

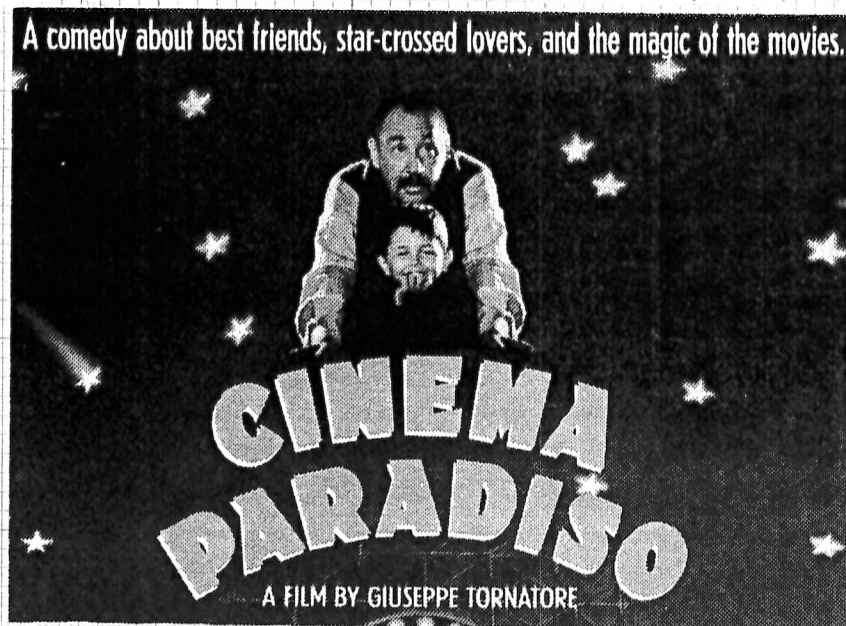
INTERNATIONAL CINEMA FAVORITES

**GOLDEN GLOBE WINNER
BEST FOREIGN FILM**

WINNER, SPECIAL JURY PRIZE - CANNES FILM FESTIVAL



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



Salvatore Di Vitto, a successful filmmaker, takes a nostalgic journey back to his childhood in Giuseppe Tornatore's gentle ode to the mystery and wonder of the cinema. When the phone rings, and Salvatore (Jacques Perrin) hears the voice of his mother telling him "Alfredo is dead," memories of his youth come flooding back. Salvatore recalls the village of Giancaldo in Sicily, the fountain, the church, and his first love. Above all, he remembers the Cinema Paradiso, and his magical friendship with Alfredo (Philippe Noiret), the kindly projectionist who presided over the only movie theater in the peaceful village of his youth.

Italian w/ English subs. 123 min, Color 1989

FAVORITES YET TO BE DISCOVERED

Director: Ian Sellar

VENUS PETER



Venus Peter begins on a winter's day in the late 1940s. In a small fishing village, the congregation of the local church is gathered for a christening. The water in the baptismal font is frozen, however, so baby Peter is baptized with water from the sea. As Peter grows up, his world is a combination of vivid images from his dreams, the imaginary land he sees from a hillside above the town through the telescope his grandfather has given him, and the real village where he lives, whose eccentric inhabitants often seem the most fantastic of all to him. This upbeat film follows young Peter as he learns about life's joys and sorrows, particularly from his wise grandfather, who fishes in a boat named *Venus*, and who shares his love of the sea with his grandson.

Shot off the northern coast of Scotland on the remote Orkney Islands, *Venus Peter* is a remarkable first feature by Ian Sellar, whose vision of the islands and the way the light, land and sea come together almost magically in this very special place infuses the film and gives it a sense of place that is almost palpable. *Venus Peter* is a unique portrait of a place and time that may be gone but will live on forever in memory.

"★★★★! Lovely and lyrical. A magnificent visual and aural experience."

"★★★★ With humor, pathos, and heartfelt poignancy, this is a very rich, very sympathetic work."

"★★★★ It is one of the most exquisite movies ever made. A mesmerizing film!"

"★★★★! Nothing could prepare you for this deeply moving experience."

94min. Great Britain. Color. 1989.

Tues. Jan. 4		Wed. Jan. 5		Thurs. Jan. 6		Fri. Jan. 7		Sat. Jan. 8	
Venus Peter	3:15	Cinema Paradiso	3:15	Venus Peter	3:15	Cinema Paradiso	3:15	Cinema Paradiso	12:00
Cinema Paradiso	5:00	Venus Peter	5:30	Cinema Paradiso	5:00	Venus Peter	5:30	Venus Peter	2:15
Venus Peter	7:15	Cinema Paradiso	7:15	Venus Peter	7:15	Cinema Paradiso	7:15	Cinema Paradiso	4:00
Cinema Paradiso	9:00	Venus Peter	9:30	Cinema Paradiso	9:00	Cinema Paradiso	9:30	Venus Peter	7:00
								Cinema Paradiso	8:45

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

INTERNATIONAL CINEMA FAVORITES

FAVORITES YET TO BE DISCOVERED

JEAN de FLORETTE

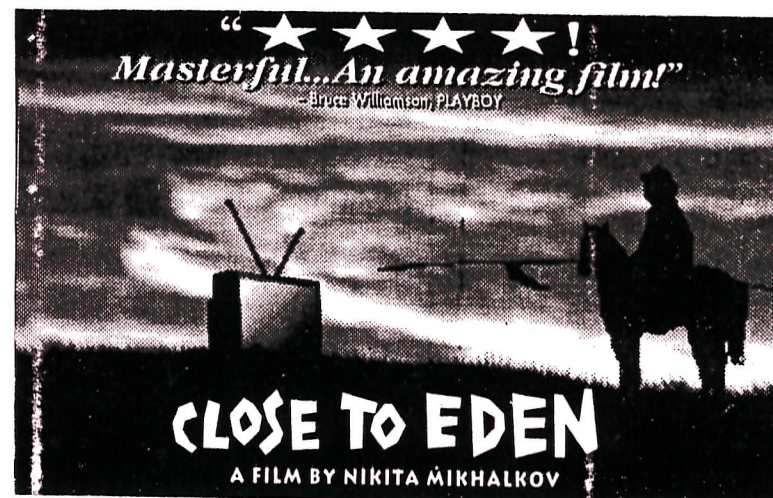


“★★★★★”
(HIGHEST RATING)
—Gene Siskel, THE CHICAGO TRIBUNE

NEWSWEEK SAYS
“MAGNIFICENT”

Jean de Florette is an exquisite adaptation of Marcel Pagnol's beloved films and novel about shattered dreams among Provencal peasant farmers in the 1920's. Breathtaking cinematography and an extraordinary cast augment the poignant story. The first film in a two-part series, *Jean de Florette* is a lyrical tribute to the genius of Pagnol—and a tremendous box-office success.

122min. French w/Eng. Subs. Color. 1987.



ACADEMY AWARD NOMINEE - "BEST FOREIGN FILM"

Culture clash on the Inner Mongolian steppes doesn't sound like an instant formula for film magic, but in *CLOSE TO EDEN*, Soviet director Nikita Mikhalkov creates exactly that. Mikhalkov, best known for the Oscar nominated *DARK EYES*, tells the story of Gombo, a sheep farmer, his wife Pagma, and their three children. Life is simple and unfettered for the family, and Mikhalkov captures the small moments and happenstance of their lives with an acute, sensitive eye. Life in the steppes is still much the way it was for Gombo's ancestors. No neighbors in sight, no utilities, no billboards. In the midst of this world, Gombo's family lives in a yurt, a dome-like structure that easily breaks down to facilitate their nomadic existence. But civilization is affecting them in many other ways. The government restricts the number of children they may have: as it is, the third one is barred from educational opportunity.

EDEN belongs to the film tradition of Nicolas Roeg's *WALKABOUT* and Akira Kurosawa's *DERSU UZALA* - a meditation on nature and landscape that celebrates the untouched beauty of the steppes, and simultaneously functions as a cautionary tale about the spiritual costs of encroaching "civilization".

118min. Mongolian-Russian w/Eng. Subs. Color. 1992.

Tues. Jan. 11		Wed. Jan. 12		Thurs. Jan. 13		Fri. Jan. 14		Sat. Jan. 15	
Jean de Florette	3:15	Close to Eden	3:15	Jean de Florette	3:15	Close to Eden	3:15	Jean de Florette	12:00
Close to Eden	5:30	Jean de Florette	5:30	Close to Eden	5:30	Jean de Florette	5:30	Close to Eden	2:15
Jean de Florette	7:45	Close to Eden	7:45	Jean de Florette	7:45	Jean de Florette	7:45	Jean de Florette	4:30
Close to Eden	10:00	Jean de Florette	10:00	Jean de Florette	10:00	Close to Eden	10:00	Close to Eden	6:45
								Jean de Florette	9:00

For showtimes, call 378-5751.

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INTERNATIONAL CINEMA

INTERNATIONAL CINEMA FAVORITES

MANON OF THE SPRING



(HIGHEST RATING)

A great movie going experience.
Even better than its predecessor..."

—Mike Clark, USA TODAY

"EXQUISITE.

The picture is
lovely all by
itself, it
resonates..."

—Julie Salamon,
WALL STREET
JOURNAL



The picturesque Provencal countryside is the setting for *Manon of the Spring*, the magnificent sequel to *Jean de Florette*. A definite must for a truly enjoyable movie-going experience. See this film.

113min. French w/Eng. Subs. Color. 1987.

FAVORITES YET TO BE DISCOVERED



AS A STUDENT IN AMERICA,
HE SEARCHED FOR ANCIENT WISDOM.
AS A TEACHER IN CHINA, HE LEARNED
TO FIND IT WITHIN HIMSELF.

IRON & SILK

A FILM BY SHIRLEY SUN



"Exquisite! A deftly
executed, delightful
journey that's filled with
charm and great fun."

SUSAN GRANGER, AMERICAN MOVIE CLASSICS

"Salzman is exciting
to watch!"

KATHLEEN CARROLL, NEW YORK DAILY NEWS

East meets West with delightful consequences in *Iron & Silk*. Mark Salzman makes an impressive film debut playing himself in the screen version of his award-winning autobiographical book. Salzman stars as an idealistic American whose love of martial arts and fascination with Chinese culture and philosophy lead him to take a position teaching English at a small college in mainland China. A stranger in a strange land, Salzman must earn the understanding and respect of his students, his martial arts teacher, and the beautiful woman he loves. Acclaimed documentarian Shirley Sun directs this extraordinary portrait of a young man who searches for wisdom--and finds himself--in a foreign land.

97min. U.S.A. Color. 1989.

Tues. Jan. 18	Wed. Jan. 19	Thurs. Jan. 20	Fri. Jan. 21	Sat. Jan. 22
Manon 3:15	Iron&Silk 3:15	Manon 3:15	Iron&Silk 3:15	Manon 1:00
Iron&Silk 5:15	Manon 5:00	Iron&Silk 5:15	Manon 5:00	Iron&Silk 3:00
Manon 7:00	Iron&Silk 7:00	Manon 7:00	Iron&Silk 7:00	Manon 4:45
Iron&Silk 9:00	Manon 8:45	Iron&Silk 9:00	Manon 8:45	Iron&Silk 6:45
				Manon 8:30

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

ASIAN WEEK

THE MAKIOKA SISTERS

Directed By
Kon Ichikawa



Four daughters of an old merchant family face unknowing the end of a gentler way of life as they pursue husbands, lovers, richness and personal happiness.

Japanese w/English subs 140 min Color 1983

"A beautifully punctuated, subtly sensual film, as gorgeous to behold as are its accomplished stars." —L.A. Times

CHINA, MY SORROW



China, My Sorrow is the directing debut of Dai Sijie about the thirteen year-old boy who is banished to live with a group of other cultural outcasts and tells the story of human compassion and of people supporting each other, all with the determination to survive.

86min. Cantonese, Mandarin, Shanghaiese, w/Eng. Subs.

Color. 1989

BAE YONG-KYUN'S "why has bodhi-dharma left for the east?"

A ZEN FABLE



Why Has Bodhi Dharma Left For the East? examines the physical and spiritual struggles of an old master, his young disciple and an orphaned boy in a remote monastery in the mountains of Korea. Bae's recurring motifs of fire, wind, and water transform the eternal cycles of birth, death and regeneration into visual poetry. A film of universal appeal, *Why Has Bodhi Dharma Left For the East?* creates a world of astonishing beauty.

135min. Korean w/Eng. Subs. Color. 1989.

Tues. Jan. 25		Wed. Jan. 26		Thurs. Jan. 27		Fri. Jan. 28		Sat. Jan. 29	
Makioka	3:15	Bodhi-Dharma	3:15	China, My Sorrow	3:15	Makioka	3:15	Makioka	12:00
China, My Sorrow	5:50	Makioka	5:40	Bodhi-Dharma	5:00	Bodhi-Dharma	6:00	China, My Sorrow	2:30
Bodhi-Dharma	7:30	China, My Sorrow	8:15	Makioka	7:20	China, My Sorrow	8:15	Bodhi-Dharma	4:15
						Bodhi-Dharma	10:00	Makioka	6:30
								China, My Sorrow	9:00

For showtimes, call 378-5751.

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

INTERNATIONAL CINEMA

INTERNATIONAL CINEMA FAVORITES

FAVORITES
YET TO BE DISCOVERED



MARCEL CAMUS'
BLACK ORPHEUS



Considered one of the most beautiful films ever made, **BLACK ORPHEUS** retells the legend of Orpheus and Eurydice in a modern setting. In the Negro section of Rio de Janeiro, Orpheus becomes a street-car conductor and Eurydice is a country girl fleeing from a man sworn to kill her. **BLACK ORPHEUS** is enhanced by some of the most magnificent music and color photography ever put on film.

Portuguese w/English subs 103 min Color 1960

"Fills the ears and eyes...it is the music, the movement the storm of color" --NEW YORK TIMES

GRAND PRIX--Cannes Film Festival, 1959
BEST FOREIGN FILM--Academy Award, 1959

Volver a Empezar

(RETURN TO BEGIN AGAIN)

An exiled Spanish novelist returns to his home city after winning the Nobel Prize and resumes a love affair broken off forty years before.

ACADEMY AWARD
BEST FOREIGN
FILM



Color: 90 min. Spain. 1983
In Spanish with English subtitles.

Margarethe von TROTTA'S



MARIANNE & JULIANE

"Marianne and Juliane" is the story of two sisters; it is also a story of the political turmoil of Germany in the 1970's. The two sisters turn to radicalism, Julianne working within the system as the editor of a left-wing feminist journal, Marianne becoming a notorious terrorist. It is Julianne's resistance to, compassion for, and eventual obsession with her doomed sister that forms the center of the film.

1981. Germany. In German with English subtitles. 106 min. Color.

Tues. Feb. 1	Wed. Feb. 2	Thurs. Feb. 3	Fri. Feb. 4	Sat. Feb. 5
Volver 3:15	Lecture 3:15	Marianne 3:15	Orpheus 3:15	Volver 1:00
Marianne 5:00	Orpheus 3:45	Orpheus 5:15	Volver 5:15	Marianne 2:45
Orpheus 7:00	Volver 5:45	Volver 7:15	Marianne 7:00	Orpheus 4:45
Volver 9:00	Marianne 7:30	Marianne 9:00	Orpheus 9:00	Volver 7:00
				Orpheus 9:00

For showtimes, call 378-5751.

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

LECTURE OF THE WEEK:
Roger McFarland will speak on Black Orpheus, Wed. Feb. 2 at 3:15.

INTERNATIONAL CINEMA

INTERNATIONAL CINEMA FAVORITES

FAVORITES YET TO BE DISCOVERED



OSCAR
WINNER
Best Foreign Film

"TRIUMPHANT"

—David Denby, NEW YORK MAGAZINE

"A flawless adaptation
... a good story
immaculately told"

Phillip French, THE OBSERVER

Just Betzer presents

Karen Blixen / Isak Dinesen's

BABETTE'S FEAST

A film by Gabriel Axel

OUT OF AFRICA's Isak Dinesen's very funny short story is superbly adapted by Gabriel Axel to tell the story of Babette, a Parisian refugee chef who works as a servant amidst an austere Danish religious sect. Winning a lottery, she creates a great feast, because her "art" means everything. A sly, gentle story of what happens when the simple folk of Jutland find themselves suddenly confronted with haute cuisine.

Danish w/English subs 102 min Color 1987



**"A POWERFUL,
TOP-NOTCH DRAMA!"**

—Susan Granger, AMERICAN MOVIE CLASSICS

DIRECTOR: John Madden

ETHAN FROME

There are certain classics of American literature that beg to be put on the big screen; when we read them we can't help but cast them in our minds and imagine their visual translation. Edith Wharton's 1911 masterpiece ETHAN FROME, a tale of repressed passion in turn-of-the-century New England, has made a fortunate turn and arrived on the screen intact. None of its historic frame has been forfeited, none of its simple yet stunning narrative desecrated in the service of mass appeal. Frome (as played by Liam Neeson) is the embodiment of gloom, the product of a society that forces men and women to push down their natural instincts in the service of emotional confinement and acceptable behavior. Ethan is trapped in a loveless marriage to his sickly wife, Zeena (Joan Allen), when along comes Zeena's cousin, Mattie (Patricia Arquette), who comes to help care for Zeena. Ethan and Mattie develop strong feelings for each other. Their love is likewise trapped within the boundaries of society. The two lovers abide by their social surroundings, enough so that their feelings for each other are strangled and the only possible escape is their poignant and tragic end.

99min. English. Color. 1993.

Tues. Feb. 8		Wed. Feb. 9		Thurs. Feb. 10		Fri. Feb. 11		Sat. Feb. 12	
Babette	3:15	Lecture	3:15	Babette	3:15	Ethan Frome	3:15	Ethan Frome	1:00
Ethan Frome	5:15	Ethan Frome	3:45	Ethan Frome	5:15	Babette	5:00	Babette	3:00
Babette	7:00	Babette	5:40	Babette	7:00	Ethan Frome	7:00	Ethan Frome	5:00
Ethan Frome	9:00	Ethan Frome	7:40	Ethan Frome	9:00	Babette	9:00	Babette	7:00
		Babette	9:30					Ethan Frome	9:00

LECTURE OF THE WEEK:
There will be a lecture
on Ethan Frome on Wed.
Feb. 9 at 3:15.

For showtimes, call 378-5751.

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

INTERNATIONAL CINEMA

INTERNATIONAL CINEMA FAVORITES

'ELEGANTLY FUNNY

...*'A Room with a View'* is like a holiday out of time. Splendidly acted...

...Quite an achievement."

—Vincent Canby, NEW YORK TIMES

"GLORIOUS...DELECTABLE...
...VIRTUALLY IRRESISTIBLE..."

this is the 25th year of collaboration for producer Ismail Merchant, director James Ivory and screen writer Ruth Prawer Jhabvala...they have worked miracles, down to the tiniest detail."

Sheila Benson, L.A. TIMES



A Room with a View

Academy Award Nominee 1987

By the director, writer, producer of *Howard's End* and *Remains of the Days*, this near-perfect adaptation of E.M. Forster's famous novel, with an exquisite score based on arias from Puccini, is a charming comparison of English propriety and Italian wholehearted immersion in life's pleasures.

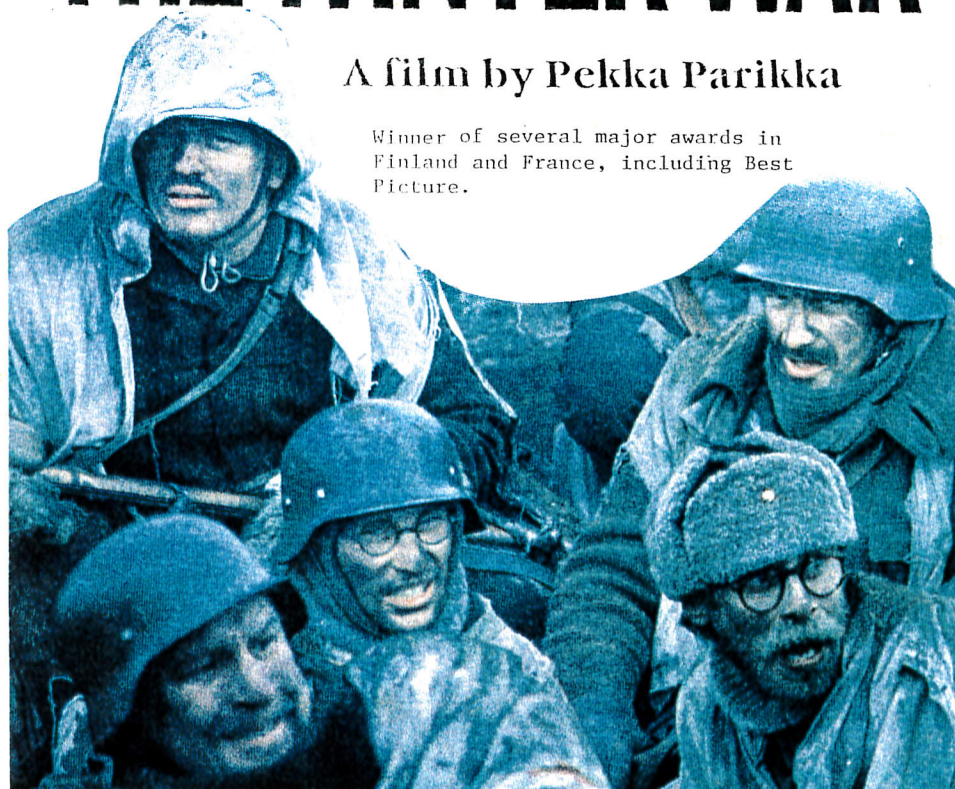
115min. English. Color. 1986.

FAVORITES YET TO BE DISCOVERED

THE WINTER WAR

A film by Pekka Parikka

Winner of several major awards in Finland and France, including Best Picture.



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

Finnish w/ English subs. 195 minutes Color 1989

Tues. Feb. 15		Wed. Feb. 16		Thurs. Feb. 17		Fri. Feb. 18		Sat. Feb. 19	
Room w/ View	3:15	Winter War	3:15	Room w/ View	3:15	Winter War	3:15	Winter War	12:00
Room w/ View	5:15	Room w/ View	6:35	Winter War	5:15	Room w/ View	6:35	Room w/ View	3:30
Winter War	7:15	Room w/ View	8:45	Room w/ View	8:40	Winter War	8:35	Winter War	5:30
								Room w/ View	9:00

INTERNATIONAL CINEMA

INTERNATIONAL CINEMA FAVORITES

FAVORITES YET TO BE DISCOVERED

ACADEMY AWARD WINNER BEST FOREIGN FILM

"YOU CAN'T AFFORD
TO MISS 'THE OFFICIAL
STORY'—CERTAINLY
THE BEST FOREIGN
FILM OF THE YEAR."

—Judith Crist

"BY FAR THE YEAR'S
BEST MOVIE."

—Richard Freedman,
Newhouse Newspapers



"AN
ASTONISHING FILM."

—Molly Haskell, VOGUE

"A FILM OF
SURPASSING
SUBTLETY AND
INSIGHT... ELEGANTLY
PERSUASIVE
AND HAUNTING."

—Sheila Benson, Los Angeles Times

The Official Story

A film drawn from events in Argentina's past, *The Official Story* tells of a mother who suspects her adopted daughter is a child of one of the "disappeared ones", political prisoners of the military dictatorship who were tortured and often killed, and whose children were sold on the black market. The facts she discovers shatter her family and awaken in her a new political awareness and compassion.

112min. Spanish w/Eng. Subs. Color. 1985.

PATHFINDER

ACADEMY AWARD NOMINEE FOR BEST FOREIGN LANGUAGE FILM



A legend about a young Lapp boy's fight to save himself and his people from the Tchudes--a tribe of ruthless invaders--has been passed down from generation to generation in Lapland. Beyond that, this film is a story of the battle between good and evil and the choice between right and wrong.

88min. Lapp w/Eng. Subs. Color. 1989.

Tues. Feb. 22		Wed. Feb. 23		Thurs. Feb. 24		Fri. Feb. 25		Sat. Feb. 26	
Official Story	3:15	Pathfinder	3:15	Official Story	3:15	Pathfinder	3:15	Official Story	1:00
Pathfinder	5:15	Official Story	5:00	Pathfinder	5:15	Official Story	5:00	Pathfinder	3:00
Official Story	7:00	Pathfinder	7:00	Official Story	7:00	Pathfinder	7:00	Official Story	5:00
Pathfinder	9:00	Official Story	9:00	Pathfinder	9:00	Official Story	9:00	Pathfinder	7:00
								Official Story	9:00

For showtimes, call 378-5751.

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

INTERNATIONAL CINEMA

INTERNATIONAL CINEMA FAVORITES

FAVORITES YET TO BE DISCOVERED

*From the Creator of
Jean de Florette and Manon of the Spring*

**"MAGNIFICENT!
RAPTURE IS THE ONLY APPROPRIATE
RESPONSE... THIS FILM
IS A GIFT TO MOVIEGOERS"**
- Richard Corliss, TIME MAGAZINE

MARCEL PAGNOL'S

MY FATHER'S GLORY

A FILM BY YVES ROBERT

**"WHAT A REFRESHING
VIEW OF LIFE
IN LOOKING BACK AT
OUR DAYS OF FREEDOM
AND INNOCENCE...9!"**

- Gary Franklin, KABC-TV

110min. French w/Eng. Subs. Color. 1990.



HIP HIP HOORAH

A Film by Kjell Grede



"★★★★"
(Highest Rating)



HIP HIP HOORAH is a wonderfully evocative period film about Soren Kroyer and a colony of painters who took up residence at Skagen, an island at the tip of Denmark, over a century ago. Like Bohemian Paris of the 20s or Greenwich Village of the 50s, Skagen served as home to a generation of artists who lived life ferociously — with intense friendships and fiery love affairs.

110min. Swedish w/Eng. Subs. Color. 1990.

it's all true

by Orson Welles

Made in 1942-43, this Orson Welles film, It's All True, is a reconstruction/restoration which was previously thought to be lost. This never released project lead to Welles' downfall in Hollywood. It's All True is a major find.

Thursday, March 3rd at 7:30pm.

Tues. March 1	Wed. March 2	Thurs. March 3	Fri. March 4	Sat. March 5
Hip Hoorah 3:15	Father's Glory 3:15	Father's Glory 3:15	Father's Glory 3:15	Father's Glory 12:00
Father's Glory 5:15	Hip Hoorah 5:15	Hip Hoorah 5:15	Father's Glory 5:15	Hip Hoorah 2:00
Hip Hoorah 7:15	Father's Glory 7:15	**Orson Wells' 7:15	Hip Hoorah 7:15	Father's Glory 4:00
Father's Glory 9:15	Hip Hoorah 9:15	It's All True 7:30	Father's Glory 9:15	Hip Hoorah 6:00
		Father's Glory 9:00		Father's Glory 8:00
				Father's Glory 10:00

For showtimes, call 370-5751.

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student IC card or faculty ID.

INTERNATIONAL CINEMA

INTERNATIONAL CINEMA FAVORITES

FAVORITES YET TO BE DISCOVERED

"MAGNIFICENT! MAGICAL MEMORY

RAPTURE IS THE ONLY APPROPRIATE RESPONSE

A Provence youth in a scrapbook that all can take delight in...

A GIFT TO MOVIEGOERS"

-Richard Corliss, TIME MAGAZINE

"TWO
THUMBS
UP

ENTHUSIASTICALLY"
-SISKEL & EBERT



"WONDERFUL
...ENORMOUSLY
EFFECTIVE
AND VERY
EMOTIONAL"

-Roger Ebert,
SISKEL & EBERT

MARCEL PAGNOL'S MY MOTHER'S CASTLE

A FILM BY YVES ROBERT

Better even than Part 1 (*My Father's Glory*), Part 2 of Marcel Pagnol's boyhood memories is a beautiful cinematic recollection of those "little moments" that make life worthwhile.

France, 1991. 110 minutes. Color.
In French with English subtitles.

THE MOST ACCLAIMED EUROPEAN FILM OF THE YEAR!



BEST FOREIGN LANGUAGE FILM
ITALY'S OFFICIAL ACADEMY
AWARD ENTRY

GRAND PRIX DU JURY
CANNES FILM FESTIVAL
1992

IL LADRO di BAMBINI (STOLEN CHILDREN)

Il Ladro Di Bambini is a road movie set in contemporary Italy in the tradition of the great neo-realist cinema of Rossellini and De Sica and tells the story of a 25-year-old Carabinieri who has the responsibility to escort Rosetta, a girl driven into prostitution by her mother, and her brother to a children's home that will accept them.

116min. Italian w/Eng. Subs. 1992.

Tues. March 8		Wed. March 9		Thurs. March 10		Fri. March 11		Sat. March 12	
Stolen Children	3:15	Mother's Castle	3:15	Mother's Castle	3:15	Mother's Castle	3:15	Mother's Castle	12:00
Mother's Castle	5:15	Mother's Castle	5:15	Stolen Children	5:15	Mother's Castle	5:15	Stolen Children	2:00
Stolen Children	7:15	Mother's Castle	7:15	Mother's Castle	7:15	Stolen Children	7:15	Mother's Castle	4:00
Mother's Castle	9:15	Stolen Children	9:15	Stolen Children	9:15	Mother's Castle	9:15	Stolen Children	6:00
								Mother's Castle	8:00
								Mother's Castle	10:00

For showtimes, call 37Q-5751.

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

INTERNATIONAL CINEMA

INTERNATIONAL CINEMA FAVORITES

FAVORITES YET TO BE DISCOVERED

Yoshimitsu Morita's



This stately film stacks up as a high-level costume drama that impressively handles with restraint what in Japanese cinema is all too often presented with pull-out-the-stops emotionalism. The subject here is a love triangle set in 1909, a time when limits of socially acceptable behavior in Japan were drastically less broad than they are today.

130min. Japanese w/Eng. Subs.
Color. 1986.

WERNER HERZOG'S

THE MYSTERY OF KASPAR HAUSER

GRAND JURY PRIZE, CANNES FILM FESTIVAL



This 1975 classic is based on a real historical incident in which a young man who had been confined in a dark cellar since birth--and who may have been from royal blood--was abandoned at age 18 on the streets of 1920s Nuremberg.

110min. German w/Eng. Subs. Color. 1975.



ADAM'S RIB

DIRECTED BY
VYACHESLAV
KRISHTOFOVICH

"Wonderfully wry...The director eloquently moves his film from the everyday to something much larger...Clearly a film with universal appeal...Enormously likable." - Janet Maslin, NY Times

This film is a dissection of a deteriorating Soviet society and a highly entertaining comedy about single women trying to cope in an uncertain modern world.

77min. Russian w/Eng. Subs. Color. 1992.

Tues. Mar. 15	Wed. Mar. 16	Thurs. Mar. 17	Fri. Mar. 18	Sat. Mar. 19
Sorekara 3:15	Adam's Rib 3:15	Kaspar Hauser 3:15	Sorekara 3:15	Adam's Rib 1:00
Kaspar Hauser 5:30	Sorekara 5:00	Adam's Rib 5:15	Kaspar Hauser 5:30	Kaspar Hauser 2:30
Adam's Rib 7:30	Kaspar Hauser 7:20	Sorekara 6:45	Adam's Rib 7:30	Sorekara 4:30
Kaspar Hauser 9:00	Adam's Rib 9:20	Kaspar Hauser 9:00	Sorekara 9:00	Adam's Rib 7:00
				Sorekara 8:30

For showtimes, call 370-5751.

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

INTERNATIONAL CINEMA

INTERNATIONAL CINEMA FAVORITES

A FRANCO ZEFFIRELLI FILM

GIUSEPPE
VERDI'S

La Traviata



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

— Roger Ebert,
AT THE MOVIES

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

Italian w/Eng. Subs. 112min. Color. 1983

FAVORITES YET TO BE DISCOVERED

FROM THE DIRECTOR OF "DRIVING MISS DAISY."

"A DELIGHTFUL FILM."

— Kathleen Carroll, NEW YORK DAILY NEWS

★★★★★ *'MR. JOHNSON' IS LITERATE, EMOTIONALLY COMPLEX AND PROBING...AN ELOQUENT STATEMENT.*

— Jack Garner, GANNETT NEWS SERVICE



BASED ON THE NOVEL BY JOYCE CARY

Mister Johnson, set in Nigeria, circa 1920, tells the story of an African civil servant who is tragically destroyed by the British standards he admires so much. Starting as the clerk for the district administrator, played by Pierce Brosnan, he takes the rap for his boss's funny book-keeping, and works for a drunken, violent shopkeeper before finally finding his trust in the British betrayed.

92min. English. Color. 1991.

Tues. March 22	Wed. March 23	Thurs. March 24	Fri. March 25	Sat. March 26
La Traviata 3:15	Mr. Johnson 3:15	La Traviata 3:15	Mr. Johnson 3:15	Mr. Johnson 1:00
Mr. Johnson 5:15	La Traviata 5:00	Mr. Johnson 5:15	La Traviata 5:00	La Traviata 3:00
La Traviata 7:00	Mr. Johnson 7:00	La Traviata 7:00	Mr. Johnson 7:00	Mr. Johnson 5:00
Mr. Johnson 9:00	La Traviata 9:00	Mr. Johnson 9:00	La Traviata 9:00	La Traviata 7:00
				Mr. Johnson 9:00

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INTERNATIONAL CINEMA

"GLORIOUS

A terrific directorial debut by Tom Stoppard and grandly witty performances by Tim Roth, Gary Oldman and Richard Dreyfuss." — Judy Stone, SAN FRANCISCO CHRONICLE

"STYLISH

(Mr. Stoppard) delights in sounds and meanings, in puns, in flights of words that soar and swoop as if in visual display." — Vincent Canby, NEW YORK TIMES

"PERFECT

They're funnier than Beckett's tramps." — Jay Carr, BOSTON GLOBE



A Tom Stoppard Film

ROSENCRANTZ AND GUILDENSTERN ARE DEAD

As akin to WAITING FOR GODOT as HAMLET, this fascinating, intelligent film incorporates the inventiveness of both stage and screen, and features Richard Dreyfuss, Gary Oldman, and Tim Roth in the year's best performances. Dazzling! ★★★★★

118min. English. Color. 1990.

INTERNATIONAL CINEMA FAVORITES

"★★★★★ RIP-ROARING.

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

— Larry Frascella, USA MAGAZINE

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

— Pat Collins, WWOR-TV

"A triumph!"

— David Patrick Stearns, USA TODAY

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

— Larry King, LARRY KING LIVE, CNN



MEL GIBSON GLENN CLOSE HAMLET

A FRANCO ZEFFIRELLI FILM

135min. English. Color. 1990.



Gonza the Spearman

Directed by Masahiro Shinoda

During the Tokumate, provincial lords were obliged to spend alternate years in Edo, the capital city. Wives and children were left behind often resulting in tragedy. This film is a sumptuous adaptation of a noted 18th-century bunraku play relating one such instance.

126min. Japanese w/Eng. Subs. Color. 1986.

Tues. March 29	Wed. March 30	Thurs. March 31	Fri. April 1	Sat. April 2
Rosencrantz & Guildenstern 3:15	Lecture 3:15	Gonza 3:15	Rosencrantz & Guildenstern 3:15	Rosencrantz & Guildenstern 12:00
Hamlet 5:25	Rosencrantz & Guildenstern 3:45	Rosencrantz & Guildenstern 5:30	Hamlet 5:25	Hamlet 2:15
Gonza 7:50	Gonza 6:00	Hamlet 7:45	Gonza 7:50	Rosencrantz & Guildenstern 4:40
	Hamlet 8:15		Hamlet 10:00	Gonza 7:00
				Hamlet 9:30

LECTURE OF THE WEEK:
Dr. Arthur Bassett
will speak on
Rosencrantz and
Guildenstern at 3:15
on Wed. March 30.

For shorttimes, call 370-5751.

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student IC card or faculty ID.

INTERNATIONAL CINEMA

INTERNATIONAL CINEMA FAVORITES

DERSU AKIRA KUROSAWA'S UZALA THE HUNTER



Kurosawa's Academy Award winning epic is a testament to the value of friendship and the indomitability of the human spirit. An old hunter, Dersu Uzala, is hired as a guide by a party of Russian soldiers on a mapping expedition in the wilds of barren Siberia. With his thorough knowledge of the land and his mystical ability to communicate with nature, Dersu saves the soldiers from certain death. Kurosawa had been attracted to the story since his days as an assistant director, and the film was his first project after his 1971 suicide attempt.

137min. Russian w/Eng. Subs. Color. 1975.

Valentina

Directed by Antonio J. Betancor



Valentina is a sensitively directed and beautifully photographed film set in the early part of the century in an Aragonese village. It tells the childhood memories of a narrator who was to die in a concentration camp in 1939, basically his puppy love romance with a pretty girl in the village, also aged around 10, and the troubles he gets into.

Spanish w/o Subtitles 85min. Color 1982

FAVORITES
YET TO BE DISCOVERED



DREAMS OF HIND AND CAMILIA

directed by Mohamed Khan

This film traces the friendship of two exploited women of Cairo; Camilia, divorced and unable to bear children, dreaming of independence; and Hind, widow from the countryside, who longs to return to her native village. When Hind gives birth to a girl, they name her "Ahlam" which means dreams, but will their own dreams escape them or will they triumph against the odds?

Arabic w/Eng. Subs. Color. 1989.

HAVE A GREAT SUMMER
HAVE A GREAT SUMMER
HAVE A GREAT SUMMER

Tues. April 12	Wed. April 13	Thurs. April 14	Fri. April 15
Dersu Uzala 3:15	Dreams 3:15	Dersu Uzala 4:15	Valentina 3:15
Valentina 5:40	Dersu Uzala 5:15	Dreams 6:45	Dersu Uzala 4:45
Dreams 7:15	Valentina 7:45	Valentina 8:50	Dreams 7:15
Valentina 9:15	Dreams 9:20		Dersu Uzala 9:15

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INTERNATIONAL CINEMA



Winter 1994

Dear Colleagues (Dyed-in-the-wool foreign-film buffs and Those-yet-to-be-hooked):

Welcome to the largest foreign film program on an American college campus! Sponsored by the College of Humanities (and generously supported by Honors), this program not only serves the many language departments in our college, but is also our "gift" to all the faculty and their partners, providing the newest and best full-length feature films from around the world.

Sure to be one of most satisfying and talked-about schedules, this semester has been especially set up to (1) get "first-timers" hooked on foreign films and (2) give our "regulars" not only the films they've liked best but also some wonderful little masterpieces that have been--or are about to be--overlooked. So--be prepared to see a not-so-familiar little gem playing each week with a familiar crowd-pleaser that we've literally brought back "by popular demand."

Thus the two titles of our twin film series that will run simultaneously each week throughout the semester: "International Cinema Favorites" and "Favorites Yet to Be Discovered":

Jan 4-8: Cinema Paradiso, probably BYU's most-loved foreign film, starts us off. A touching friendship between a precocious little boy and an old movie projectionist in rural Italy, it's a lovable, endearing film. But with it is my own personal choice of the week: the incredibly neglected masterpiece (in English, but with strong Scottish accents), Venus Peter--another film about a charming little boy, but this one even more lyrical and memorable, set in a quaint fishing village on one of the Orkney Islands off the coast of Scotland. It's hard to imagine a more poetic film: Don't miss it!

Jan 11-15: Part I of the extremely popular two-part Marcel Pagnol saga (you knew they had to be in here, didn't you?), Jean de Florette plays this week. (And if you can't understand what all of the hoopla surrounding these two films is about, make sure you see both parts--one this week and one next--and you will. They do win you over--Part II being even better than Part I, and the combination of the two infinitely better than either one by itself. But if you've seen these too many times (can there really be "too many times" with these?), let me put you onto something I currently am more enamoured with than Pagnol's French duo: the new Russian/Mongolian Close to Eden--Nikita Mikhalkov's refreshing tale of a stranded Russian befriended by a family of nomads in Mongolia. If the little accordionist doesn't warm your heart, nothing will.

Jan 17-22: Manon of the Spring, the engrossing conclusion of Pagnol's story of love and deception in Provence, plays this week. And with it, like Venus Peter and Close to Eden, another premiere for this area--the beautifully filmed Iron and Silk, a fascinating true story (spoken mainly in English but with occasional subtitled Mandarin) of a young American who goes to China to study Tai Chi and the martial arts and learns more about the country--and about life--than he ever dreamed.

Jan 25-29: To celebrate Asian Week, we have three eye-openers: (1) the elegant and well-loved Makioka Sisters--the famous Japanese novel beautifully translated to the screen with all its richness and subtlety as well as its delicate atmospheric evocation of the four-seasons. And (2) and (3)--two films this week that are premiering in the Mountain West: the enlightening China, My Sorrow, set during Mainland China's Cultural Revolution, and Why Did Bodhi-Dharma Go Toward the Orient?, taking place in Korea and chronicling the spiritual pilgrimage of a devout old man and his young companion.

Feb 1-5: Honoring Black Awareness week as well as your own requests to once again enjoy a definite IC favorite, we're presenting the classic prize-winner, Black Orpheus, a colorful and musically-infectious 1950's retelling of the Orpheus-and-Eurydice myth, set during the vibrant and hypnotic "carnival time" in Rio. (If you don't feel like "samba-ing" out of the Kimball Tower when it's over, I'll be surprised.) And, as a bonus, still another IC crowd-pleaser--the always popular Academy-Award-winner for Best Foreign Film, Volver a Empezar (To Begin Again), a touching, sentimental love story about an older couple in contemporary Spain. And the "undiscovered favorite"? An intelligent and moving film about two German sisters caught up in the political turmoil of the late '60's and early '70's--Margaretta von Trotta's Marianne and Julianne.

Feb 8-14: If you've been wondering when the exquisite Danish masterpiece, Babette's Feast, was going to show up on this schedule of IC Favorites, here it is. Based on a short story written by the author of Out of Africa (the eccentric and captivating female writer Isak Dinesen), this incredibly subtle art film, which basically studies every detail in the planning, preparing, and devouring of a sumptuous gourmet meal, will not only surprisngly hold you spellbound but will so engrave itself on your memory that it's liable to make its way onto your "All-time Favorites" list. (Join the club.) And whether you see it for the first time or see it again, don't miss the co-feature, the brand-new but amazingly overlooked Ethan Frome. This powerful adaptation of a famous American novella was not only written by the increasingly popular turn-of-the-century novelist Edith Wharton, but was filmed at the same time as the current box-office attraction Age of Innocence (also by Wharton) and consequently overshadowed by it. Come and see this little jewel (which stars Liam Neeson of Schindler's List) and decide which of these 1993 Wharton-inspired films you like best. (We'll do Age of Innocence next fall, but Varsity's doing it in the meantime, plus it's soon to be out on video, and, in fact, may even still be running at the dollar-theater, Movies 8.) Ethan Frome we're premiering here: don't let it slip by.

Feb 15-19: Like the works of Edith Wharton, the novels of her British contemporary, E. M. Forster (called, during his lifetime, "the world's greatest living writer") have experienced immense popularity throughout the last ten years--and all but one of his six novels have been made into absolutely first-rate films. A Room with a View, this week's "IC Favorite, was not only the first to reach the big screen in the 80's, but is also the lightest, the funniest, and the most romantic. The images of Florence, Italy, matched with some of Puccini's most gorgeous music, will win you over. And with it is what is probably the biggest undertaking in Finnish cinema--the grand and epic classic, The Winter War. Lots of characters, impressive landscapes, and plenty of love and action: along the lines of War and Peace, Gone with the Wind, and Doctor Zhivago, this impressive quality film is certainly major movie-making.

Feb 22-26: One of the most admired--and joltingly powerful--Spanish films of all time is Argentina's memorable The Official Story, about a mother and her adopted child enmeshed in the hushed-up political intrigues of Buenos Aires. With a knock-out performance by Norma Aleandro, this Best-Foreign-Film Academy-Award-winner increases in momentum and tension until you know it's made such a mark on your life that you'll never forget it. With it is a gorgeously filmed epic from Iceland called The Pathfinder that we're showing here in Utah Valley for the first time. Fascinatingly capturing the experiences of a young boy amidst the vast Arctic expanses, this film, like The Winter War above, is first-rate stuff.

Mar 1-5: If I tried to avoid the terms "delightful" and "heartwarming," I would be missing the mark in describing the wide appeal of the second set of films from Marcel Pagnol (Jean de Florette/Manon). Unlike the two-part saga we saw in January, these two newer ones are not based on fiction but on fact--the childhood memories, actually, of Pagnol's idyllic summers in Provence. This week we bring back, at your request, Part I--My Father's Glory--and, like the earlier duo, Part II next week is even better, but the two in tandem are the best of all. The beautiful Swedish film we're running with it may have been totally ignored primarily because of its innocuous and even insipid title: Hip, Hip, Hoorah! (Doesn't quite make you want to rush right out and see it, does it? But you should.) About a Scandinavian Impressionist painter, this film is so artfully composed it looks like a series of Impressionist paintings, making it wonderful even just to look at, aside from its wrenching story.

Mar 8-12: You won't want to miss Part II of Marcel Pagnol's two-part immersion into nostalgia--My Mother's Castle. This one's a charmer. And The Stolen Children, the little-known film running with it (even though it's a prize-winner from Cannes) is so quiet and low-key you might not even know it came and went. But it does grow on you as it follows a novice policeman assigned to accompany two troubled and unmanageable children to the south of Italy. This is not Kindergarten Cop/Home Alone-ville. Not at all. This is subtle and quiet and almost heartbreaking.

Mar 15-19: Two past favorites--Sorekara from Japan and The Mystery of Kaspar Hauser from Germany. With its charming, petite heroine and its intriguing out-of-order structure blending memory and reality, the Japanese film is exquisitely composed and steeped in atmosphere. The German film is based on the true story of a kind of "wild child"--a man found tied up in a dark stable where he had been kept almost from birth. And with these two fine films is Adam's Rib, a new and intelligent film focusing mainly on female/female family ties and the similarities and differences among three generations. It's a joy--as thought-provoking as it is entertaining.

Mar 22-26: The IC favorite here is Franco Zeffirelli's lush romantic treatment of Verdi's well-loved opera, La Traviata. With visuals (sets, costumes, lighting) as dazzling as its music is sublime, this is a treat you can savor over and over. And playing alongside it is Mister Johnson, a brand-new version of Joyce Cary's fascinating novel set in colonial Africa, Mr. Johnson. This is the kind of first-rate British filmmaking that has "Quality" stamped all over it. Another one of our premieres this semester, it's good literature, good filmmaking, and all-around excellent--and powerful--entertainment.

Mar 29-Apr 2: Zeffirelli's casting of Mel Gibson as Hamlet seemed to many an almost ludicrous miscasting for purely commercial reasons--until they saw the film. Now it's not only an audience favorite but also has the respect of critics. Glenn Close co-stars as Gertrude, his mother, and Helena Bonham Carter (Room with a View and Howards End) as Ophelia. If you're afraid of Shakespeare, have no fear here: come early and review the little summary we'll have printed out for you, and the rest is spell-binding. However, after you see Hamlet--or if you've already seen it a time or two--do see the fabulous definitive version of Tom Stoppard's absurdist black comedy Rosencrantz and Guildenstern are Dead. It's a marvel--with Gary Oldman, Tim Roth, and Richard Dreyfuss giving superlative performances. Immensely entertaining and philosophically intriguing, this off-kilter point of view of Hamlet's tale became a real audience favorite when we showed it a year or so ago. Both a favorite and a neglected favorite, this is one I certainly wouldn't miss--an absolute masterpiece of its genre. And with these two is another overlooked gem where its title might have hurt its reputation: Japan's Gonza the Spearman. Like Sorekara earlier this month, this interestingly-put-together love story deserves a wider audience.

Apr 5-9: A very original and fascinating German favorite is Wim Wenders' popular Wings of Desire, about an angel come to earth. Starring Bruno Ganz and Peter Falk, it's a great one to see and discuss with friends! In any case, by all means hustle on over and see Road to Mecca, the very excellent new and overlooked film version of a terrific South African play. It stars South Africa's answer to Jessica Tandy, Yvonne Bryceland, along with the playwright himself, writer/actor Athol Fugard, and--surprise--Kathy Bates in what may be her best role yet, South African accent and all. It's about an old woman's need for creativity, individuality, spirituality, and a whole lot more. This is another of the premieres we're offering you that you just can't afford to miss.

Apr 12-16: Derzu Uzala, the "IC past favorite" this last week of the semester, is, like the earlier Close to Eden, a wonderful, endearing film about a Russian/Mongolian friendship. It's beautiful to look at and poignant to ponder. And the same could be said of the charming Spanish film, Valentina (with Anthony Quinn co-starring as the old priest)--though you need to be aware that this is our only film without English subtitles. Still, if you're adventurous enough, we'll have on hand for you a plot summary. And the yet-to-be-discovered film? Well, I must say this is the only film this semester I haven't seen in advance, so it's yet to be discovered by all of us! It's a fairly new film, in Arabic, that I'm told is one of the most artistic available. We'll see. Derzu is my pick of the week, though.

* * *

So--join us for a great semester of masterpieces--some enthusiastically acclaimed and others regretfully overlooked.

All films are in the nice, big, comfortable auditorium at 250 Kimball Tower (that seats 300 and has a very large screen), and they show throughout the week, Tuesday through Saturday, from 3:15 in the afternoon to approximately 11:00 P.M. Exact showtimes vary each day but these can be learned from flyers scattered throughout campus (Maeser, ELWC info desk, stairwells and hallways of the JKHB, etc.) and also by calling 278-5751 for the weekly recording. Admission for each faculty/administration member and a partner or guest is by your BYU picture-ID.

Unlike last semester where we almost never had long lines and only had to turn people away twice out of some 350 screenings, this semester--with so many IC favorites and so many premieres--deserves to be very popular. However, the "biggest weeks" generally feature only two films, which means they each should be able to play a couple of times every night and even more times on Friday and Saturday. Still, let me once again warn you that the nights that inevitably have long lines are on the weekend, and this is even more true at the "dating hours"--between 7:00 and 9:00 PM.

But--the theater generally goes half-empty the rest of the time--and, in fact, can almost seem like a "private showing" during the week, and especially at the 3:15 and 5:00-ish screenings. To avoid lines or getting turned away, come early--and, if you can, early in the week and early in the day. There are always enough seats to seat everyone if we can just spread out the attendance evenly throughout the week. Help us--and yourselves--out: consider Tuesdays, Wednesdays, and Thursdays, and consider as well the first two showings of every day (or, for that matter, the last showings of the evening), including the early matinees we'll often be adding on Saturdays. (A TIP: keep in mind that the "Undiscovered Favorites" will generally be easier to get into than "IC Favorites"; furthermore, if you're up for a double feature, going to the lesser-known film first, and then staying in the theater, guarantees you a seat for the better-known film!)

We're unique in this carefully planned, painstakingly selected--and free!--international program, and it's one of the things that past faculty and students say they miss most when they leave. Don't cheat yourself of one of the most enlightening, enriching, and exhilarating experiences offered at BYU. Get hooked on something cultural, eye-opening, and even life-changing--something truly worthwhile.

See you at the movies!



Don Marshall, Director