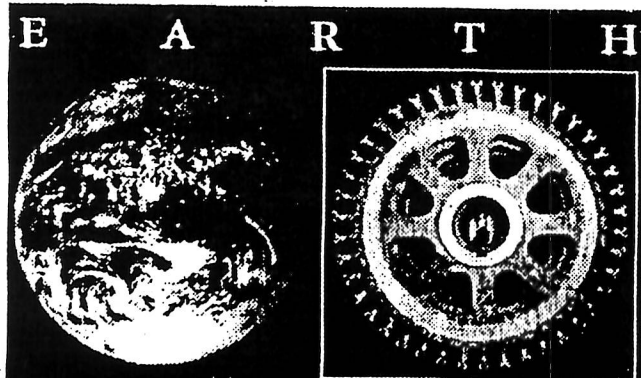


INTERNATIONAL CINEMA

DOCUMENTARY FESTIVAL

MILESTONES IN FILM HISTORY



EARTH AND THE AMERICAN DREAM

Like Bill Couturié's earlier works, *Dear America: Letters Home from Vietnam* and *Common Threads: Stories from the Quilt*, his latest documentary, *Earth and the American Dream*, is a powerful onslaught of words and images which shocks us into confronting uncomfortable truths. Chronicling the white man's pursuit of the American Dream, Couturié uses everything from surreal nature photography to rare archival footage to trace the destruction of the natural world. Brought to life in a running voice-over by actors including Mel Gibson, Jeremy Irons, Lee Grant, Anthony Hopkins and Bette Midler, the dialogue is primarily composed of quotations and historical readings. What makes this film so fascinating are the sources Couturié has chosen. He juxtaposes the liberal with the conservative, the natural with the industrial, and the worldly with the personal. There are comments from Christopher Columbus, Chief Seattle, Alexis de Tocqueville, Henry David Thoreau, John James Audubon, Uncle Sam, Henry Ford and many others.

As a unifying visual theme, Couturié concentrates on mass production and mass destruction. He seems to have discovered and filmed an endless amount of bulk and waste. There are piles of cut logs, thousands of cars and metal parts, railroad tracks, assembly lines and people everywhere. By the time the film is over, you cannot believe how many people inhabit this planet, how much destruction we have caused, and how irreversible the damage appears. Couturié's message resonates. What are we going to do, and when do we plan to do it? There is not a minute to waste...

— Catherine Schulman

Earth and the American Dream

★ 1993 Prize-Winner at Sundance Film Festival ★

U.S.A., 1992, 78 min., color
Director/Cinematographer: Bill Couturié



CHARLIE CHAPLIN

Film Festival

The Eternal Tramp

1967 55 min. B&W narrated by Gloria Swanson.
Directed, written and edited by Harry Hurwitz;

A study of Chaplin's early work. Included are still photographs, newsreel footage and excerpts from Chaplin's films. Hurwitz analyzes Chaplin's craft, and studies "The Tramp" character over a number of years. There are excerpts from Mutual comedies (*Easy Street*, *The Adventurer*, *The Rink*).

Chaplin Festival

1914-1915 31 min. B&W
Silent (Music Only)

Four early Charlie Chaplin comedies, with synchronized musical score and sound effects added.

The Gold Rush

1925 81 min. B&W (Music Only)

Chaplin once stated that *The Gold Rush* was the film by which he wanted to be remembered. It has endured as one of the screen's most beloved comedies.

THE IMMIGRANT

1917 20 min. B&W (Music Only)

Considered a Chaplin "classic."

Free with IC card or Faculty ID
Films shown in 250 SWKT



STRIKE

by
Sergei Eisenstein

In his first film, the 26-year-old Eisenstein experimented with many of innovative techniques for which he would become famous: montage, parallel editing, expanded time, and intercutting of symbolic images.

Shot on location (rather than in a studio) and using a factory setting, Eisenstein imaginatively recreates a strike that had occurred in the Czarist-Russia of 1912. With rapid and rhythmic cutting together of shots that are startling in their visual contrasts and physical in their impact, he reproduced the excitement and fervor of that momentous event, contrasting peaceful, idyllic sequences with moments of violence and brutality. His use of striking compositions and visual metaphors are memorable here and foreshadow his impressive later works.

FALL 1993

Tues Aug 31	Wed Sep 1
Earth/Dream 3:15	Lecture 3:15
Strike 4:45	Strike 3:45
Gold Rush 6:20	Earth/Dream 5:15
Immig, C Fest	Gold Rush 6:45
& Tramp 7:50	Immig, C Fest
Earth/Dream 9:40	& Tramp 8:15
Thur Sep 2	Fri Sep 3
Immig, C Fest	Earth/Dream 3:15
& Tramp 3:15	Immig, C Fest
Gold Rush 5:10	& Tramp 4:45
Strike 6:45	Gold Rush 6:40
Earth/Dream 8:15	Earth/Dream 8:10
Gold Rush 9:40	Strike 9:40
Sat Sep 4	
Earth/Dream 3:00	Chaplin Fest 7:00
Strike 5:30	Gold Rush 9:00
Earth/Dream 10:30	

The 20-minute pre-film lecture this week will be at 3:15 Wednesday: Dr. Donald R. Marshall will talk about Sergei Eisenstein and *Strike*.

INTERNATIONAL CINEMA

DOCUMENTARY FESTIVAL

ACADEMY AWARD NOMINEE

FOR ALL MANKIND

*From 1968 till 1972, twenty-four human beings
went to the moon.*

*Their journey lives
as the ultimate adventure story.*



A Film by Al Reinert

"For All Mankind" is composed entirely of footage the Apollo crews brought back, magnificently blown up to 35mm and accompanied by a stunning, evocative score by avant-garde composer Brian Eno. Using excerpts from over eighty hours of taped interviews with the astronauts, the film constructs one composite story of their journeys. This collective Voyage unfolds for us with moments of high drama interspersed with spells of low humor, nervous boredom, danger, and awestruck wonder.

90 minutes Color & B/W English 1988

1989 Prize-Winner at U.S. Film Festival

MILESTONES IN FILM HISTORY

The Cabinet of Doctor Caligari

Directed by
Robert Wiene



The first of the surrealistic expressionistic German films to make it to the screen, this film began the golden age of German cinema--an era that was marked by a preoccupation with myth, horror and madness.

51min. B&W. Germany. 1919
Silent with either
recorded background score
or live accompaniment.

THE PASSION OF Joan of Arc

Carl Dreyer

This remarkable film about the trial and death of Joan of Arc was originally intended to be a talkie, but the sound was abandoned for lack of funds. The screenplay is essentially from actual trial records, and in combination with high level production skills contributes to one of the most important films of the period. Filmed entirely in closeups, the film introduces the cruel and hypocritical judges with a moving camera, while the camera remains still on the extraordinary face of Marie Falconetti as Joan.



82min. B&W Danish
1928. Silent with either
recorded background score
or live accompaniment.

FRITZ LANG'S

METROPOLIS



Lang's elaborate futuristic fantasy of a subterranean factory, ruled by titans, betrayed by robots, and saved by love, combines 1920's Art Deco visions of a city skyline with premonitions of totalitarian force and mob violence. The result is one of the masterpieces of sci-fi extravaganza and an important film in Lang's noteworthy career. Originally silent, this 1989 restored, color-tinted print features a new background rock score by Giorgio Moroder, Adam Ant, Pat Benatar, and several others.

93min. B&W. Germany. 1926.



At most Tuesday, Thursday, and Saturday performances of Caligari, St. Joan, & Metropolis (see asterisked showings below), the soundtrack will be provided "live" by guest-artist, pianist Leonid Nemirovsky, from Russia.



Tues. Aug. 7	Wed. Sept. 8	Thur. Sept. 9	Fri. Sept. 10	Sat. Sept. 11
Mankind 3:15	St. Joan 3:15	Lecture 3:15	Metro. 3:15	*Caligari 1:00
*Caligari 5:00	Metro. 4:50	*St. Joan 3:45	St. Joan 5:00	Mankind 2:20
*St. Joan 6:00	Mankind 6:30	*Caligari 5:15	Metro. 6:30	*St. Joan 4:15
Mankind 7:35	Caligari 8:15	Mankind 6:15	Mankind 8:35	Mankind 5:50
*Metro 9:15	Mankind 9:25	*Metro. 8:00	Caligari 10:15	*Metro 7:30
		Metro. 9:40		Metro 9:20

* Denotes
live
accompaniment

The lecture this week
will be on Thursday
and will be given by
Dr. Don Marshall on
Dreyer's The Passion
of Joan of Arc.

For showtimes, call 378-5751.

Films are shown in 250 SWKT.
There is an admission of one
dollar if you do not have a
student IC card or faculty ID.

INTERNATIONAL CINEMA

DOCUMENTARY FESTIVAL



"One of the best and most mesmerizing films of the year."

Peter Travers
PEOPLE

"A unique film...fascinating and affecting."

Jack Kroll
NEWSWEEK

*an
astounding
visit*

MARLENE

A FILM BY MAXIMILIAN SCHELL

Maximilian Schell's portrait of the artist as an old woman--Marlene Dietrich, today--turns into a brutally funny struggle between two kinds of German sensibility. In encounter after encounter, Schell's earnest humanism exhausts itself against the stone wall of Dietrich's acrid twenties-Berlin cynicism. She won't allow herself to be photographed, and she refuses (at first) to comment on any of her films, but more of the authentic Dietrich--the fierce, coruscating pride--comes through in this clash between Director and star than in many a gentler embrace.

96min. Color. English. 1983

MILESTONES IN FILM HISTORY

DER BLAU ENGEL

JOSEF VON STERNBERG'S

THE
BLUE
ANGEL

Josef von Sternberg's *The Blue Angel* fuses the charming naturalism of Marlene Dietrich and the gummy expressionism of

Emil Janning into a harsh slice of realism. Professor Rath falls in love with Lola Lola, a vulgar nightclub singer. His descent from pride and importance to humiliation is charted with disconsolate visuals and sound effects.

93min. B&W. German. 1930.



JEAN RENOIR'S

Rules of the Game

Long banned in France by a community too soft-skinned for Jean Renoir's stinging appraisal, *Rules of the Game* frankly delineates the decadent charades of the French leisure class before WWII. Forsaking the humanism of his earlier films, Renoir mordantly satirizes the social mores of a decadent society near collapse. In this unfeeling world, the game, like that of the hunt, moves inevitably toward death

110min. B&W. French. 1939

JEAN RENOIR'S
MASTERPIECE

GRAND ILLUSION

Near the top of any list of the world's greatest films must come Jean Renoir's anti-war classic, *Grand Illusion*. Set against a prison escape of French aviators from a German Prison Camp in WWI, Erich von Stroheim and Pierre Fresnay enact this drama of the fading glory and honor of war.

111min. B&W. French. 1937.



Tues. Sept. 14	Wed. Sept. 15	Thur. Sept. 16	Fri. Sept. 17	Sat. Sept. 18
Marlene 3:15	Lecture 3:15	Blue Angel 3:15	Rule of Game 3:15	Marlene 1:00
Blue Angel 5:00	Illusion 3:45	Marlene 5:15	Illusion 5:15	Blue Angel 2:45
Rule of Game 7:00	Rule of Game 5:45	Illusion 7:00	Blue Angel 7:15	Illusion 5:45
Illusion 9:00	Marlene 7:45	Rule of Game 9:00	Marlene 9:15	Rule of Game 7:45
	Blue Angel 9:30			Marlene 9:45

LECTURE OF THE WEEK:
Dean Duncan will speak
on Jean Renoir Wen.
Sept. 15 at 3:15.
NOT TO BE MISSED

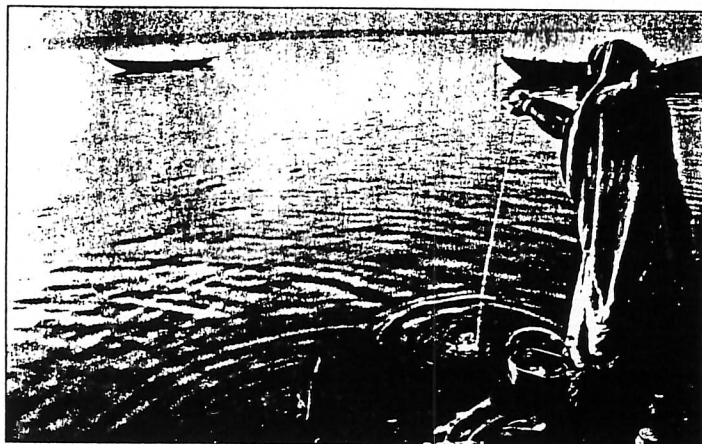
For showtimes, call 378-5751.

Films are shown in 250 SWKT.
There is an admission of one
dollar if you do not have a
student IC card or faculty ID.

INTERNATIONAL CINEMA

DOCUMENTARY FESTIVAL

Forest of Bliss Robert Gardner



An unsparing yet visually unforgettable foray into the rituals of life and death along the banks of the Ganges river in Benares, India.

90min. Color. English. 1986



When the Fire Burns: The Life and Music of Manuel de Falla Larry Weinstein

Manuel de Falla is Spain's most illustrious composer, a man who wrote music of enormous passion when the 20th century was still young and unformed. Larry Weinstein's portrait of De Falla is as full-bodied as his music. He captures the effect by traveling from the composer's birthplace in Cadiz to Madrid and Argentina to capture fully the scope of the composer's work.

84min. 1991. Color. Canada

MILESTONES IN FILM HISTORY

FEDERICO FELLINI'S

LA STRADA

"Completely remarkable."
NEW YORK DAILY NEWS

"An unforgettable experience."
THE NEW YORK POST

AWARDS

ACADEMY AWARD

BEST FOREIGN FILM
International Film Critics

GRAND PRIZE
Venice Film Festival

GOLDEN GATE AWARD
San Francisco Film Festival



La Strada shows Fellini's giving the neo-realism in film making his personal touch and a such is one of the most powerfully conceived and poetically realized of his many outstanding films. The deeply moving performance of Giulietta Masina as the tragic Gelsomina has been universally lauded as a tour-de-force of superlative acting. With uncommonly fine performances by Anthony Quinn and Richard Basehart, La Strada is justifiably considered one of the landmark films of all time.

107min. 1954 B&W. Italian

Tues. Sept. 28	Wed. Sept. 29	Thurs. Sept. 30	Fri. Oct. 1	Sat. Oct. 2
Forest 3:15	Lecture 3:15	Fire 3:15	La Strada 3:15	Fire 1:00
Fire 5:00	La Strada 3:45	La Strada 5:00	Fire 5:15	Forest 2:45
La Strada 6:45	Forest 5:45	Forest 7:00	Forest 7:00	La Strada 4:30
Fire 8:30	Fire 7:30	Fire 8:45	La Strada 8:45	Fire 6:30
	La Strada 9:15		Fire 10:45	La Strada 8:15
				Forest 10:10

LECTURE OF THE WEEK:
Dr. Norman Turner
will speak on La Strada at 3:15 Wed.
Sept. 29.

For showtimes, call 378-5751.

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There is an admission of one
dollar if you do not have a
student IC card or faculty ID.

INTERNATIONAL CINEMA

DOCUMENTARY FESTIVAL



*"Perceptive, funny and rivetingly
bizarre... bordering between
show business and science fiction."*

-New York Times

LEGENDS

A FILM BY ILANA BAR-DIN

"She's really here all the time," Judy Garland impersonator Maris says spookily during an interview in her Las Vegas home. She is one of the Legends, a performer in a popular nightclub extravaganza that also features an Elvis and a Marilyn. This odd little documentary features girls still crying over the King's death, even a fan club for an Elvis impersonator--frightening glimpses of a culture in which people are obsessed either with a celebrity or with being anyone but themselves.

55min. Color. English. 1991

Gates of Heaven



"APPALLINGLY FUNNY!"
**'GATES OF HEAVEN' BRINGS US VITAL NEWS FROM
THE HEART OF THE HEART OF THE COUNTRY."**

-David Ansen, Newsweek

**"'GATES OF HEAVEN' is the only authentic 'State of
the Union' address."**

-Werner Herzog

"A STUNNING, INSPIRED FILM!!"

-Kevin Thomas, The Los Angeles Times

An inspired, stunning documentary by Errol Morris that centers upon two California pet cemeteries, their owners, and their customers. Morris, a film-maker with extraordinary sensibility, discovers that the way people feel about their pets is how they feel about everything else. Remaining detached, Morris allows his average everyday people to become as they are: alternatively pathetic, shrewd, sensible, kind, foolish, and often hilarious in their tastelessness.

85min. Color. English. 1990.

MILESTONES IN FILM HISTORY

AKIRA KUROSAWA'S MASTERPIECE

RASHOMON

THE MOST FAMOUS
JAPANESE FILM
OF ALL TIME



Set in the middle ages, RASHOMON probes the ungraspable quick-silver nature of truth and subjective reality. Kurosawa cleverly uses a flashback within a flashback technique to mold the case history of a man's murder and the rape of his wife by a bandit, played by Toshiro Mifune. The film is an eloquent masterpiece, brimming with action while incisively examining the nature of truth.

83min. B&W.

Japanese w/Eng. Subs. 1950

INGMAR
BERGMAN'S

Wild Strawberries



This is the widely acclaimed account of a doctor's journey through a compelling landscape of dream and memory. Traveling to receive an honorary degree, he is confronted with a series of haunting

flashbacks and events that in a day's time reveals his very depths. Richly visual and startlingly dramatic, WILD STRAWBERRIES is a cinematic landmark.

90min. B&W. Swedish w/Eng. Subs. 1957

Tues. Oct. 5	Wed. Oct. 6	Thurs. Oct. 7	Fri. Oct. 8	Sat. Oct. 9
Legends 3:15	Lecture 3:15	Gates 3:15	Strawberries 3:15	Gates 1:00
Gates 4:20	Rashomon 3:45	Rashomon 4:50	Legends 5:00	Rashomon 2:35
Rashomon 5:55	Strawberries 5:20	Strawberries 6:25	Gates 6:05	Strawberries 4:15
Strawberries 7:30	Legends 7:00	Legends 8:00	Rashomon 7:40	Legends 6:00
Legends 9:15	Gates 8:00	Gates 9:05	Strawberries 9:15	Gates 7:10
	Rashomon 9:35		Legends 11:00	Rashomon 8:45

LECTURE OF THE WEEK:
Michael Allen will
speak on Rashomon
at 3:15, Wed. Oct.
6th.

For showtimes, call 378-5751.

Films are shown in 250 SWKT.
There is an admission of one
dollar if you do not have a
student IC card or faculty ID.

INTERNATIONAL CINEMA

DOCUMENTARY FESTIVAL

FROM THE DIRECTOR OF THE ACCLAIMED "28 UP"

"★★★★★! AN EXTRAORDINARY MOVIE EVENT!"
-Jack Mathews, NEWSDAY

"★★★★★! BRILLIANT! ENTERTAINING, STIMULATING
AND THOUGHT-PROVOKING. A film that shouldn't be missed."
-Jack Garner, GANNETT NEWS SERVICE



M I C H A E L A P T E D ' S

35UP

-35 UP is the latest in a series of remarkable documentaries which began 28 years ago when England's Granada Television interviewed a group of seven-year-old children from widely differing backgrounds for a program called SEVEN UP. As children they talked confidently and uninhibitedly about their lives, their thoughts, their ambitions. They won the hearts of their audience and set in train a unique series of follow up films. Every seven years, director Micheal Apted has returned to record the lives of these 14 people, tracing their successes, their failures, their loves and even one's madness.

128min. Color. English. 1991.

MILESTONES IN FILM HISTORY

TWO by TRUFFAUT

FRANCOIS TRUFFAUT'S
FIRST FEATURE FILM

The 400 Blows

First and foremost of the New Wave masterpieces is this moving story of a young boy turned outcast. Not loved at home or wanted at school, he sinks into a private and fugitive existence that leads to reform school. Actually the autobiography of Truffaut's childhood, THE 400 BLOWS has now been re-edited by him into a new and never-before-seen version.



98min. B&W. French. 1959.

FRANCOIS TRUFFAUT'S

JULES and JIM



Although Truffaut evokes the romantic nostalgia before WWI, Jules and Jim exquisitely illuminates a modern woman. Catherine loves two fraternal friends and must have them both--even if she must die to do so. For her, no commitment is forever and only death is final.

104min. B&W. French. 1961.

Tues. Oct. 12	Wed. Oct. 13	Thurs. Oct. 14	Fri. Oct. 15	Sat. Oct. 16
35UP 3:15	Lecture 3:15	Jules&Jim 3:15	35UP 3:15	35UP 1:00
400 Blows 5:35	400 Blows 3:45	35UP 5:10	400 Blows 5:35	Jules&Jim 3:20
Jules&Jim 7:30	Jules&Jim 5:35	400 Blows 7:30	Jules&Jim 7:30	400 Blows 5:15
400 Blows 9:30	35UP 7:30	Jules&Jim 9:20	400 Blows 9:30	35UP 7:15
			400 Blows	9:35

LECTURE OF THE WEEK:
Jeannie Welch will
speak on Truffaut,
Wed. Oct. 13 at 3:15.

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dollar if you do not have a
student IC card or faculty ID.

FESTIVAL



THE WANNSEE CONFERENCE

The Wannsee Conference documents the fateful meeting that set into motion "The Final Solution," the hideous plan to annihilate European Jewry. It takes you to the conference--reconstructed using the actual notes from the meeting, letters written by Hermann Goering and Adolf Eichmann, and testimony by his 1961 trial in Israel. Minute by minute, you witness this horrifying, 85-minute meeting, made all the more frightening by the casual, business-like tone of the conversation. Profoundly disturbing in its implications, *The Wannsee Conference* is a superb, shocking docu-drama that serves as a grim reminder of atrocities that should never be forgotten--nor allowed to be repeated.

85min. Color. German w/Eng. Subs. 1987.

GENOCIDE

Through the words of eyewitnesses and scholars, the Academy Award winning documentary *GENOCIDE* tells the story of the Holocaust in a way the world cannot refute, forget or ignore. Dramatic historical analysis chronicles the surge of anti-Semitism from Biblical times, climaxing in Orson Welles' thundering narrative account of the rise of Nazism. Elizabeth Taylor's heartwrenching readings from diaries of individual suffering and heroism, challenge the viewer to see the victims as they were then--in the Vilna ghetto, in the camps, or in a nameless forest.

82min. Color, B&W. English. 1982.

Director:
**Arnold
Schwartzman**

Narration:
**Elizabeth Taylor,
Orson Welles**

NIGHT AND FOG

Director: Alain Resnais

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 sensitivity portrayed.

31min. Color, B&W.
French w/Eng. Subs. 1955.



ESTONES

THE UNCUT,
UNCENSORED
MASTERPIECE

STARRING
ALAIN DELON



LUCHINO VISCONTI'S

ROCCO and his brothers

The two generations and twelve years explored in Visconti's episodic study of five brothers and their mother transplanted from Sicily to northern Italy is full of conflict, violence, passion and gentle love. Each brother's story is investigated separately (and delineated by a different scenarist), with Visconti writing the continuity that combines all the stories. Delon (as Rocco) and Salvatori (as Simone, Rocco's eldest brother) have the most important and dramatic roles: Rocco all patience, love and gentility and Salvatori lustful, vengeful and brutal.

180min. B&W. Italian w/Eng. Subs. 1961.

--This film is intended for a mature audience.--

Tues. Oct. 19	Wed. Oct. 20	Thurs. Oct. 21	Fri. Oct. 22	Sat. Oct. 23
Wannsee 3:15	Rocco 3:15	Genocide 3:15	Night & Fog 3:15	Rocco 1:00
Genocide 5:00	Wannsee 6:30	Wannsee 4:50	Genocide 4:00	Wannsee 4:00
Night & Fog 6:35	Genocide 8:10	Rocco 6:30	Rocco 5:35	Genocide 5:40
Rocco 7:15	Night & Fog 9:45	Night & Fog 9:40	Wannsee 8:45	Night & Fog 7:15
			Genocide 10:25	Rocco 8:00

For showtimes, call 378-5751.

Films are shown in 250 SWKT.
There is an admission of one dollar if you do not have a student IC card or faculty ID.

INTERNATIONAL CINEMA

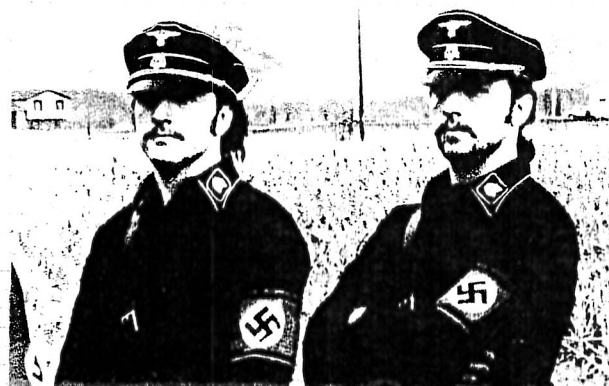
DOCUMENTARY FESTIVAL

BLOOD IN THE FACE

A Film by Anne Bohlen, Kevin Rafferty,
and James Ridgeway

"The riveting documentary ... is insidiously spooky in its picture of the extreme right. **BLOOD IN THE FACE** is first-rate journalism."

—VINCENT CANBY, THE NEW YORK TIMES



75min. Color. English. 1990.

Allowed access to film national gatherings of U.S. radical right groups including the Ku Klux Klan, Aryan Nations, Posse Comitatus, and the Euro-American Alliance, **BLOOD IN THE FACE** straight-forwardly presents the views of people whose avowed goal is to forge a political union which will transform North America into one Aryan nation.

RESURGENCE: THE MOVEMENT FOR EQUALITY V. THE KU KLUX KLAN

A Film by Pamela Yates, Tom Sigel, and
Peter Kinoy

Focusing on a bitter two-year strike led by black women against a chicken processing plant in Laurel, Mississippi, **RESURGENCE** contrasts two sides of a political in the United States: efforts of union and civil rights activists to achieve social and economic reform, and an upsurge of activity in the Ku Klux Klan and the American Nazi Party.

"The visceral power of these images cannot be duplicated in fiction. The horror is knowing they're real."

— Newsweek



54min. Color. English. 1981.

MILESTONES IN FILM HISTORY

"A FINE, FRIGHTENING FILM WITH HUMOR, HORROR AND STYLE. IT IS THE BEST LOOKING AND SCARIEST VAMPIRE MOVIE IN YEARS."

—Gene Shalit, NBC-TV



Nosferatu THE VAMPIRE

A WERNER HERZOG FILM

Director Werner Herzog has created a mesmerizing cinematic vision of shadowy, chilling death in this literate and astonishingly beautiful adaptation of Bram Stoker's novel, *Dracula*. Klaus Kinski etches a poignant portrait of the deadly, driven vampire, almost pathetic in his compulsive need, and Isabelle Adjani is perfect as the virtuous wife who is willing to sacrifice herself to save her city.

107min. Color. German w/ Eng. Subs. 1979.

"The best Spanish film ever made and one of the two or three most haunting films about children ever made."

—New York Times



95min. Color. Spanish w/Eng. Subs. 1974.

the SPIRIT of the Beehive

Director: Victor Erice

This beautifully filmed award-winner is the first feature by Victor Erice, and stars tiny Ana Torrent, quite possibly the most striking child ever on film. A portrait of the isolation of the individual within the family, a mood piece—on whatever levels one perceives it, it is a memorable success.

Tues. Oct. 26	Wed. Oct. 27	Thurs. Oct. 28	Fri. Oct. 29	Sat. Oct. 30
Blood 3:15	Lecture 3:15	Nosferatu 3:15	Resurgence 3:15	Blood 1:00
Resurgence 4:45	Beehive 3:45	Beehive 5:15	Nosferatu 4:25	Nosferatu 2:30
Nosferatu 6:00	Blood 7:15	Resurgence 7:00	Blood 6:25	Beehive 4:30
Beehive 8:00	Nosferatu 7:15	Blood 8:15	Nosferatu 8:00	Resurgence 6:20
Blood 10:00	Resurgence 9:15	Beehive 9:45	Beehive 10:00	Beehive 7:30
				Nosferatu 9:30

LECTURE OF THE WEEK:
Peter Ashworth will
Speak on Spirit of
the Beehive, Wed.
Oct. 27th at 3:15.

For showtimes, call 378-5751.

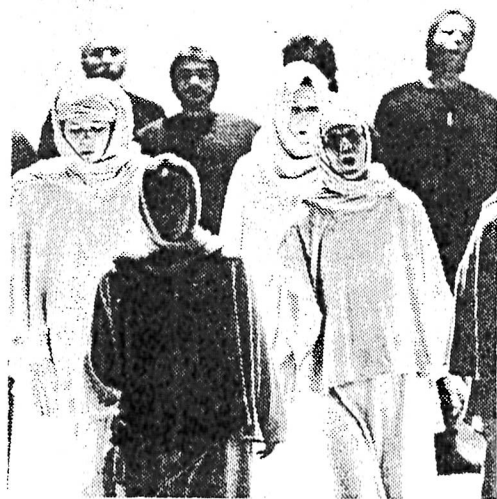
Films are shown in 250 SWKT.
There is an admission of one
dollar if you do not have a
student IC card or faculty ID.

INTERNATIONAL CINEMA

DOCUMENTARY FESTIVAL

IN THE SHADOW OF THE STARS

A Film by Irving Saraf and Allie Light



93min. Color. English. 1990.

IN THE SHADOW OF THE STARS goes behind the scenes of the San Francisco Opera Company, discovering among its choristers aspiring soloists and star struck dreamers.

Even for non opera buffs, the film illuminates the out-sized thrill of being on stage, made-up to the teeth, dressed in satins and silks, singing one's heart out. IN THE SHADOW OF THE STARS lovingly explores the blurred boundary between private lives and stage spectacles, and creates a rare and privileged look into the grand world of opera.

MILESTONES IN FILM HISTORY

ANDREI TARKOVSKY'S



SOLARIS

The Complete Uncut Version
In Russian with English Subtitles

Solaris is a mysterious, remote planet under observation from an orbiting space station. Its surface covered by a great, pulsating ocean reveals not only an immense intelligence but also an ability to create and mimic its investigators. When little is heard from the station, Kris Kelvin journeys from earth to join the mission. There he finds two of the scientists reduced to a state of terror – and the third, dead. Through the influence of the Ocean, each man on board the station comes to materialize in flesh and blood a person who has tormented his conscience.

167min. Color. Russian. 1972.

DISTANT HARMONY

Pavarotti in China



"SEE THIS FILM!

IT'S A CELEBRATION SO WARM AND EXHILARATING, IT'LL MAKE YOU FEEL YOUNG AGAIN."

— Stewart Klein, WNYW-TV

Travelling as part of an Italian cultural delegation bringing the joys of the great Western operatic tradition to China, the film follows Pavarotti as he hesitantly takes his first steps on Chinese soil, uncertain as to the type of reaction he will elicit, to the overwhelming reception accorded him by 6,000 people in the Great Hall of the People in Beijing.

Western-style opera is virtually unknown in China, even though they have their own vocal tradition, and Pavarotti's nervousness about his repertoire is skilfully captured, until he breaks into the famous duet from *La Bohème*. The Chinese are mesmerized and their fabled reserve crumbles as they spontaneously burst out into cheers and applause. As Pavarotti variously visits schools and classes, or relaxes in restaurants, we are given a portrait of the man himself, charming, relaxed and always curious.

85min. Color. English. 1987.

Death in Venice

From the story of Thomas Mann, an artist's search for purity and beauty leads him to Venice where he becomes infatuated with an exquisite young boy. "A masterpiece! A film of rare beauty! A work of pure enchantment! Dirk Bogarde is brilliant!" — NEW YORK DAILY NEWS.

130min. Color. English. 1971.



Tues. Nov. 2

Shadow of Stars 3:15
Distant Harmony 5:00
Solaris 6:35
Death in Venice 9:30

Wed. Nov. 3

Death in Venice 3:15
Shadow of Stars 5:35
Distant Harmony 7:15
Solaris 8:50

Thurs. Nov. 4

Lecture 3:15
Solaris 3:45
Death in Venice 6:40
Distant Harmony 9:00

Fri. Nov. 5

Distant Harmony 3:15
Death in Venice 4:50
Shadow of Stars 7:30
Solaris 9:10

Sat. Nov. 6

Solaris 1:00
Shadow of Stars 4:00
Distant Harmony 5:40
Death in Venice 7:15
Distant Harmony 9:35

LECTURE OF THE WEEK:
Travis Anderson will speak on *Solaris* on Thurs. Nov. 4 at 3:15.

For showtimes, call 378-5751.

Films are shown in 250 SEAT. There is an admission of one dollar if you do not have a student IC card or faculty ID.

INTERNATIONAL CINEMA

DOCUMENTARY FEST

MILESTONES IN FILM HISTORY



"... Surely the most authentic of all the recent Vietnam films."

The Los Angeles Times

Director:
Bill Couturie

The Cannon Group presents
PLACIDO DOMINGO
in a Golan-Globus Production of a Film by
FRANCO ZEFFIRELLI



Giuseppe Verdi's

Otello

Otello is a filmed version of the Verdi opera, shot on location throughout Italy and the island of Crete, which depicts the timeless and tragic story of Shakespeare's Moor. The film has an excellent supporting cast headed by Justino Diaz as Iago and Katia Ricciarelli as Desdemona.

120min. Color. Italian. 1986.



A film by Fernando E. Solanas

Fernando's Solanas' examination of the experience of exile, expressed through the song and dance of Argentina's native tango music. Focusing on a group of Argentinian performers and intellectuals in Paris forced to leave their homeland after the 1976 coup, Tangos follows the exiles' efforts to stage a musical based on the tangos of the legendary singer Carlos Gardel.

125min. Color. French & Spanish. 1986.

Tues. Nov. 9		Wed. Nov. 10		Thurs. Nov. 11		Fri. Nov. 12		Sat. Nov. 13	
Dear America	3:15	Lecture	3:15	Tangos	3:15	Dear America	3:15	Tangos	1:00
Otello	5:00	Otello	3:45	Otello	5:30	Tangos	5:00	Otello	3:15
Tangos	7:15	Dear America	6:00	Dear America	7:45	Otello	7:15	Dear America	5:30
Dear America	9:30	Tangos	7:45	Otello	9:30	Dear America	9:30	Tangos	7:15
								Dear America	9:30

For showtimes, call 378-5751.

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INTERNATIONAL CINEMA

DOCUMENTARY FEST

MILESTONES IN FILM HISTORY

“★★★★”

—David Bianculli, *NEW YORK POST*



“RIVETING”

—Peter Stack, *SAN FRANCISCO CHRONICLE*

Hearts of Darkness

A Filmmaker's Apocalypse.

FAREWELL

Director: Elem Klimov



Based on Valentin Rasputin's *Farewell to Matura*, *Farewell* deals with the last days of an island village condemned to be drowned in a hydro-electric project. The elderly inhabitants prepare elaborate farewells—we follow one old woman through a complete cleansing and whitewashing of her house in preparation for its destruction.

128min. Color. Russian w/Eng. Subs. 1983.



JU·DOU

A FILM BY ZHANG YI-MOU

Ju Dou tells the story 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.

93min. Color. Mandarin w/Eng. Subs. 1991.

Hearts of Darkness is based on more than 60 hours of documentary footage shot by Eleanor Coppola starting in March 1976 when she accompanied her husband and children to the Philippines as filming began on *Apocalypse Now*. Recently shot interviews with Coppola, Martin Sheen, Dennis Hopper, Robert Duvall, John Milius, Frederic Forrest and many others give the original material a new perspective.

96min. Color. English. 1979.

Tues. Nov. 16	Wed. Nov. 17	Thurs. Nov. 18	Fri. Nov. 19	Sat. Nov. 20
Ju Dou 3:15	Lecture 3:15	Heart 3:15	Farewell 3:15	Ju Dou 1:00
Farewell 5:00	Ju Dou 3:45	Ju Dou 5:00	Heart 5:00	Farewell 2:45
Heart 7:15	Heart 5:30	Farewell 6:45	Ju Dou 7:15	Heart 5:00
Ju Dou 9:00	Farewell 7:15	Heart 9:00	Farewell 9:00	Ju Dou 6:45
	Heart 9:30			Heart 8:00
				Farewell 9:45

LECTURE OF THE WEEK:
Qinghai Chen will
speak on the film
Ju Dou on Wed. Nov.
17th at 3:15.
DON'T MISS IT

For showtimes, call 378-5751.

Films are shown in 250 SWKT.
There is an admission of one
dollar if you do not have a
student IC card or faculty ID.

INTERNATIONAL CINEMA

DOCUMENTARY FESTIVAL

PICTURES OF THE OLD WORLD



Picture of the Old World is a remarkable portrait of Carpathian mountain villagers, for whom time has moved on. These are men and women bound to the earth they've tended for decades.

63min. Czechoslovakian w/Eng. Subs. B&W. 1972.



Plus a dazzling 65 minute short, Photographing the Inhabitants of a House.



MILESTONES IN FILM HISTORY

IMPERATIVE

Directed by Krzysztof Zanussi



Zanussi's hero, Augustin, is a brilliant young mathematician who has lost his grounding in a world of emotion and human communications, and is drifting dangerously near insanity. He torments himself with questions about the nature of reality, the purpose of life, and the possibility of God. The film explores the awesome disparity between the physical and the mystical that arises in Augustin's mind. His primary contact with the realm of belief beyond reason comes through a Russian Orthodox priest and his seemingly exotic church, which Augustin ultimately had to violate in an attempt to discover the difference between physical and spiritual reality.

Special Jury Prize/1982 Venice Film Festival
Starring Leslie Caron, Robert Powell

100min. German w/Eng. Subs. Color & B&W. 1981.

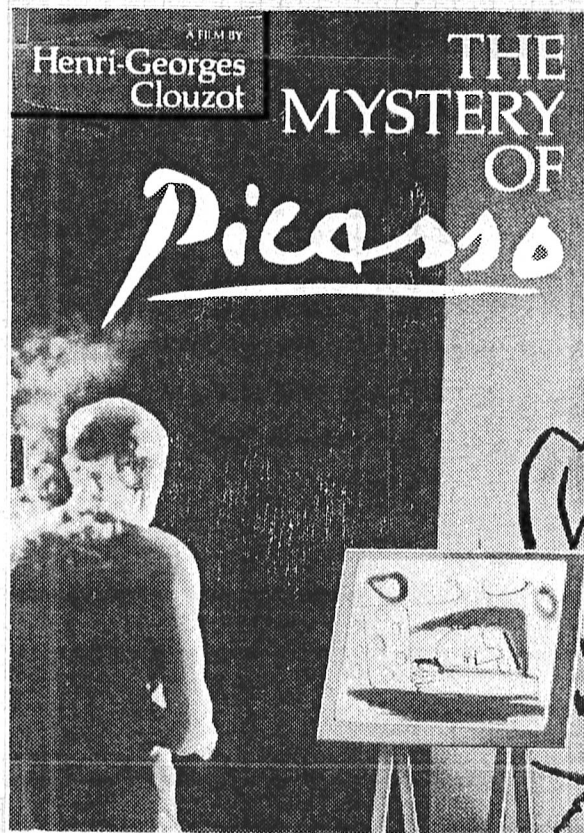
Mon. Nov. 22	Tues. Nov. 23	Wed. Nov. 24	Fri. Nov. 26	Sat. Nov. 27
Imperative 3:15	Old World 3:15	Inhabitants 3:15	Imperative 3:15	Inhabitants 1:00
Inhabitants 5:15	Imperative 4:30	Old World 4:30	Old World 5:15	Old World 2:15
Old World 6:30	Inhabitants 6:30	Imperative 5:45	Inhabitants 6:30	Imperative 3:30
	Old World 7:45	Inhabitants 7:45	Imperative 7:45	Inhabitants 6:00
	Imperative 9:00	Old World 9:00	Old World 9:40	Imperative 7:15
				Old World 9:15
				Inhabitants 10:30

For showtimes,
call 378-5751.

Films are shown in 250 SWEI.
There is an admission of one
dollar if you do not have a
student IC card or faculty ID.

international cinema

DOCUMENTARY FESTIVAL



"A TREASURE.
Fascinating—the great artist comes into a focus so crisp and forthright that even his most ardent fans and disciples will have to take a few deep breaths. Entertaining and bewitching—a visual feast and festival."

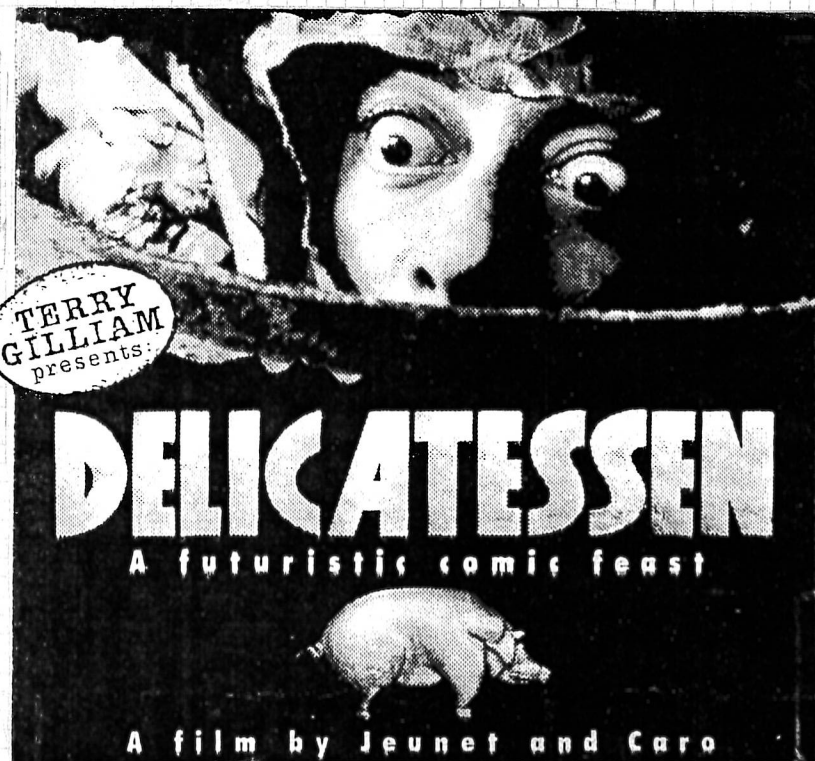
—Peter Ross, DETROIT NEWS

76min. French w/Eng. Subs. Color. 1956.

MILESTONES IN FILM HISTORY

"Shrewdly demented! A retro-future comedy in the style of *Blade Runner* and *Brazil*."

LLOYD SACHS, CHICAGO SUN-TIMES



Pop filmmaking duo Jean-Pierre Jeunet and Marc Caro's futuristic fantasy caused a sensation at film festivals worldwide. Set in post-apocalyptic Paris, *Delicatessen* is a delicious French farce centered around the hilarious experiences of a desperate local butcher who finds a very creative way of dealing with the meat shortage. Wonderfully original and inventive in style, this new and outrageous black comedy will have audiences talking about it for years.

French w/Eng. Subs. 95min. Color. 1991

Tues. Nov. 30	Wed. Dec. 1	Thurs. Dec. 2	Fri. Dec. 3	Sat. Dec. 4
Delicatessen 3:15	LECTURE 3:15	Delicatessen 3:15	Picasso 3:15	Picasso 1:00
Picasso 5:00	Picasso 3:45	Picasso 5:00	Delicatessen 4:45	Delicatessen 2:30
Delicatessen 6:30	Delicatessen 5:15	Delicatessen 6:30	Delicatessen 6:30	Picasso 4:15
Picasso 8:15	Picasso 7:00	Picasso 8:15	Picasso 8:15	Delicatessen 5:45
Delicatessen 9:45	Delicatessen 8:30	Delicatessen 9:45	Delicatessen 10:00	Picasso 7:30
	Picasso 10:15			Delicatessen 9:00
				Picasso 10:45

LECTURE OF THE WEEK:
Time: 3:15
Date: Wed. Dec. 1
Subject: Picasso
Who: ?

For showtimes, call 378-5751.

Films are shown in 250 SWKT. There is an admission of one dollar if you do not have a student IC card or faculty ID.

international cinema

DOCUMENTARY FESTIVAL

THE RESTLESS CONSCIENCE

Director: Hava Kohav Beller



This fascinating new film is a moving in-depth investigation of the Nazi resistance movement within Germany from 1933 to 1944. Enlightening and thought-provoking, this film focuses on a dozen resistance leaders whose consciences led them to declare war on the overpowering German national consensus that allowed Hitler to assume power and commit such atrocities.

120min. English. Color. 1990.

MILESTONES IN FILM HISTORY

THE WHITE ROSE



This powerful and moving film was an Academy Award Nominee for Best Foreign Film of 1983.

Set in 1942, this is the story of a young woman's involvement with an underground anti-Nazi organization in Germany and the fate that befell them.

108min. German w/Eng. Subs. Color. 1983.

THE THIN BLUE LINE

A new kind of movie mystery by acclaimed director Errol Morris.

A SOFTCORE MOVIE, DR. DEATH, A CHOCOLATE MILKSHAKE,
A NOSEY BLONDE AND "THE CAROL BURNETT SHOW!"
SOLVING THIS MYSTERY IS GOING TO BE
MURDER.



In 1976, a Dallas police officer was shot during a routine traffic stop. 16-year-old David Harris boasted that he was the killer, but later blames a hitchhiker. In the course of this gripping documentary, new information comes to light which changes everything.

101min. English. Color. 1988.



A DOOR TO THE SKY

directed by Farida Ben Lyazid

Nadia, a young Moroccan emigrant who has been living in Paris, returns to Fez to pay her last respects to her dying father. At the funeral she meets Karina, an older, very pious woman. This meeting awakens Nadia's desire to return spiritually as well as physically to her home. She converts the family palace, against the wishes of her brother who wants to sell it, into a Zaouia, a type of residence for disinherited women. Eventually recognized as a healer, she is called to help a young man who has gone "crazy". They eventually fall in love and their relationship leads her to transform her spiritual quest.

107min. Arabic. Color. 1989.

Tues. Dec. 7	Wed. Dec. 8	Thurs. Dec. 9	Fri. Dec. 10	Sat. Dec. 11
Conscience 3:15	LECTURE 3:15	Blue Line 1:00	Door to Sky 1:00	White Rose 1:00
Blue Line 5:30	Conscience 3:45	Door to Sky 3:00	Blue Line 2:50	Conscience 3:00
White Rose 7:00	White Rose 5:50	White Rose 4:50	Conscience 4:45	Blue Line 5:00
Door to Sky 9:00	Door to Sky 8:00	Conscience 6:50	White Rose 7:00	Door to Sky 7:00
	Blue Line 9:50	White Rose 9:00	Conscience 9:00	Blue Line 8:50

LECTURE OF THE WEEK:

Time: 3:15

Date: Wed. Dec. 8

Subject: Nazi Resistance

Who: Hans-Wilhelm Kelling

For showtimes, call 378-5751.

Films are shown in 250 SWKT. There is an admission of one dollar if you do not have a student IC card or faculty ID.

INTERNATIONAL CINEMA

FALL SEMESTER 1993

DEAR COLLEAGUE, WELCOME TO ANOTHER SEMESTER OF INTERNATIONAL FILMS, SPONSORED BY THE COLLEGE OF HUMANITIES AND GENEROUSLY SUPPORTED BY HONORS. AS USUAL THE FILMS WILL BE SCREENED IN 250 SWKT THROUGHOUT THE AFTERNOON AND EVENING EVERY WEEK, TUESDAY THROUGH SATURDAY, AND YOUR BYU CARD ADMITS TWO—FREE OF CHARGE. THIS FALL SEASON FEATURES TWO BASIC SERIES RUNNING CONCURRENTLY: (1) A PROGRAM OF CINEMATIC HIGHLIGHTS PRESENTED CHRONOLOGICALLY, AND (2) FOR THE FIRST TIME EVER, A SERIES OF SOME OF THE BEST AND MOST EXCITING DOCUMENTARIES EVER MADE—MANY OF THEM NOT ONLY VERY NEW, BUT ALSO (90% OF THEM AT LEAST) PREMIERES FOR THIS AREA.

AUGUST 31-SEPTEMBER 4

As beautiful to look at as it is powerful to contemplate, the new prize-winning *EARTH AND THE AMERICAN DREAM* (a stunning examination of ecology vs. waste) is a great introductory film—and one that should get you hooked on our documentary series. And with this brand-new film are some of the landmarks of the history of movies—the silent film *STRIKE*, remarkably edited, by the Russian master Eisenstein, and a delightful Charlie Chaplin festival, featuring much of his very best work. (Note that, although all of these "silent" films this week and next will have a music soundtrack, some of them will feature "live" piano accompaniment by Russian Leonid Nemirovsky—brought back by popular demand after last year's very successful screenings of *SUNRISE*.)

SEPTEMBER 6-11

Another recent prize-winner from the Sundance Film Festival, *FOR ALL MANKIND* is a glorious and visually breathtaking tribute to space exploration—and with it are more early highlights in film history (listed in the order in which I recommend them): the incredibly memorable *METROPOLIS* from the late-1920's Germany (with its wonderfully futuristic Art Deco sets); Danish director Carl Dreyer's very moving *PASSION OF JOAN OF ARC* (known for its powerful close-ups and the amazingly expressive face of its lead actress); and *THE CABINET OF DR. CALIGARI* (a nightmare-like example of German expressionism).

SEPTEMBER 14-18

The intriguing documentary this week is *MARLENE*, Maximillian Schell's inventive tribute to Marlene Dietrich who died last year—and this will be shown with the film that made her famous, *THE BLUE ANGEL* (1930). Also playing are two early French "talkies" by Jean Renoir (son of the famous Impressionist painter): *GRAND ILLUSION* (my favorite of these two) and *RULES OF THE GAME* (which placed second right behind *Citizen Kane* in the most-often-cited poll of international film critics).

SEPTEMBER 21-25

And this week we feature that most-highly-praised film itself—Orson Welles' *CITIZEN KANE*—written, directed, and acted in by the genius Welles when he was only 26. (If you're still wondering what makes *Kane* so great, pay special attention to the creative, symbolic, camera angles and lighting as well as the very inventive and unusual order in which Welles chose to tell the story.) To celebrate "Dance Week," we're also showing

three short dance films—ballet in Denmark, modern dance in America, and Spanish flamenco as taught in Canada. But nothing this week can actually top the gorgeous brand-new documentary, *VISIONS OF LIGHT*, which examines the remarkable contributions and particular trademarks and quirks of the century's most famous cinematographers, illustrated by clips from all the great movies.

SEPTEMBER 28-OCTOBER 2

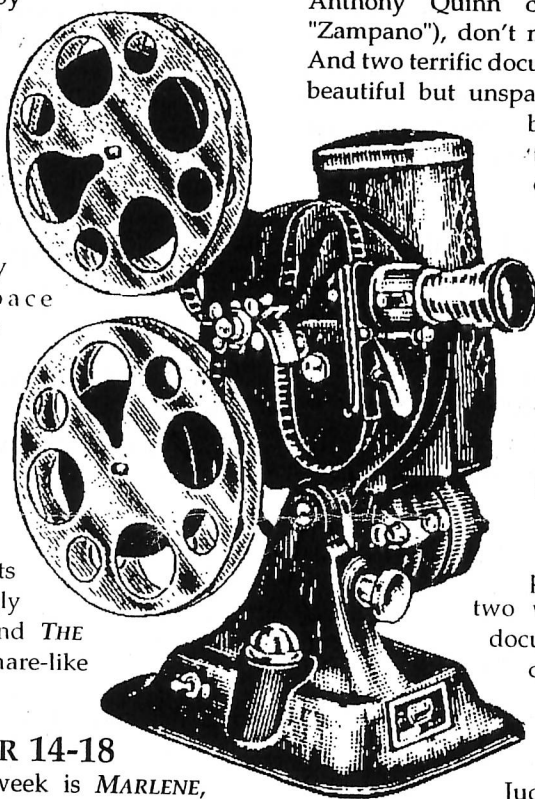
Three more great films: if you've never seen Fellini's *LA STRADA* with its unforgettable performance by his wife Giulietta Masina as the tender but backward "Gelsomina" (and Anthony Quinn co-starring as the obtuse strong-man "Zampano"), don't miss seeing the new print of this classic. And two terrific documentaries accompany this: the hauntingly beautiful but unsparing *FOREST OF BLISS* (about the Indian burial rituals along the Ganges River) and the new and insightful biographical film on the exciting Spanish composer, Manuel de Falla—*WHEN THE FIRE BURNS*.

OCTOBER 5-9

Four major films! If you've never seen Ingmar Bergman's famous and well-loved *WILD STRAWBERRIES*, you really should see it now. Also playing is Kurosawa's landmark *RASHOMON* (the first Japanese film to receive international attention), which intriguingly tells the same highly dramatic story from several different points of view. And then, for great fun, two wonderfully satirical slice-of-Americana documentaries: *GATES OF HEAVEN* (about pet cemeteries) and *LEGENDS* (exposing the fanaticism with which Las Vegas performers dedicate their lives to impersonating Elvis, Marilyn, and Judy Garland, etc.).

OCTOBER 12-16

Another real treat awaits you this week is the very enlightening documentary *35-UP* (called that because it's a follow-up to *7-Up*, *14-Up*, *21-Up*, and *28-Up*—in which the same British children were intimately interviewed every seven years). Filmed by Sissy Spacek's husband, Michael Apted, the film shows clips from each of the four earlier films as well as revealing how those children have turned out at age 35. What a gem! Also playing this week are 2 major films of the French New Wave movement (which focused on spontaneity and originality in reaction to the artificiality and "polish" of American movies in the '50's): François Truffaut's masterpiece *400 BLOWS* (a great companion to *35-Up* in its concern with society's effect on a young boy) and the off-beat classic *JULES AND JIM*.



OCTOBER 19-23
 Three significant films dealing with the holocaust: Resnais' stirring documentary, *NIGHT AND FOG*, the more recent wallop-packing documentary *GENOCIDE*, and the pseudo-documentary recreating the decision to go forth with "the Final Solution," *THE WANNSEE CONFERENCE*. With these is a newly restored classic of Italian realism, *ROCCO AND HIS BROTHERS*.

OCTOBER 26-30
 Two timely eye-opening documentaries to chill you to the bone: *RESURGENCE OF THE KU-KLUX-KLAN* and *BLOOD IN THE FACE*—both revealing the frightening right-wing racism taking place in America's heartland. And to celebrate upcoming Halloween, two of the best international films in the mystery vein—Germany's elegant and atmospheric Dracula-film, *NOSFERATU* (with Isabel Ajani and Klaus Kinski), and the enchanting film about lonely children hovering on the edge of the adult world, *SPIRIT OF THE BEEHIVE* (voted, in one poll, the best Spanish film ever made).

NOVEMBER 2-6
 Two recent documentaries on opera—the exhilarating *DISTANT HARMONY* featuring Pavarotti in China and the 1991 Academy-Award-winning *IN THE SHADOW OF THE STARS*, which focuses on the members of the chorus—the "little people" who are almost "part of the backdrop"—in the San Francisco Opera Company. And two jewels of cinema—the heart-wrenching *DEATH IN VENICE* based on Thomas Mann's classic of a middle-aged man's search for youth, beauty, and perfection, and *SOLARIS*, master-filmmaker Andrei Tarkovsky's dazzling and thought-provoking sci-fi film from Russia with (its stirring conclusion back on earth).

NOVEMBER 9-13
 Everyone should see the touching documentary, *DEAR AMERICA: LETTERS FROM VIET NAM*, which features the voices of dozens of famous actors like Jack Nicholson and Kathleen Turner reading real letters home from the war zone while we witness actual footage of the soldiers in southeast Asia. With this are two important films: *OTELLO*, with Placido Domingo starring in the engrossing and sumptuous opera version of Shakespeare's suspenseful classic, and *TANGOS: EXILE OF GARDEL*, a very creative and visually fascinating feature film about Argentine exiles in Paris.

NOVEMBER 16-20
 Francis Ford Coppola's wife recorded on video, and kept a journal of, the disaster-fraught filming of her husband's

Cannes-winner *Apocalypse Now*—resulting in a surprisingly personal and involving film, *HEARTS OF DARKNESS*, that Siskel and Ebert thought was better than any *feature* film in 1991. And with this are two more absolutely terrific films—the slow but poignant film *FAREWELL*, about the inhabitants of a Russian village who are told they must pack up and move because their homes will be flooded when the new dam is built (with an 8-minute sequence about an old woman's "farewell" to her house that is as beautiful and touching as anything on film); and *JU-DOU*, the jolting and visually stunning Chinese film (watch what's done with colors!) that has put Zhang Yimou (*Raise the Red Lantern*) at the forefront of foreign film at the moment.

NOVEMBER 23-27
 Films play this week every night but Thanksgiving and we've got three that are well worth your while. The Polish-/German film *IMPERATIVE* is the kind of intelligent, artistic film that you'll want to discuss with someone, but the other two films are just pure visual treats by master photographers as they cinematically caresses the wrinkled faces and simple lives of aging Czechoslovakians in the memorable *PICTURES OF THE OLD WORLD* and *PHOTOGRAPHING THE INHABITANTS OF A HOUSE*.

NOVEMBER 30-DECEMBER 4
 Two special films, both one of a kind: *THE MYSTERY OF PICASSO*, an almost breathtaking documentary which transforms us into on-the-spot witnesses of the creation of dozens of sketches and paintings by the greatest artist of the 20th-century; and, also brought back by popular demand, the film-festival favorite, *DELICATESSEN*, the totally off-the-wall atmospheric comedy about the disappearing guests of a boarding house (and its mysterious butcher shop downstairs) when meat becomes hard to get after some nebulous world-disaster. Like *Sweeney Todd*, this may not be for everybody—but this is so original that even the extremely clever credits in the first 5 minutes let you know that these new French filmmakers are overflowing with inventiveness.

DECEMBER 7-10
 We close our Fall Season with *THE THIN BLUE LINE*, a documentary about the shooting of a cop that inadvertently solved the murder and ended up getting the wrongly accused man finally released from prison! With it, we're premiering *DOOR TO THE SKY*, an Arabic-language film about an exiled Moroccan woman who returns to her native country and sets out on a spiritual quest.

COME OFTEN, COME EARLY IN THE WEEK (AND EARLY IN THE DAY IF YOU CAN) AND TAKE ADVANTAGE OF THIS SPECIAL FILM SERIES THAT WILL NOT ONLY BROADEN YOUR HORIZONS, BUT WOULD COST YOU A BUNDLE IF YOU WERE ANYWHERE ELSE. WEEKLY FLYERS (THROUGHOUT THE JKHB AND ELSEWHERE) GIVE EXACT SHOWTIMES EACH WEEK AS DOES A RECORDING YOU CAN REACH BY DIALING 378-5751.

BEST WISHES FOR A GREAT SEMESTER!

DON MARSHALL, DIRECTOR