**MAGNIFICENT
MOVIEMAKING...**
"Powaqqatsi" is must viewing."
—Jack Garner, GANNETT NEWS SERVICE

**"A REMARKABLE FILM,
a work of brilliance and genius...
Each frame is a work of art...a
fascinating artistic adventure."**
—Richmond Shephard, WNEU

**"A MASTERPIECE...
one of the most thought-
provoking films ever made."**
—Michael Dare, L.A. WEEKLY

**"10+. SEE IT...
and be mesmerized..."**
—Gary Franklin, KABC-TV

**"A cascade of RADIANTLY
FILMED IMAGES...Glass
has composed his most startling
and original score in years..."**
—David Sterritt, CHRISTIAN SCIENCE MONITOR

POWAQQATSII
Life in Transformation

Powaqqatsi is Godfrey Reggio's long-awaited follow-up to his unique masterpiece, Koyaanisqatsi. Although clearly a companion piece to the earlier film, Powaqqatsi (a Hopi term for "life consuming life") does not so much repeat Koyaanisqatsi as compliment it, standing as a distinct work — less dependent on technical effects than its predecessor was, with a more hypnotic rhythm and a more buoyant, celebratory tone. Like Koyaanisqatsi, Powaqqatsi centers on the relationship between humans and the environment, but it concentrates more on the human side of the equation, with special emphasis on social organisms, the labor cycle, and Third World societies in transition. The naturescapes — shot in India, Egypt, Nepal, Kenya, Peru, and Brazil — are every bit as magnificent as those in Koyaanisqatsi, but the central fulcrum of the film is the human face, often seen staring directly back at the camera in a moving and non-voyeuristic expression of both the distance and bond between different cultures and peoples. Once again, Reggio combines with composer Philip Glass to fuse image and music into a powerful sensory experience, dispensing with both narration and narrative as the camera sweeps across a worldwide vista of races, terrains, and cultures, spinning out chains of globe-spanning, often exhilarating associations that lead the viewer to a renewed, invigorated sense of life on this planet.

English 99 minutes Color 1988

INTERNATIONAL CINEMA

**GOLDEN GLOBE WINNER
BEST FOREIGN FILM**



WINNER, SPECIAL JURY PRIZE - CANNES FILM FESTIVAL

A comedy about best friends, star-crossed lovers, and the magic of the movies.



Salvatore Di Vitto, a successful filmmaker, takes a nostalgic journey back to his childhood in Giuseppe Tornatore's gentle ode to the mystery and wonder of the cinema. When the phone rings, and Salvatore (Jacques Perrin) hears the voice of his mother telling him "Alfredo is dead," memories of his youth come flooding back. Salvatore recalls the village of Giancaldo in Sicily, the fountain, the church, and his first love. Above all, he remembers the Cinema Paradiso, and his magical friendship with Alfredo (Philippe Noiret), the kindly projectionist who presided over the only movie theater in the peaceful village of his youth. Winner of the Special Prize of the Jury at the 1989 Cannes Film Festival, and the Golden Globe Award for Best Foreign Film, *Cinema Paradiso* is a delightful gift to all those who believe in the magic of the movies.

Italian w/ English subs. 123 min, Color 1989

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

Tues. Jan. 14	Wed. Jan. 15	Thurs. Jan. 16	Fri. Jan. 17	Sat. Jan. 18
Weavers 3:15	Cinema 3:15	Cinema 3:15	Weavers 3:15	Cinema 3:00
Cinema 4:45	Weavers 5:30	Weavers 5:30	Cinema 4:45	Weavers 5:15
Weavers 7:00	Cinema 7:00	Cinema 7:00	Weavers 7:00	Cinema 6:45
Cinema 8:30	Weavers 9:15	Weavers 9:15	Cinema 8:30	Weavers 9:00

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INTERNATIONAL CINEMA

**"EXHILARATING!
THE YEAR'S BEST FILM!"**

A TOWERING ACHIEVEMENT...A CELEBRATION!

—Kevin Thomas, LOS ANGELES TIMES

**"BEAUTIFUL!
"ONE OF THE YEAR'S BEST FILMS!"**

—Vincent Canby, NEW YORK TIMES

"ONE OF THE YEAR'S 10 BEST!"

—Richard Schickel, TIME MAGAZINE —Katherine Dieckmann, VILLAGE VOICE

—Judy Stone, SAN FRANCISCO CHRONICLE —John Hartl, SEATTLE TIMES

—Mike McGrady, Joe Gelmis, NEW YORK NEWSDAY



MAX VON SYDOW

PELLE

THE CONQUEROR

THE TRIUMPHANT NEW FILM BY BILLE AUGUST



A MIRAMAX FILMS RELEASE © 1988 ALL RIGHTS RESERVED



One early morning in the 1890's a boat with Swedish emigrants arrives in Denmark. On board are 8 year old Pelle and his father Lasse.

At the pier a ruthless dealing in the lives of the emigrants begins. These people are placed once again at the starting point of their lives. Ahead is a life with no possible return and with it, the tale of what happens to Pelle.

Pelle and Lasse are given the worst possible work at a big manor. There they meet a number of people all of whom in turn will have a dramatic impact on Pelle and Lasse's lives. A sense of social consciousness slowly grows

in Pelle. He learns that it is possible to be victorious if you have right on your side. He maintains his dignity and he learns to argue and fight against unreasonable conditions. He finds himself part of a revolt, which begins to rumble below the surface, and comes to understand that it is impossible to stand alone against superiority.

Pelle meets the world openly and he realizes man is a creative creature. He seeks light, hope and the future and Pelle in the end breaks out in order to conquer the world.

"Pelle the Conqueror" is based on the first part a novel by Martin Andersen Nexø.

Danish w/Engl. subs. 138 minutes Color 1988

Films are shown in 250 SWKT. There is \$1.00 admission if you do not have a cinema card or faculty ID.

NO FOOD OR DRINK ALLOWED IN THE THEATER. Children admitted on Tues. only.

For future showtimes, call 378-5751.

This week's lecture will be given on PELLE THE CONQUEROR on Wed. Jan. 22 at 3:15 in 250 SWKT. Sponsored by the Humanities Department.

Tues. Jan. 21

Dark 3:15

Pelle 5:15

Dark 7:45

Wed. Jan. 22

Lecture 3:15

Pelle 3:45

Dark 6:15

Pelle 8:15

Thurs. Jan. 23

Pelle 3:15

Dark 5:45

Pelle 7:45

Fri. Jan. 24

Dark 3:15

Pelle 5:15

Dark 7:45

Pelle 9:45

Sat. Jan. 25

Pelle 3:00

Dark 5:30

Pelle 7:30

Dark 10:00



"A GREAT FILM

MASTROIANNI, ONE OF THE WORLD'S GREATEST ACTORS, GIVES US THE PERFORMANCE OF HIS CAREER."

—Joel Siegel, GOOD MORNING AMERICA, WABCTV

"ENCHANTING AND ENCHANTED. MR. MASTROIANNI'S REMARKABLE PERFORMANCE, BOTH HEARTBREAKING AND FARICAL, SETS THE TONE FOR 'DARK EYES'."

—Vincent Canby, NEW YORK TIMES



MASTROIANNI DELIVERS THE PERFORMANCE OF A LIFETIME."

—Mike McGrady, NEWSDAY

DARK EYES

A FILM BY NIKITA MIKHALKOV

DARK EYES is an enchanting tale about a rich idler named Romano (Marcello Mastroianni) who recounts his long journey to rekindle a lost love. Many years before, Romano checked into a health spa for rich hypochondriacs and there had a brief affair with a beautiful Russian woman named Tina. Eventually Romano became obsessed with his memories of Tina, convinced she was the only woman he ever really loved. It is this obsession that sets the story in motion. This movie earned Mastroianni the Best Actor Award at the 1987 Cannes Film Festival. Italian/Russian w/Engl. subs. 110 min. C. 1987

INTERNATIONAL CINEMA



JU·DOU



A FILM BY ZHANG YI-MOU

The most sensational film ever to come out of China, JU DOU is a powerful and visually stunning new film that continues to win accolades in film festivals around the world. The story consists of a young peasant girl, bought by an elderly man, who owns a dye factory. He has strong expectations that she will give birth to his male heir. Maltreated by her spouse, Ju Dou attracts his young nephew who lives with them and she has his child. Not knowing his true father, the child grows ripe with vengeance in a series of very bright and dramatic scenes.

Mandarin w/English subtitles 93 minutes Color 1990

Tues. Jan. 28		Wed. Jan. 29		Thurs. Jan. 30		Fri. Jan. 31		Sat. Feb. 1	
Orin	3:15	Ju-dou	3:15	Ju-dou	3:15	Ju-dou	3:15	Orin	3:00
Ju-dou	5:25	Orin	5:00	Orin	5:00	Orin	5:00	Ju-dou	5:10
Orin	7:10	Ju-dou	7:10	Ju-dou	7:10	Ju-dou	7:10	Orin	6:55
Ju-dou	9:20	Orin	8:55	Orin	8:55	Ju-dou	8:55	Ju-dou	9:00
						Orin	10:40		

For future showtimes,
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A FILM BY MASAHIRO SHINODA "THE BALLAD OF ORIN"



Early Spring, 1918. Orin encounters a traveler at a deserted shrine on the Japan seacoast. A kind man, he guides her from village to village, visiting shops to sing and chant stories. On their travels, Orin relates her story: born blind and soon abandoned, she is pledged to a celibate, religious sect of blind itinerant singers. She is later banished from the security of the group for succumbing to the advances of a man, and has since used her body to stay alive. By the director of *DEMON POND*, the film is a companion piece of *SANDAKAN 8* as two of the finer feminist films from Japan.

Japan, 1979, 116 minutes. Color. Dir: Masahiro Shinoda.

INTERNATIONAL CINEMA

"...a SUPERB film...in every way EXCEPTIONAL..."

—Kevin Thomas, LOS ANGELES TIMES

"...a POWERFUL, poignant and understated drama..."

—Judy Stone, SAN FRANCISCO CHRONICLE

"EXCELLENT"

—John Hartl, SEATTLE TIMES

THE KITCHEN TOTO



THE KITCHEN TOTO offers a closeup view of the momentous events that occurred during the Kenyan Independence of the 1950s. A 12-year old boy of the Kikuyu Tribe comes to work as a kitchen toto (servant) in a white household after his father was murdered by revolutionaries. He is innocently caught up in the struggle between two worlds, the British colonizers he works for and the tribal ancestry within his own country. THE KITCHEN TOTO is a story of friendship and confused alliances.

English

96 minutes

Color

1987



DISTANT HARMONY

Pavarotti in China

In this documentary of Luciano Pavarotti's singing tour of China in June 1986, director DeWitt Sage shows two deeply different cultures coming together by playing off Western grand opera against traditional Chinese music. An enormous spontaneous communication occurred which proved to be a high water mark for liberalism flowing in China at that time.

There are candid glimpses of the Chinese people—concert audiences, tai chi exercises in the parks, street crowds, children at school and swarms of bicycle riders.

"FASCINATING! And like Pavarotti, as good as you can get."

Bill Harris,

AT THE MOVIES

"HIGHLY ENTERTAINING! Pavarotti and China make for a formidable match."

Walter Goodman,

NEW YORK TIMES

English 85 min. Color 1988

Films are shown in 250 SWKT. There is \$1.00 admission if you do not have a cinema card or faculty I.D.

NO FOOD OR DRINK ALLOWED IN THE THEATER. Children allowed on Tues. only.

For future showtimes, call 378-5751.

Tues. Feb. 4	Wed. Feb. 5	Thurs. Feb. 6	Fri. Feb. 7	Sat. Feb. 8
Distant 3:15	Kitchen 3:15	Kitchen 3:15	Distant 3:15	Kitchen 3:15
Kitchen 4:50	Distant 5:05	Distant 5:05	Kitchen 4:50	Distant 5:05
Distant 6:40	Kitchen 6:40	Kitchen 6:40	Distant 6:40	Kitchen 6:40
Kitchen 8:15	Distant 8:30	Distant 8:30	Kitchen 8:15	Distant 8:30
			Distant 10:05	Kitchen 10:05

INTERNATIONAL CINEMA



"ONE OF THE 10 BEST FILMS OF THE YEAR."
- Georgia Brown, THE VILLAGE VOICE



Freeze. Die. COME TO LIFE.

A GAME THAT BECAME REALITY.

A FILM BY VITALY KANEVSKI

"AN ENTIRELY REMARKABLE FILM. EXHILIRATING...THOUROUGHLY
CAPTIVATING." Kevin Thomas, LOS ANGELES TIMES

"A DRAMA OF EXPLOSIVE POWER, BURSTING WITH ANGER, ENERGY AND
IMAGINATION." - David Sterritt, CHRISTIAN SCIENCE MONITOR

"FREEZE. DIE...looks at life in a remote mining community in the Soviet Orient (where the director grew up and spent time in a labor camp) through the eyes of two children, Galiya and Valerka (played with impossible poise and charm by two amateur child actors). The two dart with perky defiance around the brutally Darwinian - and sporadically kind - world of the town, whose dreary poverty is indistinguishable from that of the adjacent camp for Japanese POWs, and where theft is the commonest form of barter. The film is full of tragedy, irony and a savvy humor that lifts it clean out of the maudlin or sentimental. Galiya and Valerka, bickering fondly, embody a pragmatically inventive spirit of survival and loyalty that allows them not only to transcend, provisionally, the terrible things they see and suffer, but also to subvert the pathetically formulaic Stalinist propaganda they're required to parrot in school. Kanevski is presenting a world rather than arguing a case, by turns moving the story along fast and slowing it down into long, scene-setting moments, lyrically punctuated with songs - sad, lewd, funny - that offer hymns to the color, opulence and love that's missing from this drab world. The film's shattering ending will do strange things to your head and your heart." - Ella Taylor, L.A. WEEKLY. In Russian with

Russian w/ Engl. subs. 104 Color 1990

This week's lecture will be
given on BLACK RAIN on Wed.
Feb. 12 at 3:15 in 250 SWKT.
Sponsored by the Humanities
and Honors Departments.

For future showtimes,
call 378-5751.

	Tues. Feb. 11	Wed. Feb. 12	Thurs. Feb. 13	Fri. Feb. 14	Sat. Feb. 15
Freeze	3:15	Lecture 3:15	Black 3:15	Freeze 3:15	Black 3:00
Black	5:05	Black 3:45	Freeze 5:25	Black 5:10	Freeze 5:15
Freeze	7:20	Freeze 6:00	Black 7:20	Freeze 7:25	Black 7:10
Black	9:05	Black 7:55	Freeze 9:25	Black 9:20	Freeze 9:25

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SHOHEI IMAMURA'S

Black Rain

"BLACK RAIN is an epic so fine that it seems to work less as
a conventional movie than as something received intravenously.
Mr. Imamura's physical production is flawless. BLACK RAIN
is a profound chiller."

- Vincent Canby, The New York Times

Japanese w/ Engl. subs. 123 min. B/W 1989

August 6, 1945, 8:14 a.m. The world's first atomic bomb detonates over Hiroshima. The city is leveled, the ground scorched. Devastation is total, ruthless, instant. Thousands upon thousands are killed in one stroke. Even more are burned beyond recognition, agonizing for hours before death releases them from pain. Fleeing the ruins of Hiroshima, the young Yasuko, her aunt Shigeko and her uncle Shigematsu trudge through the debris. They are unaware of the hidden dangers posed by the high level of radiation fallout, known as "black rain."

Five years later, the nuclear bomb continues to take its toll. Radioactive sickness kills survivors of the blast as well as those who came to the city in the aftermath. Yasuko is of marrying age, but she is unable to find a suitor. Although her uncle gets a medical certificate to prove her health is perfect, she becomes increasingly ostracized as potential grooms and their families learn that she was exposed to the black rain.

Radiation sickness inevitably creeps up on Yasuko, and the entire family realizes that they must come to terms with their impending death. Yasuko secretly loves a man, Yuichi, who suffers from neurosis brought about by his bitter experiences in battle. Because he is of a lower class, Yasuko's aunt and uncle at first do not regard Yuichi as a "suitable" match for their niece. But, eventually, those with radiation sickness, as well as those who have been traumatized by their war experiences, bond together—regardless of the traditional class distinctions in Japanese society.

INTERNATIONAL CINEMA

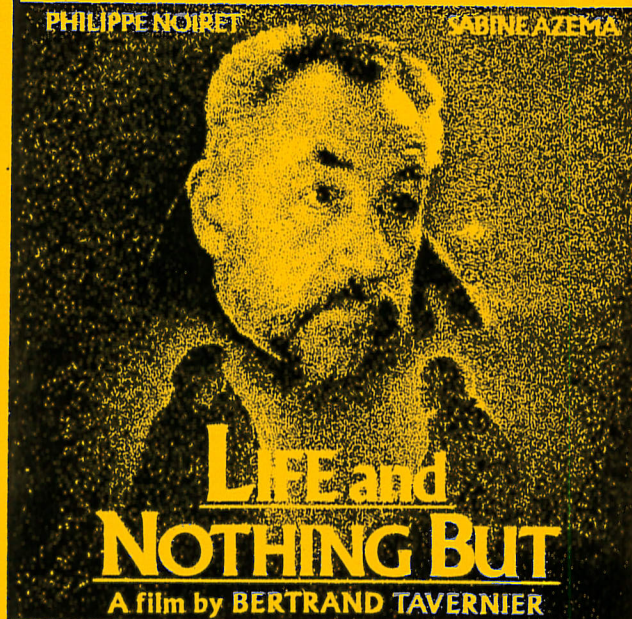
WINNER OF 13 MAJOR INTERNATIONAL AWARDS

**"A PASSIONATE AND FUNNY MOVIE
—LARGE SCALED, PANORAMIC..."**

— David Denby, NEW YORK MAGAZINE

**"A DEEP, RICH, LARGE SPANNED
MASTERWORK"**

— Jay Carr, BOSTON GLOBE



The year is 1920. Two women, each of whom has lost a loved one in World War I, wait anxiously while a brigade of soldiers searches for the remains of those listed as "missing in action." As the nation prepares to make a final accounting of its war dead, each woman will seek to discover a means to create her own future. Bertrand Tavernier's most poignant and deeply felt work addresses the awesome power of war to transform everything: politics, landscapes, and even the most intimate of emotional relationships. With outstanding performances by Philippe Noiret and Sabine Azéma.

French w/ Engl. subs. 135 min. Color 1989

Next week's German film "Peppermint Frieden" is out of circulation for next week's viewing: it will be shown the week of March 17-21.

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For future showtimes, call 378-5751.

Tues. Feb. 18
Avalon 3:15
Life and 5:30
Avalon 7:55

Wed. Feb. 19
Life and 3:15
Avalon 5:40
Life and 7:55

Thurs. Feb. 20
Life and 3:15
Avalon 5:40
Life and 7:55

Fri. Feb. 21
Avalon 3:15
Life and 5:30
Avalon 7:55

Sat. Feb. 22
Life and 3:00
Avalon 5:25
Life and 7:35

**"AN AMERICAN CLASSIC AND EASILY ONE
OF THE BEST FILMS OF THE YEAR."**

— Michael Medved, SNEAK PREVIEWS

**"A LYRICAL, BITTERSWEET SAGA WITH A
BIG, BRILLIANT CAST, IT'S A BEAUTY."**

— David Ansen, NEWSWEEK

**"A SURE OSCAR CONTENDER...
BARRY LEVINSON'S MOST HEARTFELT AND
PROFOUND FILM YET"**

— Joel Siegel, GOOD MORNING AMERICA

**"BARRY LEVINSON HAS CREATED A
CINEMATIC MASTERPIECE."**

— Rex Reed

"A BRILLIANT AMERICAN MASTERPIECE."

— Pat Collins, WWJG-TV

A BARRY LEVINSON FILM

AVALON



Barry Levinson, the Oscar-winning director of *Rain Man*, returns once again to his hometown of Baltimore, the setting for his critically acclaimed films *Diner* and *Tin Men*. The result is *Avalon*, a tender and humorous semiautobiographical saga about the coming together and growing apart of a Jewish family, over a 50-year period. Drawing from his own childhood memories, writer-director Levinson chronicles the trials and triumphs of an immigrant family, the Krichinskys. The story begins in 1914 with the arrival of Sam, and follows the Krichinsky clan's evolution over the years as they continue their pursuit of the American dream. Times change: Some traditions die, others remain intact; some relatives move or pass away, some simply turn away from the others. But through it all the family endures. A bittersweet celebration of family life, *Avalon* will speak to each viewer in a deeply moving way.

English 126 min. Color 1990

INTERNATIONAL CINEMA



Directed by Victor Erice (THE SPIRIT OF THE BEEHIVE), **EL SUR** details a girl's rite of passage from childhood into adulthood. Beautifully shot in warm hues, the setting is northern Spain during the Francoist 1950s. El Sur, which in Spanish means 'the south,' holds for Estrella (the young protagonist played by Sonsoles Aranguren) the mystery of her father Agustín, who, having quarreled with his family, has never returned home. Agustín, played engagingly by Omero Antonutti, is a water diviner and a country charlatan of sorts—he is also the object of Estrella's unquestioning idolatry. Discovering isolated pieces to her father's puzzling past—a letter evidencing a lost love in his past, hand-tinted postcards of Seville and the Alhambra—, Estrella becomes a faithful accomplice as well as his sorcerer's apprentice. Melancholy and passive, Agustín becomes irredeemably estranged, finding temporary solace only in his pendulum and in drinking. Estrella must travel south to confront the spectres that haunt her father in order to become an adult.

Spain, 1986. In Spanish with English subtitles. Color.
Running time: 94 minutes. Unrated by the MPAA.

NOTE: Winter War runs 3 hours and 15 minutes.

Tues. Feb. 25	Wed. Feb. 26	Thurs. Feb. 27	Fri. Feb. 28	Sat. Feb. 29
El Sur 3:15	El Sur 3:15	Winter 3:15	El Sur 3:15	El Sur 3:00
Winter 5:00	El Sur 5:00	El Sur 7:00	El Sur 5:00	Winter 4:45
El Sur 8:45	Winter 6:45	El Sur 8:45	Winter 6:45	El Sur 8:30
			El Sur 10:25	

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The pre-scheduled German film "Peppermint Frieden" will not be shown this week but during the week of March 17-21.

THE WINTER WAR

A film by Pekka Parikka



The first film ever made about the Russian attack on Finland in the winter of 1939-40, **THE WINTER WAR** is the latest film from director Pekka Parikka. Based in the novel by Antti Tuuri, **THE WINTER WAR** recounts the war from the soldier's point of view, the feelings and experiences of the front-line fighters. With superb photography shot on location in Finland, **THE WINTER WAR** poses to be one of the best Finnish films ever.

Finnish w/ English subs. 195 minutes Color 1989

INTERNATIONAL CINEMA

**"MAGNIFICENT
A HUGELY ENTERTAINING SPECTACLE"**

—Peter Travers, ROLLING STONE

**"THE DEFINITIVE CYRANO...
GENUINELY MOVING...MIRACULOUS."**

—Vincent Canby, NEW YORK TIMES

**"NOT SINCE CLARK GABLE WAS CAST AS RHETT BUTLER
HAS AN ACTOR SO PERFECTLY MATCHED A LITERARY CREATION"**

—Julie Salamon, WALL STREET JOURNAL

**"SUPERB... A FEAST FOR THE
EYES, THE MIND AND THE HEART"**

—Judith Crist

"GLORIOUS"

—Richard Schickel, TIME

**"ABSOLUTELY
EXQUISITE"**

—Jeffrey Lyons, WCBs

"A CROWD PLEASER"

—David Ansen, NEWSWEEK



—Jami Bernard, NEW YORK POST

—Bruce Williamson, PLAYBOY

—Marshall Fine, GANNETT
NEWS SERVICE

CYRANO DE BERGERAC

A film by JEAN-PAUL RAPPENEAU

CYRANO DE BERGERAC



**5 ACADEMY AWARD
NOMINATIONS**

Best Actor: Gerard Depardieu and Best Foreign Film

Tues. March 3	Wed. March 4	Thurs. March 5	Fri. March 6	Sat. March 7
Cyrano 3:15	Lecture 3:15	Cyrano 3:15	Cyrano 3:15	Cyrano 3:00
Cyrano 5:45	Cyrano 3:45	Cyrano 5:45	Cyrano 5:45	Cyrano 5:30
Cyrano 8:15	Cyrano 6:15	Cyrano 8:15	Cyrano 8:15	Cyrano 8:00
	Cyrano 8:45			

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held on Wed. March 4 at 3:15
in 250 SWKT. Sponsored by
the Honors Department.

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This new film version of Edmond Rostand's famous play
late-19th-century romantic verse drama features a
performance by Gerard Depardieu (JEAN DE FLORETTE,
GREEN CARD) as magical as Jose Ferrer's Academy-
Award-winning one in the 1950 movie version. Today's
moviegoers will find the plot familiar from having
seen ROXANNE, which Steve Martin "lifted" from
Rostand's play as well.

Anthony Burgess's new English translation
captures the wit and elegance of the original
and makes the excellent subtitles a joy to
read.

**WINNER BEST ACTOR — 1990 CANNES FILM FESTIVAL
WINNER BEST FOREIGN FILM — NATIONAL BOARD OF REVIEW
GOLDEN GLOBE WINNER**

Cyrano, the much-loved character of Rostand's 17th-century play, is a remarkably deft swordsman and poet
whose inner beauty is masked by a nose that knows no equal. The heroic Cyrano cannot face the woman he
loves, Roxanne, and must agonizingly win her heart from afar, through another man's face (Christian).

"Cyrano" contains the second most famous balcony scene — next to "Romeo and Juliet" — where Cyrano,
covered by darkness, feeds beautiful lines to Christian while Roxanne swoons above. "Cyrano" is a
heartbreaker, where everybody wins and everybody loses.

French w/ English subs. 138 min. Color 1990

INTERNATIONAL CINEMA



ACADEMY AWARD WINNER BEST FOREIGN FILM

An immediate and powerful film drawn from events in Argentina's recent past, *THE OFFICIAL STORY* tells of a mother, who although firmly entrenched in her society's middle class values, is about to begin questioning her role. She soon suspects that her adopted daughter is a child of one of the "disappeared ones", political prisoners of the military dictatorship who were tortured and often killed, and whose children were taken and sold on the black market. The facts she discovers shatters her family and awaken in her a new political awareness and compassion.

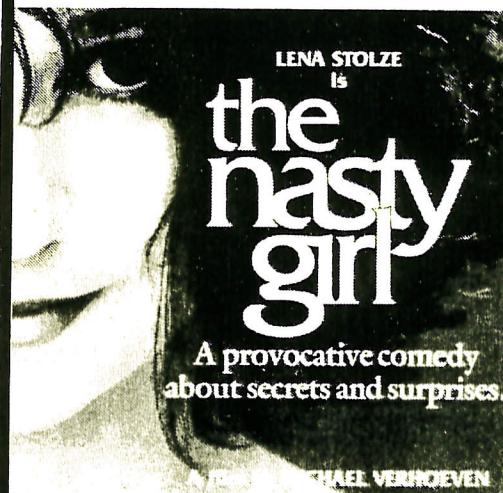
Spanish w/ English subs. 112 min. Color 1985

Tues. March 10	Wed. March 11	Thurs. March 12	Fri. March 13	Sat. March 14
Nasty 3:15	Official 3:15	Official 3:15	Nasty 3:15	Official 3:00
Official 5:00	Nasty 5:20	Nasty 5:20	Official 5:00	Nasty 5:05
Nasty 7:05	Official 7:05	Official 7:05	Nasty 7:05	Official 6:50
Official 8:50	Nasty 9:10	Nasty 9:10	Official 8:50	Nasty 8:55

**SHE'S ABOUT TO DISCOVER THE
DIFFERENCE BETWEEN THE TRUTH AND
THE WAY PEOPLE REMEMBER IT.**

**"ONE OF THE BEST FILMS OF THE YEAR!
★★★★★! EXHILARATING!"**

—Tom Jacobs, LOS ANGELES DAILY NEWS



**"BOLD, IRONIC
AND GREAT
FUN!"**

Turns social satire into
an exhilarating comedy!"

—Richard Corliss,
TIME MAGAZINE

**"SATIRICAL AND
SLAPSTICK!"**

A bracing,
high-spirited film."

—David Denby,
NEW YORK MAGAZINE

Michael Verhoeven's award-winning black comedy uses wit and humor to explore a serious subject: Germany's Nazi past. A determined student (Lena Stolze) is dubbed *THE NASTY GIRL* when she embarks on an investigation of her hometown's secret shame, turning the local citizens against her. Based on the true story by Anna Elisabeth Rosmus, *THE NASTY GIRL* takes a light and satirical look at one of history's darkest chapters.

German w/ English subs. 92 min. Color 1990

Films are shown in 250 SWKT.
There is \$1.00 admission if
you do not have a cinema
card or faculty I.D.

**NO FOOD OR DRINK ALLOWED
IN THE THEATER. Children
allowed on Tues. only.**

For future showtimes,
call 378-5751.

INTERNATIONAL CINEMA

DUSTIN HOFFMAN GOLDEN GLOBE – BEST ACTOR

"A POWERFUL AND MAGNIFICENT CLASSIC."

—The New York Times

A RUXBURY
AND PUNCH PRODUCTION OF
Arthur Miller's

Death of a Salesman

STARRING

Dustin Hoffman
Charles Durning Kate Reid Stephen Lang AND John Malkovich

There can be no doubts about *Death of a Salesman* being an American classic. This filmed revival of Arthur Miller's play brings together director Volker Schlöndorff, and actor Dustin Hoffman as Willy Loman, as well as a brilliant supporting cast. Some 36 years after its premiere, *Death of a Salesman* still moves us profoundly with its story of an impossible little man to whom attention must be paid.

"As powerful and magnificent a performance of the play as is likely to be seen in this generation."

—John J. O'Connor, *The New York Times*



Color, 1985, 135 minutes

REGENTROPFEN

The film deals with the hardships of an integrated Jewish family in a small German town at the beginning of the NAZI-Regime. In the end the family is allowed to immigrate to the United States but has to leave the father behind because he cannot pass the necessary health examination.

Directors: Michael Hoffman and Harry Reymon

German w/ Eng. subs. 89 min. B/W 1980

Tues. March 17
Regent 3:15
Scarecrow 5:00
Death 7:30

Wed. March 18
Death 3:15
Death 5:45
Scarecrow 8:10

Thurs. March 19
Scarecrow 3:15
Death 5:40
Death 8:10

Fri. March 20
Death 3:15
Scarecrow 5:40
Death 8:00
Regent 10:25

Sat. March 21
Death 12:00
Regent 2:30
Death 4:15
Scarecrow 6:45
Death 9:00

Films are shown in 250 SWKT.
There is \$1.00 admission if
you do not have a cinema
card or faculty I.D.

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IN THE THEATER. Children
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For future showtimes,
call 378-5751.

SCARECROW

A colour wide-screen
feature film, 3487 m
Production
"Mosfilm" Studios
Script
Vladimir Zheleznikov.
Rolan Bykov
Direction
Rolan Bykov
Camera
Anatoly Mukasei
Art direction
Yevgeny Markovich
Music
Sofya Gabaidulina
Starring
Christina Orbakaite,
Yury Nikulin



Nikolai Nikolayevich is considered a crank in the town while the open-heartedness and naive credulity of his grand-daughter Lena seem to be strange for her classmates from 6 "A" form. They make fun of her, calling her "a weirdo". But Lena is not hurt, thinking it has no evil meaning. Besides she has a boy friend Dima Somov who can defend her. But it is Dima who betrays Lena when the classmates set up a groundless boycott against her for the fault she has never made. At the same time it was Lena who came to help Dima when he lacked the courage to confess that he had told the teacher about the children's escape to the cinema and she took the blame on herself. Lena seems to become another person. Previously so complaisant and naive she suddenly reveals great fortitude, courage and mercy. The grandfather and grand-daughter are leaving the town. Len's classmates still have to comprehend what has happened. But purity, nobleness and courage of the girl have left an imprint on their souls. One of them is writing in large letters: "Forgive us, weirdo!" on the blackboard.

Russian w/ Eng. subs. 130 min. Color 1985

INTERNATIONAL CINEMA



"LA TRAVIATA...a great movie to listen to and a great movie to watch."

**— Roger Ebert,
AT THE MOVIES**

La Traviata is a dazzling, visually stunning, musically thrilling and intensely dramatic marriage of cinema and grand opera. Blended as Only Zeffirelli's love and knowledge and cinematic experience can, Giuseppe Verdi's *La Traviata* portrays the tragic affair of the courtesan Violetta and her lover Alfredo.

Directed by Franco Zeffirelli
Italy. 1983. Color. 112 min.
In Italian with English subtitles.

"'La Traviata'...a personal triumph for director Zeffirelli. It's not to be missed. Teresa Stratas gives an acting performance of breathtaking intensity... she's as riveting to watch as to listen to."

Vincent Canby, New York Times



Because as many seats went empty for *CYRANO* on Tuesday as were turned away later in the week, we encourage you to come early to the afternoon showings. Thanks.

Tues. March 24
Details 3:15
Traviata 5:05
Details 7:10
Traviata 9:00

Wed. March 25
Lecture 3:15
Traviata 3:45
Details 5:50
Traviata 7:40
Details 9:45

Thurs. March 26
Traviata 3:15
Details 5:20
Traviata 7:10
Details 9:15

Fri. March 27
Details 3:15
Traviata 5:05
Details 7:10
Traviata 9:00

Sat. March 28
Traviata 3:00
Details 5:05
Traviata 6:55
Traviata 9:00

Films are shown in 250 SWKT. There is \$1.00 admission if you do not have a cinema card or faculty ID.

NO FOOD OR DRINK ALLOWED IN THE THEATER. Children allowed in Tues. only.

For future showtimes, call 378-5751.

This week's lecture will be given on *LA TRAVIATA* on Wed. March 24 at 3:15 in 250 SWKT. Sponsored by the Honors dept.

DETAILS OF A DUEL/ A MATTER OF HONOR (TECNICAS DE DUELO)

Colombia, 1988, 97 min., color, Spanish with English subtitles
Director: Sergio Cabrera



Tecnicas de Duelo is a subtle comedy of manners, full of surprise and inventiveness. The film offers a satirical look at Latin life and mores by taking small-town society and Colombia's formal attitudes to task, especially Latin American notions of honor, machismo, government bureaucracy, religious duty and self-important petty officials.

The story is set in a small provincial Andean town, where two former best friends—the schoolmaster (Frank Ramirez) and the town butcher (Humberto Dorado)—prepare for a duel. Since the *raison d'être* of the duel is never given, the story revolves around each man's actions as the fatal hour approaches and death seems imminent. Actor Humberto Dorado's tight script has a literary quality, and the formal elegance of the dialogue and the lush photography underline the ritualistic nature of the impending duel.

Tecnicas de Duelo is the first fiction feature by documentary filmmaker and cinematographer Sergio Cabrera, who spent most of his early life in China. He studied philosophy at the University of Beijing before switching to cinematography at London's Polytechnic School. Cabrera has made over thirty documentaries and been cinematographer on five features, in addition to producing over five hundred television commercials. He is currently completing his second fiction film, *Estrategia del Caracol* (*Snail's Strategy*).

INTERNATIONAL CINEMA

★★★★★ RIP-ROARING.

The most rousing, robust
and briskly entertaining 'Hamlet' ever.

—Larry Francella, US MAGAZINE

"Oscar nominations!!! Mel Gibson is thrilling
and exciting. Brilliantly directed."

—Pat Collins, WWOR-TV

"A triumph!"

—David Patrick Stearns, USA TODAY

"Glorious. Mel Gibson gives a tremendous, heroic
performance and Glenn Close is wonderful."

—Larry King, LARRY KING LIVE, CNN



MEL GIBSON GLENN CLOSE HAMLET

Director Franco Zeffirelli gives cinematic life to one of literature's most exciting and enthralling stories, HAMLET. Mel Gibson, in a dynamic performance, is the Prince Of Denmark whose determination to avenge his father's murder and remarriage of his mother leads to an intricate tapestry of intrigue, deception and death. A stunning cast featuring Glenn Close, Alan Bates and Paul Scofield adds intelligence and dignity to this stunning film, perfect for both the contemporary and the artistic program.

English 135 minutes Color 1990

This week's Lecture will be
given on HAMLET on Wed.
April 1 at 3:15 in 250 SWKT.
Sponsored by the Honors Dept.

Tues. March 31
Hamlet 3:15
Rosen 5:45
Hamlet 8:00

Wed. April 1
Lecture 3:15
Hamlet 3:45
Rosen 6:15
Hamlet 8:30

Thurs. April 2
Hamlet 3:15
Hamlet 5:45
Rosen 8:15

Fri. April 3
Rosen 3:15
Hamlet 5:25
Rosen 7:50
Hamlet 10:00

Sat. April 4
Hamlet 8:30
Hamlet 11:00
Rosen 1:25
Hamlet 3:35
Rosen 6:00
Hamlet 8:30

For future showtimes,
call 373-5751.

NO FOOD OR DRINK ALLOWED
IN THE THEATER. Children
allowed on Tues. only.

Films are shown in 250 SWKT.
There is \$1.00 admission if
you do not have a cinema
card or faculty ID.

Gary Oldman
Tim Roth
Richard Dreyfuss

ROSENCRANTZ GUILDENSTERN ARE...



"MERCILESSLY FUNNY..."

—Peter Travers, ROLLING STONE

"STUNNINGLY CINEMATIC..."

—Bruce Williamson, NEW WOMAN

"GLORIOUS..."

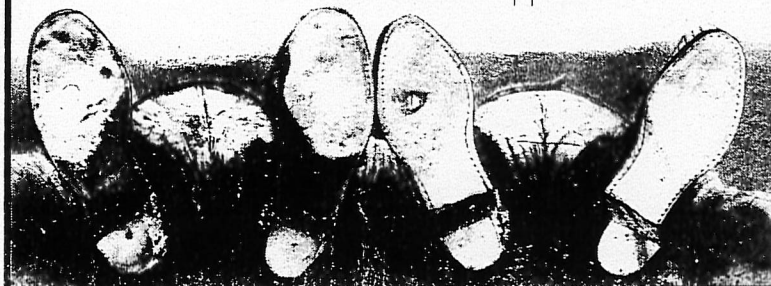
—Judy Stone, SAN FRANCISCO CHRONICLE

"STYLISH..."

—Vincent Canby, NEW YORK TIMES

...DEAD

A Tom Stoppard Film



The remarkable and thrilling play, ROSENCRANTZ AND GUILDENSTERN ARE DEAD, is now a movie. Directed by its author, Tom Stoppard, one of the world's most respected playwrights (and the screenwriter of "Brazil," and "Empire of the Sun"), the film is a dazzling metaphysical comedy of hilarious word games and marvelous verbal wit. The characters of Rosencrantz and Guildenstern were given light and life by Shakespeare as two of Hamlet's hapless friends who get caught up in the sinister machinations of the royal court of Denmark. Stoppard's version is the play of Hamlet not seen through the eyes of Hamlet, or Claudius, or Ophelia or Gertrude, but a worm's-eye view of tragedy seen from the bewildered standpoint of Rosencrantz and Guildenstern. Mr. Stoppard calls them "the most expendable people of all time, with their very facelessness making them dramatic." He used some 250 lines from "Hamlet" to provide the framework for the piece, which focuses on the lives of these two characters, barely, if ever touched upon in the original. They are still swept along by events and personalities they cannot comprehend. From the moment we meet them, Rosencrantz and Guildenstern are in relentless pursuit of Shakespeare's play, always moving into places where they shouldn't be, invariably in the wrong place at the wrong time. Above all, ROSENCRANTZ AND GUILDENSTERN ARE DEAD is a metaphor for everyone's inability to control his or her own fate.

INTERNATIONAL CINEMA

3 ACADEMY AWARD NOMINATIONS!

BEST ACTOR
KENNETH BRANAGH

BEST DIRECTOR
KENNETH BRANAGH

BEST COSTUME DESIGN

"Branagh is the most accomplished, acclaimed and ambitious performer of his generation."

— Richard Corliss, TIME MAGAZINE

"★★★★★!"

— Desmond Ryan, PHILADELPHIA INQUIRER

"TWO ENTHUSIASTIC THUMBS UP!"

— SISKEL & EBERT

"DAZZLING!"

— Judy Stone, SAN FRANCISCO CHRONICLE

"THRILLING!"

— Michael Wilmington, LOS ANGELES TIMES



♦ HENRY V ♦

A BOLD NEW FILM BY KENNETH BRANAGH

Adapted from the play by WILLIAM SHAKESPEARE

**Starring KENNETH BRANAGH • PAUL SCOFIELD • DEREK JACOBI • IAN HOLM
EMMA THOMPSON • ALEC MCCOWEN • JUDI DENCH • CHRISTIAN BALE**

Music Composed by PATRICK DOYLE. Performed by CITY OF BIRMINGHAM SYMPHONY ORCHESTRA. Conducted by SIMON RATTLE

English 135 minutes Color 1990

HENRY V SUMMARY:

Henry V, played by Branagh, who also adapted and directed this production, is now king at Westminster and concerned with his hereditary claim to the crown of France. Seeking advice from the Archbishop of Canterbury, Henry presses his demand for the throne of France to the French ambassadors on Edward III's claim, which is questionable. The French ambassadors themselves, sent not from Charles the King but from his eldest son the Dauphin, relays a message that depicts Henry as a hot-headed, irresponsible youth and therefore not fit for the throne. Enraged, Henry warns the French to prepare for war.

After landing his force on French soil, Henry's army lays siege to Harfleur, which quickly surrenders. Continuing through the French countryside, Henry meets with King Charles' herald, Montjoy, who asks the English to surrender. This sets the stage for the Battle of Agincourt, a decisive battle where the English are outnumbered five to one. After walking among his troops, disguised to find out their feelings for the king, Henry says he is simply a man, different from other men only in ceremony.

The following day the battle begins, where the English hold their own and fight off a much larger French army. When the herald Montjoy approaches Henry again, the French consent to defeat and to the terms of peace. Katherine, played by Branagh's 'real-life wife, Emma Thompson, is Charles' beautiful daughter and Henry's chief demand. She consents to become English Kate and Henry's bride.

Henry V is an epic story based on fact, taking place at a time when England was the most powerful country in the medieval world.

Probably the most popular of all Shakespeare's plays, Olivier brought it to the screen in 1944, to great public and critical acclaim. Made partly for propaganda purposes during the later stages of World War II, inevitably Olivier's film concentrates on the glorification of war, highlighting a single minded King full of valour and decisiveness.

Branagh's contemporary Henry is inevitably more complex. Henry is brave, and like other great warriors he enjoyed his war. Yet he is riddled with doubt. Even in his ultimate

success at Agincourt he is clearly concerned by the carnage.

As director Branagh does not glorify war but treats it with realism, shedding light on questions of honour and responsibility. The siege of Harfleur and the battle of Agincourt are not shown as neatly assured victories. Emphasis is on how a small, tired, but determined army conquered a proud nation; doing so under the leadership of a young king who leads them by example and inspiration to victory against tremendous odds. He not only wins France but also wins the French princess.

This week's lecture will be given on HENRY V on Wednesday April 8 at 3:15 in 250 SWKT. Sponsored by Honors department.

Films are shown in 250 SWKT. There is \$1.00 admission if you do not have a cinema card or faculty ID.

NO FOOD OR DRINK ALLOWED IN THE THEATER. Children allowed on Tuesdays only.

For future showtimes, call 378-5751.

Tues. April 7	Wed. April 8	Thurs. April 9	Fri. April 10	Sat. April 11
Henry 3:15	Lecture 3:15	Henry 3:15	Henry 3:15	Henry 1:00
Henry 5:45	Henry 3:45	Henry 5:45	Henry 5:45	Henry 3:25
Henry 8:15	Henry 6:10	Henry 8:15	Henry 8:15	Henry 5:50
	Henry 8:35			Henry 8:15

INTERNATIONAL CINEMA

Dear Inspector



Philippe De Broca, the Frenchman who set the paces in the 60's with *King of Hearts* and *That Man from Rio*, offers up a dual delight of the 70's. *Dear Inspector* is not only a suspenseful murder mystery but also a charmingly funny consideration of whether a lady cop and a professor of Greek can find happiness together in their middle years.

This is one of those witty, romantic comedies that only the French can produce, ending with what may be the most hysterically funny chase scene you will ever see.

"Philippe De Broca's Dear Inspector is a delightful entertainment, a swift and sparkling blend of romantic comedy and murder mystery. It is likely to become the most popular French movie in the United States since Cousin, Cousine and deservedly so."
Washington Post

Directed by Philippe De Broca.
With Annie Girardot, Philippe Noiret.
Color, 105 minutes, French with English subtitles, 1978.

GUTE REISE

Have A Good Trip



A comedy about a train passenger who is accompanied by a huge suitcase full of food which he proceeds to eat in front of everybody. He does it with such gusto that he induces his diet-conscious fellow-citizens to participate in the feast while the exasperated railroad personnel look on helplessly.

Directors: Norbert Barnik and Wilfred Dotzel

Starring: Siegfried Kernen, Rose René Roth, Monika Gabriel

German w/English subs 69 min Color 1982

Films are shown in 250 SWKT.
There is \$1.00 admission if you do not have a cinema card or faculty ID.

NO FOOD OR DRINK ALLOWED
IN THE THEATER. Children
allowed on Tues. only.

For future showtimes,
call 378-5751.

Tues. April 14	Wed. April 15	Thurs. April 16	Fri. April 17
Inspector 3:15	Gute 3:15	Gute 3:15	Inspector 3:15
Gute 5:15	Inspector 4:40	Inspector 4:40	Gute 5:15
Inspector 6:40	Gute 6:40	Gute 6:40	Inspector 6:40
Gute 8:40	Inspector 8:05	Inspector 8:05	Gute 8:05
			Inspector 8:05