

INTERNATIONAL CINEMA

WELCOME BACK WELCOME BACK WELCOME BACK

INDOCHINE

A FILM BY REGIS WARGNIER

ACADEMY AWARD
WINNER
BEST FOREIGN LANGUAGE FILM



**"INDOCHINE' SPRAWLS
AND ENTHRALLS.**

IN CATHERINE DENEUVE THE
FILM HAS A STAR OF EPIC
GLAMOUR AND GRAVITY."

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

- Richard Corliss, TIME MAGAZINE



(HIGHEST RATING)

**ATTAINS A SHEER EMOTIONAL
SWEEP THAT HOLLYWOOD HAS
FORGOTTEN HOW TO MASTER."**

- Bob Campbell, NEWHOUSE NEWSPAPERS

**"CATHERINE DENEUVE REIGNS
IN 'INDOCHINE'"**

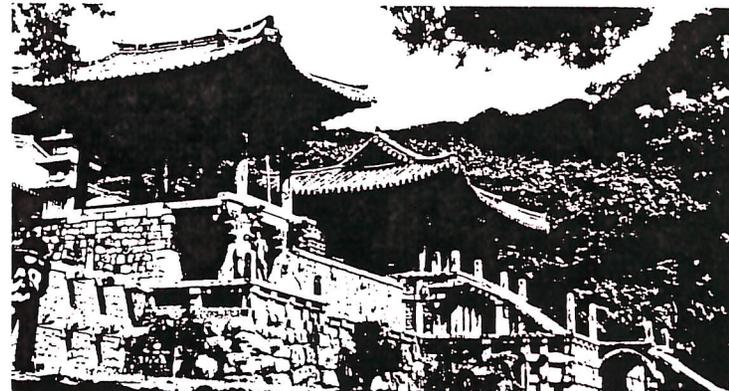
- Vincent Canby, THE NEW YORK TIMES

Indochine spans the history of French Indochina from the early stirrings of revolution in the 1930's to the loss of the colony in 1954. The story revolves around the relationship between Eliane, a French rubber-plantation owner, and Camille, her adopted Vietnamese daughter.

French w/Eng. Subs. 158min. Color. 1992.

아리타

(Adada the Idiot)



A memorable film based on the well-known short story by Na Do-hyang, noted novelist from the Korean romantic era.

Set in the late 1920's or early '30's, the film follows the plight of Adada, a poor but happy deaf and dumb woman who, abused by her husband, would gladly trade the money he brings home for his love and affection.

Korean w/Eng. Subs. 118min. Color. 1988.

Tues. Aug. 30	Wed. Aug. 31	Thurs. Aug. 1	Fri. Aug. 2	Sat. Aug. 3
Indochine 3:15	Indochine 3:15	Adada 3:15	Indochine 3:15	Indochine 3:00
Adada 6:00	Indochine 6:00	Indochine 6:00	Adada 6:00	Adada 5:15
Indochine 8:15	Adada 8:45	Indochine 8:45	Indochine 8:15	Indochine 8:00

For showtimes, call 378-5751.

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

INTERNATIONAL CINEMA



A PASSAGE TO INDIA

THE BEST PICTURE OF THE YEAR.

BEST DIRECTOR-DAVID LEAN.
BEST ACTRESS-PEGGY ASHCROFT.

— NATIONAL BOARD OF REVIEW
 — NEW YORK FILM CRITICS CIRCLE

BEST ACTOR-VICTOR BANERJEE.
 — NATIONAL BOARD OF REVIEW

DAVID LEAN, THE DIRECTOR OF
 "DOCTOR ZHIVAGO," "LAWRENCE OF
 ARABIA" AND "THE BRIDGE ON THE
 RIVER KWAI," INVITES YOU TO COME ON
 A PASSAGE.



**STARRING: Peggy Ashcroft, Judy Davis, James Fox,
 Alec Guinness, Nigel Havers, Victor Banerjee**

Based on E.M. Forster's novel, this superbly
 filmed and acted movie tells about the
 consequences befalling two British women who
 attempt to break the cultural barrier.

In English. 163 min. Color. 1984

THE BLUE KITE

TOYKO FILM FESTIVAL
 BEST FILM
 BEST ACTRESS



"THE MOST ASTONISHING WORK TO
 UNSPOOL AT CANNES [1993]."

Howard Feinstein Sight and Sound

"RICHLY TEXTURED, BEAUTIFULLY
 PHOTOGRAPHED AND DEEPLY
 MOVING...THE BLUE KITE is sensitive
 inspiring cinema."

Mark Schilling SCREEN INTERNATIONAL

"THE MOST VISUALLY ACCOMPLISHED
 AND POLITICALLY ENGAGED OF ALL
 'FIFTH GENERATION' DIRECTORS."

Dave Kehr New York Daily News

Tietou's parents, a librarian and school
 teacher, both loyal communist party members,
 soon learn that even the most innocent
 criticisms can be interpreted by The Party as
 imperialist propaganda. Over the next fifteen
 years, Tietou observes the adverse effects of
 party policy on various members of his family.
 The only image of hope and freedom offered in
 the film is a blue kite given to Tietou by his
 father which he later passes on to the next
 generation.

Banned in China where the director
 remains under close government scrutiny for
 making the film "without permission," THE
 BLUE KITE is the most acclaimed and
 controversial film of the new Chinese cinema.
 Told from the perspective of a young boy,
 Tietou, THE BLUE KITE traces the fate of a
 Beijing family and their neighbors and friends as
 they experience the political and social
 upheavals in 1950s and '60s China.

Mandarin w/Eng. Subs. 138min. Color. 1993.

Tues. Sept. 6	Wed. Sept. 7	Thurs. Sept. 8	Fri. Sept. 9	Sat. Sept. 10
Blue Kite 3:15	Passage 3:15	Blue Kite 3:15	Passage 3:15	Blue Kite 1:00
Passage 5:45	Blue Kite 6:00	Passage 5:45	Blue Kite 6:00	Passage 3:30
Blue Kite 8:30	Passage 8:30	Blue Kite 8:30	Passage 8:30	Blue Kite 6:30
				Passage 9:00

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INTERNATIONAL CINEMA

ROAD SCHOLAR



**"AN ENTERTAINING, HUMOROUS,
QUIRKY AND SMART-ALECK
INVESTIGATION OF AMERICA!"**

—Stephen Holden, THE NEW YORK TIMES

In this travel documentary, writer Codrescu covers 4500 miles of American highways in six weeks, not only retracing his own immigrant past, but also discovering unique and bizarre "pockets" of Americana peopled by the most amazing and colorful array of authentic American "wackos" perhaps ever seen in one film.

A real "hoot" of a film that makes our own U.S.A. feel as fun and fresh as a made-up planet in outer-space.

English. 80min. Color. 1993.

TORA-SAN GOES TO VIENNA



DIR: YOJI YAMADA

The 41st chapter in the world's longest-running film series-Tora finds himself in Vienna with a suicidal businessman.

Japanese w/Eng. Subs. 118min. Color. 1990.

Tues. Sept. 13		Wed. Sept. 14		Thurs. Sept. 15		Fri. Sept. 16		Sat. Sept. 17	
Road Scholar	3:15	Tora-San	3:15	Road Scholar	3:15	Tora-San	3:15	Road Scholar	3:15
Tora-San	4:45	Road Scholar	5:30	Tora-San	4:45	Road Scholar	5:30	Tora-San	4:45
Road Scholar	6:50	Tora-San	7:00	Road Scholar	6:50	Tora-San	7:00	Road Scholar	6:50
Road Scholar	8:30	Road Scholar	9:00	Road Scholar	8:30	Road Scholar	9:00	Tora-San	8:30
								Road Scholar	10:30

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**"SCORSESE HAS FILMED
THE LOVE STORY OF THE DECADE."**
- Paul Wunder, WBAR RADIO



**"A MASTERPIECE!
IT'S PHENOMENAL!"**
- Joel Siegel, ABC-TV

**"A TIMELESSLY
ELEGANT DRAMA
OF LOVE, YEARNING,
PAIN AND PASSION."**
- David Sheehan,
KNBC-TV, LOS ANGELES

**"SO INTENSE IT IS
UNFORGETTABLE."**
- Pia Lindstrom,
WNBC-TV, NEW YORK

DANIEL DAY-LEWIS MICHELLE PFEIFFER WINONA RYDER

THE AGE OF INNOCENCE

Martin Scorsese directs the powerful screen translation of Edith Wharton's Pulitzer Prize-winning portrait of desire and betrayal among wealthy New Yorkers during the 1870s.

English. 138min. Color. 1993.

Los Tarantos



Los Tarantos is a Spanish gypsy version of Romeo and Juliet. In the streets of Barcelona, violent quarrels break out between two families: the Tarantos, hilltop slum-dwellers, and the Zorongos, rich horse traders. As in Shakespeare's play, a young person from each of the rival families falls in love with each other. Unlike the original, however, the emotion here is expressed through dancing.

Spanish w/Eng. Subs. 81min. Color. 1963.

LECTURE: John Murphy will speak on the Age of Innocence on Thurs. Sept. 22 at 3:15.

Tues. Sept. 20		Wed. Sept. 21		Thurs. Sept. 22		Fri. Sept. 23		Sat. Sept. 24	
Age of Innocence	3:15	Los Tarantos	3:15	LECTURE	3:15	Age of Innocence	3:15	Los Tarantos	1:00
Los Tarantos	5:00	Age of Innocence	4:45	Age of Innocence	3:45	Age of Innocence	5:00	Age of Innocence	2:30
Age of Innocence	6:30	Age of Innocence	7:15	Los Tarantos	5:30	Los Tarantos	7:30	Age of Innocence	5:00
Age of Innocence	9:00	Los Tarantos	9:45	Age of Innocence	7:00	Age of Innocence	9:00	Los Tarantos	7:30
				Age of Innocence	9:30			Age of Innocence	9:00

INTERNATIONAL CINEMA

THE MOST INSPIRED MOVIE ABOUT MUSIC SINCE 'AMADEUS!'

- Jack Mathews, *NEWSDAY*

GERARD DEPARDIEU

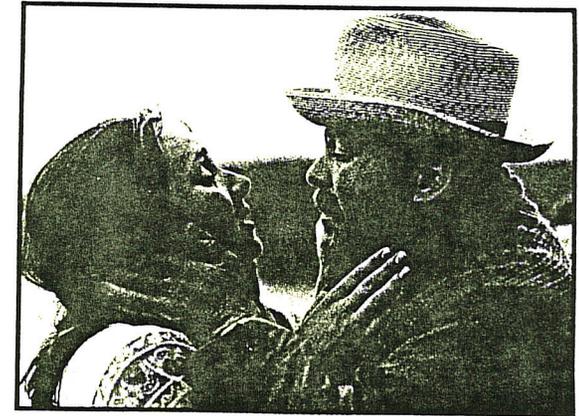
Tous les matins du monde

(ALL THE MORNINGS OF THE WORLD)



Alain Corneau's award winning film of Pascal Quignard's acclaimed novel stars Jean-Pierre Marielle as Monsieur de Sainte Colombe and Gerald Depardieu as Marin Marias (with Guillaume Depardieu as the young Marin Marias). The epic story of France's greatest violists features a wonderful musical score and beautiful photography in the tradition of "Amadeus".

French w/Eng. Subs.
114min. Color. 1992.



Nikita Mikhalkov's

An Unfinished Piece for Player Piano

From the acclaimed director of *A SLAVE OF LOVE* and *OBLOMOV*, comes this bittersweet and humorous tapestry of human folly and lost dreams. Loosely based on *PLATONOV*, Chekhov's first published full-length play, the film chronicles the interlocking events of a warm summer day at the decaying estate of Anna Petrovna, a general's widow. Among the woman's guests are Platonov, the local schoolmaster, his ingenuous wife Sasha, Anna's stepson Sergei, and Sergei's wife Sophia.

Platonov and Sophia had once been lovers in their idealistic youth, and their meeting sparks both a brief renewal of their affair and the dreams and goals Platonov once held as a youth. But once he realizes the absurdity and futility of recreating the past, the Sophia he once knew, and having insulted his trusting wife, Platonov decides to put an end to his hollow existence. But his efforts prove to be miscalculated, and all ends well, with the shrewd Anna Petrovna remarking, "Nothing will change..."

Russian w/Eng. Subs. 100min.

Color. 1977.

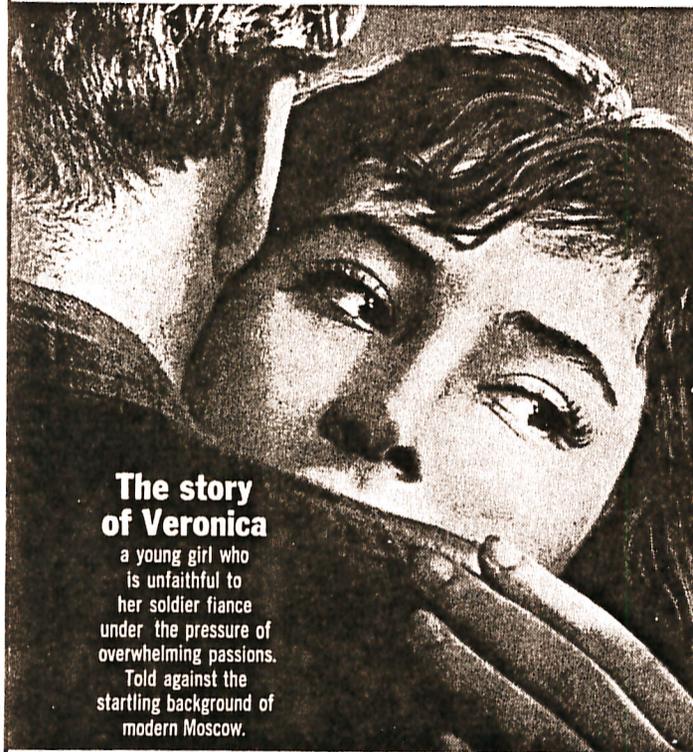
Tues. Sept. 27		Wed. Sept. 28		Thurs. Sept. 29		Fri. Sept. 30		Sat. Oct. 1	
Tous les Matins	3:15	Tous les Matins	3:15	Unfinished Piece	3:15	Tous les Matins	3:15	Unfinished Piece	1:00
Unfinished Piece	5:15	Tous les Matins	5:10	Unfinished Piece	5:10	Unfinished Piece	5:15	Tous les Matins	3:00
Tous les Matins	7:10	Unfinished Piece	7:10	Tous les Matins	7:00	Tous les Matins	7:10	Unfinished Piece	5:00
Tous les Matins	9:15	Tous les Matins	9:00	Tous les Matins	9:00	Unfinished Piece	9:00	Tous les Matins	7:00
								Tous les Matins	9:00

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INTERNATIONAL CINEMA

WINNER OF THE GRAND PRIZE,
CANNES FESTIVAL



The story of Veronica

a young girl who is unfaithful to her soldier fiance under the pressure of overwhelming passions. Told against the startling background of modern Moscow.

THE CRANES ARE FLYING

Russian w/Eng. Subs.
94min. Color. 1957.

Ballad of a Soldier



One of the most important European films of the sixties, director Grigori Chukhrai tells a deceptively simple story; underlying it are profound statements and observations about the horrors of war. The hero of this poetic "ballad" is an innocent young soldier during World War II, who earns a ten-day leave to go home to visit his mother. On the way he has many adventures which seem small, but together they become a cumulative lament for the disorder, grief and frustration of people caught up in war.

Russian w/English subs 89 min B/W 1960

Sound of the Mountain

Yama no oto



Director: Mikio Naruse.

"Intimate, subtle and splendidly crafted."
— Ken Adachi, TORONTO SUN

Adapted from the novel by Nobel Prize-winner, Yasunari Kawabata, Naruse's portrait of ordinary life disguises turbulent emotions beneath. Kikuko (Setsuko Hara) never openly suggests she is dissatisfied with her philandering husband. But the young couple live with his parents, and the affection shared by father and daughter-in-law borders on erotic. Kikuko's abortion contrasted with her husband's mistress's pregnancy brings sexual tensions into the open.

Japanese w/Eng. Subs.
96min. B&W. 1954.

Tues. Oct. 4	Wed. Oct. 5	Thurs. Oct. 6	Fri. Oct. 7	Sat. Oct. 8
Cranes 3:15	Sound 3:15	Ballad 3:15	Cranes 3:15	Sound 3:15
Ballad 5:00	Cranes 5:00	Sound 5:00	Ballad 5:00	Cranes 5:00
Sound 6:45	Ballad 6:45	Cranes 6:45	Sound 6:45	Ballad 6:45
Cranes 8:30	Sound 8:30	Ballad 8:30	Cranes 8:30	Sound 8:30
			Ballad 10:15	Cranes 10:15

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INTERNATIONAL CINEMA



“SUPERB

MR. ZHANG'S KEEN AND UNIVERSAL VIEW OF HUMAN NATURE THAT RAISES HIS WORK FAR ABOVE ITS OWN VISUAL BEAUTY AND INTO THE REALM OF TIMELESS STORYTELLING”

—Janet Maslin, THE NEW YORK TIMES

“AN AMAZING ACHIEVEMENT

GONG LI IS THE MOST EXCITING MOVIE ACTRESS IN THE WORLD TODAY”

—Andrew Sarris, THE NEW YORK OBSERVER

“ZHANG YIMOU IS A WORLD-CLASS ARTIST WHO GIVES HIS FILMS HEARTBREAK AND VISUAL GRANDEUR.”

—Richard Corliss, TIME MAGAZINE

A Revenge Comedy
THE STORY OF QIU JU
 A FILM BY ZHANG YIMOU

In a striking departure from such sumptuous period pieces as *Ju Dou* and *Raise the Red Lantern*, director Zhang Yimou applies his masterful touch to a simple, wry modern day tale of the slippery relationship between law and justice as represented by one determined woman's battle through the labyrinths of the Chinese court system. *Qiu Ju* (Gong Li) in a delightfully down-to-earth performance is the pregnant wife of a farmer in Northern China injured during an argument with the village headman. When the latter refuses to apologize, she begins a quixotic journey through the justice system, determined to right the wrong done her husband. From canton

to province and finally to the high court in the capital, nothing—neither the protracted red tape and patronizing bureaucracy, nor her advanced pregnancy, nor even the mounting resistance of family and friends—can deter *Qiu Ju*. Just as her quest begins to fade from the villagers' memory comes a devastatingly ironic twist that surprises the protagonist most of all. *Qiu Ju*'s increasingly complicated forays into the system provide a structure and rhythm, but it's the richly observed details and open-air immediacy of village and city life—using non-professional actors and hidden camera—that make the film resonate with texture and vitality.

IT'S HARD TO IMAGINE THAT 1993 WILL BRING A MORE ENJOYABLE ACHIEVEMENT.”
—DAVID STERRITZ
 THE CHRISTIAN SCIENCE MONITOR

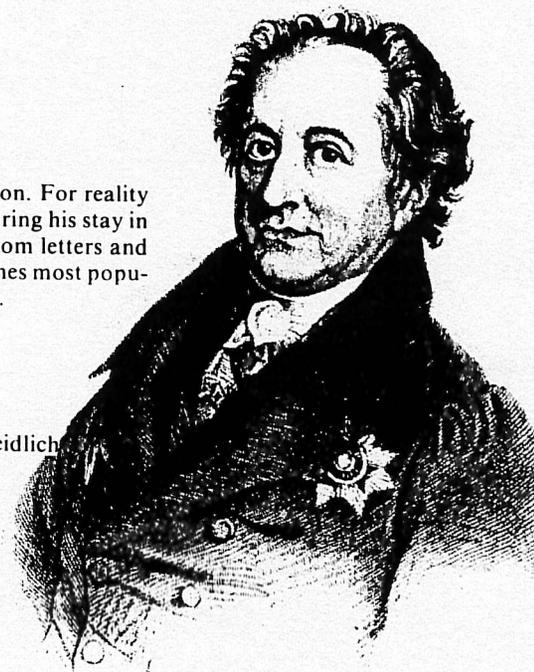
Madarin w/Eng. Subs. 100min. Color. 1993.

Because the only existing print of *Requiem for Dominic* has been damaged by a prior exhibitor we have had to make a last minute substitution.

DIE LEIDENSCHAFTLICHEN

THE PASSIONATE ONES

The film is a combination of reality and fiction. For reality Thomas Koerfer uses Goethes experiences during his stay in Weimar in 1772 as it can be reconstructed from letters and diaries. The base for the fictional part is Goethes most popular novel “The Sufferings of young Werther”.



Director: Thomas Koerfer
 Starring: Wolf Kaiser, Lutz Henning Weidlich

German w/Eng. Subs.

100min. Color. 1981.

Johann Wolfgang von Goethe

Tues. Oct. 11	Wed. Oct. 12	Thurs. Oct. 13	Fri. Oct. 14	Sat. Oct. 15
Qiu Ju 3:15	Leiden 3:15	Qiu Ju 3:15	Qiu Ju 3:15	Leiden 3:15
Leiden 5:10	Qiu Ju 5:10	Leiden 5:10	Leider 5:10	Qiu Ju 5:10
Leiden 7:10	Qiu Ju 7:10	Qiu Ju 7:10	Qiu Ju 7:10	Leiden 7:10
Qiu Ju 9:00	Leiden 9:00	Qiu Ju 9:00	Leider 9:00	Qiu Ju 9:00

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INTERNATIONAL CINEMA



"A GRAND NEW MOVIE.
This ravishing and witty spectacle
invades the mind
through eyes that are dazzled"
-Vincent Canby, THE NEW YORK TIMES

**"HIP, SEXY AND
WICKEDLY FUNNY.**
THE FIRST GREAT FILM OF 1993"
-Peter Travers, ROLLING STONE

"DAZZLING"
-David Ansen, NEWSWEEK

**"A SENSATION...
A REAL TRIUMPH"**
-Richard Corliss, TIME MAGAZINE

A film by
SALLY POTTER

ORLANDO

based on the book by Virginia Woolf

TILDA SWINTON BILLY ZANE

Director/writer Sally Potter has lavishly brought to life Virginia Woolf's classic novel of shifting sexual identities over four centuries. We first encounter Orlando as a dashing young nobleman in Elizabethan England, then as a woman presiding over the formal salons of 18th century London to emerge in the present day as an ordinary individual who, in losing everything, has found herself. For reasons that require no explanation, Orlando neither dies nor ages, but explores the arbitrariness of sexual roles and liberates identity from gender.

Tilda Swinton is luminous as Orlando in a sumptuous production replete with extravagant costumes and glorious images.

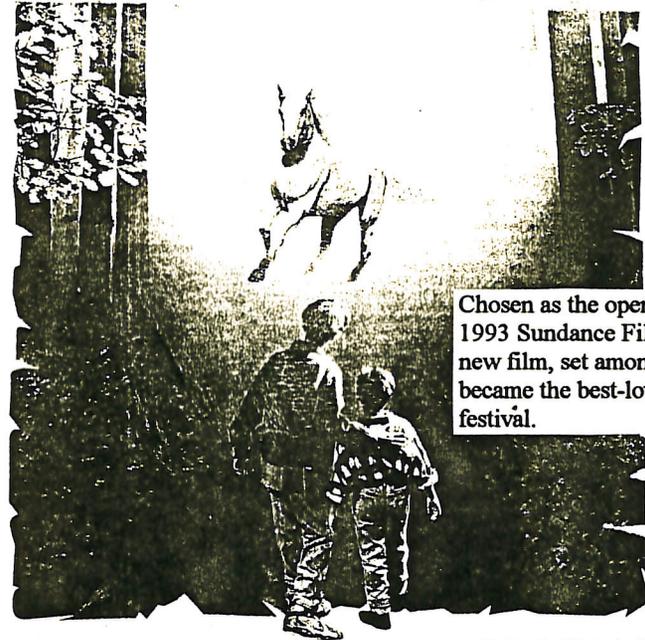
English. 92min. Color. 1993.

Tues. Oct. 18	Wed. Oct. 19	Thurs. Oct. 20	Fri. Oct. 21	Sat. Oct. 22
Into the West 3:15	Into the West 3:15	20-minute	Orlando 3:15	Into the West 2:45
Orlando 5:00	Orlando 5:00	lecture on	Into the West 5:00	Orlando 4:30
Into the West 6:45	Into the West 6:45	Orlando 3:15	Orlando 6:45	Into the West 6:15
Orlando 8:30	Orlando 8:30	Orlando 3:45	Into the West 8:30	Orlando 8:00
		Into the West 5:30	Orlando 10:15	Into the West 9:45
		Orlando 7:15		
		Into the West 9:30		

"MAGICAL AND CHARMING!"
A Must See For The Whole Family!
-Steve Arvin, UPI RADIO

INTO THE WEST

From the Creator of MY LEFT FOOT and the Director of ENCHANTED APRIL



Chosen as the opening night for the 1993 Sundance Film Festival, this new film, set among Irish gypsies, became the best-loved film of the festival.

GABRIEL BYRNE

ELLEN BARKIN

DIRECTOR: Mike Newell

Inspired by their grandfather's tall tales, two motherless brothers leave their grim Dublin tenement and ride off on a wonderful white horse in search of a mythical land populated by cowboys and Indians. The pair embark on a mystical odyssey across Ireland's rugged landscape with their down-and-out father and the horse's irate owner in frantic pursuit. [V]

English. 92min. Color. 1992.

LECTURE OF THE WEEK:
Gail Houston will
speak on the film
Orlando at 3:15,
Thurs. Oct. 20.

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INTERNATIONAL CINEMA

KING OF THE HILL



US
Premiere
1993

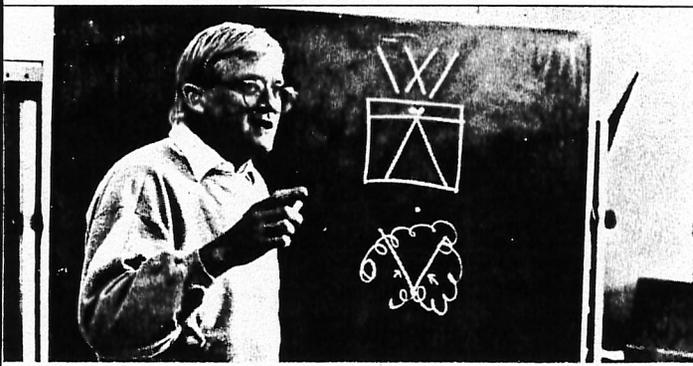
"ONE OF THE YEAR'S BEST FILMS."

-Matthew Crumley

Steven Soderbergh, director of *Sex, Lies, and Videotape*, tells the story of a young boy named Aaron, who is abandoned by his family during the Depression-era, 1930's, St. Louis. One of the three films from the U.S. accepted at Cannes, *King of the Hill* has dazzling cinematography, lush music, and beautiful screenplay: A definite must to see.

U.S.A. 105min. Color. 1993.

A DAY ON THE GRAND CANAL WITH THE EMPEROR OF CHINA



A Day on the Grand Canal is a delightful, ingenious tour de force engineered by the phenomenally popular contemporary artist David Hockney. The occasion for the film is a masterful Chinese scroll depicting an inspection tour taken by the Emperor of China in 1689. Hockney acts as our witty and informative tour guide, unfolding the scroll's richly detailed panorama of 17th-century Chinese life. But the film is much more than a superior art lecture: Hockney uses his subject as the springboard for a dazzling multi-layered discourse on the differences between Eastern and Western perception, the nature of space and narrative, the metaphysical and ideological implications of the Western "vanishing-point" perspective, Hockney's own modernist temperament, and the nature of the film itself which is unscrolling before us.

English 46 min Color 1988

DAVID

A Film by Peter Lilienthal

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



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

It is Germany, 1933. Life for the Singer family in Liegnitz is prosperous and secure. Rabbi Singer, his wife, and three children (David being the youngest) take pride in their heritage and barely notice the trouble outside. However, the escalating brutality of the Nazis complimented by the total indifference of most Germans eventually leads David and his fellow Jews to seek refuge. As his parents and brother are sent off to concentration camps, David is aided in survival by a succession of non-Jews. They include the staff of a Chinese restaurant and a crazed shoemaker who lives off of David's family possessions.

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

German w/Eng. Subs. 106min. Color. 1979.

Tues. Oct. 25	Wed. Oct. 26	Thurs. Oct. 27	Fri. Oct. 28	Sat. Oct. 29
King of the Hill 3:15	Day on the Grand Canal 3:15	David 3:15	King of the Hill 3:15	David 2:15
Day on the Grand Canal 5:10	David 4:15	King of the Hill 5:10	Day on the Grand Canal 5:10	Day on the Grand Canal 4:10
David 6:10	King of the Hill 6:10	Day on the Grand Canal 7:10	David 6:10	King of the Hill 5:10
King of the Hill 8:10	Day on the Grand Canal 8:10	David 8:10	Day on the Grand Canal 8:10	David 7:10
Day on the Grand Canal 10:10	David 9:10	King of the Hill 9:10	King of the Hill 9:10	King of the Hill 9:10

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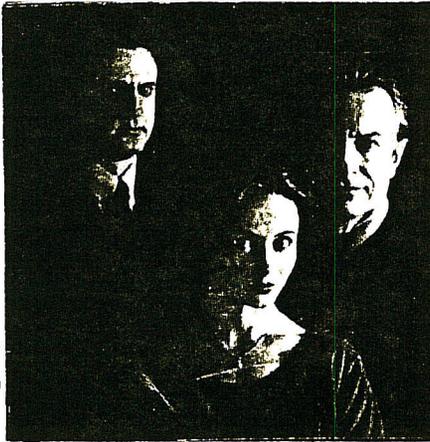
INTERNATIONAL CINEMA

“★★★★. ONE OF THE
FINEST FRENCH FILMS IN YEARS.
It glows with a worldly sensitivity equal to its burnished visual beauty.”
—Bob Campbell, *NEWHOUSE NEWS SERVICE*

“TWO
THUMBS
UP!”
—SISKEL & EBERT

“A SUPER
HOT
FRENCH
MOVIE.”
—Marcelle Clements,
PREMIERE Magazine

ENTHRALLING.
★★★★★
—Jack Kroll,
NEWSWEEK Magazine



“POWER-
FULLY
VIVID.
*An atmosphere
of intelligence
and precision.*”
—Janet Maslin,
THE NEW YORK TIMES

“★★★★★
BREATH-
TAKING.”
—Howard Kessel,
*NEW YORK
DAILY NEWS*

JEAN-LOUIS LINDY AND PHILIPPE CARCASSONNE PRESENT A FILM BY

CLAUDE SAUTET un Coeur en Hiver

(A HEART IN WINTER)

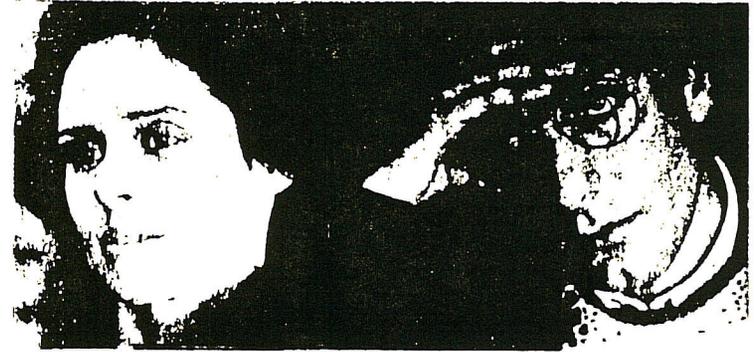
UN COEUR EN HIVER takes place in the world of classical music. Stephane (Daniel Auteuil of *JEAN DE FLORETTE*) is a violin craftsman who works for his close friend Maxime (Andre Dussollier). Stephane is quiet, almost austere; Maxime is stylish and outgoing. Into their lives comes Camille (Emmanuelle Beart of *MANON OF THE SPRING* and *LA BELLE NOISEUSSE*), a beautiful violinist who embarks on a romance with the married Maxime, setting in motion a chain of events which threatens the friendship between the two men. But this is no ordinary romantic triangle: Camille's developing interest in Stephane is fueled by his apparent disinterest. To say more about the plot would be to say too much, but like many of Sautet's films, UN COEUR is a literate excursion into the daily life of contemporary French society as it is lived by intelligent, often complex people. It is an impeccably crafted drama with a sterling cast and in-depth characterizations.

French w/Eng. Subs. 105min. Color. 1992.



Winner of
Silver Lion,
Venice Film
Festival

WERTHER



WERTHER is a loose interpretation of the characters described by Johanne W. Goethe. Our leading character is no longer that gentleman of impeccable dress and mannerly behavior. He is now a young teacher who has just arrived to a northern village to teach Greek in a private school. He rides to class on a bicycle, is a nature lover, a devoted educator, and a person who seems to be constantly searching in the world surrounding him; always at odds with rules and established modes of behavior.

The headmaster of the school asks him to take on a private class with a young boy having problems. He accepts the offer and, as a consequence, meets the boy's mother, Carlotta, who is separated from her husband. The young man then becomes totally submerged in his dedication to the child and in his love for Carlotta...a love that will eventually lead to tragedy.

Spanish w/Eng. Subs. 120min. Color. 1986.

LECTURE OF THE WEEK:

Hans Kelling will present a 20-minute lecture on Werther by Johanne Goethe on Wed. Nov. 2 at 3:15.

Tues. Nov. 1	Wed. Nov. 2	Thurs. Nov. 3	Fri. Nov. 4	Sat. Nov. 5
Coeur en Hiver 3:15	Lecture 3:15	Werther 3:15	Coeur en Hiver 3:15	Werther 1:00
Werther 5:15	Werther 3:45	Coeur en Hiver 5:25	Werther 5:10	Coeur en Hiver 3:10
Coeur en Hiver 7:25	Coeur en Hiver 6:00	Werther 7:20	Coeur en Hiver 7:20	Werther 5:00
Werther 9:20	Werther 8:00	Coeur en Hiver 9:30	Coeur en Hiver 9:15	Coeur en Hiver 7:10
				Werther 9:10

To hear these showtimes call:
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INTERNATIONAL CINEMA

"A BREATHTAKING SPECTACLE!"

A glorious sunburst of a movie.

—Guy Flatley, COSMOPOLITAN MAGAZINE

**"A VIBRANT,
JOYOUS
SUNLIT ROMP!"**

—Joan Juliet Buck, VOGUE MAGAZINE

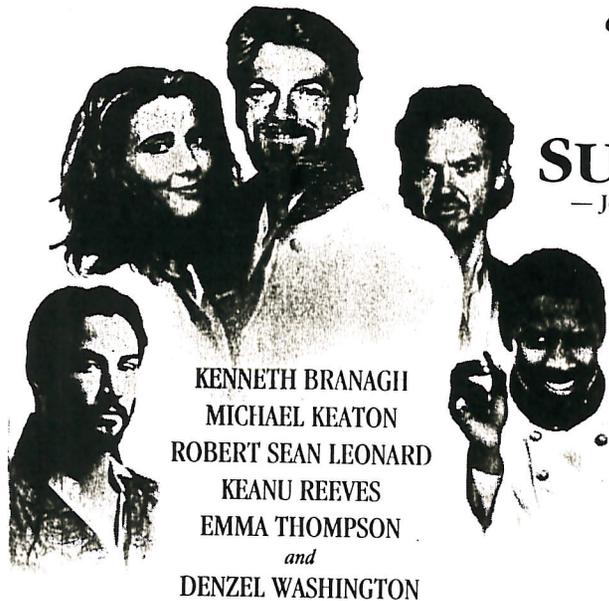
**"★★★★!
EXUBERANT!"**

—Bruce Williamson,

"GLORIOUS!"

*Lusty, fiery and romantic.
A captivating 10!"*

—Susan Granger,
CRN/AMERICAN MOVIE CLASSICS



KENNETH BRANAGH
MICHAEL KEATON
ROBERT SEAN LEONARD
KEANU REEVES
EMMA THOMPSON
and
DENZEL WASHINGTON

MUCH ADO ABOUT NOTHING

A KENNETH BRANAGH FILM

Great Britain. 111min. Color. 1993.

Having received international acclaim for "Henry V," Kenneth Branagh now brings to the screen Shakespeare's most sparkling comedy.

**"SWEEPING & SENSUOUS.
A DELICIOUS ROMANTIC FLAVOR...
enhanced with a dash of magic realism."**

—Stephen Holden, THE NEW YORK TIMES

**"THE TAVIANIS ARE IN
TOP FORM."**

—Vincent Canby, THE NEW YORK TIMES



Fiorile

A film by Paolo and Vittorio Taviani

FIORILIE spans two centuries of family lore and offers up the concept that karma, when it so desires, has the power to dominate and cripple our destinies. The Brothers Taviani (KAOS, NIGHT OF THE SHOOTING STARS) chronicle several generations of the Benedetti family, whose misfortunes begin toward the end of the 18th century, with the arrival of Napoleon in Tuscany. A young soldier named Jean guards the regiment's payroll. When he tends the injury of the beautiful Elisabetta Benedetti, he falls in love with the girl. The gold is stolen while he dallies in her arms, and Jean is executed the next day. Elisabetta dies bearing his child and cursing the gold, not realizing her own brother Corrado is the thief. The gold and its legacy continue to haunt successive generations of Benedettis into the 1990's, in fact the film ends with the audience believing the stage is still set for a new generation of Benedettis to continue the play. This is a sweeping romantic fable based on a legend that the Tavianis grew up hearing in their native Italy. Though FIORILE is a dark, pessimistic film, it glows with invention and beauty.

Italian w/Eng. Subs. 118min. Color. 1994.

Tues. Nov. 8	Wed. Nov. 9	Thurs. Nov. 10	Fri. Nov. 11	Sat. Nov. 12
Much Ado 3:15	Lecture 3:15	Fiorile 3:15	Fiorile 3:15	Much Ado 12:00
Fiorile 5:15	Much Ado 5:20	Much Ado 5:20	Much Ado 5:20	Much Ado 2:15
Much Ado 7:20	Much Ado 7:20	Fiorile 7:20	Fiorile 7:20	Fiorile 4:15
Fiorile 9:20	Fiorile 9:20	Much Ado 9:30	Much Ado 9:30	Much Ado 6:20
				Fiorile 8:25

LECTURE OF THE WEEK:
Gideon Burton will speak on Much Ado About Nothing on Wed. Nov. 9th at 3:15.

To hear these showtimes call: 378-5751

All films are shown in 250 SWIT
There is an admission of \$1 if you do not have a student IC card or faculty ID card.

INTERNATIONAL CINEMA

A Film By LUIGI COMENCINI

LA BOHÈME

DE PUCCINI

BARBARA HENDRICKS



Giacomo Puccini's sublime celebration of youth, art, and love receives a fresh but sensible interpretation in this vigorous retelling of the story-romance between the impoverished artist Rodolfo and the consumptive flower-maker Mimi. One of the handful of filmed operas that do full justice to both opera and cinema.

Italian w/English subs 106 min Color 1988

JACOB THE LIAR



Life for the Jews in a Polish ghetto near the end of WWII has become the ultimate banality of slave labor as the war rages. To allay this despair, Jacob Heym tells his "lie"—he says he has a hidden radio and that the Russians have broken through nearby and are racing to victory. This hope acts as a stimulant to keep people alive in the most dire circumstances.

German w/Eng. Subs. 95min. Color. 1975.

Tues. Nov. 15	Wed. Nov. 16	Thurs. Nov. 17	Fri. Nov. 18	Sat. Nov. 19
La Boheme 3:15	Lecture 3:15	Jacob the Liar 3:15	Jacob the Liar 3:15	Jacob the Liar 1:00
Jacob the Liar 5:15	La Boheme 3:45	La Boheme 5:10	La Boheme 5:10	La Boheme 3:00
La Boheme 7:10	Jacob the Liar 5:40	Jacob the Liar 7:10	Jacob the Liar 7:10	Jacob the Liar 5:00
Jacob the Liar 9:05	La Boheme 7:50	La Boheme 9:00	La Boheme 9:00	La Boheme 7:00
	Jacob the Liar 9:50			Jacob the Liar 9:00

To hear these showtimes call:
378-5751

LECTURE OF THE WEEK:
Jon Green will speak
on La Boheme of Wed.
Nov. 16th at 3:15.

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INTERNATIONAL CINEMA

KINDERGARTEN



Dir:
Yevgeny
Yevtushenko

Kindergarten is a rare foray into filmmaking by one of Russia's most acclaimed poets. The semi-autobiographical story follows the adventures of a young boy who, violin in hand, wanders through Russia during WWII.

Russian w/Eng. Subs. 143min. 1983.

CHUSHINGURA (The 47 Ronin)



In this spectacular 1965 color remake of the classic Japanese story "Chushingura" director Inagaki captures the emotion of the traditional values of feudal loyalty and the unconquerable warrior spirit.

Japanese w/Eng. Subs. 195min. 1964.

Due to the length of Chushingura, there will be a ten minute intermission.

Tues. Nov. 22	Wed. Nov. 23	Thurs. Nov. 24	Fri. Nov. 25	Sat. Nov. 26
Kindergarten 3:15	Chushingura 3:15	Happy	Kindergarten 4:30	Chushingura 12:00
Chushingura 5:45	Kindergarten 7:00	Thanksgiving	Chushingura 7:00	Kindergarten 3:35
				Chushingura 6:15

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INTERNATIONAL CINEMA

FEED YOUR MIND

★★★★★ **ONE OF THE YEAR'S 10 BEST.**

(HIGHEST RATING) - William Arnold, SEATTLE POST-INTELLIGENCER

"An intensely cerebral and intellectually engaging film."

-Deborah Klugman, ENTERTAINMENT TODAY

"A total 10."

-Susan Granger, WICC/AMERICAN MOVIE CLASSICS

"Excellent."

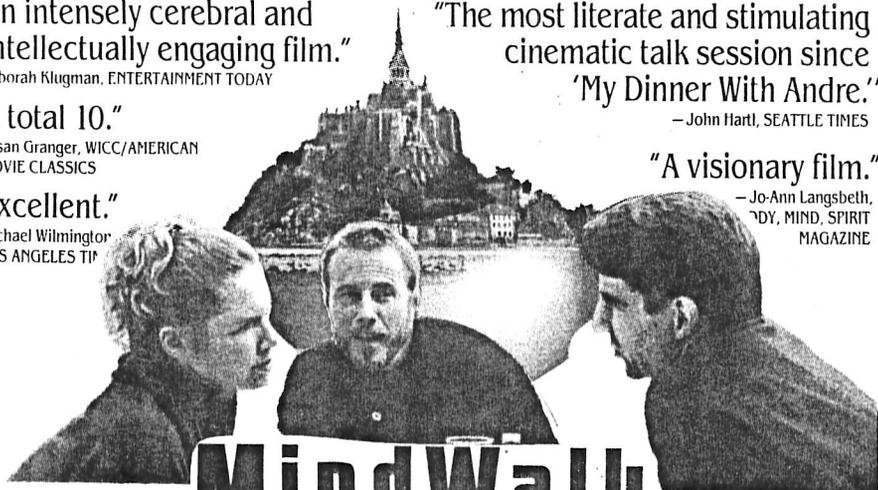
-Michael Wilmington, LOS ANGELES TIP

"The most literate and stimulating cinematic talk session since 'My Dinner With Andre.'"

-John Hartl, SEATTLE TIMES

"A visionary film."

-Jo-Ann Langsbeth, BODY, MIND, SPIRIT MAGAZINE



MindWalk

A film for passionate thinkers

English. 112min. Color. 1991

Jackson Pollock: Portrait

BLUE RIBBON 1985 AMERICAN FILM FESTIVAL

"Action painter" Jackson Pollock and his work are profiled through interviews with his wife, friends, critics, and other artists. In addition to examining the life of this leading abstract expressionist, the film includes drawings and paintings from all periods of Pollock's career.

English. 54min. Color. 1984.

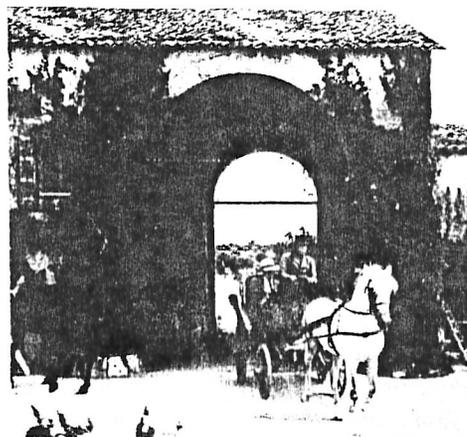
IN THE COMPELLING TRADITION OF "BREAKER MORANT" AND "TWELVE ANGRY MEN"

WINNER OF 4 EUROPEAN FILM AWARDS INCLUDING BEST FILM

WINNER OF 4 DI DONATELLO AWARDS INCLUDING BEST PICTURE BEST ACTOR



BEST FOREIGN LANGUAGE FILM



OPEN DOORS

(PORTE APERTE)

A gripping thriller starring Gian Maria Volonte as a jurist on a murder trial in Fascist Italy. As he resists the idea of newly legalized capital punishment he encounters a sordid tangle of embezzlement and other crimes.

Italian w/Eng. Subs. 108min. Color. 1991.

Tues. Nov. 29	Wed. Nov. 30	Thurs. Dec. 1	Fri. Dec. 2	Sat. Dec. 3
Mindwalk 3:15	Jackson 3:15	OpenDoors 3:15	Mindwalk 3:15	Jackson 3:15
OpenDoors 5:15	Pollock 3:15	Jackson 4:15	OpenDoors 5:15	Pollock 12:00
Jackson 4:15	OpenDoors 4:15	Pollock 5:15	Jackson 5:15	OpenDoors 1:00
Pollock 7:15	Mindwalk 6:15	Mindwalk 6:15	Pollock 7:15	Mindwalk 3:00
Mindwalk 8:15	OpenDoors 8:15	Jackson 8:15	Mindwalk 8:15	OpenDoors 5:00
		Pollock 8:15	OpenDoors 10:15	Mindwalk 7:00
		OpenDoors 9:15		Jackson 9:00
				Pollock 9:00

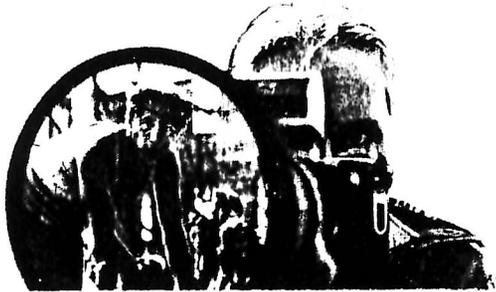
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INTERNATIONAL CINEMA

ANDRZEJ WAJDA'S MAN OF MARBLE



"EXTRAORDINARY.

A political epic, compassionate and as bitterly funny as a cartoon... a big, fascinating risky film that testifies not only to Mr. Wajda's remarkable vision, but also to the vitality of contemporary Polish life."

VINCENT CANBY, The New York Times

"WAJDA'S MASTERPIECE.

'MAN OF MARBLE' is the Polish 'CITIZEN KANE'—with all that implies about the film's structure, scope, ambition, impact, influence, and choice of protagonist... a dynamic, brilliantly structured and continually engrossing work."

In "Man of Marble," Mr. Wajda, best known here for "Kanal" (1957) and "Ashes and Diamonds" (1958), explores the course of Polish Communism from the late, paranoid 40's, before Stalin's death (1953) and the political thaw (1956) to the present, when many Communists are virtually indistinguishable from the members of the new bourgeoisie. The movie is a political epic, compassionate and as bitterly funny as a cartoon.

Polish w/Eng. Subs. 160min. Color. 1978.

SECUESTRO

A STORY OF A KIDNAPPING



☆☆☆ "A TENSE DOCU-THRILLER...
GRIPPING FROM START TO FINISH..."

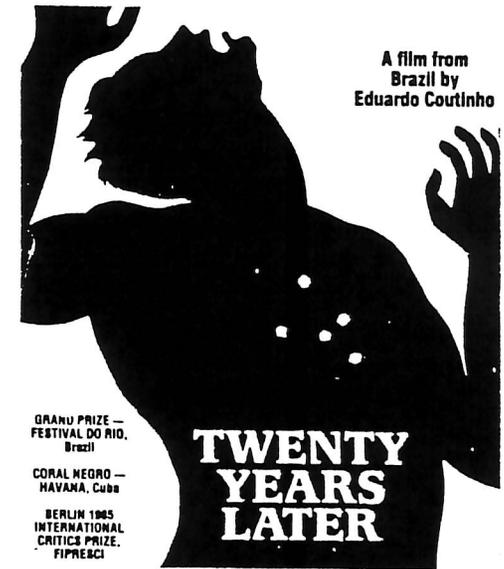
among the most creatively complex and insightful documentaries in recent years...an arresting debut."

—Thelma Adams, *New York Post*

In 1985, on her way to school, Sylvia Motta was kidnapped. She was held in a small room for three months while her father negotiated a price for her liberty. The lives of her family and friends, and the lives of her captors, were suspended while they awaited her fate. In Colombia, this is an experience shared by thousands of people every year.

Secuestro narrates those three months in the words of Sylvia, her parents, her sisters, and her friends, and one of the men responsible for guarding and feeding her while she was in captivity. It is also the story of a society where extremes of wealth and poverty compound the question of guilt, even in the kidnapping of a twenty-year-old girl.

Spanish w/Eng. Subs. 92min. Color/B&W. 1985.



GRAND PRIZE —
FESTIVAL DO RIO,
Brazil

CORAL NEGRO —
HAVANA, Cuba

BERLIN 1985
INTERNATIONAL
CRITICS PRIZE.
FIPRESCI

TWENTY YEARS LATER

"Extraordinary... This is a rare and remarkable example of how film can capture a moment of history with all the intensity of the human drama involved!"

—Judy Stone, *San Francisco Chronicle*

In the early Sixties, the Brazilian peasant leader, Joao Pedro Teixeira, was assassinated by two gunmen hired by local landowners. Teixeira's story was being filmed as a docudrama when the 1964 military coup prevented the completion of the film. The entire crew was imprisoned and their equipment confiscated. Twenty years later, in a more democratic Brazil, director Eduardo Coutinho recovered his confiscated film and located the murdered peasant's widow and children. Coutinho's interviews with her and other peasant families are interwoven with sequences from the original docudrama to produce an unusually provocative historical film.

Portuguese w/Eng. Subs. 119min. Color. 1984.

Tues. Dec. 6	Wed. Dec. 7	Thurs. Dec. 8	Fri. Dec. 9	Sat. Dec. 10
Man of Marble 3:15	Secuestro 3:15	Twenty Years 3:15	Man of Marble 3:15	Secuestro 3:15
Secuestro 6:10	Twenty Years 6:10	Later 3:15	Secuestro 6:10	Twenty Years 6:10
Twenty Years 5:10	Later 5:10	Man of Marble 5:30	Twenty Years 5:30	Later 5:10
Later 8:00	Man of Marble 7:20	Secuestro 8:20	Later 8:00	Man of Marble 7:20

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INTERNATIONAL CINEMA



Fall 1994

Dear Colleague:

Once again the College of Humanities, with much appreciated support from Honors, brings you another season of the most extensive ongoing series of films from around the world found on an American university campus. Many graduate students and former faculty, now at other universities, write back in fond memory of the great films they saw over the years at IC, and express how it's one of the things they miss the most. What a shame if you're one of those here at BYU right now that haven't yet ventured over to the nice auditorium at 250 Kimball Tower to sample some of the most beautiful, exciting, and memorable "works of art" drawn from international cinema!

We certainly have something for everybody this semester--but here are my own personal reactions to the upcoming films:

Aug 29-Sep 3: The recent French film Indochine, Academy-award winner for Best Foreign Film starring Catherine Deneuve, opens our Fall series. It may be closer to a best-selling-epic-women's-novel-turned-into-a-movie than an art film, but audiences seem to love it. Lesser known, but equally very interesting and beautiful to look at is the Korean film about a deaf/mute wife in the 1930's--called Adada.

Sep 5-10: Because the prize-winning Chinese film The Blue Kite is brand-new and we're lucky enough to be able to premiere it in Utah Valley, I have to give this my strongest recommendation. Extremely moving and very memorable, it's an intimate look into the 1960's Cultural Revolution through the eyes of a sensitive little boy. But I really can't let you get away with just one film this week (and since they're both around two-and-a-half hours long, you'd better come twice): with The Blue Kite is another gem from exactly ten years ago: If you've liked the other E.M. Forster novels recently brought to the screen (Howard's End, Room with a View, Where Angels Fear to Tread) and you've never seen David Lean's Passage to India, it probably shouldn't be missed. Before his death some years ago, novelist Forster was often referred to as the greatest living writer in the English language, and this subtle and complex story about the few English colonists who make the "passage" to India (and the Hindu way of perceiving the world) intellectually, emotionally, and spiritually--as well as physically--is his masterpiece. But even if you miss many of Forster's literary subtleties, the splendor of India and the performances by Victor Bannerjee, Judy Davis, and the late Edith Evans are worth your coming to see this one.

Sep 13-17: The Japanese comedy Tora-San Goes to Vienna (the 41st film in the world's longest-running series) will be fun and diverting, but my highest recommendation this week goes to the new documentary Road Scholar in which NPR's Andre Codrescu drives a pink Cadillac convertible across the U.S. in order to have the ultimate "American" experience. This very funny and insightful film will open your eyes and blow your mind, too--trust me. We gave the film and Codrescu a standing ovation at the Toronto Film Festival.

Sep 20-24: The elegant and sumptuous 1993 film of Edith Wharton's The Age of Innocence (with Daniel Day Lewis, Michelle Pfeiffer, and Winona Ryder) proved that the very versatile Martin Scorsese is indeed probably the greatest American director currently making films--and viewers couldn't stop talking about how he made unbuttoning a glove one of the most erotic and romantic love scenes ever. With it is a Spanish-gypsy flamenco-dance version of the Romeo and Juliet legend called Los Tarantos. We haven't shown this 1963 film for over 15 years but audiences used to like it a lot.

Sep 27-Oct 1: We've received numerous requests for the sophisticated--and visually and aurally rich--Tous les Matins du Monde (All the Mornings of the World) but its very slow pace and abundance of Baroque cello music make it a film more for appealing to connoisseurs than average movie-goers--despite the presence of popular Gerard Depardieu (and the film debut of his handsome son as well). You decide if this is for you or not. Also light-years away from today's frantic and noisy American action films is the Russian Unfinished Piece for Player Piano, based on a little-known play by Chekhov. It's a subtle but completely charming comedy/drama that I like a lot.

Oct 4-8: Three equally good black-and-white classics that aren't nearly as well known by the general public as they should be--Japan's The Sound of the Mountain (based on the exquisite Kawabata novel) and the two Russian war-time films, Ballad of a Soldier and The Cranes are Flying. If you can't choose--start with Ballad of a Soldier and see if it doesn't make you want to see the other two.

Oct 11-15: Two excellent films--China's Story of Qiu Ju (the latest by Zhang Yimou, the director of the terrific Ju-dou and Raise the Red Lantern) and Rumania's Requiem for Dominic (with dialogue primarily in German since the hero is an Austrian searching for his friend in Rumania during the fall of Communism). Both deal with the common man's struggle with political red-tape and corruption, and both are first-rate.

Oct 18-22: The 1993 adaptation of Virginia Woolf's daringly different novel Orlando is filmed with equal amounts of splendor and wit--but reactions are sure to vary. (The hero/heroine not only lives several centuries but changes gender as he/she goes!) Let's just say that it's not The Sound of Music or Man's Search for Happiness. But--I dare anyone not to like the charming but greatly overlooked Into the West--in which the young sons of two Irish gypsies steal a white stallion and try to escape (to the "West" of old cowboy movies they know from TV) through Dublin's narrow streets. If the littlest boy singing "Danny Boy" on the sidewalk doesn't warm your cockles, nothing will. This one's a charmer!

Oct 25-29: Like the highly recommended Into the West last week, my pick for this week--King of the Hill--is another amazingly overlooked film from 1993--also with incredible young actors in the lead. Young director Steven Soderbergh may have won the Cannes film festival in 1989 with Sex, lies and videotapes but this is the film that proves he's truly first-rate. And equally first-rate is the boy who has to almost carry the movie

single-handedly as he plays a child left alone in a seedy hotel during hard times in America's Depression era. Also, the short film called A Day on the Grand Canal with the Emperor of China is such a fascinating film on Chinese painting that it holds you practically spellbound for 45 minutes. Don't miss it. And, as if this isn't enough, David is a moving story--filmed surprisingly by the Germans--about a Jewish boy during the Holocaust--and anyone who balked at seeing Schindler's List certainly ought to see this one.

Nov 1-5: Oh, oh--hard to pick again: The new French film Un Coeur en Hiver (A Wintry Heart) is a poignant and beautifully acted drama about two men (violin makers) who love the same girl (a violinist)--and the two romantic leads are played by Emmanuelle Beart (who played Manon in Manon of the Spring) and the amazingly versatile Daniel Auteuil who played the repulsive but lovesick nephew in the same film)! Gentle, realistic, and heartbreaking, this is fine cinema. And the film with it, Spain's Werther (a loose adaptation--and contemporary updating--of Goethe's The Sorrows of Young Werther) with characters as appealing and sympathetic (and acting as fine) as the French film playing with it. I recommend both--but be prepared to be moved by these realistic and honestly emotional films.

Nov 8-12: Kenneth Branagh's Much Ado About Nothing has been well-liked, although I personally hated to see him make concessions to the American "box office" (primarily in the casting of actors like Michael Keaton, Keanu Reeves, and Denzel Washington in the minor roles--something he didn't do in the greatly superior Henry V, which to me is an unqualified masterpiece). Still, it's an enjoyable romp and Branagh and his wife Emma Thompson are excellent, as usual--this time as Shakespeare's famous verbally dueling couple, Beatrice and Benedick. Fiorile, the latest by the Taviani Brothers from Italy, is one of their best in a long time, however, and certainly worth your time. Its epic tale, spanning generations, is very intriguing--and the film's brand new.

Nov 15-19: Puccini's La Boheme has some of the most beautiful music found in opera, and this recent version--with the unusual twist that the leading role of Mimi is played by black Barbara Hendrix--is a good one. The German film Jacob the Liar--depicting an older gentleman who, during WWII, keeps people's hopes alive by pretending he's hearing good news on his "radio"--has been so well liked at IC that we've brought it back again.

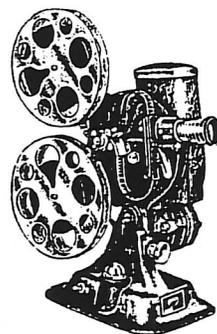
Nov 22-26: The 1983 film Kindergarten is written and directed by Russia's most famous contemporary poet, Yevgeny Yevtushenko--thus its arty, poetic, and almost dreamlike quality. It's a fairly long film, but nowhere near as long as the second feature, Chushingura (a 1964 masterpiece in color from Japan). You need three hours and fifteen minutes to see both parts of this one (played one after the other with a short intermission). It's beautiful, though--and has a fascinating story. I saw it 30 years ago and still haven't forgotten the imagery. Let's just hope the color hasn't totally faded.

Nov 29-Dec 3: I recommend Mindwalk--a very unusual and little-known film in English from 1991--but only to those who relish ideas and very provocative intellectual dialogue. Resembling most of all My Dinner with Andre, this is essentially just a 112-minute conversation between 3 well-educated people from different walks of life (nicely played, incidentally, by Liv Ullman, Sam Waterston, and John Heard). The subjects are often fascinating and the choice to film it at France's extremely picturesque island-abbey Mont-St.-Michel was brilliant. Not for everyone, certainly--but if you love discussing ideas, don't miss this. The multi-prize-winning Open Doors, from Italy, is an increasingly involving story concerning a jurist at a trial who ends up uncovering a tangle of corruption in the process. Gianmaria Volonte deservedly won the Cannes Festival's Best Actor award for this. A short film on abstract-expressionist painter Jackson Pollock will also screen several times this week.

Dec 5-8: Three films exposing political corruption: I recommend the fictional but realistic prize-winning Man of Marble from Poland which gains momentum as it goes. And at IC for the first time are Secuestro (in Spanish) which examines in detail a real 1983 kidnapping in Colombia, and Twenty Years Later which deals with the 1960's attempt to make a political film that was halted by a military coup and then revisits the leading lady (wife of the assassinated man the film was to have been about)--and other victims of the repression--in the mid-80's.

Since there are lots of good things this semester that you really shouldn't miss, we hope to see you often at 250 Kimball Tower. Films begin Tues-Sat around 3:15 and run almost until midnight. The exact times of each film are posted on flyers throughout the JKHB and elsewhere on campus--but you can also call 378-5751 each week for a recording of showtimes. The smallest crowds are always in the afternoons and also on weekdays--afternoons and evenings; your chances of having to stand in line or even get turned away increase at "prime-time" showings on Fridays and Saturdays so, if that were the only time you could come, you'd need to come early. Your faculty/admin card will admit you and a partner free.

Come and get hooked on the world's finest films--and BYU's best "perk"!




Don Marshall