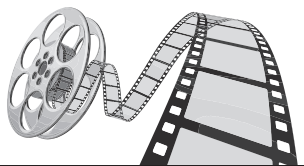




INTERNATIONAL FILMS

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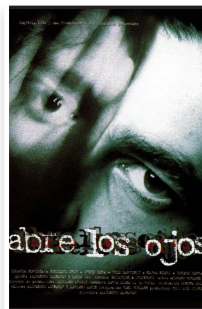
MSSU FACULTY
share some of their favorite flicks



Harrison and June Kash
INTERNATIONAL FILM SOCIETY

The International Film Society was founded in 1962 by Alma Doan, Harrison Kash, Arthur Boles, and Philip Jones as an activity of the Ozark Artists Guild. It has been supported by a combination of ticket sales, contributions, over three decades of Missouri Arts Council funding, and funding from the MSSU Institute of International Studies.

Dozens of unpaid volunteers worked over the years to prepare brochures, program notes, apply for assistance, create posters, and distribute publicity materials to the media. Harrison Kash, an assistant professor of chemistry at Joplin Junior College and MSSU from 1958 until his retirement in 1997, was the person most closely affiliated with the International Film Society. It was renamed in his honor in 2014. Kash, who passed away on Oct. 27, 2020, helped select the films shown until as recently as 2016. Dr. Bill Kumbier, a professor of English and philosophy who retired in 2020, also coordinated the films for several years. Dr. Chad Stebbins, director of the Institute of International Studies, is the current coordinator.



STAMP
HERE

ABRE LOS OJOS (OPEN YOUR EYES) (SPAIN)

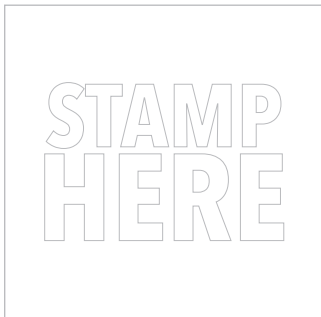
Tuesday, Jan. 24, 2023 | 7 p.m. | Cornell Auditorium in Plaster Hall

(dir. Alejandro Amenábar; 1997; 117 min.)

Introduction: Dr. Ruben Galve Rivera, associate professor of Spanish

Set in Madrid, Spain, the film gravitates around a rich and handsome bachelor who has it all... until he suffers a car accident that leaves his face scarred and lands him in prison. This Freudian thriller revolves around a convoluted dichotomy of dream vs. reality, while also touching on the issue of immortality. With a clever plot and script, and a photographic quality of the highest level, the film would be remade a few years later by Cameron Crowe under the title *Vanilla Sky*, with Penélope Cruz reprising her role.

Dr. Ruben Galve Rivera: "I chose this movie because it is one that forces you to think at a deep abstract level, and leaves you craving to re-watch it again in order to gain a better understanding of everything that goes on. I enjoyed the film so much that I ended up writing an article about it through a Freudian and Jungian lens."



***THE DEAD QUEEN* (PORTUGAL)**

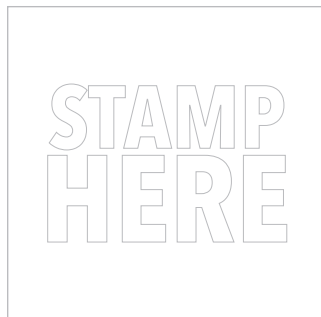
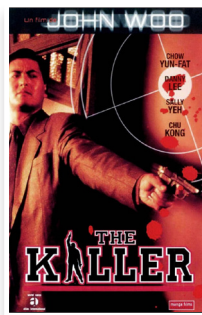
Tuesday, Jan. 31, 2023 | 7 p.m. | Bookhouse Cinema

(dir. António Ferreira; 2018; 120 min.)

Introduction: Dr. Amy Gates, associate professor of English

The legend of the historical Inês de Castro, posthumously crowned queen of 14th-century Portugal by her lover King Dom Pedro, has been adapted and retold countless times in the centuries since her death. This 2018 version directed by António Ferreira and starring Diogo Amaral (Pedro) and Joana de Verona (Inês) traces their enduring passion through three interwoven timelines: past (the Middle Ages of the original story), present (in a big city where Pedro and Inês are architects), and future (a dystopian rural encampment).

Dr. Amy Gates: "The story of Inez de Castro and the ways in which it has been repeatedly reimagined have fascinated me for many years. The three timelines of this film, based on a 2001 novel by Rosa Lobato de Faria, invite viewers to piece together the origins of this great love story and imagine Pedro and Inez still walking and working among – and beyond – us, their narrative strands separated by centuries yet always parallel. The original music by Luis Pedro Madeira contributes beautifully to unify the movie and distinguish among the timelines."



***THE KILLER* (HONG KONG)**

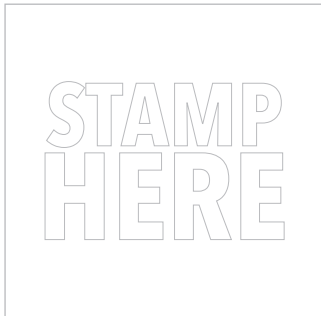
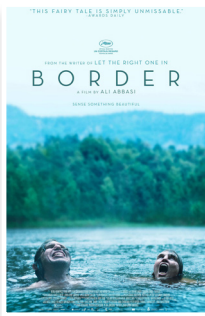
Tuesday, Feb. 7, 2023 | 7 p.m. | Cornell Auditorium in Plaster Hall

(dir. John Woo; 1989; 110 min.)

Introduction: Dr. Michael Howarth, director of Honors Program

Mob assassin Jeffrey (Chow Yun-Fat) is no ordinary hired gun; the best in his business, he views his chosen profession as a calling rather than simply a job. So, when beautiful nightclub chanteuse Jennie (Sally Yeh) is blinded in the crossfire of his most recent hit, Jeffrey chooses to retire after one last job to pay for his unintended victim's sight-restoring operation. But when Jeffrey is double-crossed, he reluctantly joins forces with a rogue policeman (Danny Lee) to make things right.

Dr. Michael Howarth: "Considered one of the best action films ever made, *The Killer* owns up to its infamous tagline: One Vicious Hitman. One Fierce Cop. Ten Thousand Bullets. As melodramatic as it is thrilling, the film is more than a series of bloody and operatic shootouts, using sensational violence to explore classic themes like loyalty and brotherhood."



BORDER (SWEDEN/DENMARK)

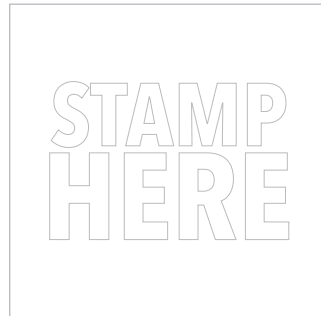
Tuesday, Feb. 14, 2023 | 7 p.m. | Bookhouse Cinema

(dir. Ali Abbasi; 2018; 110 min.)

Introduction: Holly Crane, Bookhouse Cinema

Tina (Eva Melander) is a border guard who has the ability to smell human emotions and catch smugglers. When she comes across a mysterious man with a smell that confounds her detection, she is forced to confront hugely disturbing insights about herself and humankind.

Holly Crane: "Ali Abbasi's *Border* is a shocking Nordic crime thriller told as a contemporary fairy tale. The contrast of themes runs through the story with a sweet romance and beautiful nature scenes contrasted by eerie suspicion laid on every character and some utterly gruesome crime. *Border* is engrossing from the first scene."



JOURNEY FROM THE FALL (VIETNAM)

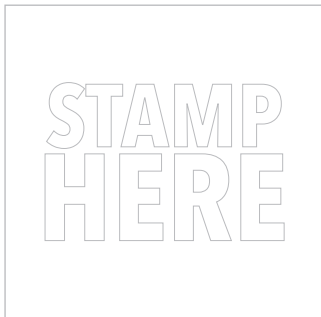
Tuesday, Feb. 21, 2023 | 7 p.m. | Cornell Auditorium in Plaster Hall

(dir. Ham Tran; 2006; 135 min.)

Introduction: Dr. Steve Wagner, professor of history

An independent film by writer/director/editor Ham Tran. The film traces the story of one family's struggle for survival in the aftermath of the fall of Saigon to Communist forces in April 1975. After Long, an officer in the South Vietnamese Army, is imprisoned in a North Vietnamese re-education camp, his family escapes Vietnam by boat in the hopes of starting a new life in Southern California. The film was financed entirely by the Vietnamese-American community, which attests to its accurate portrayal of their experiences.

Dr. Steve Wagner: "This film tells an important story about the largely forgotten aftermath of the U.S. war in Vietnam. It is also an important reminder of the hardships experienced by many of the immigrants who seek refuge in the United States."



BREATHLESS (FRANCE)

Tuesday, Feb. 28, 2023 | 7 p.m. | Bookhouse Cinema

(dir. Jean-Luc Godard; 1960; 90 min.)

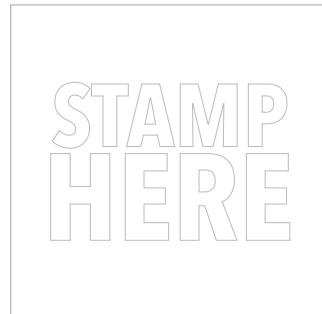
Introduction: Dr. Zak Watson, chair of Language & Literature Department

A small-time crook chased by the police after stealing a car shoots one of them and flees. Back in Paris he finds an American girlfriend and succeeds in seducing her. He convinces her to go to Italy with him. But the police have discovered the murderer's identity and are on his trail. The film debut of Jean-Luc Godard started the French new wave of filmmaking — recognized as one of the most stylish and influential movements in film history.

Dr. Zak Watson: "Cigarettes, newspapers wide enough to hide behind, mid-century cars, and Paris, all shot on location with handheld cameras, available light, and film stock whose graininess creates a naturalistic effect that went on to be imitated by documentarians define *Breathless*. Jean-Luc Godard's film was revolutionary cinema at its release in 1960, noted particularly for its jump cuts and refusal of traditional cinema narrative, and it still feels cool and transgressive today. It's one of my favorites for its playfulness, its tonal shifts, and its refusal to give viewers the easy illusion of character

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depth. The protagonist, a Bogart wannabe and petty criminal turned cop killer called Michel Poiccard (Jean-Paul Belmondo), tries to solve both his professional problem (pursuit by the authorities) and his personal problem (an inexplicable attraction to the American would-be journalist Patricia Franchini, played by Jean Seberg wearing close-cropped hair that defined a look for decades) by fleeing to Italy. The plot is straightforward, but Godard's execution is anything but. Come revel in the chaos that is *Breathless*."



FANAA (INDIA)

Tuesday, March 7, 2023 | 7 p.m. | Cornell Auditorium in Plaster Hall

(dir. Kunal Kohli; 2006; 169 min.)

Introduction: Dr. Jody Jensen, assistant professor of English

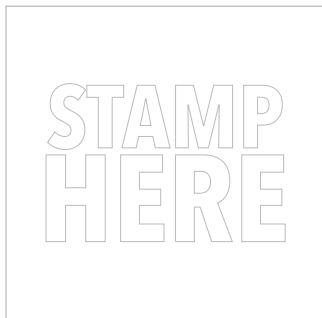
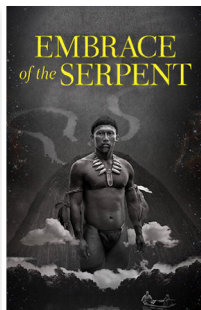
"Choices...to choose between right or wrong is simple, but what defines one's life is the decision between the greater of two goods or the lesser of two evils. This is the advice that Zooni Ali Beg (Kajol) receives from her father just as she is about to venture out into the world on her own for the very first time. Little does she know that these very words will shape her life. Zooni, a blind Kashmiri girl, meets Rehan Qadri (Aamir

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(continued *Fanaa*...)

Khan), a local Delhi tour guide and an incorrigible flirt. Her friends warn her against this good-for-nothing roadside Romeo, but she chooses to ignore them. It is now her time to discover life and love. Is this really the right choice? Rehan is fascinated by Zooni and wants her to see life as it should be seen, in its many colors. He promises her that the time spent with him will be the most precious in all her life. Zooni sees Delhi, life, and love like she never has before, because of Rehan. What Zooni doesn't know is that Rehan has another side to his life — something that can not only change her life, but can also destroy it."

Dr. Jody Jensen: "Kunal Kohli's *Fanaa* is categorized as action, drama, romance, and thriller. Sometimes all at once! It's a film full of surprises, plot twists, laughter and lightheartedness, and challenged histories. I've never been to a showing of this film where the audience did not gasp out loud, speak back to the screen, and leave reconsidering the boundaries of relationships and the muddled space between the binaries of good and evil."



EMBRACE OF THE SERPENT (COLOMBIA)

Tuesday, March 14, 2023 | 7 p.m. | Bookhouse Cinema

(dir. Ciro Guerra; 2015; 125 min.)

Introduction: Dr. Bill Fischer, associate professor of history

Through parallel story threads set 40 years apart, this absorbing odyssey follows two Western scientists who travel deep into the Amazon jungle looking for a rare plant that possesses healing powers, with enigmatic shaman Karamakate as their guide.

Dr. Bill Fischer: "This film examines one of the most horrifying periods of South American history: the early 20th century Rubber Boom in the western Amazon. Spanning multiple decades and told in an occasionally dreamlike and abstract fashion, the film echoes *Heart of Darkness* or any other story in which Westerners venture into a dangerous and remote area. But what makes *Embrace of the Serpent* special is that it turns that narrative on its head: the protagonist in this film is not any of the explorers, but an indigenous shaman who has experienced multiple waves of outsiders seeking various kinds of personal gain without any true understanding of the forest or its people. This was the first film from Colombia nominated for the Academy Award for Best Foreign Language film and it established Ciro Guerra as one of the most exciting in a new generation of Latin American filmmakers."



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The **10 students** who attend the most international films in Spring 2023 will receive either a Rick Steves travel bag or a personal day pack for travel abroad.

Get your passport stamped every time you attend a film, and then turn it in to the Institute of International Studies in Webster Hall 337 after **March 14**.



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