

Friday, September 14 at 7:00 and Sunday, September 16 at 4:00

L'ICEBERG

Come and cool off with L'ICEBERG, a deadpan, nearly dialogueless comedy from Belgium that tells the story of Fiona, a restaurant manager who accidentally gets locked in the walk-in freezer and as a result becomes obsessed with everything cold and icy, eventually leaving home in search of an iceberg. Using mainly sound and vision, Dominique Abel, Fiona Gordon and Bruno Rony employ a series of inventive set pieces that are sure to elicit laughter. "Not since René Clair and Jacques Tati have gags been so expertly constructed! A tasty concoction with equal measures of poetic fantasy and slapstick comedy." - *MOMA New Directors/New Films Series* (2006, 84 min., in French w/English subtitles)

Friday, September 21 at 7:00 and Sunday, September 23 at 4:00

Barbara Stanwyck Centenary

BALL OF FIRE

Gary Cooper heads a group of professors compiling an encyclopedia. When they reach the entry for 'slang,' they enlist the aid of a burlesque dancer sought by the police (Barbara Stanwyck). The supporting cast includes S.Z. Sakell, Oscar Homolka and Richard Haydn as adorable faculty members. A hilarious script by Charles Brackett and Billy Wilder directed at Howard Hawks' usual breakneck pace. (1941, 111 min.)

Friday, September 28 at 7:00 and Sunday, September 30 at 4:00

PRIVATE FEARS IN PUBLIC PLACES

A real estate agent, Thierry, lives with his younger sister Gaelle and searches desperately for love. Dan and Nicole are looking for a bigger apartment anticipating, maybe, a new arrival. Lionel is a barman who tries to mend his relationship with his sick (and nonetheless extremely mean) father. Charlotte has discovered Jesus. Everyone is trying to maintain his/her relationship without much success. Master director Alain Resnais brings us this lovely and moving meditation on the human heart (based on a play by Alan Ayckbourn) making enchanting use of artifice and theatricality while remaining gloriously cinematic. Winner of the Silver Lion at the Venice Film Festival and four César Awards including Best Director and Cinematography. (2006, 120 mins, in French with English subtitles)

SPOTLIGHT ON ROLF DE HEER

Rolf de Heer is Australian cinema's great reconciler. Having made 11 films since graduating from the Australian School of Film, TV and Radio in 1980, he serves as the bridge between the Australian cinema of the 1970's - whose brightest lights left the country for Hollywood - and the embattled film industry of the 1990s. In his recent films, de Heer has connected mainstream Australian audiences with provocative, politically charged subject matter.

Friday, October 5 at 7:00 and Sunday, October 7 at 4:00

THE TRACKER

Set in the Australian outback in the 1920's the film traces the casual racism and violence that typified Euro-Australian's treatment of aboriginal people. David Gulpilil, the *éminence grise* of Australian acting, plays an Aboriginal man caught between his people and white Australian culture as he helps soldiers try to track down a fugitive. (2002, 98 min.)

Friday, October 12 at 7:00 and Sunday, October 14 at 4:00

TEN CANOES

It was Gulpilil who proposed that de Heer make a film using aboriginal stories set in a Ylognu village prior to the arrival of Europeans. The result is TEN CANOES. Winner of a special jury prize at Cannes, de Heer's latest work weaves together a tale of love, betrayal, magic and memory. It offers an unprecedented, and surprisingly funny, cinematic interpretation of the rich oral culture of the Ganalbingu people (it is the first feature film shot entirely in an Australian aboriginal language). (2006, 90 min.)

Friday, October 19 at 7:00 and Sunday, October 21 at 4:00

BAMAKO

In the courtyard of a communal dwelling in Mali, a remarkable tribunal has been convened: The people of Africa are putting on trial officials from the International Monetary Fund and other international institutions, charging them with promoting policies that have increased the continent's deprivation. Director Abderrahmane Sissako (WAITING FOR HAPPINESS) effortlessly alternates the images and rhythms of everyday village life with a stark exposé of the causes of underdevelopment. Filled with warm colors and inspirational music, BAMAKO voices Africa's grievances in an original and profoundly moving way: educating, and at the same time, entertaining the audience. (2006, 115 mins, in Bambara and French with English subtitles)

Sunday, October 28 at 4:00

WHEN A WOMAN ASCENDS THE STAIRS

Hideko Takamine gives a devastating performance in Japanese master Mikio Naruse's heartbreaking study of feminine perseverance. "Keiko is a thirty-year-old widow who runs a bar in Tokyo's extravagant Ginza district. At her stage in life she gradually realizes she must either remarry or own her own business in order to gain a sense of security. Deftly rejecting advances from lascivious patrons, she prepares to borrow the money to strike out on her own without a male 'sponsor,' but one of her customers proposes marriage, changing all her plans. However, the courtship only bears out the vulnerability of a single woman in a mercurial trade." - *Audie Bock* (1960, 86 min., in Japanese w/English subtitles)

Friday, November 2 at 7:00 and Sunday, November 4 at 4:00

"An American Masterpiece, independent to the bone." – *Manohla Dargis, New York*

Times.

KILLER OF SHEEP

Charles Burnett's landmark film was one of the first 50 films to be selected for the Library of Congress' National Film Registry and was chosen by the National Society of Film Critics as one of the 100 Essential Films. **KILLER OF SHEEP** combines incredibly lyrical elements with a starkly neo-realist, documentary-style approach that chronicles the unfolding story with depth and riveting simplicity. The protagonist, employed at the slaughterhouse, is suffering from the emotional side effects of his bloody occupation to such a degree that his entire life unhinges. His refusal to become involved in the similarly destructive, but human-focused occupations of his more affluent friends and acquaintances becomes the odd obstacle to the family's well being. "A masterpiece. One of the most insightful and authentic dramas about African-American life on film. One of the finest American films, period." - *Dave Kehr, New York Times* "Affectingly beautiful ... Burnett used many kinds of African-American music on the soundtrack, and the movie itself has the bedraggled eloquence of an old blues record." - *David Denby, The New Yorker* (1977, 80 min.)

Friday, November 9 at 7:00 and Sunday, November 11 at 4:00

49TH PARALLEL

"Prompted by the Ministry of Information (as part of the propaganda campaign to bring the United States into the war) and largely shot on location, **49TH PARALLEL** follows the misadventures of a group of German seamen stranded in Canada when their U-boat is sunk in Hudson's Bay. Picaresque encounters with a cross-section of Canadians provoke a running debate between Nazism and 'democracy' which, thanks to Pressburger's script, is far from cut and dried." --*British Film Institute* Directed by Michael Powell. Written by Emeric Pressburger. With Leslie Howard, Raymond Massey, Laurence Olivier, Anton Walbrook. (1941, 123 min.)

Friday, November 16 at 7:00 and Sunday, November 18 at 4:00

FOREVER

"Le Cimetière du Père-Lachaise is the largest cemetery in Paris and the final repository of the famous. Among its occupants are medieval lovers Heloise and Abelard, Modernist icons Alice B. Toklas and Gertrude Stein, and sixties rocker Jim Morrison. Through its gates come tourists toting cameras to the burial site of Marcel Proust (though they might never have read him) and who sing at the gravesite of Yves Montand. Widows of well-remembered husbands, meanwhile, sweep their late spouses' gravestones and water the flowers. Into this ripe milieu, Heddy Honigmann—Peruvian-born Dutch documentarian and career-long chronicler of dislocation—brings her unique perspective and boundless curiosity, looking for the key to art and eternity, the allure of a celebrity afterlife, and the solace to be found in a necropolis of stars....Honigmann has made a film of great tenderness as well as profound inquiry. She is never reticent about asking a question; her trademark is getting people to open up in ways that must surprise even them. But she exercises the greatest respect, even awe, for those who walk among the headstones or occupy the more ethereal world of *Forever*." – *San Francisco International Film Festival* (2006, 95 min., in French w/English subtitles)

Friday, November 30 at 7:00

THE BIG ANIMAL (Duze Zwieze)

Back by popular demand! From a script by Krzysztof Kieslowski, this irresistible fable of small-town prejudice recalls the gentle '60's comedies of Jiri Menzel and Milos Forman. A childless couple adopts a two-humped camel who inexplicably appears one day in their tiny Polish town. While the village first marvels at the animal's lumbering grandeur, it soon becomes a source of civic discord. Directed by Jerzy Stuhr with dazzling cinematography by Pawel Edelman. (2000, 75 min., in Polish with English subtitles)

Preston Sturges Comedies!

Friday, January 4 at 7:00

CHRISTMAS IN JULY

Preston Sturges' breathlessly hilarious comedy stars Dick Powell as an underpaid clerk who attempts to win a coffee company slogan contest with the following inept entry: "If you can't sleep, it isn't the coffee, it's the bunk." When by an absurd fluke, he wins, all hell breaks loose in several corporate board rooms. Featuring a whole slew of the Sturges stock company (you'll be chuckling in your sleep just remembering their faces and voices). (1940, 67 min.)

Friday, January 11 at 7:00

THE LADY EVE

Hailed by The New York Times as the Best Film of 1941 (beating out CITIZEN KANE and HOW GREEN WAS MY VALLEY), Preston Sturges' side-splitting comedy stars Henry Fonda as a befuddled brewery heir and snake fancier ("Snakes are my life.") who falls into the clutches of an aggressive hustler (Barbara Stanwyck) and her card-sharp father (Charles Coburn), whose specialty is fleecing suckers on ocean liners. Enjoy again the great Sturges stock company. (97 min.)

Friday, January 18 at 7:00

UNFAITHFULLY YOURS

"This late work written and directed by Preston Sturges is one of the best comedies ever made in this country." – *Pauline Kael* "Smoothly switching from fantasy to reality, from slapstick to black comedy, Sturges weaves a cynical story of adultery and deception. Rex Harrison is ideally cast as an orchestra conductor who suspects his wife (Linda Darnell) of adultery. As he conducts Rossini, Wagner, Tchaikovsky, in his mind he hatches one hilarious murder plot after another, each inspired by the musical score and all in keeping with his thoroughly sophisticated life style. Sturges achieves a rare balance of music, dialogue, and stylishly noir visuals, each complimenting the other and adding to the wit of this memorable classic." – *PFA* (1948, 105 min.)