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International Cinema

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W2009?

January 9-10
encore week

January 13-17



Forever synonymous with her fluffy illustrated tales, Beatrix Potter actually lived a life marked by struggle against her restrictive upper-class background. Still unmarried in her thirties, she took solace in the artwork her parents regarded as a childish affectation. While the burgeoning romance with her publisher Norman Warne (Ewan McGregor, delightfully gallant) helps

her self-confidence blossom, the family is against her marrying into trade. Sweet but not cloying, it's a heartening portrait of goodness surmounting the odds.

Miss Potter

2006 | directed by Chris Noonan | English | 92 minutes | color

January 20-24

3 noir films

German-American director Fritz Lang presents his first "talkie" and cinema's first serial killer--in this 1931 classic based on the real-life manhunt for the Düsseldorf child-murderer. Peter Lorre gives an extraordinary performance as Hans Beckert who can escape the eye of the law but not the wrath of the Berlin underworld. A radical, analytical film noir masterpiece.



M

1931 | directed by Fritz Lang | German | 117 minutes | black & white

January 27-31

3 more noir films



Deliriously playful *yakuza* (Japanese mafia) film, in which director Sijun Suzuki lets logic hang. It's the story of Tetsu, a former gang member who's attempting to live straight. He faces a tough challenge when his gang is determined to pull him back into their world, or kill him if he refuses. With plot ellipses, bizarre sets, inappropriate songs, absurd irrelevancies, action scenes that verge on the abstract and some visual jokes tottering precariously between slapstick and surrealism, somehow, it still works as a thriller. Inspired lunacy!

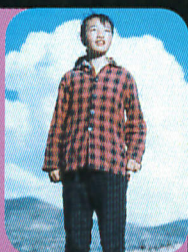
Tokyo Drifter

1966 | directed by Seijun Suzuki | Japanese | 89 minutes | black & white, color

February 3-7

February features a weekly film about jazz music, in honor of Black History Month.

Master filmmaker Zhang Yimou turns his lens on the travails of modern China's peasants. Shot in his *vérité* style, on real locations and using non-professionals, *Not One Less* tells the story of a 13-year-old brought in to teach in a village school, despite her obvious lack of qualifications. Promised a bonus if she keeps her class numbers up for a month, she determines to retrieve one pupil when he leaves to work in the city. The result is funny, heartwarming and sentimental--but it's not without some steel in its depiction of poverty and persistence.



Not One Less

1999 | directed by Yimou Zhang | Mandarin | 106 minutes | color



With the streets of Bordeaux as backdrop, this thriller paints a picture of love gone awry. Angélique (Audrey Tautou aka "Amélie"), an artist and student, is in love and claims that her paramour, Luic is just as enamored with her. But as friends point out, Luic is hardly worthy of her enduring affection: as a married father

to be, he invariably fails to show for their intricately planned meetings. The film tells the same story twice: once from her perspective and once from his.

He Loves Me He Loves Me Not

2002 | directed by Laetitia Colombani | French | 92 minutes | color

February 17-21

Oscar week

Jewish master forger Salomon Sorowitsch must choose between self preservation by helping the Nazis or risk death through sabotage. This taut Oscar-winning drama is based on the true story of a largely unknown area of German history: the use of skilled prisoners during WW II to create counterfeit currency for Operation Bernhard, a plan to flood the British and American economies with fake cash. It is a most unnerving, gripping and provocative account of endurance under Nazi oppression.



The Counterfeiters*

2007 | directed by Stefan Ruzowitzky | German, Russian, English/Hebrew | 98 minutes | color

Through a mesmerizing blast of color, beauty, humor and creativity, Julian Schnabel tells the true story of Jean-Dominique Bauby, the high-flying editor of French *Elle* and father of two. Renowned for his sense of humor, style, *joie de vivre*, and amorous energy, Bauby's world plunged into the depths of catastrophe in an instant. Schnabel forges a visually stunning, heart-stirring ode to what drives a man to go on when all truly seems lost.



The Diving Bell and the Butterfly*

2007 | directed by Julian Schnabel | France, US | French | 112 minutes | color



The Cuban Revolution has swept through the land and the property of the rich is about to become nationalized. Upon learning that his mother-in-law had hidden a fortune in jewels inside one of twelve identical parlor chairs taken from her villa by revolutionary authorities,

Las Doce Sillas

1962 | directed by Tomás Gutiérrez Alea | Spanish (Cuba) | 94 minutes | black & white

a Cuban man sets out on a frantic treasure hunt in this classic comedy. But he isn't the only one who knows about the hidden jewels, and in order to claim the prize he'll be forced to outwit a series of worthy adversaries.

Jules Dassin directs this archetypal heist thriller about a collection of thieves who band together to commit a seemingly impossible robbery. The target? A swanky English jewelry shop on the *Rue de Rivoli*. The film features an intricate 28-minute sequence depicting the robbery without dialogue or music. Dassin won the Best Director award at the Cannes Film Festival for this noir caper.



Rififi

1955 | directed by Jules Dassin | French & Italian | 122 minutes | black & white



Jean-Pierre Melville's "love letter to Paris" is shot, like all good city films, between the hours of dusk and dawn. What doubles the pleasure is that in spite of the heist and double-crosses it is still remarkably light in tone: an underworld comedy of manners. Bob is a compulsive gambler with a deep well of compassion. He gives the impression of wanting to rob the casino, not for the take, but so he can do it in dinner jacket. A wonderful, intelligent drama with all the formal beauty, finesse and treacherous allure of *noir*.

Bob le Flambeur

1956 | directed by Jean-Pierre Melville | French | 98 minutes | black & white

Director Lars von Trier's version of Euripides' Greek tragedy takes place in Denmark, where Jason has betrayed his onetime love, Medea, who vows to exact revenge against him as well as the couple's children. This wonderfully imaginative look at the fury of a woman scorned plays out in marshlands and dismal, bottomless channels. Due to the impulsive performances of the entire cast, Medea captures the encroaching dread of the inevitable like few films ever have.



Medea

1988 | directed by Lars von Trier | Danish | 75 minutes | color



Director David Lean's Oscar-winning epic tells the true-life story of warrior-poet T.E. Lawrence who helped unite warring Arab tribes so they could strike back against the Turks in WW I. This timeless classic underscores the clash between cultures--and within one man--that changed

the tide of war. As for O'Toole's Lawrence, he is an extraordinary mixture of narcissist, mystic and masochist, borne under by the tides of nationalism. A sweeping, majestic, sumptuous, grandiose film!

Lawrence of Arabia

1962 | directed by David Lean | English, Arabic, Turkish | 220 minutes | color

When an Egyptian band gets lost in a small Israeli town they grudgingly accept the sanctuary of kind-hearted bar owner Dina



and resolve to spend a single weird and wonderful night in this desolate nowhere town. What could have been a one-trick movie manages to sustain its sweet-natured examination of strangers in a strange land until its moving final scenes. This is a film that runs at you with open arms, and you'll find it very difficult not to succumb to its warm embrace. A truly lovely film and 2007 Oscar nominee.

The Band's Visit*

2007 | directed by Eran Kolirin | Arabic, English, Hebrew | 87 minutes | color

Laura spent her childhood lovingly raised in an orphanage. Thirty years later she returns with her family to reopen the long-abandoned orphanage as a home for disabled children. The mysterious surroundings awaken her son's imagination and he starts to spin a web of fantastic tales and not-so-innocent games. A desperate quest to unearth a terrible secret that lurks in the old house ensues. Working with a "less is more" psychological horror template, director Juan Antonio Bayona delivers the goods.



The Orphanage*

2007 | directed by Juan Antonio Bayona | Mexico, Spain | Spanish | 105 minutes | color



Freely adapted from Diana Wynne Jones' novel, *Howl's Moving Castle* is the story of Sophie, a hard-working, self-effacing teenager who takes refuge with the wizard Howl after being transformed into a old crone by the Witch of the Waste (a well-coutured whale of a woman voiced by Lauren Bacall). Supposedly fearsome, Howl turns out to be a drama queen with a yellow streak--albeit a rather

dashing one. Another work of great imagination and beauty from Hayao Miyazaki, director of *Spirited Away*.

Howl's Moving Castle

2004 | directed by Hayao Miyazaki | Japanese | 119 minutes | color animation

When Norah learns that her fiancée has a new girl, she impulsively agrees to have dinner with Harry. Several drinks later, Norah accepts an invitation to Harry's apartment where he forces himself on her. She pummels him, blacks out and awakes to discover that the pushy playboy has been murdered, quite possibly by herself! The film's title is the name of the nightclub where they meet and where Nat King Cole contributes a musical cameo. A *noir* whodunit!



The Blue Gardenia

1953 | directed by Fritz Lang | English | 90 minutes | black & white



Passion turns deadly in this controversial classic from acclaimed director Luchino Visconti. Adapted from *The Postman Always Rings Twice*, beautiful Giovanna is hopelessly drawn to Gino, a handsome drifter. They decide to kill off her spouse and

Ossessione

1943 | directed by Luchino Visconti | Italian | 112 minutes | black & white

Clint Eastwood labored for years to raise the money needed to bring this biography of Charlie Parker to the big screen. Nicknamed "Yardbird," Parker was a virtuoso saxophonist whose innovations revolutionized jazz. The way the narrative leaps back and forth in time parallels the neurotic speed of uptake in bebop itself. Eastwood presents a nuanced, complex, humane portrait of Parker's talents, obstacles, virtues and failings. Forrest Whitaker gives a towering performance as the tortured musical genius.



Bird*

1988 | directed by Clint Eastwood | English | 161 minutes | color



From the director of *Cinema Paradiso* comes the story of a virtuoso piano player who lives his entire life aboard *The Virginian*, a transatlantic steamer. He was found abandoned in a crate by a ship employee who named him Danny Boon TD Lemon 1900 and raised him on the ship.

One day 1900 sat down at the ship's piano and discovered his preternatural gift for playing jazz. He even beat Jelly Roll Morton in a jazz duel, but he never set foot on land, even for the love of his life.

The Legend of 1900

1998 | directed by Giuseppe Tornatore | French, English | 165 minutes | color

Night after night a young Frenchman squats outside a Parisian jazz club, listening to the sublime saxophone of one Dale Turner. Since Turner is troubled by drink and drugs it is not long before the young man has befriended him, rescued him from cheap flophouses, and installed him in his own flat, where kindness and devotion achieve some kind of advance over the depredations of the jazz life. Dale Turner, as played by Dexter Gordon, is full of private, rueful dignity and Herbie Hancock's original score bagged an Oscar.



Round Midnight*

1986 | directed by Bertrand Tavernier | English, French | 133 minutes | color

February 24-28



Carl Theodor Dreyer's acclaimed masterpiece remains one of the most staggeringly intense films ever made. It deals with the final stages of Joan's trial and execution and is composed almost exclusively of close-ups: hands, robes, crosses, metal bars, and (most of all) faces. The face we see most is Joan's and it's hard to imagine a performer evincing physical anguish and spiritual exaltation more palpably. It's magisterial cinema, and almost unbearably moving.

The Passion of Joan of Arc

1928 | directed by Carl Theodor Dreyer | silent | 114 minutes | black & white

March 3-7

The second part of Clint Eastwood's remarkable Pacific War diptych, following *Flags of Our Fathers*, is an even more sombre affair. As beautifully restrained as the earlier film but also shockingly intimate, despite its scenes of battle, death, suicide and suffering. Performed almost entirely in Japanese and told from the perspective of both high and low ranked Imperial Army troops, for whom their Emperor's dictum of "death before surrender" will become frighteningly clear. It is a compassionate, impressive film.



Letters From Iwo Jima

2006 | directed by Clint Eastwood | Japanese, English | 141 minutes | color

March 10-14



Andrei Tarkovsky opens his final film with friends gathering to celebrate Alexander's birthday. The party is interrupted when it's announced that WW III has begun and humankind is hours from annihilation. Alexander promises God

that he'll give up everything, including his child, if war is averted. For those willing to accept the tenets of Tarkovsky's cinema of spiritual quest and his notions of Christian iconography, the film is nothing less than miraculous.

The Sacrifice

1986 | directed by Andrei Tarkovsky | Swedish, French, English | 149 minutes | color

March 17-21

Dora is a retired schoolteacher eking out an existence by writing letters for illiterate passers-by in Rio's busiest train station, but she never bothers to mail the letters. Josue is the son of one of the women she deceives. When his mother is killed, Josue is left alone. Dora takes pity and reluctantly joins him on an epic cross-country journey in search of his father. Part travelogue, part neo-realist fable, the film works because the director refuses to play up the sentimentality.



Central Station

1998 | directed by Walter Salles | Portuguese, German | 113 minutes | color

March 24-28



Colonel Sergei Kotov, a hero of the Revolution, basks in the affection of his wife and daughter on a summer's day. But his cozy world is disturbed by the arrival of Dimitri, who charms the household with his bravado and good looks, but Kotov

grows uneasy as the reason for Dimitri's presence emerges. Director Nikita Mikhalkov's powerful portrait of viciousness during the Stalin era won the 1994 Academy Award for Best Foreign Film.

Burnt by the Sun*

1994 | directed by Nikita Mikhalkov | Russian, French | 135 minutes | color

March 31-April 4

Days of Glory chronicles the journey of four North African soldiers who join the French army to help liberate France from Nazi occupation during WW II. A chapter largely erased from the pages of history, the film—which got an Oscar nod for Best Foreign Language Film—pays overdue tribute to the heroism of these forgotten troops. Questions of power, humanity, religion, racism, love and honor spring from this exciting, emotional and realistic film.



Days of Glory*

2006 | directed by Rachid Bouchareb | Arabic, French | 120 minutes | black & white, color



In the 1970s small time actor Om falls in love with superstar Shanti the reigning Bollywood superstar. He is her biggest fan and dreams of being a star, but the two of them are killed in a suspicious on-set fire. When he's reincarnated to the present, Om is determined to punish the person who ignited the blaze. He believes in his former life he saw Shanti's secret husband set fire to the set, which means his only chance to expose the truth is to have the movie remade. It's a Bollywood spectacular!

Om Shanti Om

2007 | directed by Farah Khan | Hindi | 162 minutes | color

April 7-11



Afghan journalist Nafas returns to her country after receiving a letter from her sister, who warns that she intends to commit suicide. Nafas tries to reach her in Kandahar, but repeatedly encounters obstacles: the fear, wariness and dishonesty of those she asks to escort her, poverty, illness, landmines and the Taliban oppression of women. Makhmalbaf's film is characteristically jam-packed with metaphors and striking visual epiphanies to depict the harsh realities of life in Afghanistan.

Kandahar

2001 | directed by Mohsen Makhmalbaf | Farsi, English, Pashtu, Polish | 85 minutes | color

This extravagantly stylish farce from acclaimed director Pedro Almodovar brings us Candela, who's involved with a terrorist, Pepa who's just been dumped by Ivan who is about to get on a plane that Candela's boyfriend plans to hijack and Ivan's crazed wife who brandishes a loaded gun. Somehow a deranged plot is contrived from random elements including tranquilizer-spiked gazpacho, bad fashion, caged animals, demented telephone answering machines, Shiite terrorists and sheer madness. It's enough to drive any woman to a nervous breakdown!



Women on the Verge of a Nervous Breakdown

1988 | directed by Pedro Almodovar | Spanish | 90 minutes | color



Leading a quiet, devout life in Istanbul, middle-aged bachelor Muharrem is stunned when a powerful religious leader asks him to manage his numerous apartments and shops. But along with Western suits, a car

and a cell phone, the job brings challenges that test his faith. This thought-provoking character study explores the complex issues that arise when religious tradition intersects with the modern world.

Takva, A Man's Fear of God

2006 | directed by Ozer Kiziltan | Turkish | 96 minutes | color

* explicit content filtered >> non-English films shown with subtitles >> film schedule and selection subject to change >> 422-5751 >> <http://ic.byu.edu>



Filmed at the 1958 Jazz Festival at Newport, Rhode Island, this easygoing documentary provides an intimate glimpse of a historically significant musical event. It is often hailed as one of the

first and most influential live concert films, paving the way for later classics like Monterey Pop and Woodstock. Performing at the festival were jazz heavyweights such as Louis Armstrong, Chuck Berry, Thelonious Monk, Mahalia Jackson, Dinah Washington, Gerry Mulligan and Anita O'Day. Fascinating viewing for jazz and documentary fans alike.

Jazz on a Summer's Day

1960 | directed by Aram Avakian, Bert Stern | English | 85 minutes | color

Young James is chosen to undertake a mission—a pilgrimage to Jerusalem. But Israel is no longer the Holy Land that James and his people imagined. The cautionary tale that unfolds is tied to an intriguing clash between the Holy Land as conceived by the devour of the wider world (a longed-for land of milk and honey) and the reality of contemporary Israel, seen here as dominated by cynical avarice. Lead actor Siyobonga Melongisi Shabe is thoroughly engaging.



James Journey to Jerusalem

2003 | directed by Rafanán Alexandrowicz | Hebrew, English, Zulu | 91 minutes | color



Based on director Fares' own experiences, Zozo is his young counterpart growing up in Beirut during civil war. On the eve of his family's emigration to Sweden, everyone but Zozo is cruelly dispatched by Lebanese militia,

leaving him to make the journey alone. With scenes of magical realism (talking chickens, Zozo's daydreams, etc.), it's a simple story told with inventive originality.

Zozo

2005 | directed by Josef Fares | Arabic, Swedish | 105 minutes | color

When Teo Gheorghiu, the young star of the film, is at the piano playing Bach, Schumann and Liszt with exceptional sophistication, it's magic. He plays Vitus, a boy blessed and burdened with musical and mathematical genius.



While his parents pin all their hopes on him, he spends time with Grandpa, a free-spirited carpenter who dreams of flying and builds Vitus a pair of wings. This heart-felt tale won the Swiss Film Prize for Best Film of 2007.

Vitus

2006 | directed by Fredi M. Murer | Swiss German, English | 123 minutes | color



Amal, a destitute New Delhi autorickshaw driver, appears to be simple, quiet and even naïve as he supports his Mother and works long hours to make ends meet. When he allows an eccentric passenger to dodge his fare, the generous act sends his fate careening in a wholly unanticipated direction. There is nothing obvious about the story, which moves carefully and unpredictably through the streets of Delhi. A rich cinematic experience.

Amal

2007 | directed by Richie Mehta | Hindi, English | 101 minutes | color

This absorbing documentary follows Kenzo Okuzaki, a Japanese veteran of WW II, as he tries to seek justice—and vengeance—for the unexplained deaths of several soldiers in his unit. Through meticulous research he seeks to uncover what happened when two Japanese soldiers were killed in mysterious circumstances 23 days after the war ended. The film fascinates both for its bizarre protagonist and its frank portrait of a society constrained by notions of shame. At times surprisingly moving and absolutely compelling.



The Emperor's Naked Army Marches On

1987 | directed by Kazuo Hara | Japanese | 122 minutes | color



Despite a string of 20th century milestones in the field of public health, conditions in developing countries remain substandard, due in part to rapidly evolving diseases and an ever-slowing stream of technological

advances. Filmed in more than 20 countries around the world by an award-winning documentary team, this fascinating series explores what makes us sick, what keeps us healthy and what it takes to make good health last.

Rx for Survival

2005 | directed by Mike Beckham, Richard Dale | English | 120 minutes | color