



MURRAY STATE UNIVERSITY • Fall 2014

CINEMA INTERNATIONAL

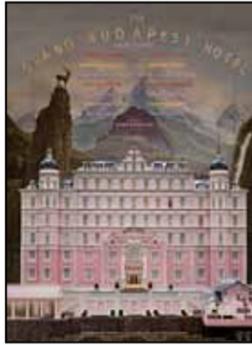
Students, faculty, staff and the community are invited • **ADMISSION IS FREE**
7:30 p.m. Thursday, Friday and Saturday evenings • Curris Center Theater

Aug. 21-22-23 • USA 2014

THE GRAND BUDAPEST HOTEL

Director: Wes Anderson
With Ralph Fiennes, Tony Revolori, Saoirse Ronan
English, Rated R, 100 Min.

With his keen and seemingly endless visual imagination, Wes Anderson plays with movies the way most of us used to play with LEGOs. Rather than calm down with age, he's made his latest film more elaborate and more gloriously convoluted than ever, as he follows a "legendary" concierge during the glory days at the titular hotel. Like all Anderson films, it's still thematically rich in its look at the way some families dissolve and others come together, set against what Owen Gleiberman (*Entertainment Weekly*) calls "a marvelous contraption, a wheels-within-wheels thriller that's pure oxygenated movie play." Directed by a Texan, filmed in Germany, inspired by the novels of the Hungarian Stefan Zweig, featuring an international cast — it's a fittingly eclectic opener for our series.

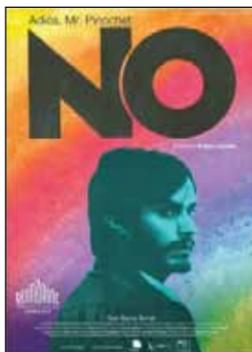


Aug. 28 -29-30 • Chile 2012

NO

Director: Antonio Skármeta
With Gael García Bernal, Alfredo Castro, Luis Gnecco
Spanish with English Subtitles, Rated R, 118 Min.

Through various collusions and coups, Augusto Pinochet ruled Chile as a dictator from 1973 to 1998. *No* is about one attempt to unseat him, not through revolution, but through advertising. It's a politically-charged *Mad Men* in the third world, as a reluctant ad-man is asked to tell the Chilean people to vote "No" on a seemingly meaningless referendum that would keep Pinochet in power. But the ads work too well. *No* is as formally interesting as it is narratively compelling and politically provocative, filmed on video equipment from the period that often offers the hidden immediacy of a clandestine VHS tape you weren't supposed to see. "The title is a downer, but the movie lifts you up." — Anthony Lane, *The New Yorker*. Winner of the 2012 Art Cinema Award and nominee for Academy Award for Best Foreign Film.



Sept. 4-5-6 • Italy 2013

THE GREAT BEAUTY

Director: Paolo Sorrentino
With Toni Servillo, Carlo Verdone, Sabrina Ferilli
Italian with English Subtitles, Not Rated, 142 Min.

Neapolitan director Paolo Sorrentino has always been deeply interested in dramatizing the social and political dynamics of Italy. But while his celebrated 2009 film *Il Divo* was about the violent results of Machiavellian power-plays, *The Great Beauty* is a romp through the luxuries of the bourgeoisie. "Rome makes you waste a lot of time," its jaded protagonist says as he celebrates his sixty-fifth birthday. Yet the film is not a waste of time, but an indulgent and alive satirical spectacle. Compared by many critics to Fellini's *La Dolce Vita*, it is "a film full of music, dance, Rome's crème brûlée light and a sensual tenderness." — David Thomson, *The New Republic*. 2013 Palme D'or nominee and winner of the Academy Award and Golden Globe for Best Foreign Film.

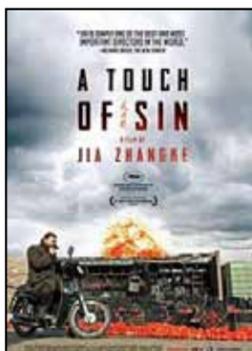


Sept. 11 and 13 • CHINA 2013

A TOUCH OF SIN

Director: Jia Zhangke
With Jiang Wu, Zhao Tao, Luo Lanshan
Mandarin with English subtitles, Not Rated, 133 Min.

HELD OVER FROM 2013-14 SEASON. China's neoliberal experiment has produced staggering economic growth, yet often at the expense of the workers and citizens that prop it up. Jia Zhangke's latest, and perhaps most accessible, film attempts to evoke something of this uneven development through four interlinked stories. Marked by bursts of violence and nihilism, yet also touched by Jia's "elegant visual style," the film ably demonstrates how individuals living in contemporary China can be pushed to their furthest limits. "What kind of society," the director asks, "does this do to its people?" — Kenneth Turan, *Los Angeles Times*



SPECIAL EVENT: WKMS Sci-Fi Friday

Friday, Sept. 12 • USA 1996

MARS ATTACKS

Director: Tim Burton
With Jack Nicholson, Glenn Close, Natalie Portman
English, Rated PG-13, 106 Min.

A special WKMS "Sci-Fi Friday" presentation and an homage to cheesy B-Movie science fiction films of the 1950's, *Mars Attacks* is a cult comedy with an all-star cast. Tim Burton directs. Natalie Portman, Jack Black, Danny Devito, and many more show up for cameos. Of course, the real stars may just be the aliens, obliterating the U.S. Congress and other entities in their path. It's quirky, creepy and a whole lot of sci-fi fun. "A frantic, funny love letter to an era of entertainment gone by, but also a top-notch example of modern comedy." — James Rocchi, *Netflix*



Sept. 18-19-20 • SOUTH KOREA 2012

PIETÀ

Director: Kim Ki-duk
With Lee Jung-jin, Jo Min-su
Korean With English Subtitles, Not Rated, 104 Min.

South Korean filmmaker Kim Ki-duk is often referred to as a controversial arthouse provocateur, both as a filmmaker and as a person. Yet his dark films have gained an international following, as his visions of violence and depravity are punctuated by uncommonly poignant meditations on human experience. *Pietà* follows a brutal loan shark in an industrial slum in Seoul, but its biblical title unobtrusively declares that it's up to something more: this is a film about faith and redemption as much as it is an intense critique of the elided effects of capitalism and globalization. Winner of the Golden Lion at the 2012 Venice Film Festival. "It's tough but rewarding viewing ... that, even amid the muck and blood, holds out the possibility of finding some hard-won hope." — Keith Phipps, *NPR*

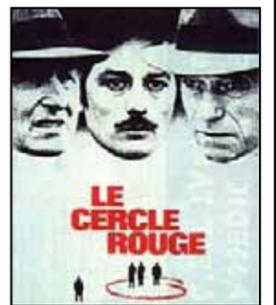


Sept. 25-26-27 • FRANCE 1970

LE CERCLE ROUGE

Director: Jean-Pierre Melville
With Alain Delon, Gian Maria Volonte, Yves Montand
French, with English Subtitles, Not Rated, 140 Min.

If you're a fan of heist movies like *Ocean's Eleven*, *Heat*, *The Italian Job*, or *Inside Man*, you must see Jean-Pierre Melville's 1970 masterpiece *Le Cercle Rouge*. Melville was a master of what might be called a "cinema of cool," and here that cool oozes out of the impossibly handsome Alain Delon as a stoic, amoral outsider who lives by a tough but honorable code. The setup is familiar — a bunch of disparate criminals plan a heist — but the payoff is so technically brilliant and incredibly tense that it haunts all its imitators. "*Le Cercle Rouge* offers the kind of experience that makes you glad movies exist." — A.O. Scott, *New York Times*

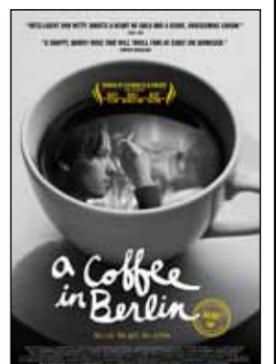


Oct. 9-10-11 • GERMANY 2012

A COFFEE IN BERLIN

Director: Jan-Ole Gerster
With Tom Schilling, Marc Hosemann, Friederike Kempter
German, with English Subtitles, Not Rated, 83 Min.

This ambling German comedy might be described as one aimless young hipster's failed attempt to buy a cup of coffee. Yet Jan-Ole Gerster's debut feature has been compared favorably to movies by Woody Allen, Jim Jarmusch and John Cassavettes. As Niko meanders through Berlin, romanticism and realism clash, giving a complex yet rewarding picture of the great city. This moody, deceptively low-key depiction of a cross-section of German life has "a distinct and confident look, as sure of itself visually in its black-and-white evocations of Berlin as its protagonist is unsure of himself and his future." — Michael Phillips, *Chicago Tribune*.



Oct. 16-17-18 • NETHERLANDS 2010

THE FORGOTTEN SPACE

Directors: Allan Sekula and Noel Burch
English Subtitles, Not Rated, 112 Min.

Modern container shipping is fifty years old and shows no signs of slowing down. The dynamics of global trade have been transformed by these colorful, rectangular maritime icons, which probably carried both the shoes on your feet and the phone in your pocket to the shores and stores of the U.S. Containers are faceless, but the people who load and chaperone them across the ocean are not. *The Forgotten Space* is their story: a "film essay" about the modern sea that captures the "sublimity, as well as the ugliness, of the industrial and postindustrial environments, and a patient and generous interest in what people have to say about their own lives." — A.O. Scott, *New York Times*



Oct. 23-24-25 • JAPAN 1958

THE HIDDEN FORTRESS

Director: Akira Kurosawa
With: Toshiro Mifune, Misa Uehara, Minoru Chiaki
Japanese, with English Subtitles, Not Rated, 139 Min.

Akira Kurosawa is the robust creative genius behind one of the most exciting collections of films in the history of cinema, and *The Hidden Fortress* was his most accessible and commercial successful film. George Lucas has frequently acknowledged that this was a crucial inspiration for *Star Wars*. A war epic told through the eyes of peasant farmers, the film uses that perspective to show the way the spectacular adventure of war cannot be separated from its horror. "Kurosawa stages every scene with an eye toward screen-filling spectacle ... but he's also concerned with the characters' journey, and how they change — or don't — along the way." — Keith Phipps, *The Dissolve*

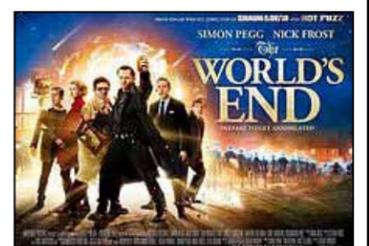


Oct. 30-31-Nov. 1 • ENGLAND 2013

THE WORLD'S END

Director: Edgar Wright
With: Simon Pegg, Martin Freeman, Rosamund Pike
English, Rated R, 109 Mins.

The last of the side-splitting collaborative action-comedy trilogy between director Edgar Wright and stars Simon Pegg and Nick Frost is perhaps the most epic, ambitious, hilarious and reflective. Following *Shaun of the Dead* and *Hot Fuzz*, *The World's End* mixes male bonding comedy with an apocalyptic scenario, and pulls both off equally well. You'll like hanging out with these funny blokes as their nostalgic pub-hopping gradually grows more sinister. "This is by light-years the most entertaining movie of the year. How many apocalyptic sci-fi action extravaganzas leave you feeling as if the world is just beginning?" — David Edelstein, *New York Magazine*



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