

# INTERNATIONAL CINEMA

## FILM CLASSIC BURN-OUT I

JOSEF VON STERNBERG'S

### The Blue Angel

This devastating tale of a respected college professor who is ruined by his obsessive passion for a cabaret dancer is director Josef von Sternberg's most famous film. Marlene Dietrich built an international reputation from her performance here as Lola-Lola, the jaded performer at a sleazy Berlin club.

German w/Eng. subs 107 min B/W 1930



VITTORIO De SICA'S

### The Bicycle Thief



Probably the single most important and moving film to come out of the ashes of post-war Italy, THE BICYCLE THIEF is a simple story of an unemployed man and his son in war-devastated Rome. The father finds a job pasting up signs, work requiring a bicycle on which to get around. The bicycle is stolen, setting up the film's tragic and ironic ending.

Italian w/English subs 90 min B/W 1948

INGMAR BERGMAN'S

### The Seventh Seal

The Seventh Seal is Bergman's stunning allegory of man's search for meaning of life. A knight, after returning home from the Crusades, plays a game of chess with Death while The Plague ravages medieval Europe.

96 Minutes. Black and White. Sweden, 1956. Subtitled.



Akira Kurosawa's

### THE SEVEN SAMURAI

STARRING

TOSHIRO MIFUNE



The action takes place in 16th century Japan, in a small farming village. It is a successful blending of elements from American westerns and gangster films into the classic Japanese Samurai movie.

Directed by Akira Kurosawa.  
1954. Japan. Black and White. 208 minutes.  
In Japanese with English subtitles.

Dziga Vertov's

### THE MAN WITH A MOVIE CAMERA



67 minutes. USSR, 1929. Black and white. Silent.

On the surface a documentary on Soviet life, Vertov's film is a dazzling exposition of his Kino-Eye theory—the camera lens as an objective extension of the human eye. Extravagant in its technique, particularly the editing, THE MAN WITH A MOVIE CAMERA is as modern as anything produced today.

D.W. Griffith's

### THE BIRTH OF A NATION



Directed by D.W. Griffith  
USA. 1915. B&W. 127 min.  
SILENT

This milestone historical epic about the American Civil War and its aftermath established the motion picture as the art form of the 20th century. It stands as a lexicon of the basic principles of visual narration which Griffith evolved and set a high standard for all other filmmakers in the subsequent years of Hollywood's rapid growth. The vast historical canvas it covered, the excitement its devices provoked, and the catharsis of emotions it manipulated were without precedent and captured the imagination of huge audiences. Its inflammatory perspective on the Civil War as seen from the Southern point-of-view, with its apparent glorification of the Ku Klux Klan, created a virulent nationwide controversy. Griffith was alternately hailed as a prophet of world peace and condemned as a racist bigot. Everyone associated with the picture was catapulted to fame, particularly its major performers Lillian Gish, Mae Marsh, and Henry Walthall. The movie was a phenomenon of its time, and its impact has not diminished.

Tues. Jan. 10	Wed. Jan. 11	Thurs. Jan. 12	Fri. Jan. 13	Sat. Jan. 14
Birth of a Nation 3:15	Man w/ Movie (r.270) 3:00	7th Seal 3:15	Man w/ Movie 3:15	Birth of a Nation (r.270) 3:00
7th Seal 5:40	Blue Angel 3:15	Bicycle Thief 3:15	Birth of a Nation 4:45	Bicycle Thief 3:15
Seven Samurai (r.270) 7:00	Seven Samurai (r. 270) 4:00	Blue Angel 6:45	7th Seal 7:00	7th Seal 5:00
Bicycle Thief 7:30	Birth of a Nation 5:15	Seven Samurai (r. 270) 8:00	Seven Samurai (r.270) 7:00	Man w/ Movie (r.270) 5:20
Blue Angel 9:15	7th Seal 7:45	Birth of a Nation 8:45	Bicycle Thief 8:45	Blue Angel (r.270) 6:40
	Blue Angel (r.270) 8:00			Seven Samurai 7:00
	Bicycle Thief 9:30			Bicycle Thief (r.270) 8:40



# INTERNATIONAL CINEMA

## A SLAVE OF LOVE

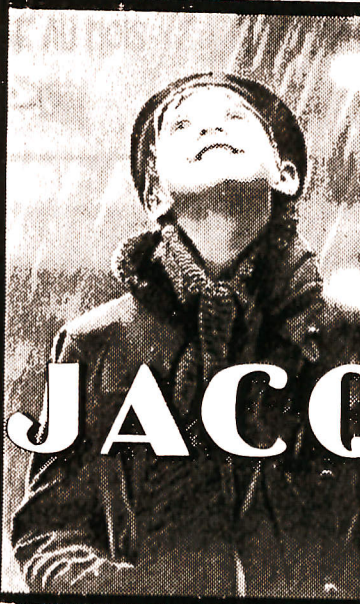


It is 1918 and the Bolshevik Revolution has just taken place. In the south of Russia a film crew is attempting to finish a romantic melodrama, oblivious to the tide of change about to engulf them. Their film supply runs out, government troops invade their set and the turmoil of revolution draws closer.

Only the beautiful leading lady is able to recognize the political realities, as falling in love with a Bolshevik cameraman she finds herself caught up in the forces of transformation.

Russian w/English subs 94 min Color 1978

"An unexpected masterpiece, a ravishingly beautiful surprise."  
-Janet Maslin, NEW YORK TIMES



**"HEARTWARMING  
AND HEARTBREAKING  
... A MASTERPIECE"**  
- Roger Ebert

**JACQUOT**  
a film by AGNES VARDA

PG SONY PICTURES CLASSICS™  
© 1993 Sony Pictures Entertainment, Inc.

For those addicted to the filmmaking process,  
"Jacquot of Nantes" will come as the happiest  
movie experience since "Cinema Paradiso."

French w/Eng. Subs. 118min.

Color & B/W. 1991.

## Donkey (PEAU d'ÂNE) Skin



"GENTLE, CHARMING, OPULENTLY BEAUTIFUL AND SLILY HUMOROUS. With its airiness, piquancy and lavishness, 'DONKEY SKIN' is a most agreeable confection. Film buffs will appreciate the film's decorative homage to Jean Cocteau."  
-Lawrence Van Gelder, NY TIMES

"A DELIGHT - Jacques Demy is back on the beam that shone confident and clear with 'THE UMBRELLAS OF CHERBOURG'... Told with formality, set in beautiful castle surroundings and accompanied by Michel LeGrand music 'DONKEY SKIN' HAS THAT UNMISTAKABLE AIR OF A LONG ESTABLISHED CLASSIC."

"\*\*\* 'DONKEY SKIN' IS A CHARMING FAIRY TALE THAT EVERYONE CAN ENJOY... Catherine Deneuve is enchanting and sings haunting songs by Michel LeGrand and the lush sets have a magical ambience about them."  
-Ann Cuernin, DAILY NEWS

*A Fairy Tale for all Ages*

*Catherine Deneuve in a film by Jacques Demy  
with music by Michel Legrand*

Tues. Jan. 17	Wed. Jan. 18	Thurs. Jan. 19	Fri. Jan. 20	Sat. Jan. 21
Slave to Love 3:15	Donkey Skin 3:15	Jacquot 3:15	Slave to Love 3:15	Donkey Skin 2:00
Jacquot 5:00	Slave to Love 5:00	Donkey Skin 5:20	Jacquot 5:00	Slave to Love 3:40
Donkey Skin 7:00	Jacquot 7:00	Slave to Love 7:00	Donkey Skin 7:00	Jacquot 5:30
Jacquot 8:45	Slave to Love 9:00	Donkey Skin 9:00	Jacquot 8:45	Slave to Love 7:30
				Jacquot 9:15

For recorded showtimes call:  
378-5751

All films are shown in  
250 SWKT

Unless otherwise indicated.  
\$1 admission fee unless you  
present an I.C. card or a  
faculty I.D. card.



# INTERNATIONAL CINEMA

ACADEMY AWARD NOMINEE - "BEST FOREIGN FILM"



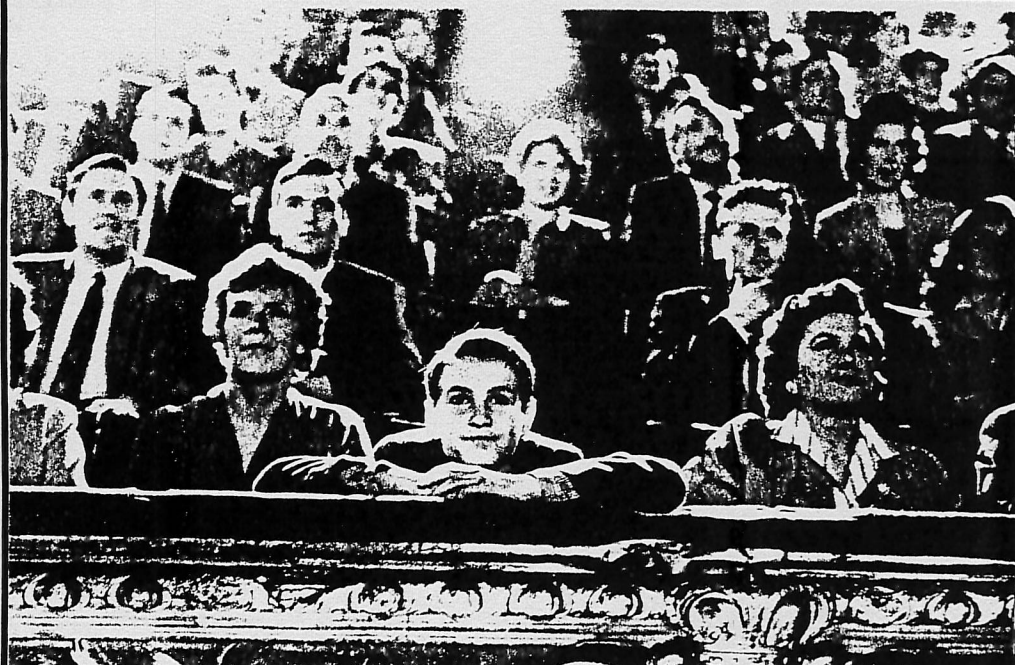
## THE SCENT OF GREEN PAPAYA

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

ROGER EBERT, CHICAGO SUN TIMES

"In a subtly beautiful exploration of the roles - and love - of men and women in 1950's Saigon, Tran Anh Hung revisits his childhood moods and memories. Although war sirens and curfew horns punctuate the calm, THE SCENT OF GREEN PAPAYA reveals another Vietnam, where domestic life is a delicate ballet. GREEN PAPAYA shows us the fragile workings of seduction in a supposedly unenlightened, repressed society. Tran explains that "love empties servitude of its alienating content and transcends it ...service becomes a sacrifice and gift..." The papaya symbolizes this balance: when green, it is thought a vegetable. When ripe, it is picked and prepared by women. Now called a fruit, it is brought to the table for men to eat. Each beat of this film captures beauty - in a flower, an insect, a girl's smile, or green papaya seeds." -Catherine Schulman, from program notes for the 1994 SUNDANCE FILM FESTIVAL. 1993, 35mm, 103 minutes



**"TWO THUMBS UP"**

-SISKEL & EBERT

## The Long Day Closes

A Film by TERENCE DAVIES

PG

(Distant Voices, Still Lives)

Set in Liverpool in the years 1955 and 1956, *The Long Day Closes* tells the story of the happy childhood of the 11 year old Bud - a joyous time of long summer days and trips to the cinema, music forever on the radio, and the boundless love of his mother, older sister and brothers - his contentment clouded only by his struggle to adapt to life at a new school.

Tues. Jan. 24

The Long Day 3:15

Green Papaya 4:45

The Long Day 7:00

Green Papaya 8:30

Wed. Jan. 25

The Long Day 3:15

Green Papaya 4:45

The Long Day 7:00

Green Papaya 8:30

Thurs. Jan. 26

Green Papaya 3:15

The Long Day 5:15

Green Papaya 6:45

The Long Day 8:45

Fri. Jan. 27

Green Papaya 3:15

The Long Day 5:15

The Long Day 6:45

Green Papaya 8:15

The Long Day 10:15

Sat. Jan. 28

Green Papaya 2:30

The Long Day 4:30

Green Papaya 6:00

The Long Day 8:00

Green Papaya 9:30

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# INTERNATIONAL CINEMA

**"PROVOCATIVE, STARTLING AND  
TOTALLY ENGROSSING!"**

—Bill Diehl, ABC Radio Network

**"MESMERIZING!"**

—Jeffrey Lyons, Sneak Previews/The Lyons Den

**"A Mega-Masterpiece!"**  
Steven Soderbergh is my Oscar pick for Best Director!

—Rod Lurie, LOS ANGELES MAGAZINE

**"A Stylish Thriller!"**  
Clever and visually daring!

—Bob Campbell, NEWHOUSE NEWSPAPERS

## Franz Kafka Week



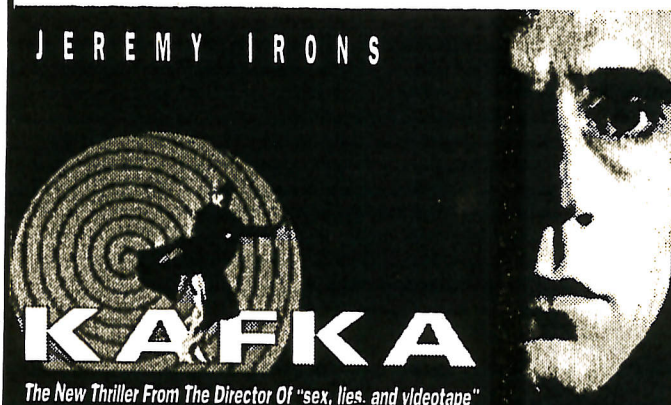
Watching THE TRIAL is like falling into a Magritte painting - everything is decorous, brightly lit, clearly solid and utterly terrifying. In this new adaptation of Franz Kafka's classic novel, director David Jones presents the story in a visually stunning manner. Kyle MacLachlan is Herr K., a self-centered and self-important middle-management functionary who awakens one morning to find himself arrested. His warders - who include David Thewlis (of NAKED), won't or can't say with what he's been charged. As K. tries to vent his outrage and defend himself, he comes to learn the futility of his cause, fighting against the machinations of a corrupt bureaucracy. MacLachlan is not so much identified with as clung to, as events swerve about into the most unreasonable manner. Anthony Hopkins as the Priest brings the collected association of all his chilling screen personae to an understated yet effective performance, and Jason Robards is wonderfully phlegmatic as the perpetually bedridden, bullying lawyer Heuld. The trial Kafka wrote about is life itself, suicide being the only logical conclusion, living becoming an act of defiance. Screenwriter Harold Pinter throws in sexual preoccupation as an afterthought. With its surreal and existential overtones, THE TRIAL is a powerful story, prescient in its despair and heavy in its impact.

English Color 120 minutes, 1992, 35mm

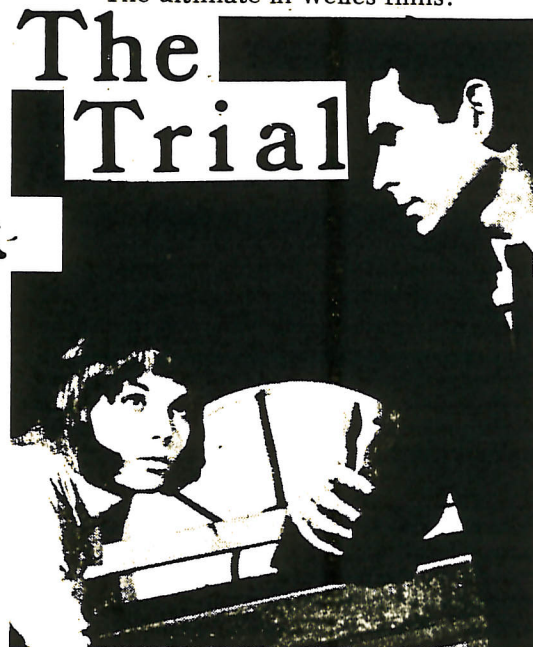
In Kafka, Cannes Award-winning director Steven Soderbergh explores the bizarre, eerie world--both real and imagined--of alienated author Franz Kafka. Jeremy Irons follows his Oscar-winning performance in Reversal of Fortune with this fascinating portrait of a fictional character named Kafka, an insurance clerk in Prague by day and as aspiring writer by night. Kafka's inquiry into the fatal disappearance of a close friend takes him through the twisted alleyways and shadowy staircases of Prague, straight into a dangerous nightmare world of murder and paranoia.

English 98min. B&W and Color. 1991

JEREMY IRONS



The ultimate in Welles films!



Based on the novel by Franz Kafka: 1923  
Film directed by Orson Welles: 1962

1962 119m B&W

• **Orson Welles.** Orson Welles, Jeanne Moreau, Anthony Perkins, Madeleine Robinson, Elsa Martinelli, Suzanne Flon, Akim Tamiroff, Romy Schneider. Europa. Surely this is Welles' ultimate virtuoso film! He directed and starred in the film, wrote the screenplay, spoke the prologue and epilogue, and dubbed eight of the minor character voices! The result is a brilliant adaptation of the Kafka novel with bleak, dehumanizing imagery telling the story of a young man who is hounded by a faceless state for an unspecified crime.

Tues. Jan. 31	Wed. Feb. 1	Thurs. Feb. 2	Fri. Feb. 3	Sat. Feb. 4
Kafka 3:15	Honors Lecture on Franz Kafka by Dr. Hans W. Kelling 3:15	Trial (1962) 3:15	Trial (1962) 3:15	Kafka 1:30
Trial (1962) 5:00	Kafka 3:45	Kafka 5:30	Trial 5:25	Trial 3:15
Trial 7:10	Trial 5:30	Trial 7:15	Kafka 7:35	Trial (1962) 5:30
Kafka 9:20	Trial (1962) 7:40	Kafka 9:25	Trial 9:20	Kafka 7:40
				Trial 9:30

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# INTERNATIONAL CINEMA

## FILM CLASSIC BURN-OUT II

Based on Teru Miyamoto's prize-winning novel, MUDDY RIVER is the story of Nobuo, the nine-year-old son of a poor noodle-shop owner, and his encounter with Kiichi, the nine-year-old son of a poor, but elegant prostitute who plies her trade in a houseboat on the river. Set in Osaka in 1950, the film is replete with images of the depression and with echoes of the war just lost.

Japanese w/English subs 105 min B/W 1981

EXCEPTIONAL ENTERTAINMENT...WITH AN EMOTIONAL INTENSITY ONE HAD FORGOTTEN EVEN EXISTED ON SCREEN. --ANDREW SARRIS

Directed by Kohei Oguri

Cast: Nobutaka Asahara, Takahiro Tamura, Yumiko Fujita

## MUDDY RIVER



## Andrei Tarkovsky's My Name is Ivan

84 minutes. 1962. Black and white. Russian



The extraordinary first feature film from Andrei Tarkovsky. Using a visual style that artfully alternates between the realistic and the surrealistic, Tarkovsky tells the poetic and moving tale of a young boy, Ivan, caught up in World War II. When his mother and sister are killed, 12-year-old Ivan joins the many orphaned youths who work as intelligence scouts for the Russian army. Becoming frail after two years of service, Ivan is sent back to school. But, realizing his childhood is over, Ivan makes his way back to the front for the tragic denouement.

Tarkovsky's film broke with the usual dictums of Socialist realism, supplying a kind of psychological realism in its efforts to present Ivan's mind struggling with the horrifying world he encounters.

**GRAND PRIZE WINNER:**  
1962 Venice Film Festival

"This glowing film has mixed daring with poetry!" -- Time Magazine

Directed by Carl Theodor Dreyer:  
Based on the play by Kaj Munk  
Two Hours 5 Minutes  
In Danish with English Subtitles

## ORDET

Denmark 1954 B&W

• Carl Dreyer. Henrik Malberg, Emil Haas Christensen, Preben Lerdorff Rye, Cay Khristensen. Kingsley.

Dreyer's most meticulous and accessible work features a farm family torn asunder by divergent religious beliefs. In a unique camera technique, the director primarily uses medium shots, with his camera panning left and right in slow arcs to bring in a third and fourth person, yet keeping them isolated in a limited space. aka: *The Word*.



TUES. FEB. 7	WED. FEB. 8	THURS. FEB. 9	FRI. FEB. 10	SAT. FEB. 11
IVAN 3:15	HONORS LECTURE 3:15	ORDET 3:15	ORDET 3:15	ORDET 1:50
ORDET 4:50	IVAN 3:45	MUDDY RIVER 5:30	IVAN 5:30	IVAN 4:10
MUDDY RIVER 7:00	MUDDY RIVER 5:20	IVAN 7:30	MUDDY RIVER 7:00	MUDDY RIVER 5:45
IVAN 9:00	ORDET 7:15	MUDDY RIVER 9:05	IVAN 8:55	ORDET 7:45
	IVAN 9:30		MUDDY RIVER 10:30	IVAN 10:00

This week's honors lecture on Tarkovsky will be given by Prof. Travis Anderson of the Philosophy Dept. 250 SWKT

For recorded showtimes call: 378-5751

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# INTERNATIONAL CINEMA

**THE MOST CELEBRATED FOREIGN FILM OF THE YEAR**

WINNER OF 9 MAJOR EUROPEAN AWARDS INCLUDING:

BEST FOREIGN FILM - FRENCH CESAR AWARDS AND THE CANNES FILM FESTIVAL'S CAMERA D'OR

**"Toto Le Heros" is an enormously witty, bitter-sweet comedy. Magical.**

- Vincent Canby, NEW YORK TIMES



**★★★★★ Establishes Van Dormael as one of moviedom's most original masters."**

- Bruce Williamson, NEW WOMAN

**"Wonderfully high spirited, bristling with inventive glee."**

- Kenneth Turan, LOS ANGELES TIMES

**"This unique film will haunt you for a sweet long time."**

- Peter Travers, ROLLING STONE

## toto le heros

A FILM BY JACO VAN DORMAEL

TRITON PICTURES PRESENTS  
A FILM BY JACO VAN DORMAEL  
MICHEL BOUQUET MIREILLE PERRIER  
TOTO LE HEROS  
DIRECTED BY JACO VAN DORMAEL  
PRODUCED BY WALTHER VAN DEN ENDE  
EDITED BY SUSANA ROSSBERG  
COSTUME DESIGNER PIERRE DROUOT  
EXECUTIVE PRODUCERS DANY GEYS  
EXECUTIVE PRODUCERS JACO VAN DORMAEL



A Belgian film in French w/Eng. subs. 90 min. Color. 1991

Winner of the Camera d'Or at the Cannes Film-Festival, Toto le Heros is an ingenious, exuberant first feature by Belgian writer-director Jacob van Dormael that leapfrogs between childhood, adulthood, and old age as it explores the memories and fantasies of a malcontent who believes that he was switched at birth with the boy next door. Van Dormael's kaleidoscopic approach employs a feast of cinematic styles, from full-blown fantasy sequences to moody '40's-style film noir, that should delight casual filmgoers as well as knowledgeable buffs.



Akira Terao encounters painter Van Gogh (Martin Scorsese) during a sequence from "Akira Kurosawa's Dreams."

*Akira Kurosawa's*

## DREAMS

**"Exquisite. Masterfully designed."**

- Bob Strauss, DAILY NEWS

**"Something to behold."**

- Gene Siskel,  
CHICAGO TRIBUNE

**"Breathtaking... Dazzling..."**

- Janet Maslin,  
THE NEW YORK TIMES

Akira Kurosawa, the legendary Japanese director and recipient of a special Academy Award in 1990, now presents DREAMS, his 28th and most personal film in a career which has placed him in the upmost echelon of history's greatest filmmakers. Kurosawa's DREAMS is a further affirmation that Japan's filmmaker has no peer when it comes to splashing the screen with sumptuous colors and awesome images. Once again Kurosawa has broken aesthetic barriers and accepted few boundaries to create breathtaking, stunning images of eight different and personal dreams in a film that will prove to be the pinnacle of a brilliant directorial career.

Japanese w/English subs 120 min Color 1990



## the nest

**An unusual love story that should never happen ... but did.**

THE NEST is the poignant story of the love between an eccentric middle-aged man and rebellious Goyita, a mysterious child-woman (played by Ana Torrent of CRIA and SPIRIT OF THE BEEHIVE). Inevitably, fate catches up with the star-crossed lovers leading to a climax that is both poetic and heartbreaking.

Spanish w/English subs 105 min (C) 1980

**TUES. FEB. 14**

Toto 3:15  
Dreams 4:55  
The Nest 7:05  
Dreams 9:00

**WED. FEB. 15**

Honors Lecture 3:15  
Toto 3:45  
Dreams 5:25  
The Nest 7:35  
Toto 9:30

**THURS. FEB. 16**

The Nest 3:15  
Toto 5:10  
Dreams 6:50  
The Nest 9:00

**FRI. FEB. 17**

Dreams 3:15  
The Nest 5:25  
Toto 7:20  
Dreams 9:00

**SAT. FEB. 18**

The Nest 10:00  
Toto 12:00  
Dreams 1:40  
The Nest 3:50  
Toto 5:45  
Dreams 7:25  
Toto 9:35

Recorded showtimes:  
378-5751

Films shown in 250 SWKT  
Admission \$1 without  
an I.C. card or a  
faculty/staff I.D.

Dr. Donald R. Marshall of  
the Humanities Dept. will  
give this week's honors  
lecture on Toto le heros  
at 3:15 Wed. Room 250 SWKT



# international cinema

AKIRA KUROSAWA'S

## IKIRU

("TO LIVE!")

東宝



IKIRU is a tour-de-force of cinematic style brought to bear on the most intimate subject: one man's despair in the face of his own mortality. An aging civil servant, learning he has six months to live, moves from drunken despair to quiet strength as he vows to spend his final time in an act of civic generosity. Never mawkish, Kurosawa combines poetic imagery, a complex structure of flashbacks, and superlative acting—Takashi Shimura as the doomed man gives one of cinema's great performances—to explore not just one life, but the lives of a vivid gallery of urban types: prostitutes, poets, office workers, friends, and shopgirls. The result is a clear-eyed tribute to the human spirit and, for the audience, one of cinema's enduring emotional experiences.

(In Japanese with English subtitles.)

Directed by Akira Kurosawa;  
screenplay by  
Kurosawa, Hideo Oguni, Shinobu Hashimoto;

140 min.

Bruce Beaman of the Japanese Dept. will give this week's honor's lecture on Akira Kurosawa.  
Wed. 3:15 250SWKT  
(Japan, 1952)

## UMBERTO D.

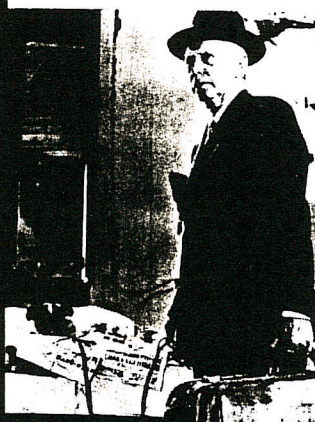
"A masterpiece about old age. It is related with pathos and meticulous skill and will doubtless outlive all De Sica's other films."

—Seventy Years of Cinema

VITTORIO

De SICA

In post-War Italy, a retired civil servant living on a small pension is evicted; he faces a bleak, uncertain future with the dog who is his only companion and friend. De Sica's neo-realist masterpiece is an uncompromising but compassionate portrait of the problems of aging.



Cast: Carlo Battisti, Maria Pia Casilio, Ileana Simova  
89 minutes  
1952  
B/W  
Italian with English subtitles

## Day of Wrath

(Vredens Dag) (Dies Irae)

Directed by Carl Theodor Dreyer.

(Denmark, 1943) 110 min.



DAY OF WRATH is a psychological horror story based on records of existing "witch" trials of the early 1600's. Dreyer's film is complex, monumental, viciously ironic and unsparing; like ORDET and JOAN OF ARC, it is a most carefully planned and filmed production that is cinematically flawless.

"one of the most complexly moving films ever made."

-- Pauline Kael

TUES. FEB. 21

Umberto D. 3:15

Day 5:00

Ikiru 7:00

Day 9:30

WED. FEB. 22

Honors Lecture 3:15

Ikiru 3:45

Day 6:15

Umberto D. 8:15

THURS. FEB. 23

Ikiru 3:15

Umberto D. 5:45

Day 7:30

Umberto D. 9:30

FRI. FEB. 24

Day 3:15

Ikiru 5:15

Umberto D. 7:45

Ikiru 9:25

SAT. FEB. 25

Day 3:20

Umberto D. 5:20

Ikiru 7:00

Day 9:30

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# international cinema

In the 17th century women sent men intriguing signals in the shape of a beauty mark. On the breast it was a sign of generosity, near the mouth, a desire to be kissed. And when placed on the chin, it meant discretion in the French game of seduction. And it still does...



**"WONDERFUL! EXUBERANT!"**  
...a blend of Renoir and Rohmer."

— Molly Haskell, Film Comment

**"Judith Henry's incarnation of the perverse ingenue... is HARD TO BEAT FOR TOP HONORS."**

— Andrew Sarris, NY Observer

LAZARINE Presents

FABRICE LUCHINI

**La Discrete**

A Film Directed by  
CHRISTIAN VINCENT

CIWEL  
MMS  
Produced by USA Release

LA DISCRETE is a smart sassy, sexy, sly look at the war between the sexes. In this film, Antoine - parliamentary aide, speechwriter, and die-hard rake - gets dumped by his latest girlfriend. This being a first, Antoine is furious and in the mood for revenge. His friend Jean works for a publishing house and comes up with a self-serving idea. He suggests that Antoine choose a woman at random in order to seduce and abandon her...all the time keeping a journal which Jean intends to publish. Antoine agrees and his randomly chosen prey is Catharine, a seemingly unremarkable woman. However, things do not go as planned. Catharine is pragmatic and intelligent and is not instantly seduced by Antoine's charms. Instead, Antoine becomes captivated by her. Things get pretty intense when this "game" of seduction turns serious. Often compared to DANGEROUS LIAISONS, this intelligent French film won three Cesars (the French equivalent of the Oscar) for Best Actor, Best Script, and Best New Actress and won the Critic's Award at the Venice Film Festival. 95 minutes 35mm, in French with English subtitles

## REMAINS OF THE DAY

FROM THE CREATORS OF HOWARDS END

"ONE OF THE MOST NEARLY PERFECT MOVIES EVER MADE AND THE BEST FILM OF THE YEAR. A RICHLY INTELLIGENT AND INDESCRIBABLY BEAUTIFUL MASTERPIECE."

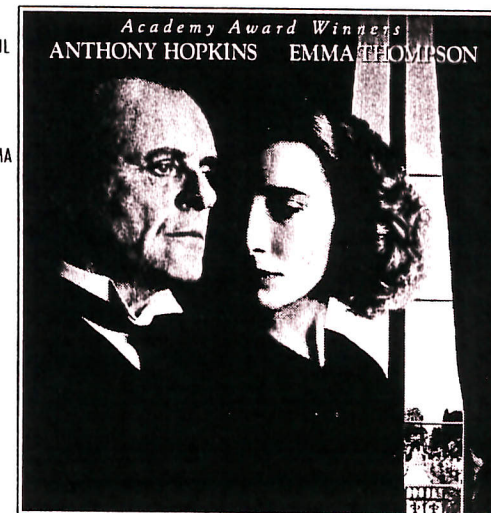
JIM SVEJDA, CBS RADIO

"ANTHONY HOPKINS GIVES ONE OF THE GREAT MOVIE PERFORMANCES. EMMA THOMPSON IS WONDERFUL."

JOANNA LANGFIELD, THE MOVIE MINUTE

**"ALL THE METICULOUSNESS, INTELLIGENCE, TASTE, AND SUPERIOR ACTING THAT ONE EXPECTS FROM MERCHANT-IVORY PRODUCTIONS HAVE BEEN BROUGHT TO BEAR ON THE REMAINS OF THE DAY."**

VARIETY



STARRING: Anthony Hopkins, Emma Thompson, James Fox, Christopher Reeve

Oscar-winners Anthony Hopkins and Emma Thompson are reunited with the Merchant-Ivory team (*Howards End*) for *The Remains of the Day*, a moving portrait of a painfully repressed English butler. Anthony Hopkins is the very proper butler who realizes, belatedly, that 30 years of single-minded devotion to his master have robbed him of the chance to love the housekeeper once in his charge (Thompson). Ruth Praver Jhabvala wrote the screenplay for this exquisite comedy of manners that evolves into a profound and heart-rending study of personality, class, and culture. Based on Kazuo Ishiguro's Booker Award-winning novel. [V-CC]

DIRECTOR: James Ivory SCREENPLAY: Ruth Praver Jhabvala  
133 min. · 1993 · PG · C · Columbia

For showtimes call

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a faculty I.D.

Otherwise admission is \$1.

Tues. Feb. 28

Remains 3:15

Remains 5:45

Discrete 8:15

Wed. Mar. 1

Remains 3:15

Discrete 5:45

Remains 7:30

Thurs. Mar. 2

Discrete 3:15

Discrete 5:00

Remains 6:45

Discrete 9:10

Fri. Mar. 3

Discrete 3:15

Remains 5:00

Discrete 7:30

Remains 9:15

Sat. Mar. 4

Remains 12:30

Discrete 3:00

Remains 4:45

Discrete 7:15

Remains 9:00



# INTERNATIONAL CINEMA

## "THE MOVIE IS EXCITING

...Wajda has mounted a stirring large and fluent production...a major testament to a vanished culture."

—David Denby, NEW YORK MAGAZINE



A moving tribute to a man who dedicated his whole life to promoting the dignity of children."

—DAILY NEWS

"A visually haunting, poetic work."

—Susan Gilman, THE JEWISH WEEK



## A FILM BY ANDRZEJ WAJDA KORCZAK

**KORCZAK**, directed by Andrzej Wajda (KANAL, ASHES AND DIAMONDS, MAN OF MARBLE) is the true story of Janusz Korczak (1878-1942), a Polish-Jewish doctor, writer, storyteller, and educator who dedicated his life to improving the lives of children. Korczak was the first to advocate a Declaration of Children's Rights, and when the UN declared 1979 "The Year of the Child," it also named it "The Year of Janusz Korczak," to mark the centenary of his birth. He is as well known in Europe as Anne Frank, and has been compared to Socrates, Gandhi and Martin Luther King. With a screenplay written by Agnieszka Holland (EUROPA, EUROPA) and the starkly beautiful photography of that master of black & white, Robby Muller (WINGS OF DESIRE, DOWN BY LAW), Wajda paints a compelling and poignant portrait of one of the most complex and tragic figures of the Holocaust.

Running time: 113 minutes.

B&W. In Polish with English subtitles.



Joseph Green Pictures presents

## THE MARTYR

Before Nazi Germany's "final solution" there were 330,000 Jews in Warsaw. Today there are 7,000. A generation is missing... where are the children?



90 min. Color

In 1942, Dr. Janusz Korczak ran a refuge and hiding place for Jewish children. This is his story—a story that gave hope to two hundred orphans.

Starring Leo Genn

Featuring Orna Porat • Elrat Lavi • Chad Kaplan  
Benjamin Volz • Carlos Werner • Written by  
Joseph Gross, based on a Scenario by Alexander Ramati  
Music by Moshe Wilensky • Produced by Artur Brauner  
Directed by Aleksander Ford • The first Israeli-German  
Co-Production by CCC-Filmkunst In Color

## AMADEUS

...EVERYTHING YOU'VE HEARD IS TRUE

Directed by Milos Forman

1984. United States.

158 minutes. Color.



Winner of eight Academy Awards, including Best Picture, Actor, Director, and Screenplay, **Amadeus** achieves a rare combination of sweeping spectacle, bravura theatricality, and art film intelligence. Based on Peter Shaffer's hit play, the story centers on the once-respected hack composer Antonio Salieri, a tragic figure trapped in an absurdist comedy where the biggest, most unbearable joke is that God has endowed the worthy Salieri with insurmountable mediocrity while bestowing immortal genius on a twittering buffoon, Wolfgang Amadeus Mozart. Refusing to accept this evident injustice, Salieri vows to thwart the Divine Will by destroying His chosen instrument, and so he stealthily sets out to undermine the aging prodigy's career. Director Milos Forman grounds the story in a palpably realistic atmosphere of court intrigue and decadence, and masterfully creates a dazzling tapestry of 18th-century Vienna, splashy and sinister, filled with elegance and squalor. A far cry from the ponderous Great Composer biopics of the past, **Amadeus** is joyous, nimble entertainment, as well as a powerful, thought-provoking examination of the nature of artistic genius—and mediocrity.

"Exhilarating... A major achievement."—Vincent Canby, *The New York Times*.  
"A magnificent film, full and tender and funny and charming."—Roger Ebert, *Chicago Sun-Times*.

Tues Mar. 7	Wed. Mar. 8	Thurs Mar. 9	Fri Mar. 10	Sat Mar. 11
Korczak 3:15	Korczak 3:15	Amadeus 3:15	Amadeus 3:15	Amadeus 11:00
Martyr 5:20	Martyr 5:20	Korczak 6:00	Korczak 6:00	Martyr 2:15
Amadeus 7:00	Amadeus 7:00	Martyr 8:00	Martyr 8:00	Amadeus 3:55
			Korczak 9:45	Korczak 6:40
				Amadeus 8:45

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is \$1.



# INTERNATIONAL CINEMA

## WOMAN OF THE DUNES

Directed by Hiroshi Teshigahara.  
Cast: Eiji Okada, Kyoko Kishida.

"One of the Best Ten Films of the Year ... In this strangely poetic drama of a man and woman trapped at the bottom of a sand dune is encompassed a disturbing allegory of the fate of man in this world -- a strong expression of the enslavement of the spirit by all the demands of environment."

-- Bosley Crowther, "N.Y. Times"

"It is, in the truest sense, a work of art, rare in film; open to the most personal interpretations, yet universal to the utmost, sensitive, harsh and absolutely direct."

-- Gideon Bachmann,  
"Film Comment"

This Japanese film is a disturbing allegory probing fundamental questions of existence and the meaning of freedom. It depicts man's restlessness at having to conform to the demands of society - the enslavement of the spirit by all the demands of environment, as well as man's potential for overcoming the world.

The situation and setting for the exploration of these ideas are completely absorbing on their own terms. An entomologist collecting beetles on the dunes misses his bus back to the city. Some villagers offer him assistance, and he is lowered by a rope ladder down to a sandpit where he finds a woman willing to provide food and lodging in her shack. He accepts and the next morning prepares to leave.

The ladder is gone. He is trapped. Slowly, the implications of the trap are revealed. He had been put there to help the woman shovel and load the shifting sand into baskets that are hauled up from above in return for water and food. It is in the developing relationship between the man and the woman and their battle against the shifting sand that the film reaches its arresting resolution.

Japan. 1964. 120 min. Black and White  
In Japanese with English subtitles



## GENERAL DELLA ROVERE

Directed by Roberto Rossellini



In a partial harkening back to neorealist appearances, General Della Rovere depicts war-torn Italy, patriots and Resistance leaders, Nazis and collaborators. Above all, it's the tale of one man's moral awakening. De Sica, a petty swindler who's playing all sides against the middle, is forced by the Nazis to enact the role of a jailed Partisan hero in order to uncover the identity of other underground leaders. While he ingratiates himself to the true patriots, he begins assuming some of the characteristics of the role. Things now matter to him; they take on meaning and significance previously unknown in his life. The moral conflict presented leads to his most difficult decision and the film's moving end.

Honors Lecture on Commissar by  
Dr. Donald R. Marshall of the  
Humanities Dept. Don't miss it.



## COMMISSAR

Directed by Alexander Askoldov

This innovative and daring work, Askoldov's only film, was completed in 1967 but, due to its anti-militaristic tone and acknowledgement of Russian persecution of the Jews, was immediately banned. Twenty-one years later, under *glasnost*, the ban was lifted and the film heralded as a "lost" masterpiece at several international film festivals. Set during the 1922 Civil War between the Reds and the Whites, Commissar is the story of a stern female Red Army officer who finds herself pregnant and abandoned in a Ukrainian town where she is billeted with a Jewish family. Her initiation into Jewish culture coincides with her growing humanity until the return of the war leads her to reinvest her newfound feelings in the Revolutionary struggle. Askoldov draws on the rich Soviet tradition of such innovators as Eisenstein, Pudovkin and Dovzhenko and fashions a supercharged blend of hyperfluid camera movement, startlingly direct symbolism and jarring transitions in which leisurely glimpses of ghetto life are punctuated by paroxysmic outbursts of violence and lyrical energy.

USSR, 1967/1988. 111 mins. B&W.

Tues. Mar. 14	Wed. Mar. 15	Thurs. Mar. 16	Fri. Mar. 17	Sat. Mar. 18
Commissar 3:15	Honors Lecture 3:15	Woman 3:15	Woman 3:15	General 2:20
General 5:15	Commissar 3:45	Commissar 5:25	Commissar 5:25	Woman 4:50
Woman 7:45	General 5:45	General 7:25	General 7:25	Commissar 7:00
	Woman 8:15		Commissar 10:00	General 9:00

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# INTERNATIONAL CINEMA

## A MAN AND A WOMAN

IN FRENCH WITH ENGLISH SUBTITLES



### A MAN AND A WOMAN

with Anouk Aimee, Jean-Louis Trintignant, Pierre Barouh  
Directed by Claude Lelouch

This finest of contemporary French love stories won an Academy Award for best Foreign Language Film and Cannes Festival and Golden Globe Awards. Featuring beautiful French love songs with lyrics, it is the story of two people who outgrow the tragic deaths of past loves to find fulfillment anew.

The film interweaves allusions to the past spouses with the growth, at first casual, then intense, of their own felt and obvious love for each other despite the poignant memories of their first beautiful marriages, which Lelouch shows by flashbacks. Performances by Anouk Aimee and Jean-Louis Trintignant are as sympathetic as the filmization is poetic.

102 min. Color. 1966

## A MAN AND (20 Years Later) A WOMAN

In A Man and a Woman: 20 Years Later, director Claude Lelouch reunites the cast and crew of his 1960's quintessential romance,

A Man and a Woman. Bringing the characters up to date: actress Anouk Aimee's character

is now a film producer and Jean-Louis Trintignant's character is involved in a Paris-to-Dakar rally. The plot of the sequel centers around the attempt to make a movie of the original romance.

Directed by Claude Lelouch

French w/English subs. 120 min. Color. 1986



## HENRY V

A BOLD NEW FILM BY KENNETH BRANAGH

English 135min. Color. 1989.

Winner of the Academy Award for Best Costume Design, and nominated for Best Actor and Best Director, Kenneth Branagh's "Henry V" is one of the highest grossing specialized films of all time. A young and uncertain monarch, King Henry (Branagh) is convinced by the Archbishop of Canterbury that he has a legal claim to the throne of France. Angered by the contemptuous response to his demands, Henry prepares for invasion. With a rousing speech, he sends men into battle. The French are defeated, but joy turns to sadness as Henry discovers the bloodshed which is the cost of winning. ★★★★★

"Two enthusiastic thumbs up! Absolutely riveting from beginning to end." Siskel & Ebert

Tues. Mar. 21  
Honors Lecture 3:15  
Henry V 3:45  
Man and Woman 6:10  
20 Years Later 8:05

Wed. Mar. 22  
Henry V 3:15  
Man and Woman 5:40  
20 Years Later 7:35

Thurs. Mar. 23  
Man and Woman 3:15  
20 Years Later 5:10  
Henry V 7:20

Fri. Mar. 24  
Man and Woman 3:15  
20 Years Later 5:10  
Henry V 7:20  
Henry V 9:45

Sat. Mar. 25  
Henry V 11:50  
Henry V 2:20  
Man and Woman 4:50  
20 Years Later 6:50  
Henry V 9:00

Honors Lecture on Henry V by Dr. Gideon Burton of the English Dept. Tues. 3:15 SWKT 250 is \$1.

Admission is free with an I.C. card or a faculty I.D. Otherwise, admission is \$1.



# INTERNATIONAL CINEMA

## RAISE THE RED LANTERN

Directed by Zhang Yimou

Cast: Gong Li, He Caifei,  
Cao Cuifeng, Kong Lin.

China/Hong Kong, 1992.  
In Mandarin with English subtitles

125 mins. Color.



Zhang Yimou is a modern master at the height of his powers, and *Raise the Red Lantern* is his most accomplished work yet, combining the social/political scope of *Red Sorghum* with the exquisitely controlled chamber-drama of *Ju Dou*. Sold into marriage in the 1920s, 19-year-old Songlian finds she is merely the latest of her new lord's four wives, each ensconced in her own courtyard, where each evening she waits to be chosen for the master's sexual attentions – an honor signalled by the lighting of red paper lanterns by her door. Besides being reduced to an object in a collection, Songlian finds herself embroiled in a cutthroat power struggle with her three craftier, more experienced "sisters," all maneuvering to be first in the pecking order. Entangled in a silken web of intrigue, with traps lurking everywhere and treachery behind every smile, the increasingly paranoid Songlian stakes everything on a desperate gamble. Besides its visual splendor and its fascinating historical detail, *Raise the Red Lantern* offers a provocative parable of Power and its methods of self-perpetuation, both through divide-and-conquer tactics and through the ways it represents itself. The essence of the lord's household is its elaborate, minutely detailed system of customs and rituals, where every action is filtered through layers of protocol, etiquette, and gaudy, hollow symbolism. However, when pomp and tradition fail, those in power resort to a chilling exercise of brute force whose relevance to recent events in China was clear enough to prevent the film's release there.

In September Stravinsky's *Oedipus Rex* was produced for stage and film at the Saito Kinen Festival in Japan. As directed by Julie Taymor, it was the most ambitious theatrical realization ever attempted of the opera/oratorio, utilizing striking visual elements, including a massive set floating above a reflecting pool. A distinguished international team of designers collaborated, including Seiji Ozawa, who conducted the festival orchestra and chorus.

Taymor has stated in her notes: *Stravinsky's decision to compose a work based on the play by Sophocles was prompted by his desire to find a universal plot, . . .*

*Seeking to create a world that is both ancient and timeless, the designers and I were struck by the similarities between the early art of Japan and the pre-Greek period. . . . We were as much moved by time's corrosion of this ancient art's façade as by its original beauty. This concept of deterioration, erosion, the corruption from within that is polluting the entire society is the springboard for this archetypal drama of purification. . . . Stravinsky envisioned the use of masks for the principal singers in order that they appear as living statues, emblems of the characters and states of being they represent.*



U.S.A., 1993, 58 min., color

Director: Julie Taymor  
Producers: Peter Gelb,  
Pat Jaffe

Production Company:  
CAMI Video

Libretto: Jean Cocteau  
with an English translation by  
e.e. cummings, and a  
Japanese translation by Kazuko

An opera  
experience  
to blow  
your  
mind.

## IGOR STRAVINSKY'S OEDIPUS REX

Tues. Mar. 28  
3:15 Oedipus Rex  
4:25 Red Lantern  
6:40 Oedipus Rex  
7:50 Red Lantern

Wed. Mar. 29  
3:15 Oedipus Rex  
4:25 Red Lantern  
6:40 Oedipus Rex  
7:50 Red Lantern

Thurs. Mar. 30  
3:15 Red Lantern  
5:30 Oedipus Rex  
6:40 Red Lantern  
9:00 Oedipus Rex

Fri. Mar. 31  
3:15 Red Lantern  
5:30 Oedipus Rex  
6:40 Red Lantern  
8:55 Oedipus Rex  
10:05 Red Lantern

Sat. Apr. 1  
1:15 Red Lantern  
3:30 Oedipus Rex  
4:45 Red Lantern  
7:00 Oedipus Rex  
8:15 Red Lantern  
10:30 Oedipus Rex

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# INTERNATIONAL CINEMA



## ZENTROPA

**Zentropa**, stylistically the most dazzling film seen at Cannes for years, is a trip along the twin scenic routes of myth and history. It's about a journey of illusion that provides lightning glimpses from a darkling parallel track, of the reality-track humanity so often leaves behind - especially when rebuilding the social-political infrastructure after a world war or related conflagration.

The film is about the present thinly disguised as the past. The "Europe 1945" setting vouchsafes a continent in chaos searching for unity, just like Europe 1991 pre-federalization. And the film is also about the U.S.A. then and now. The postwar world's policeman-peacekeeper, embodied

in an American hero played with goofball sweetness by Jean-Marc Barr (*Hope and Glory*, *The Big Blue*), is a one-man walking Marshall Plan. His and America's function: to step into any and every international quagmire (call us anytime) and set it to rights.

The tongue-in-cheek all-inclusiveness of the story and setting conveys itself to the style. *Zentropa* is a film so extravagantly playful that it seems like a fire-sale of postmodernist tropes. Strewn with narrative non sequiturs and casual apocalypses, it is to postwar Europe what *Twin Peaks* is to small-town America.

But if *Zentropa* is high on metacinema (cinema about cinema), it's also high on metaphysics. Its young U.S. hero, arriving in postwar Berlin to take a railway job with his German uncle, is coming to play his tiny part in rebuilding Europe. But he's also coming, less wittingly, to plug the West into a culture whose doomy romanticism, enhanced by a world war *Gottterdammerung*, is as rich, rotten, and fructifying as manure.

—Excerpted from an article by Harlan Kennedy, "Zentropa - Go Deeper," *Film Comment*.

**Tues. Apr. 4**  
3:15 Zentropa  
5:15 Nostalghia  
7:30 Zentropa

**Wed. Apr. 5**  
3:15 Zentropa  
5:15 Nostalghia  
7:30 Zentropa

**Thurs. Apr. 6**  
3:15 Nostalghia  
5:30 Zentropa  
7:30 Nostalghia

**Fri. Apr. 7**  
3:15 Nostalghia  
5:30 Zentropa  
7:30 Nostalghia  
9:40 Zentropa

**Sat. Apr. 8**  
1:10 Nostalghia  
3:20 Zentropa  
5:20 Nostalghia  
7:30 Zentropa  
9:30 Nostalghia

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## ANDREI TARKOVSKY'S NOSTALGHIA

"EXTRAORDINARY...  
A GLORIOUS VISUAL EXPERIENCE"  
— THE VILLAGE VOICE

"CINEMATIC BRILLIANCE"  
— THE CHRISTIAN SCIENCE MONITOR

★★★★★  
A REMARKABLE EXPERIENCE  
"YOU'RE NOT LIKELY TO FORGET"  
— CHICAGO TRIBUNE

"BREATHTAKING"  
— THE WALL STREET JOURNAL



DIRECTED BY ANDREI TARKOVSKY  
SCREENPLAY BY ANDREI TARKOVSKY AND TONINO GUERRA  
STARRING OLEG YANKOVSKY, ERLAND JOSEPHSON, DOMIZIANA GIORDANO  
ITALY, 120 MINUTES, COLOR AND BLACK AND WHITE  
ITALIAN DIALOG, ENGLISH SUBTITLES

*NOSTALGHIA* mixes the love of one's homeland with the melancholy that arises from being far away, a complex sentiment which can become an illness, a moral suffering which tortures the soul. Viewed as if one was looking through the window of a moving train, director Tarkovsky (*IVAN'S CHILDHOOD*, *ANDREI RUBLEV*, *SOLARIS*, *THE MIRROR*, *STALKER*) fills the screen with brilliant and haunting images as he relates the travels through Italy of an ascetic poet-journalist who is researching the life of an expatriate Russian composer, highlighted by an affair with his translator-guide, a woman of Boticellian beauty, and by his fascination with a lunatic seeking the redemption of mankind.

**WINNER OF 3 MAJOR CANNES FILM FESTIVAL AWARDS**  
Grand Prix for Creative Cinema • International Critics Prize (FIPRESCI) • Ecumenical Jury Prize



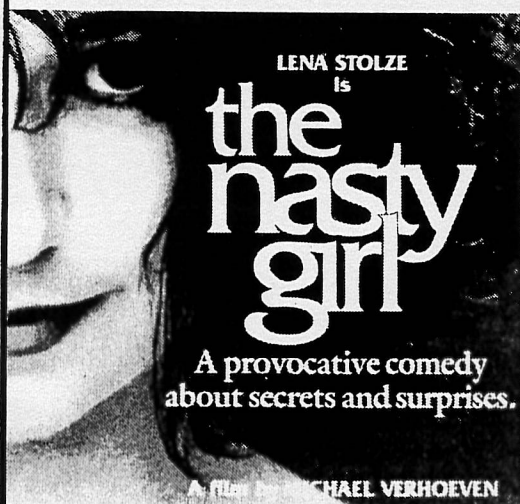
# INTERNATIONAL CINEMA

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

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

**★★★★★ ! EXHILARATING"**

—Tom Jacobs, LOS ANGELES DAILY NEWS



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

Turns social satire into  
an exhilarating comedy?"

—Richard Corliss,  
TIME MAGAZINE

**"SATIRICAL AND  
SLAPSTICK!"**

A bracing,  
high-spirited film."

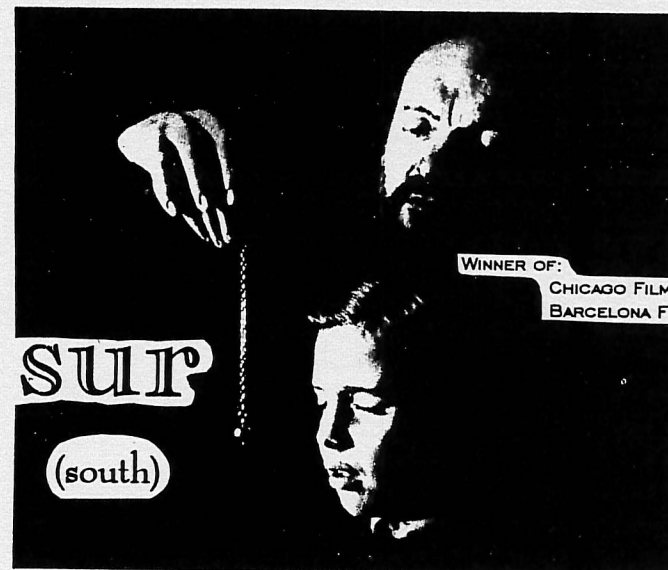
—David Denby,  
NEW YORK MAGAZINE

Michael Verhoeven's (*The White Rose*) award-winning black comedy uses wit and humor to explore a serious subject: Germany's Nazi past. A determined student (Lena Stolze) is dubbed *The Nasty Girl* when she embarks on an investigation of her hometown's secret shame. She sets out to write an essay titled "My Town During the Third Reich," and outraged local citizens, intent on preserving their version of history, go to violent lengths to stop her. Based on the true story of Anna Elisabeth Rosmus, *The Nasty Girl* takes a light and satirical look at one of history's darkest chapters.

**DIRECTOR:** Michael Verhoeven **SCREENPLAY:** Michael Verhoeven

92 min. 1990 German with English subtitles

el sur  
(south)



**Directed by Victor Erice**

*El Sur* means "The South" in Spanish, and in Victor Erice's haunting film it refers not only to a geographical region, but to a country of the imagination, a sultry landscape patched together from childhood memories, adolescent fantasies, movie posters, hand-tinted postcards, and bedtime stories. Although *El Sur* centers around the point of view of a young girl growing up in the north of Spain in the 1950s, the film — like her own youth — is dominated by her father, an elusive, charismatic man, part magician, part charlatan. He comes from the South but casts a veil of mystery over his past there, so, to fill the gap, his daughter creates her own South, a mythical place located in the tropics of the imagination.

**Spain, 1986. 94 mins. Color.**

**In Spanish with English subtitles.**

Tues. Apr. 11

3:15 Nasty Girl

5:00 El Sur

6:45 Nasty Girl

8:30 El Sur

Wed. Apr. 12

3:15 Nasty Girl

5:00 El Sur

6:45 Nasty Girl

8:30 El Sur

Thurs. Apr. 13

3:15 El Sur

5:00 Nasty Girl

6:45 El Sur

8:30 Nasty Girl

Fri. Apr. 14

3:15 El Sur

5:00 Nasty Girl

6:45 El Sur

8:30 Nasty Girl

Sat Apr. 15

3:00 Nasty Girl

4:45 El Sur

6:30 Nasty Girl

8:15 El Sur

10:00 Nasty Girl

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**is \$1.**



# INTERNATIONAL CINEMA



## BARAKA

PHOTOGRAPHED IN 70MM IN 24 COUNTRIES

**"AN OVERWHELMING SENSORY EXPERIENCE!"**

—Joseph Gelmis, NEW YORK NEWSDAY

"Baraka", an ancient Sufi word with forms in many languages, can simply be translated as a blessing, or as breath, or essence of life. To tell the story of evolution of a planet and its inhabitants, this visually stunning film travels the earth to explore our planet and how human diversity and interdependence have formed this world. Beautiful images capturing the intensity and grace of nature are complemented by the sweeping photography, color and style. Directed by Ron Fricke, cinematographer of "Koyaanisqatsi," Baraka was shot in 70 millimeter in diverse locations such as Brazil, China, Japan, Kuwait, Iran, Nepal and Tanzania. .24 countries in all. A haunting soundtrack featuring the music of Michael Stearns and Dead Can Dance creates the mood for this amazing film. "Baraka" captures the beauty, the spectacle, the majesty of planet earth and tells the story of its human relationship. 1993, 35mm, 96 minutes,

**"AMAZING!"**

One fascinating image after another. A film that takes you to a place you've never been before. Two thumbs up!"

—SISKEL & EBERT

**"DAZZLING!"**

An awesome cinematic world tour."

—Stephen Holden, THE NEW YORK TIMES

## Fool's Fire

From the opening scene, or in this case the opening "curtain," *Fool's Fire* is a spectacularly stylized, brilliantly imaginative tale of humiliation and revenge. This one-hour teleplay adaptation of Edgar Allan Poe's short story brings the inspiration and creativity of Julie Taymor, a master of theatrical invention and puppetry, to feature filmmaking for the first time.

*Fool's Fire* tells the story of Hopfrog, adroitly played by Michael Anderson, a dwarf court jester who is forced to play the fool to a corpulent king and his ministers. Though he treats Hopfrog cruelly, the king depends on his wit to amuse the entire court. Then the king is gifted

with another little person, the diminutive ballerina Tripetta, whom the king debases and shames, an act which Hopfrog considers the final straw. When the king asks Hopfrog to assist him and his ministers in designing costumes for their upcoming masquerade ball, the jester concocts a horrific plan which will once and for all settle past scores.

Visually stunning and bizarre, the film is a fantastic collection of characters and scenes whose outlandishness approaches the surreal. Given the range of aberrant and grotesque beings which inhabit this universe, the tiny jester and his behavior seem normal by contrast. Director Taymor, a recipient of the 1991 MacArthur Genius Award, has won innumerable honors for her work with puppetry and masks on the stage. Her extraordinary inventiveness finds ample opportunity to express itself in *Fool's Fire*. This comedy of the fantastic should not be missed.

U.S.A., 1991, 60 min., color

Director: Julie Taymor



Tues. Apr. 18

3:15 Baraka  
5:00 Fool's Fire  
6:15 Baraka  
8:00 Fool's Fire  
9:15 Baraka

Wed. Apr. 19

3:15 Baraka  
5:00 Fool's Fire  
6:15 Baraka  
8:00 Fool's Fire  
9:15 Baraka

Thurs. Apr. 20

3:15 Fool's Fire  
4:30 Baraka  
6:15 Fool's Fire  
7:30 Baraka  
9:15 Fool's Fire

Fri. Apr. 21

3:15 Fool's Fire  
4:30 Baraka  
6:15 Fool's Fire  
7:30 Baraka  
9:15 Fool's Fire

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Dear Colleague:

From the College of Humanities and from Honors come best wishes for a great new year--and one way to make it a memorable one is to get involved in one of BYU's best "perks": our "gift" to you--International Cinema's Winter Semester offering of 42 of the best feature films from all around the world. Many are in English and all of the others have English subtitles, and all can be seen Tuesday through Saturday afternoons and evenings in the spacious and comfortable auditorium in 250 Kimball Tower. Here's the schedule:

**Jan 10-14:** The first of four **Film Classics Burn-outs** kicks off the semester--and this one features 6 classic films: D. W. Griffith's **Birth of a Nation**, the highly influential silent masterpiece from 1915; Dziga Vertov's highly experimental documentary **Man With a Movie Camera**, made in Russia in 1928, the last year for silent film; Josef von Sternberg's German classic, **The Blue Angel**, the 1930 sound-film that made Marlene Dietrich and her cabaret-voice famous and featured Emil Jannings in one of the great roles of early cinema; Vittorio de Sica's unforgettable **Bicycle Thief**, 1949 landmark film of the Italian neo-realist style, with incredibly moving performances by two non-actors playing a father and his little boy; Akira Kurosawa's **Seven Samurai**, the highly touted Academy-Award-winning action film from Japan that, at three hours plus and dazzling camerawork, is the 1954 film that inspired the American classic, **The Magnificent 7**; and, finally, the one I'd recommend if you can only spare time for one--Ingmar Bergman's hauntingly effective search for meaning in life, **The Seventh Seal**.

**Jan 17-21:** My pick of the week is **Slave of Love**, a fascinating film from Russia about movie-making just after the 1918 Revolution, featuring an indelible closing image of a yellow trolley traveling out-of-control through the fog. With it is **Jacquot de Nantes**, a new documentary about the beloved French film director Jacques Demy (maker of **Umbrellas of Cherbourg**), made by his talented director/wife Agnes Varda from old photographs, home-movies, and beautifully recreated scenes acted out from his childhood. And with this moving tribute to Demy is one of his most popular films, the fairy-tale **Donkey-Skin**, starring radiant Catherine Deneuve.

**Jan 24-28:** One of my two favorite weeks of an exceptional semester: Prize-winning **Scent of Green Papaya**, a brand-new elegant film set in pre-war Vietnam that may move at a snail's pace but is so exquisitely photographed that even a cricket on a windowsill or the "milk" oozing from a papaya tree is an almost breath-taking experience. The little servant girl will capture your heart so much you'll be sorry when she grows up. And the sensitive little boy in the nostalgic and poignant new British film, **The Long Day Closes**, doesn't get a chance to grow up on film, for we only see various moments of his young life as he's perched on the edge of a warm and comfortable childhood in the '50's, vaguely sensing that the fragile beauty of his life is about to change forever. Like **Papaya**, it's another exquisite art film in which nothing happens, and yet--for the alert and sensitive--everything happens.

**Jan 31-Feb 4:** Three films related to acclaimed writer Franz Kafka: (1) The new and sumptuously-filmed version of his existential/surreal novel, **The Trial**, starring Kyle MacLachlan and Anthony Hopkins, in which a young man is suddenly arrested without charge or explanation. (2) Orson Welles' 1962 black-and-white version of the same novel with Anthony Perkins and Welles himself in the roles. (3) A kind of "fantasy" on Franz Kafka, his novels, and the bizarre world--fraught with disorientation and alienation--he created, the 1991 film **Kafka** stars Jeremy Irons and was directed by brilliant young Steven Soderbergh (who did last fall's terrific **King of the Hill**).

**Feb 7-11:** Our second **Film Classics Burn-out Week** features three films so equally good it's hard to single out one. Viewers have always been impressed by the stark Danish film, **Ordet (The Word)**, with its stirring depiction of a resurrection. And Japan's poignant **Muddy River**, a delicate film of childhood friendship made in the 1980's but shot in black-and-white to give it more of the feel of 1950's Osaka, has always been a favorite on this campus. Yet, if forced to choose, I might suggest Russia's powerful **My Name is Ivan**, the debut film by Andrei Tarkovsky (arguably the world's greatest filmmaker) which won for him the Grand Prize at the 1962 Venice Film Festival.

**Feb 14-18:** When it burst onto the screens in the early 90's, the Belgian **Toto the Hero** became for the international film world what **Forrest Gump** was to 1994 America: a strikingly refreshing and wonderfully creative film about childhood, innocence, love, and an adult's search for something he felt he'd missed. Don't even think incest when you see this harmless yet heartbreaking film about a little boy's attachment to his older sister who died and his longing to marry a girl who might look like her. This is highly inventive and creative filmmaking--one of the most original films in years. Also good is Kurosawa's **Dreams** in which financing by Spielberg and Lucas enabled the 80-year-old Japanese masterfilmmaker to film 8 strange and fantastical dreams he'd had--including being able to walk inside a Van Gogh painting in the company of the painter himself. And finally, **The Nest** from Spain poignantly examines a young girl's unspoken infatuation with a talented, eccentric older man.

**Feb 21-25:** **Film Classics Burn-out Week #3** highlights three highly praised classic films that are not often seen these days: (1) **Ikiru**--our third film by Akira Kurosawa this semester--is a touching drama about an older man in a boring job who, upon learning he has cancer, determines at last to really "live." (2) **Umberto D.** from Italy is our second film by Vittorio de Sica (**Bicycle Thief**), and, like Kurosawa's **Ikiru**, it deftly chronicles the last days of a lonely old man--this time a man who, evicted from his apartment, finds himself with only the companionship of his dog. (3) Most fascinating, perhaps, is this third feature--another film by Carl Dreyer (**Ordet**)--called **Day of Wrath**, chronicling the mysteries and ambiguities of the unfortunate "witch" trials of the 1600's in Denmark.

**Feb 28-Mar 4:** For those who were fascinated by **Un Coeur en Hiver**, we have this week an equally enigmatic "love" relationship enacted by a top-notch cast in a provocative new French film called **La Discrete**. With it is one of the best films of last year--the subtle and finely nuanced **Remains of the Day** in which first-rate Anthony Hopkins and Emma Thompson brilliantly bring to life Kazuo Ishiguro's delicate examination of a life "unlived."



**Mar 7-11:** If you've never seen, on the wide screen, the cinematic masterpiece Amadeus (winner of 8 Academy Awards, including Best Actor for F. Murray Abraham), get on down here and find out why people's eyes light up when it's mentioned. This great film not only pleasantly immerses you in Mozart's fabulous music, but skillfully involves you in the increasingly engrossing conflict between two rival composers--one of whom, it is rumoured, eventually poisoned the other. This is drama, comedy, mystery, music, gorgeous visuals, and superb acting all rolled into one greatly entertaining and thought-provoking film. With it, in honor of a special "Holocaust Conference" this week, we've arranged for two "premieres" both based on the true story of the Polish doctor, Janusz Korczak, who risked his own life by running a refuge and hiding place for Jewish children during WWII. If you've regretted not seeing Schindler's List, don't miss both versions of this "Schindler"--The Martyr in English, and the new film Korczak, by acclaimed director Andrzej Wajda, in Polish.

**Mar 14-18:** Film Classics Burn-out Week #4 may be our best one yet: Italy's General Della Rovere won tons of awards when it came out in 1960 and, although we only showed it once about 15 years ago, it's one of those films that BYU loves because it hinges on a great moral choice and can be used forever as a powerful example in talks, lessons, study groups, etc. And an additional fascination the film has for filmgoers is the fact that, like Bicycle Thief and Umberto D., it also involves famed filmmaker Vittorio de Sica--but not as a director this time; he plays the lead. Most Americans don't realize that, although he became internationally famous as a director, he had been first been known as a kind of "matinee idol," the "Paul Newman/Robert Redford" of Italy. With the excellent Rovere is the very poetic and highly symbolic art film, Woman in the Dunes, from Japan--one that you'll not only remember forever, but be anxious to discuss with friends. As good as they two films are, however, I think my own personal favorite would be the third film--Commissar--partly, maybe, because I just happened to be sitting across from an elderly woman at a midnight dinner once in Moscow when she suddenly announced to me she was the leading lady (the "commissar," in fact) in this film, and then she sang for me the lullaby you hear under the opening credits. But my love of the film goes beyond that: suppressed for over 20 years under Communism, it finally was taken "off the shelf" by Gorbachov and, finally "premiering" in 1988, it was hailed as an instant classic. And it is. I know of no film with more haunting and lingering images: the jarring metaphors used during the childbirth, the children dancing by candlelight, the little girl helplessly but silently crying out "Mama" as she is pushed ever higher in the swing, and many others. This is great stuff.

**Mar 21-25:** For me, Henry V is about as thrilling as movie-making gets. If you enjoyed Much Ado About Nothing, come and see Kenneth Branagh when he's truly great. I think this is the best Shakespeare on film--and it's as delightful in its last act (Branagh and wife Emma Thompson again--this time doing a brilliant love scene where one of them speaks French and the other one English) as the earlier acts are exhilaratingly moving. Just don't leave; if you think you're not getting everything that's being said in the first half hour, hang on and by the end I guarantee you'll be understanding every word. Now, with this great film is another treat: in the mid-60's we all went wild over a foreign love story called A Man and a Woman. It's been out of circulation for several years, unfortunately, but now we've tracked down a print of it, and we're not only showing it but also showing with it a "sequel" called A Man and a Woman (20 Years Later)--the same director reuniting the original actors, now at middle-age. Great fun!

**Mar 28-Apr 1:** Moviegoers all over the world are agog over mainland China's excellent director Zhang Yimou--and for good reason. If you've seen Ju-dou, you know why. But come now and experience what may be his masterpiece--the dazzlingly elegant Raise the Red Lantern, and see why everyone's talking not only about Zhang Yimou but also about the stunning actress Gong Li (who happens to be Zhang's real-life girlfriend). We're premiering with it a one-hour film that'll knock your socks off. Stravinsky's opera Oedipus Rex is not the most melodic to listen to, but this extremely creative version using fabulous costumes, masks, lighting, and sets, some larger-than-life puppets, and the Noh/Kabuki touch of a Japanese narrator, is one of a kind. Try to catch it.

**Apr 4-8:** Two super art films brought back by popular demand: the mesmerizing Cannes prize-winner Zentropa about an American trying to retrace his father's past in Germany during the aftermath of WWII, and the mind-blowing Nostalghia, also a Cannes-winner, filmed in Italy by the brilliant Andrzej Tarkovsky 25 years after he made My Name is Ivan. Tarkovsky is an acquired taste--and not for everyone--but the rewards, finally, are great.

**Apr 11-15:** Two more brought back by popular demand: the very off-beat and original Nasty Girl, from Germany, about a student's research into things her hometown wishes would remain unknown, and the wonderfully filmed and acted El Sur (The South), from Spain (by the director of Spirit of the Beehive), in which another young girl probes into the mysterious past--and present--of her father. Both films are excellent.

**Apr 18-22:** And now, at last, my other "favorite week" of the semester: The incredible new film Baraka is being promoted as "an overwhelming sensory experience"--and, for me, it is exactly that. Expect no story, however, for it's simply 96 dazzling minutes of breathtaking shots from 24 different countries scattered all around the world. "Baraka" means "breath" or "the essence of life," and this photographically ambitious film (directed by the photographer of Anima Mundi and Koyaanisqatsi) explores the amazing diversity and interdependence comprising our planet. I have a Swiss film-critic/friend who was bored by it; I not only couldn't take my eyes off the screen long enough to write a note about it, but also could hardly dare to even take a breath from beginning to end. And that isn't the only treat to end this terrific semester of films: endlessly creative Julie Taymore (who did the visually wonderful Oedipus Rex earlier) put together another unique and imaginative one-hour spectacle, this time called Fool's Fire and based on an unusual story by Edgar Allan Poe. Don't miss this week!

So--are you convinced? This is not the semester to be sluggish about getting over to 250 SWKT. Just remember to come early in the week, early in the day, or early if you insist on the Friday/Saturday night "dating hour" (7:00-9:00-ish). Tuesdays, Wednesdays, and Thursdays you can usually come just before the show, stand in no line, and sit anywhere you want. (You who got turned away twice on the weekend at Much Ado About Nothing may not believe that--but trust me that over 1200 seats went empty before the weekend!) In any case, join the "faithful" who are "hooked" on foreign films. Your faculty/admin card admits two, and the particular times of the showings are not only announced on weekly flyers but can also be obtained by calling 375-5751.

Happy viewing!

Don Marshall, Director