

## 07. SECOND CHANCE: MOVIES YOU SHOULD HAVE SEEN BUT DIDN'T

William W. Lockwood, Jr.

These films deserve a second chance to find an audience—and you the audience deserve a second chance to discover them, including several titles which either never reached Princeton area movie theaters at all or were here so briefly that you probably missed them. (and just try and find some of these titles on video). All are notable in one or more ways (subject matter, direction, screenplay, performances, etc.) and will be introduced with commentary by William W. Lockwood, Jr., Special Programming Director at McCarter Theatre and curator of McCarter's Summer Cinema series at Kresge Auditorium (1975-1992).

SCREENING DATES: October 4 (at 8 p.m.), 11, 18, 25, November 1, 8, 15, 24 (FRIDAY), 29, December 6, 13, 20. (Please note: double-features, where scheduled, will begin at 7 p.m.) A complete schedule with dates, showtimes and program notes plus a map showing location of theatre and parking will be available at registration and sent to all course members prior to the first program.

Depending on course enrollment, a limited number of single admissions to individual programs may be available at the door. All foreign language films shown with English subtitles. Programs subject to change.

RED ROCK WEST was the film director John Dahl made before *The Last Seduction* and it's every bit as good—although nobody saw it (at least in theaters). A brilliant western *film noir*, with Dennis Hopper, Nicholas Cage and Laura Fygn Boyle.

SPANKING THE MONKEY is first-time writer-director David Russell's erotic black comedy about a touchy subject or two. Ray (Jeremy Davies) returns from his freshman year at college to care for his seductive, bedridden mother, and during the long, hot summer, the situation spins wildly out of control, ending in—we'll let you guess.

NAKED won Best Director (Mike Leigh) and Best Actor (David Thewlis) Awards at Cannes in 1993. Leigh's cynical vision of London's youth captures the horror and hopelessness of life in a society teetering on the brink of moral and economic ruin.

KING OF THE HILL is the dark side of *Home Alone*: a 12-year old boy is forced to survive by his wits in a St. Louis transient hotel during the Depression. A wonderful film by writer-director Steven (Sex, Lies and Videotape) Soderbergh which, inexplicably, slipped through the cracks largely unseen.

STRAWBERRY AND CHOCOLATE was a 1995 Oscar nominee as Best Foreign Film, but hardly anyone has seen it yet. The work of Cuban director Tomas Gutierrez Alea, it's a ground-breaking (for Cuba) comedy of sex and politics about a friendship between a rebellious, gay artist and a stoically prim heterosexual student who fall in and out of love and long for greater freedom. This remarkable *mano a mano* becomes a touching plea for friendship, sex, and art—a kind of *Kiss of the Spider Woman* set in contemporary Havana.

CLERKS was the independent film of 1994, sweeping awards at Sundance and Cannes. Shot at a New Jersey convenience store by first-time writer-director Kevin Smith (the Chekhov of slacker life), it's a foul-mouthed, deadpan, no-budget comedy that gives unexpected new meaning to the idea of absurdity.

WHAT'S EATING GILBERT GRAPE? had the worst title of any 1993 film, but deserved far better. Johnny Depp plays another lovable misfit heading the ultimate dysfunctional family (including a 500-pound mother), but it's the amazing Leonardo DiCaprio (*The Basketball Diaries*) who won an Oscar nomination playing Depp's mentally disabled brother—probably the single most incredible performance of this entire series.

ED WOOD was supposed to be one of last year's big movies, but surprise—no one came! Director Tim (Batman) Burton's provocative and often bizarre look at famed (but awful) B-movie director Ed Wood (Johnny Depp) is a work of inspired imagination, and won an Oscar for Martin Landau as fading film icon Bela Lugosi. Don't miss it this time, around!

LEOLO takes the familiar little boy lost theme and replaces its sentimentality with luscious surrealism. No family could be more horrifying than little Leo's, no boy more frantic to find refuge in fantasy, no movie bolder in fashioning domestic tragedy into art. Written & directed by Jean-Claude Lauzon.

OLIVIER OLIVIER is a combination Freudian nightmare, psychological thriller and fairy tale based on an amazing true story. In a small French town, a nine-year old boy disappears; six years later, he resurfaces in Paris in the form of a 15-year old street hustler—or does he? From director Agnieszka Holland (*Europa, Europa*).

PASSION FISH never found its audience in 1992. True, it's a kind of Southern soap, but one without suds, and one blessed with two splendid performances from Mary McDonnell (as a bitter soap-opera star confined to a wheelchair) and the wonderful Alfre Woodard as the black nurse charged with bringing her back to life. Its writer-director John Sayles' best film yet—including his current hit *The Secret of Roan Inish*.

THE BOYS OF ST. VINCENT (Parts I & II) never made it to most movie theaters, although an edited (i.e. censored) version was shown on cable TV this past winter. Its subject is incendiary: the abuse—sexual and physical—of young boys in a Catholic orphanage. In Part I, the boys are eventually rescued from the evil attentions of Brother Lavin (Henry Czerny); in Part II, fifteen years later, the victims, still unhealed, go public with their ordeal. Far more powerful than the current *Priest*, this is a startlingly detailed picture of spiritual chaos.

ONE FALSE MOVE is a classic B-grade film *noir* in the best tradition of *Bonnie and Clyde* but with a racial twist. In director Carl Franklin's first feature, a trio of thugs massacre a family and commence a feverish cross-country odyssey, ending up in Star City, Arkansas, where the local sheriff and two L.A. cops are waiting. The result is an engrossing character study full of psychological and sociological surprises about hidden American links: between city and country, cop and criminal, and the black and white subcultures of the rural South.

NOTE: This is a 12 week course beginning October 4.

\$60.00

All screenings will take place on Wednesday evenings at 7:30 p.m. (except as noted above) in the comfort of Princeton University's Film Theatre at 185 Nassau Street, with ample free parking available in the adjacent lot behind the building.

Fall 1995

## 10. SECOND CHANCE: TEN MOVIES YOU SHOULD HAVE SEEN BUT DIDN'T

William W. Lockwood, Jr.

These ten films deserve a second chance to find an audience—and you deserve a second chance to discover them, including two films that never reached Princeton area movie theaters at all, and several others that played so briefly you probably didn't know they were even here! All are notable in one or more ways (subject matter, direction, screenplay, performances, etc.) and will be introduced by William W. Lockwood Jr., Special Programming Director at McCarter Theatre and curator of McCarter's Summer Cinema series at Kresge Auditorium from 1975-1992. **SCREENING DATES: Wednesdays February 12, 19, 25 (Tues.), March 5, 12, 19, 26, April 3 (Thurs.), 16, 30.** A complete schedule with dates, showtimes and program notes plus a map showing location of theater and parking will be available at registration and sent to all course members prior to the first program. Depending on course enrollment, a limited number of single admissions to individual programs will be available at the door. All foreign language films shown with English subtitles. Programs subject to change. Films will be shown at Kresge Auditorium, Princeton University.

**UNSTRUNG HEROES** was actress Diane Keaton's directorial debut, a charming and altogether flaky comedy which radiates a hundred pleasures, although it never found its audience. Based on Franz Lidz' memoir, it's the story of a young boy's struggle to come to grips with his mother's terminal illness and to relate to his wild-eyed inventor father (John Turturro) and dad's two crazy uncles (Maury Chaykin and *Seinfeld's* Michael Richards). This is a real gem, as peculiarly funny as it is heartbreaking—a screwball comedy that cuts to the heart.

**GEORGIA** sank without a trace at the box-office, although it boasts one of the bravura screen performances of 1995: Jennifer Jason Leigh's show-stopping tour de force as a ravaged, unsuccessful country singer locked in a love-hate sibling rivalry with her successful older sister (Mare Winningham). Ulu Grosbard's film is as maddening and unpredictable as the character herself, almost perversely brave, and much of it isn't pretty to watch. But Leigh's performance is one for the record books. *Princeton Premiere.*

**LIVING IN OBLIVION** is an independent film about—well, independent filmmaking—and aptly named considering its box office life. Which is a shame, because like *Clerks* and *The Brothers McMullen*, it's a shrewdly funny and smartly scripted (by Tom DiCillo) movie which chronicles one calamitous day on the set of a low-budget movie as its frustrated director (Steve Buscemi) tries to coddle his egomaniacal actors, humor his cameraman and cope with the bumbling amateurism of his crew. This is a wonderfully screwy film with a dark undercurrent of anxiety which gives it a resonance that transcends mere farce. Don't miss it—especially James Le Gros playing Brad Pitt.

**DEVIL IN A BLUE DRESS** won rave reviews but got no audiences—go figure. Walter Mosely adapted his own novel for this retro *film noir* by director Carl Franklin, set in black Los Angeles in 1948. Denzel Washington stars as Easy Rawlins, the up-from-Texas machinist who gets laid off after the war and is subsequently drawn into a complex maze of desire and corruption, as he struggles to hold on to not just the truth, but to his dignity. Franklin is a major director in the making, and his *One False Move* was a highlight of our previous Adult School series in 1995.

**BACKBEAT** is an ingenious triumph of imagination which takes us back to the years before The Beatles were stars, when they were just a rough-and-tumble bar band playing covers in the grimy rathskellers of Hamburg. It's 1960, and Ian Hart is John Lennon, a surly kid with an Elvis pompadour, the nastiest—and wittiest—punk around. The core of Ian Softley's film is the close, jealously charged and sexually ambiguous relationship between John and his best friend from art school, Stuart Sutcliffe (Stephen Dorff), the original "fifth Beatle" who turned his back on the band to pursue a career as a painter. This portrait of the Beatles' early days is as thrilling as it is original: an essential puzzle piece you never knew was missing.

**ANGELS & INSECTS** wins the bizarre award on this year's series. Philip Haas' elegantly perverse film observes the rituals of the natural world everywhere, examining Victorian repression with a scientist's fascination. The characters in this strange tale are both obsessed by phenomena of the insect world and exemplary of them. Mark Rylance plays a penniless naturalist and explorer who uncovers a startling discovery of decay and corruption that lurks beneath the decorous surface of his aristocratic family (which also includes Kristin Scott Thomas, of *English Patient* fame), eventually becoming enmeshed in behavior that surpasses his wildest imagination.

**THE CELLULOID CLOSET** is a sexy, funny, infuriating and instructive overview of one hundred years of largely inadequate depictions of homosexuals in Hollywood movies. Based on Vito Russo's pioneering history, it incorporates clips from over 120 films, covering not just the obviously highlights but also rarities and eyebrow-raising second looks, from the "sissy" stereotypes of the 30's, to the heavily disguised gay characters of the 40's and 50's, to the dubious emergence of screen homosexuals as suicidal neurotics and vicious predators in the 60's and 70's, and finally, to the more positive images of recent years, including the surge of unapologetically gay-themed independent films. *Princeton Premiere.*

**VANYA ON 42ND STREET** was the late Louis Malle's last film, in which he chronicles stage director Andre Gregory's legendary workshop production of Chekhov's *Uncle Vanya* as privately performed in a disused 42nd Street theater. The actors (including Wallace Shawn as Vanya and Julianne Moore as Yelena) schmooze with the director and spectators and then shift almost imperceptibly into the play's dialogue, gradually sliding their end-of-century New York lives into Chekhov's end-of-century Russian lives. The drama is captured with handheld cameras, minimal props, no costumes and no sets other than the theater itself. The result is sheer magic—a collaboration that turns its viewers into active participants.

**CRUMB** wound up on everyone's "Ten Best" list in 1995, but apparently only the critics bothered to see Terry Zwigoff's creepy, provocative and astonishingly intimate portrait of the underground comic artist. While reviewing R. Crumb's career, from its psychedelic-era heyday to the present, the film is also telling a harrowing story about his incomparably dysfunctional family. Sure it's funny, but what makes it extraordinary is that it explores, without presuming to explain, the sources of a unique and savage comic sensibility. A documentary about art and madness, *Crumb* is both nightmare and party—at the same time.

**SHANGHAI TRIAD** is another underappreciated film from Zhang Yimou, in which the magnificent director of *Ju Dou*, *Raise the Red Lantern* and *To Live* recreates the opulent, treacherous world of 1930's Shanghai, replete with mob wars, pleasure palaces and sexual intrigues. A "country cousin" of the local godfather is called to serve as factotum to Jewel (the incomparable Gong Li), reigning queen of after-hours Shanghai, who becomes entangled in a dark intrigue that sweeps away innocent and guilty alike. This is an atmospheric tour de force, stunningly photographed—you won't see a more beautiful film on this year's series.

**NOTE: This is a 10 week course beginning February 12.**

**\$50.00**

Spring 1997

## 10. SECOND CHANCE: TEN MOVIES YOU SHOULD HAVE SEEN BUT DIDN'T

William W. Lockwood, Jr.

These ten films deserve a second chance to find an audience—and you deserve a second chance to discover them, including two films that never reached Princeton area movie theaters at all, and several others that played so briefly you probably didn't know they were even here! All are notable in one or more ways (subject matter, direction, screenplay, performances, etc.) and will be introduced by William W. Lockwood Jr., Special Programming Director at McCarter Theatre and curator of McCarter's Summer Cinema series at Kresge Auditorium from 1975-1992. **SCREENING DATES: Wednesdays February 12, 19, 25 (Tues.), March 5, 12, 19, 26, April 3 (Thurs.), 16, 30.** A complete schedule with dates, showtimes and program notes plus a map showing location of theater and parking will be available at registration and sent to all course members prior to the first program. Depending on course enrollment, a limited number of single admissions to individual programs will be available at the door. All foreign language films shown with English subtitles. Programs subject to change. Films will be shown at Kresge Auditorium, Princeton University.

**UNSTRUNG HEROES** was actress Diane Keaton's directorial debut, a charming and altogether flaky comedy which radiates a hundred pleasures, although it never found its audience. Based on Franz Lidz' memoir, it's the story of a young boy's struggle to come to grips with his mother's terminal illness and to relate to his wild-eyed inventor father (John Turturro) and dad's two crazy uncles (Maury Chaykin and *Seinfeld's* Michael Richards). This is a real gem, as peculiarly funny as it is heartbreaking—a screwball comedy that cuts to the heart.

**GEORGIA** sank without a trace at the box-office, although it boasts one of the bravura screen performances of 1995: Jennifer Jason Leigh's show-stopping tour de force as a ravaged, unsuccessful country singer locked in a love-hate sibling rivalry with her successful older sister (Mare Winningham). Ulu Grosbard's film is as maddening and unpredictable as the character herself, almost perversely brave, and much of it isn't pretty to watch. But Leigh's performance is one for the record books. *Princeton Premiere.*

**LIVING IN OBLIVION** is an independent film about—well, independent filmmaking—and aptly named considering its box office life. Which is a shame, because like *Clerks* and *The Brothers McMullen*, it's a shrewdly funny and smartly scripted (by Tom DiCillo) movie which chronicles one calamitous day on the set of a low-budget movie as its frustrated director (Steve Buscemi) tries to coddle his egomaniacal actors, humor his cameraman and cope with the bumbling amateurism of his crew. This is a wonderfully screwy film with a dark undercurrent of anxiety which gives it a resonance that transcends mere farce. Don't miss it—especially James Le Gros playing Brad Pitt.

**DEVIL IN A BLUE DRESS** won rave reviews but got no audiences—go figure. Walter Mosely adapted his own novel for this retro *film noir* by director Carl Franklin, set in black Los Angeles in 1948. Denzel Washington stars as Easy Rawlins, the up-from-Texas machinist who gets laid off after the war and is subsequently drawn into a complex maze of desire and corruption, as he struggles to hold on to not just the truth, but to his dignity. Franklin is a major director in the making, and his *One False Move* was a highlight of our previous Adult School series in 1995.

**BACKBEAT** is an ingenious triumph of imagination which takes us back to the years before The Beatles were stars, when they were just a rough-and-tumble bar band playing covers in the grimy rathskellers of Hamburg. It's 1960, and Ian Hart is John Lennon, a surly kid with an Elvis pompadour, the nastiest—and wittiest—punk around. The core of Ian Softley's film is the close, jealously charged and sexually ambiguous relationship between John and his best friend from art school, Stuart Sutcliffe (Stephen Dorff), the original "fifth Beatle" who turned his back on the band to pursue a career as a painter. This portrait of the Beatles' early days is as thrilling as it is original: an essential puzzle piece you never knew was missing.

**ANGELS & INSECTS** wins the bizarre award on this year's series. Philip Haas' elegantly perverse film observes the rituals of the natural world everywhere, examining Victorian repression with a scientist's fascination. The characters in this strange tale are both obsessed by phenomena of the insect world and exemplary of them. Mark Rylance plays a penniless naturalist and explorer who uncovers a startling discovery of decay and corruption that lurks beneath the decorous surface of his aristocratic family (which also includes Kristin Scott Thomas, of *English Patient* fame), eventually becoming enmeshed in behavior that surpasses his wildest imagination.

**THE CELLULOID CLOSET** is a sexy, funny, infuriating and instructive overview of one hundred years of largely inadequate depictions of homosexuals in Hollywood movies. Based on Vito Russo's pioneering history, it incorporates clips from over 120 films, covering not just the obviously highlights but also rarities and eyebrow-raising second looks, from the "sissy" stereotypes of the 30's, to the heavily disguised gay characters of the 40's and 50's, to the dubious emergence of screen homosexuals as suicidal neurotics and vicious predators in the 60's and 70's, and finally, to the more positive images of recent years, including the surge of unapologetically gay-themed independent films. *Princeton Premiere.*

**VANYA ON 42ND STREET** was the late Louis Malle's last film, in which he chronicles stage director Andre Gregory's legendary workshop production of Chekhov's *Uncle Vanya* as privately performed in a disused 42nd Street theater. The actors (including Wallace Shawn as Vanya and Julianne Moore as Yelena) schmooze with the director and spectators and then shift almost imperceptibly into the play's dialogue, gradually sliding their end-of-century New York lives into Chekhov's end-of-century Russian lives. The drama is captured with handheld cameras, minimal props, no costumes and no sets other than the theater itself. The result is sheer magic—a collaboration that turns its viewers into active participants.

**CRUMB** wound up on everyone's "Ten Best" list in 1995, but apparently only the critics bothered to see Terry Zwigoff's creepy, provocative and astonishingly intimate portrait of the underground comic artist. While reviewing R. Crumb's career, from its psychedelic-era heyday to the present, the film is also telling a harrowing story about his incomparably dysfunctional family. Sure it's funny, but what makes it extraordinary is that it explores, without presuming to explain, the sources of a unique and savage comic sensibility. A documentary about art and madness, *Crumb* is both nightmare and party—at the same time.

**SHANGHAI TRIAD** is another underappreciated film from Zhang Yimou, in which the magnificent director of *Ju Dou*, *Raise the Red Lantern* and *To Live* recreates the opulent, treacherous world of 1930's Shanghai, replete with mob wars, pleasure palaces and sexual intrigues. A "country cousin" of the local godfather is called to serve as factotum to Jewel (the incomparable Gong Li), reigning queen of after-hours Shanghai, who becomes entangled in a dark intrigue that sweeps away innocent and guilty alike. This is an atmospheric tour de force, stunningly photographed—you won't see a more beautiful film on this year's series.

**NOTE: This is a 10 week course beginning February 12.**

**\$50.00**

Spring 1997

## 10. SECOND CHANCE: TEN MOVIES YOU SHOULD HAVE SEEN BUT DIDN'T

William W. Lockwood, Jr.

These ten films deserve a second chance to find an audience—and you deserve a second chance to discover them, including two films that never reached Princeton area movie theaters at all, and several others that played so briefly you probably didn't know they were even here! All are notable in one or more ways (subject matter, direction, screenplay, performances, etc.) and will be introduced by William W. Lockwood Jr., Special Programming Director at McCarter Theatre and curator of McCarter's Summer Cinema series at Kresge Auditorium from 1975-1992. **SCREENING DATES: Wednesdays February 12, 19, 25 (Tues.), March 5, 12, 19, 26, April 3 (Thurs.), 16, 30.** A complete schedule with dates, showtimes and program notes plus a map showing location of theater and parking will be available at registration and sent to all course members prior to the first program. Depending on course enrollment, a limited number of single admissions to individual programs will be available at the door. All foreign language films shown with English subtitles. Programs subject to change. Films will be shown at Kresge Auditorium, Princeton University.

**UNSTRUNG HEROES** was actress Diane Keaton's directorial debut, a charming and altogether flaky comedy which radiates a hundred pleasures, although it never found its audience. Based on Franz Lidz' memoir, it's the story of a young boy's struggle to come to grips with his mother's terminal illness and to relate to his wild-eyed inventor father (John Turturro) and dad's two crazy uncles (Maury Chaykin and *Seinfeld*'s Michael Richards). This is a real gem, as peculiarly funny as it is heartbreaking—a screwball comedy that cuts to the heart.

**GEORGIA** sank without a trace at the box-office, although it boasts one of the bravura screen performances of 1995: Jennifer Jason Leigh's show-stopping tour de force as a ravaged, unsuccessful country singer locked in a love-hate sibling rivalry with her successful older sister (Mare Winningham). Ulu Grosbard's film is as maddening and unpredictable as the character herself, almost perversely brave, and much of it isn't pretty to watch. But Leigh's performance is one for the record books. *Princeton Premiere.*

**LIVING IN OBLIVION** is an independent film about—well, independent filmmaking—and aptly named considering its box office life. Which is a shame, because like *Clerks* and *The Brothers McMullen*, it's a shrewdly funny and smartly scripted (by Tom DiCillo) movie which chronicles one calamitous day on the set of a low-budget movie as its frustrated director (Steve Buscemi) tries to coddle his egomaniacal actors, humor his cameraman and cope with the bumbling amateurism of his crew. This is a wonderfully screwy film with a dark undercurrent of anxiety which gives it a resonance that transcends mere farce. Don't miss it—especially James Le Gros playing Brad Pitt.

**DEVIL IN A BLUE DRESS** won rave reviews but got no audiences—go figure. Walter Mosely adapted his own novel for this retro *film noir* by director Carl Franklin, set in black Los Angeles in 1948. Denzel Washington stars as Easy Rawlins, the up-from-Texas machinist who gets laid off after the war and is subsequently drawn into a complex maze of desire and corruption, as he struggles to hold on to not just the truth, but to his dignity. Franklin is a major director in the making, and his *One False Move* was a highlight of our previous Adult School series in 1995.

**BACKBEAT** is an ingenious triumph of imagination which takes us back to the years before The Beatles were stars, when they were just a rough-and-tumble bar band playing covers in the grimy rathskellers of Hamburg. It's 1960, and Ian Hart is John Lennon, a surly kid with an Elvis pompadour, the nastiest—and wittiest—punk around. The core of Ian Softley's film is the close, jealously charged and sexually ambiguous relationship between John and his best friend from art school, Stuart Sutcliffe (Stephen Dorff), the original "fifth Beatle" who turned his back on the band to pursue a career as a painter. This portrait of the Beatles' early days is as thrilling as it is original: an essential puzzle piece you never knew was missing.

**ANGELS & INSECTS** wins the bizarre award on this year's series. Philip Haas' elegantly perverse film observes the rituals of the natural world everywhere, examining Victorian repression with a scientist's fascination. The characters in this strange tale are both obsessed by phenomena of the insect world and exemplary of them. Mark Rylance plays a penniless naturalist and explorer who uncovers a startling discovery of decay and corruption that lurks beneath the decorous surface of his aristocratic family (which also includes Kristin Scott Thomas, of *English Patient* fame), eventually becoming enmeshed in behavior that surpasses his wildest imagination.

**THE CELLULOID CLOSET** is a sexy, funny, infuriating and instructive overview of one hundred years of largely inadequate depictions of homosexuals in Hollywood movies. Based on Vito Russo's pioneering history, it incorporates clips from over 120 films, covering not just the obviously highlights but also rarties and eyebrow-raising second looks, from the "sissy" stereotypes of the 30's, to the heavily disguised gay characters of the 40's and 50's, to the dubious emergence of screen homosexuals as suicidal neurotics and vicious predators in the 60's and 70's, and finally, to the more positive images of recent years, including the surge of unapologetically gay-themed independent films. *Princeton Premiere.*

**VANYA ON 42ND STREET** was the late Louis Malle's last film, in which he chronicles stage director Andre Gregory's legendary workshop production of Chekhov's *Uncle Vanya* as privately performed in a disused 42nd Street theater. The actors (including Wallace Shawn as Vanya and Julianne Moore as Yelena) schmooze with the director and spectators and then shift almost imperceptibly into the play's dialogue, gradually sliding their end-of-century New York lives into Chekhov's end-of-century Russian lives. The drama is captured with handheld cameras, minimal props, no costumes and no sets other than the theater itself. The result is sheer magic—a collaboration that turns its viewers into active participants.

**CRUMB** wound up on everyone's "Ten Best" list in 1995, but apparently only the critics bothered to see Terry Zwigoff's creepy, provocative and astonishingly intimate portrait of the underground comic artist. While reviewing R. Crumb's career, from its psychedelic-era heyday to the present, the film is also telling a harrowing story about his incomparably dysfunctional family. Sure it's funny, but what makes it extraordinary is that it explores, without presuming to explain, the sources of a unique and savage comic sensibility. A documentary about art and madness, *Crumb* is both nightmare and party—at the same time.

**SHANGHAI TRIAD** is another underappreciated film from Zhang Yimou, in which the magnificent director of *Ju Dou*, *Raise the Red Lantern* and *To Live* recreates the opulent, treacherous world of 1930's Shanghai, replete with mob wars, pleasure palaces and sexual intrigues. A "country cousin" of the local godfather is called to serve as factotum to Jewel (the incomparable Gong Li), reigning queen of after-hours Shanghai, who becomes entangled in a dark intrigue that sweeps away innocent and guilty alike. This is an atmospheric tour de force, stunningly photographed—you won't see a more beautiful film on this year's series.

**NOTE: This is a 10 week course beginning February 12.**

**\$50.00**

### 03. SECOND CHANCE: TEN MOVIES YOU SHOULD HAVE SEEN BUT DIDN'T

William W. Lockwood Jr.

These ten films from France, Great Britain and the USA deserve a "second chance" to find an audience—and you deserve a chance to discover them, including several that never reached Princeton area movie theaters at all. All are notable in one or more ways (subject matter, direction, screenplay, performances, etc.) and will be introduced by William W. Lockwood, Jr., Special Programming Director at McCarter Theatre and curator of the Summer Cinema series at Kresge Auditorium from 1975-1992. **SCREENING DATES:** Wednesdays February 11, 18, 25, March 5 (Thursday), 11, 25, April 1, 15, 22, 29. All screenings at 7:30 p.m. at Kresge Auditorium on the Princeton University campus. A complete schedule with dates & program notes plus map showing location of theater and parking will be available at registration and mailed to all course members prior to first screening together with series admission ticket. Depending on course enrollment, a limited number of single admissions to individual programs will be available at the door. All foreign language films shown with English subtitles. Programs subject to change.

**LA CEREMONIE** was 1996's best foreign language film even though it didn't win the Oscar. In his forty-fifth film, Claude Chabrol, the "Alfred Hitchcock of France," returns to form with a vengeance in this riveting tale of secrets and lies. With an unease as tangible as the wintry chill of its landscapes, the film builds towards a stunning climax scored to *Don Giovanni* and ends with an audaciously Chabrolian *coupe de grace*. With Isabelle Huppert, Sandrine Bonnaire and Jacqueline Bisset. *France, 1996.*

**MICROCOSMOS** is an incredible *tour de force* that trumps anything of its kind you think you've seen on PBS. Biologists/filmmakers Claude Nuisidany and Marie Perennou take their specially designed cameras and plump them (and us) down in a Pyrenees meadow where we explore the paralleled fascination of the human condition through the world of insects: the romance of two Burgundy snails, the acrobatic battle of the stag beetle, the birth of a Cousin mosquito. Without narration (for once), this film has it all—sex, tension, humor, drama—viewed from the size perspective of an ant. *France, 1996, Princeton Premiere*

**SHALLOW GRAVE** was the first film involving the *Trainspotting* trio of director Danny Boyle, writer John Hodge, and star Ewan McGregor—made before anyone knew who they were (their latest is the current *A Life Less Ordinary*): McGregor and two companions wake up one morning to discover that their flatmate has committed suicide, leaving behind a suitcase of cash for the roomies to fight over. The result is a savagely dark comedy, with a dash of Hitchcock suspense, Coen-brothers style and Joe Orton wit, as gleefully repulsive and as funny as it is horrific. *Great Britain, 1995, Princeton Premiere*

**LES'VOLEURS** (Thieves) finds French director Andre Techine in top form in this dense, passionate account of two brothers, a thief and a cop, as well as a troubled woman loved by both the cop (Daniel Auteuil) and a philosophy professor (Catherine Deneuve). Structured like a Faulkner novel—with each character providing his or her own piece of the puzzle—the film interfaces mystery thriller, family chronicle and somber love story with brilliant panache. *France, 1996, Princeton Premiere*

**GET ON THE BUS** is Spike Lee's ode to the Million-Man March. Shot in 18 days on a \$2.4 million budget raised by prominent African-Americans, it follows a fictional group of fifteen black men as they travel by chartered bus from impoverished South Central LA to Washington. The riders are, of course, a cross section meant to represent the diversity of black male America: young, old; father, son; straight, gay; lawman, lawbreaker. The men provoke and challenge one another in Lee's usual vociferous style, but he manages to deflect the clichés with humor, heart and pride, aided by an inspired cast headed by Ossie Davis, Andre Braugher (of *Homicide* fame) and Charles Dutton. *USA, 1996*

**THE DAYTRIPPERS** is a contemporary screwball comedy with uncommon emotional depth. In his low-budget debut, writer-director Greg Mottola starts with a Long Island housewife (Hope Davis) who thinks that her husband (Stanley Tucci) is cheating on her. So she impulsively piles her family into a station wagon and journeys into the city to clear up the mystery. As the clues become more perplexing, they find more than they bargained for, uncovering a disorderly universe of secrets and lies where appearances are deceitful and resolutions far messier than on TV sitcoms. With Parker Posey, Anne Meara, and Campbell Scott. *USA, 1997*

**WHEN THE CAT'S AWAY** is a gentle breeze of a film by newcomer Cedric Klapisch who just may be the next Jean Renoir. Chloe, a slender, soulful young Parisienne, is unhappy with life; she has a boring job, and lives with a gay roommate in shabby stretch of the Right Bank with her precious black cat, Gris-Gris. When she goes on vacation, she leaves her cat with an old woman and it apparently escapes. In her search for the missing feline, Chloe encounters myriad denizens of the area, and we discover how disparate elements of a neighborhood come together to form a community. Klapisch has done nothing less than capture the tone and tenor of loneliness in the big city—and also the ways loneliness might end. *France, 1996*

**LA PROMESSE** is a breathtaking film from Belgium, which no one saw, and everyone should have. The work of two brothers, Luc and Jean-Pierre Dardenne, it's the story of fifteen-year old Igor, who helps his father run an illegal immigrant labor network. Their "innocent" wrong doings go sour when an African laborer falls off scaffolding, and Igor obeys his father's order to leave him there to die. Confronted by his feelings of duty and affection for his father and by his guilt and commitment to the immigrant's surviving family, the boy faces a decision that will change his world forever. *France/Belgium, 1996, Princeton Premiere*

**CAREER GIRLS** is the latest from Britain's Mike Leigh. Gentle and hypnotic, it's also smaller and less wrenching than his *Secrets and Lies* as it tells the raw and rollicking story of two women (Katrín Cartledge, Lynda Steadman) whose funny, intimate friendship stubbornly endures. Leigh follows the two old friends (who were roommates in college) through a weekend-long reunion. Pivoting between present and past, his film sometimes explodes with jittery, hand-held flashbacks to match the characters' buried emotions. And his intimate approach to character development once again yields remarkable acting. *Great Britain, 1997*

**IN THE COMPANY OF MEN** was the *success scandale* of 1996's independent cinema. Writer-director Neil LaBute's first feature is a devastating descent into the darkest heart of the sexual and corporate jungles. Two rats caught in the rat race, frustrated by setbacks in the bedroom, devise a heinous scheme to get even, thus avenging themselves on every female who ever did them dirt. A modern morality tale for the male animal in corporate America, this unnerving film is both difficult to watch and utterly compelling. *USA, 1996*

**NOTE: This is a ten-week course beginning February 11.**

**\$50.00**

**\$55.00**

**\$45.00**

SPR11061998

**14. SECOND CHANCE: THIRTEEN MOVIES SHOULD HAVE SEEN BUT DIDN'T**

**William W. Lockwood Jr.**

These thirteen films from the USA and seven other nations deserve a "second chance" (and in many cases, a "first chance") to find an audience—and you deserve a chance to discover them, including several that never reached Princeton area movie theaters at all. All thirteen are notable in one or more ways—subject matter, direction, screenplay, performances—and will be introduced by William W. Lockwood Jr., Special Programming Director at McCarter Theatre and curator of the "Summer Cinema" series at Kresge Auditorium from 1975–1992. **ALL SCREENINGS WEDNESDAY EVENINGS AT 7:30 PM at Kresge Auditorium on the Princeton University campus: February 10, 17, 24, March 3, 10, 17, 24, 31, April 7, 14, 28, May 5.** A complete screening schedule with dates & program notes plus map showing location of theater and parking will be available at registration and mailed to all course members prior to first screening. All foreign language films shown with English subtitles. Programs subject to change.

**THE ICE STORM** is director Ang Lee's sensitive and touching portrayal of an era, a place (New Caanan, Connecticut) and a people confused by both loss of certainties, and a sense of new possibilities. It's 1973, Nixon's Presidency is collapsing, and so are marriages, stable family values and moral order all over America. Based on the Rick Moody novel, with an exceptional ensemble cast including Kevin Kline, Sigourney Weaver, Christina Ricci, Tobey Maguire, Joan Allen, and Elijah Wood. USA, 1997

**CHARACTER** won the Oscar as last year's Best Foreign Film, but no one ever saw it—including Princeton area audiences. A visually stunning story of destiny and parentage set in Rotterdam in the 1920's, it's a provocative mixture of Horatio Alger, Kafka and Charles Dickens, in which an aspiring young lawyer is put to the test by a fearsome father figure. This is a true epic—long, dark, complex, enigmatic, and curiously riveting. Directed by Mike van Diem. Netherlands, 1998 / Princeton Premiere

**GATTACA** is a thinking person's sci-fi film about a genetic tyranny of the future in which society is divided into humans perfectly engineered and those with the ordinary mix of strengths and physical susceptibilities. One ingenious imposter (Ethan Hawke) develops an intricate scheme for escaping his fate and penetrating to the inner sanctum of the perfect ones. Far removed from the *Star Wars* mold, this is a fully imagined work of cautionary futuristic fiction and a most impressive debut for writer/director Andrew Niccol. With Una Thurman, Jude Law and Alan Arkin. USA, 1997

**MEN WITH GUNS** is the latest from that most independent of independent filmmakers, John Sayles (Lone Star). It's a powerful political/spiritual odyssey in the tradition of *The Grapes of Wrath*, about a sheltered, aging doctor who journeys into the interior of his troubled Latin American country, a harshly beautiful land harrowed by violence and ruled by "men with guns." USA, 1997

**MA VIE EN ROSE** (*My Life in Pink*) won the 1997 Golden Globe for Best Foreign Film—but again, nobody in the Princeton area ever got a chance to see it. Alain Bertiner's debut feature is a funny, emotionally complex fairy tale about the problems experienced by a cross-dressing seven-year old boy living in a plastic suburban paradise. The delicate and potentially controversial subject (gender roles and the pressures of conformity) is given tender, humane and loving treatment without sentimentality and above all, without farce. Belgium/ France, 1997 / Princeton Premiere

**LOVE AND DEATH ON LONG ISLAND** is a wickedly smart tale of obsession, which puts a contemporary spin on *Death in Venice*. John Hurt is not to be missed as a highbrow British novelist who unexpectedly develops a grand romantic passion for a hunky, male teen idol (Jason Priestley, of *Beverly Hills 90210*) and travels from London to Long Island to track down the object of his desire. Director Richard Kwietniowski's touching comedy is a triumph of longing propelled by a strong current of satirical observation. Great Britain /Canada, 1997

**HENRY FOOL** is the latest film from famously idiosyncratic writer/director Hal Hartley, and it's his most appealing and mature work yet. Winner of the Best Screenplay Award at Cannes this year, it's an audacious fable of fate, faith, friendship, art and authenticity, and the future of literature in the digital age. A Queens garbage man (James Urbaniak) meets a self-styled pseudo-intellectual and drifter (Thomas Jay Ryan) who convinces him to write poetry. It turns out he's gifted, and soon, his poetry is moving (and outraging) the world at large when it is displayed on the Internet. USA, 1998 / Princeton Premiere

**A TASTE OF CHERRY** shared the Palme D'Or at Cannes last year with *The Ice Storm*, but you'd never know it, because no one ever saw it. A spiritual parable about life's possibilities, it's the work of Iran's leading writer/director Abbas Kiarostami in which a solitary man contemplating suicide drives through the hilly outskirts of Teheran in search of someone who will bury him. Knowing and poignant, as simple and universally significant as an Aesop fable, this is a shaggy-man story to end them all. Iran, 1997 / Princeton Premiere

THE THIEF was Russia's nominee for the Best Foreign Film Oscar last year. In 1952 Stalinist Russia, a beautiful windowed mother and her six-year old son become bound to a handsome and charismatic thief. Directed by Pavel Chukrai, this is a provocative political/psychological parable of tyranny and idolatry whose emotions hit like a hammer. Russia, 1998

EVE'S BAYOU marked the directorial debut of Kasi Lemmons (who wrote Silence of the Lambs), but it failed to attract even the black audience for whom it was intended. A Southern Gothic soap opera set in Louisiana delta country, it transcends the genre through the sheer force of its characters' passions. Starring Samuel L. Jackson, the film suggests Tennessee Williams filtered through Oprah, and might just be the best film ever made by a black American. You decide. USA, 1997

THE SWEET HEREAFTER is Atom Egoyan's hauntingly beautiful but unsentimental adaptation of Russell Banks' 1991 novel devoted to the aftermath of a devastating school-bus accident in a small British Columbia town. The result is a rich, complex examination of the nature of loss and healing, with Ian Holm as the big-city lawyer who enters the vulnerable community like a malign presence, creating an atmosphere of suspicion and doubt. This is a film that means to shake you—and it does. Canada, 1997

WESTERN is a contemporary road movie set in Brittany, or western France, which mixes friendship, romance, and haunting scenery with an imaginative reconception of the frontier spirit. Winner of the Grand Jury Prize at Cannes last year, it's a comic and gentle look at two misfits (one a Spaniard, the other a Russian immigrant) who join forces and embark on a wonderfully droll journey. Directed by Maurice Poirier. France, 1997 / Princeton Premiere

MRS. DALLOWAY is a movie that luxuriates in art's greatest special effect: language. Adapted from Virginia Woolf's 1925 landmark novel by writer/actor Eileen Atkins, and directed by Marleen Gorris (Antonia's Line), its plotless story drifts easily between past and present, romance and pragmatism, hope and despair in its evocation of Woolf's vision. And at its center is a luminous performance by Vanessa Redgrave as a high-society hostess comparing her reckless youth with her cautious present as she bustles through London on one dazzling June day; can there be any doubt that she is the greatest actress of her generation? Great Britain, 1997

**NOTE: This is a twelve-week course beginning February 10. \$55.00**

---

## Studio Arts and Crafts

---

### 20. THE ART OF STAINED GLASS

Chris Kennedy

For beginners and those who would like to enhance their skills in the art of stained glass. Each student will design, cut and construct his/her own stained glass window. All projects are completed by course end. A few basic tools are necessary which may be obtained through the instructor.

CHRIS KENNEDY has been actively involved with the art of stained glass for the past 20 years. He has taught for Adult Education Centers in Michigan and for the YMCA in San Diego, California.

Tuesday, 7:00–9:00 p.m. \$55.00

**NOTE: This is a 10 week course beginning February 2. All materials are extra, approximately \$50.00. The class will need to go to a supply store in the second or third week.**

### 21. OIL PAINTING

Peter Smith

Open to both beginners and those with experience in oil painting, this course will encourage students to explore a great variety of oil painting techniques. Emphasizing the study of the great masters, the instructor intends to give students broad exposure to the many aspects of oil painting.

PETER SMITH, painter and sculptor, has studied and worked in this country and in Italy. He has been actively involved in teaching art history and studio art for the past 15 years.

Thursday, 7:30–10:00 p.m. \$60.00

**NOTE: This is a 10 week course beginning February 4. There will be an additional materials fee of approximately \$25.00–\$40.00 payable to the instructor.**

## 12. MORE THAN A CONCERT

Mark Laycock

Have you ever wanted to know more about classical music and performance? This course is for those who want to enhance their enjoyment of classical music and put new insights right to work hearing a live performance. In conjunction with two of the Chamber Symphony of Princeton's concerts, Music Director Mark Laycock will discuss the music to be performed and provide insight into conducting and the process of putting a concert together. On the weekend following each lecture, participants may attend the Saturday afternoon rehearsal and/or the concert on Sunday afternoon.

Lecture: Wednesday, March 15, 7:30-9:00 p.m.

Prokofiev, *Summer's Day Suite*, Ives, *The Unanswered Question*, Ravel, *Piano Concerto in G Major*, Babbitt, *Composition for Twelve Instruments*, Copland, *Appalachian Spring*.

Rehearsal: Saturday, March 18, 10:30 a.m.-1:00 p.m.

Concert: Sunday, March 19, 4:00 p.m.

Lecture: Wednesday, April 26, 7:30-9:00 p.m.

Britten, *Four Sea Interludes from Peter Grimes*, Part., *Symphony No. 2*, Gershwin, *Catfish Row* (Suite from *Porgy and Bess*) and *Rhapsody in Blue*.

Rehearsal: Saturday, April 29, 10:30 a.m.-1:00 p.m.

Concert: Sunday, April 30, 4:00 p.m.

MARK LAYCOCK is celebrating his 15<sup>th</sup> year as Music Director of the Princeton Chamber Symphony. Mr. Laycock is well known for his engaging mini-lectures prior to the PCS performances, and has appeared as a guest lecturer at the Philadelphia Museum of Art's *Music Through the Ages* series.

Wednesday, 7:30-9:00 p.m.

\$45.00

**NOTE:** This is a two class course on March 15 and April 26. The course fee includes tickets to the concerts. Lectures for this course will be held at Princeton United Methodist Church at the corner of Nassau and Vandeventer Streets. Students are requested to park behind the Church and come in the back door. The rehearsals and concerts will be held at Richardson Auditorium, Alexander Hall, Princeton University campus.

## 13. SECOND CHANCE: 13 MOVIES YOU SHOULD HAVE SEEN BUT DIDN'T

William W. Lockwood Jr.

These thirteen films from the USA and other nations deserve a "second chance" (and in some cases, a "first chance") to find an audience—and you deserve a chance to discover them, including several that never reached area movie theaters at all. All thirteen are notable in one or more ways—subject matter, direction, screenplay, performances—and will be introduced by William W. Lockwood Jr., Special Programming Director at McCarter Theatre. **ALL SCREENINGS WEDNESDAY EVENINGS AT 7:30PM** at Kresge Auditorium on the Princeton University campus: February 16, 23, March 1, 8, 15, 22, 29, April 5, 12, 19, 26, May 3, 10. A complete schedule with dates, program notes & map showing location of theater and parking will be available at registration and mailed to all course members prior to the first screening.

**THE CELEBRATION** won the Special Jury Prize at Cannes in 1998, but never reached our area theaters. Directed in fake-*verite* style by Thomas Vinterberg (one of Denmark's "Dogma-95" directors), it's a kind of demented *Rules of the Game*—a wildly inventive dark-edged comedy-drama concerning a father's iron will, his prodigal son, the presence of death and the absence of living, and the unforgettable fact that every family has its secrets. *Denmark, 1998, Princeton Premiere*

**A SIMPLE PLAN** is a kind of cross between *Fargo* and *Treasure of the Sierra Madre* set in the snowy serenity of a Midwestern wilderness. In this accomplished crime thriller/morality tale directed by Sam Raimi, two brothers (Bill Paxton and Billy Bob Thornton) discover \$4 million in cash in the wreck of a downed plane, and decide "finders keepers." But cash tends to corrode family ties and moral values, and soon both brothers are caught in a rat's nest of greed, paranoia, betrayal and murder. *USA, 1998*

**THE GENERAL** is based on the life of Dublin master criminal Martin Cahill (Brendan Gleeson), nicknamed "The General." Director John Boorman traces Cahill's rise to notoriety, major heists, and dealings with the IRA and Loyalist factions—as well as his somewhat original approach to family life. This is a hipster's gangster movie, a compound of gaiety and melancholy, comedy and horror, with Jon Voight as Cahill's Javert-like police nemesis. *Ireland, 1998*

**BUENA VISTA SOCIAL CLUB** is director Wim Wenders' exhilarating documentary portrait of the great, aging and forgotten pop musicians who were part of the *son de Cuba* movement—and who were first reunited by Ry Cooder for a triumphant 1997 Grammy-winning album which set off the current wave of interest in Cuban jazz. Although the film contains much studio and onstage concert footage, it draws its real power from the portraits of the artists themselves—players and singers whose very presence seems rooted in the earth) men like 92-year old Compay Segundo, and pianist Ruben Gonzalez and singer Ibrahim Ferrer, both of whom have subsequently become pop stars in their own right. *USA, 1999, Princeton Premiere*

**BESIEGED** finds director Bernardo Bertolucci back at the top of his form in this smoldering love story that measures the emotional force field that develops between two lonely exiles in Rome: an isolated English composer/pianist (David Thewlis) and the grieving African fugitive (Thandie Newton) who works as his housekeeper, and whose husband is a jailed political prisoner. A romantic exploration of the nonverbal connections between people that can blossom into love, this is a film of high visual, emotional and moral intelligence. *Italy, 1999*

**AFTER LIFE** is probably the most convincing film ever made on the subject of the hereafter. Kore-eda Hirokazu's extraordinarily moving commentary on the link between movies and memory is set at a way station between Heaven and Earth, where guides help the newly dead sift through their memories for a defining moment to take with them into eternity. The film's central concern is the fragility of memory and of life itself, with a unique power to make us look inward and reconsider our own lives. *Japan, 1999, Princeton Premiere*

Spring 2000



**THE DREAMLIFE OF ANGELS** was the sensation at Cannes last year, where its two co-stars (Elodie Bouchez and Natacha Regnier) shared the Best Actress Award for their transcendent performances as scrappy young women knocking around the French city of Lille in search of work and human connection. Although the two are totally different, an intense emotional bond develops between them, which pervades their relationship with men and the world around them. Achingly bleak and eerily incisive, this is a stunning first-feature from director Erick Zonca. *France, 1998*

**HAPPINESS** is writer-director Tod Solondz' controversial follow-up to his no-budget sensation *Welcome to the Dollhouse*, and it confirms his status as the unsurpassed comic satirist of the suburban wasteland. Set largely in New Jersey (where else?), it's a combination of warped sitcom with a litany of horrors including suicide, sexual perversion, and mutilation-murder. Make no mistake—this black comedy of missed connections is both disturbing and shockingly funny. With Dylan Baker, Elizabeth Ashley, Jon Lovitz, Ben Gazzara, Jane Adams, and Lara Flynn Boyle. *USA, 1998*

**AFFLICTION** is a beautifully framed, deeply felt meditation about midlife regrets, rages and limitations. Director Paul Schrader's adaptation of the Russell Banks novel is set in the snowbound landscape of a wintry New Hampshire town, where Nick Nolte plays a part-time cop with an ex wife (Mary Beth Hurt), a waitress girlfriend (Sissy Spacek) and an abusive, alcoholic father (Oscar-winner James Coburn). Between its drab wintry vistas and its chilling vision of a man helplessly slip-sliding down life's slope, the film's bleakness is what lingers—that and Nolte's best performance ever. *USA, 1998*

**GODS AND MONSTERS** is a witty and haunting speculation about the last days of James Whale, director of the classic *Frankenstein* films, and one of the most uncloseted gays in Old Hollywood. The time is 1957, and Whale (Oscar-nominee Ian McKellen) is living in exile, his career over, his health deteriorating—until he spots his naive but hunky young gardener (Brendan Fraser), whom he entices into posing for him. In this graceful film about aging, desire, and the harnessing of personal pain into art, the two men engage in a *danse macabre* that builds to harrowing tension and unexpected tenderness. Directed by Bill Condon. *USA, 1998*

**LOLITA** is Adrian Lyne's controversial adaptation of the 1955 Nabokov classic which was nearly buried by hysterical censorship fears. His version is sexually franker than Kubrick's 1962 film, fashioned as a tragic love story laced with bawdy humor and drenched in bittersweet nostalgia. Jeremy Irons is the haunted, self-deluded Humbert Humbert, Frank Langella is a shadowy, satanic Claire Quilty, and 15-year old Dominique Swain is an endearing, funny, and gloriously earthy Lolita—a gum-popping girl one moment and a shrewd, sexually adventurous young woman the next. *USA/France, 1997, Princeton Premiere*

**AUTUMN TALE** is the latest and possibly last of Eric Rohmer's *Tales of the Four Seasons* in which France's premier movie poet sets aside his familiar concern with youth to explore the romantic yearnings of middle age. In this delicious comedy, a happily married bookseller (Marie Riviere) acts as matchmaker for her vintner friend (Beatrice Romand) and the result is a heart-wrenching tale of friendship, courtship and autumnal passion. Modestly profound, it has the savor of a great wine from a small vineyard. *France, 1998*

**LIMBO** is the latest from that most independent of American independents, John Sayles (*Lone Star, Men with Guns*). The setting for his twelfth feature is Juneau, Alaska, where David Strathairn, a fisherman who has put his emotional and professional life on hold, meets Mary Elizabeth Mastrantonio, playing a wandering bar singer in the performance of her life. Sayles again finds troubled, intelligent life in exotic venues as the characters come up against both themselves and the elements with unexpected results. *USA, 1999*

**NOTE:** This is a 13-week course beginning February 16.

\$55.00

## STUDIO ARTS & CRAFTS

### 15. THE ART OF STAINED GLASS

Chris Kennedy

For beginners and those who would like to enhance their skills in the art of stained glass. Students will design, cut and construct their own stained glass window. All projects are completed by course end. A few basic tools are necessary which may be obtained through the instructor.

CHRIS KENNEDY has been actively involved with the art of stained glass for the past 20 years. He has taught for Adult Education Centers in Michigan and for the YMCA in San Diego, California.

Tuesday, 7:00-9:00 p.m.

\$55.00

**NOTE:** This is a 10 week course beginning February 1. All materials are extra, approximately \$50.00 depending on student's selection. The class will need to go to a supply store in the second or third week.

### 16. DISCOVER THE POWER OF DRAWING: BEGINNER TO ADVANCED

Priscilla Snow Algava

This course will encourage students to try a range of approaches to seeing and drawing. Using a variety of set-ups and clothed models, the teacher will enable beginners and more advanced students to pursue their own creative impulses.

PRISCILLA SNOW ALGAVA has a B.A. from Cornell and an M.A. in Studio Art from De Pauw University. She has taught drawing, painting and printmaking in Europe and the U.S., and has exhibited in Germany, New York, Kentucky and Indiana.

Tuesday, 7:00-9:30 p.m.

\$60.00

**NOTE:** This is a 10 week course beginning February 1. Bring to first class: Ebony or 2B pencils, 14" x 17" drawing paper, and an eraser. Total materials and model fees will be about \$35.00 payable to the instructor.

## 09. SECOND CHANCE: 13 MOVIES YOU SHOULD HAVE SEEN BUT DIDN'T

William W. Lockwood Jr.

These thirteen films from the USA and other nations deserve a "second chance" (and in some cases, a "first chance") to find an audience—and you deserve a chance to discover *them*, including several that never reached area movie theaters at all. All thirteen films are notable in one or more ways—subject matter, director, screenplay, performances—and will be introduced by William W. Lockwood Jr., Special Programming Director at McCarter Theatre. **ALL SCREENINGS WEDNESDAY EVENINGS at 7:30pm at KRESGE AUDITORIUM on the Princeton University campus: February 7, 14, 21, 28, March 7, 14, 21, 28, April 4, 11, 18, 25, May 2, 9.** A complete schedule with dates, program notes & map showing location of theater and free parking will be available at registration and mailed to all course members prior to the first screening. Program subject to change.

**BEAU TRAVAIL** is a visually spellbinding film by French writer/director Claire Denis which transforms the hackneyed, nearly forgotten French Legion genre into a haunting tragedy drenched with male eroticism and cast in the form of a languorous tropical dream. A loose adaptation of *Billy Budd* transposed to a remote East African outpost, it depicts the legionnaires' rigorous drills and rituals as ecstatic rites of purification and the embodiment of an impenetrable masculine mystique, all told with the sweep and esthetic power of a full-length military ballet. *France, 1999, Princeton Premiere*

**BOILER ROOM** is writer-director Ben Younger's updated homage to Oliver Stone's *Wall Street* (1987). Giovanni Ribisi plays a young stockbroker-in-training at a fly-by-night "chop sock" brokerage house that hard-sells dubious stocks to unwitting customers, getting rich on outrageous commissions and trying to stay one step ahead of a federal investigation. We watch his rise, fall and redemption—like Stone's Gordon Gekko—in this dot-com adrenaline-pumped world of cold-calling con men whose tactics and morals are right out of David Mamet's *Glengarry Glen Ross*. With Ben Affleck and Ron Rifkin. *USA, 2000*

**EAST-WEST** is Regis Wargnier's second Academy-Award nominee (he won for *Indochine*) which mixes romance, historical saga and political thriller in epic fashion. After World War II, the Soviet Union invited all its émigrés to come home and help rebuild the motherland, and this complex, historical melodrama recounts the brutal struggle of one couple to survive in a society wasted and terrorized. It's a sumptuous costume pageant, full of grandeur, and a showcase for two great actresses: Sandrine Bonnaire and Catherine Deneuve. *France, 1999*

**AMERICAN MOVIE** is a documentary in the tradition of such comic sagas of underachievement as *Ed Wood*, *Clerks*, and *This is Spinal Tap*. Winner of the Grand Prize at Sundance last year, Chris Smith's portrayal of artistic aspiration amid dysfunctional Americana centers on Mark Borchardt, a 30-year old Milwaukee-based cemetery caretaker, who dreams of making the Great American Movie. His pursuit of his goal becomes as inspiring as it is inept, conveyed with a delicate balance of compassion and comedy. If you've ever wanted to make a movie, this is one not to miss. *USA, 1999, Princeton Premiere*

**TUMBLEWEEDS** features the performance-of-the-series by the British actress Janet McTeer, whose Oscar-nominated portrayal of a sexy, free-spirited Southern four-time divorcee is nothing short of phenomenal. McTeer's Mary Jo moves from place to place dragging her 12-year old daughter (the amazing Kimberly J. Brown) from one crash-and-burn domestic catastrophe to the next, in the never-ending search for Mr. Right. She's a force of nature who lets nothing get her down, and together with writer-director Gavin O'Connor, they make magic in a film that is wonderfully funny, touching and vital. *USA, 1999*

**TOPSY-TURVY** wound up on everybody's Ten Best List last year, but hardly anyone saw it. Director Mike Leigh improvises on history in this visually opulent, nitty-gritty blow-by-blow backstage account of the team of Gilbert & Sullivan—specifically their collaboration on creating *The Mikado*. Ostensibly a musical biopic full of scenes from the G&S operettas, it's really a love poem to the world of the theater and theater folk, a universe summed up by one character's three simple words: "laughter, tears, curtain." You don't have to be a Savoyard to respond to this emotionally vibrant work whose underlying dream is the theater as life's apotheosis. (And for the real thing, don't miss the New York G&S Players at McCarter Theatre in both *The Pirates of Penzance* (April 18) and *HMS Pinafore* (April 19). *Great Britain, 1999*)

**THE WAR ZONE** is definitely not for the faint of heart, since its subjects are family incest and domestic sexual abuse. But director Tim Roth (like Kimberly Peirce in *Boys Don't Cry*) dives into this world in ways that brings all its horribleness to life, casting light on a dark corner of the human condition and transforming potentially lurid material into a tragic family drama on the order of a Bergman film or an O'Neill play. Shocking but never exploitative, it examines the topic with a combination of raw immediacy and deep sensitivity. *Great Britain, 1999, Princeton Premiere*

**WONDER BOYS** remains the best film of 2000 that nobody saw. Curtis Hanson's adaptation of the Michael Chabon novel stars Michael Douglas as a 50-year old pothead college professor/novelist going through a long overdue coming-of-age. Grady Tripp has made an unholy mess of his life and his art, and the result is a screwball but somewhat bittersweet farce of roguish wit and touching gravity that is driven by characters, not jokes. Aided and abetted by a superb supporting cast (Frances McDormand, Tobey Maguire, Katie Holmes, Robert Downey Jr.), Douglas delivers a performance that deserves an Oscar nomination. *USA, 2000*

**NOT ONE LESS** is the latest from the great Chinese director Zhang Yimou (*Raise the Red Lantern*, *To Live*, *Shanghai Triad*) which finds him telling a simple but inspiring tale of female perseverance, one which also addresses the educational crisis in rural China and its two-sided problem: getting

Spring 2001

students and keeping teachers. Its story is simple: a 13-year old girl is temporarily put in charge of a one-room village school, who then sets out to find a missing student who has run away to the big city. Made entirely with non-actors, it's a splendid piece of documentary-like storytelling that has some of the redemptive power of films like De Sica's *The Bicycle Thief*. *China, 1999, Princeton Premiere*

**HAMLET** is director Michael Almereyda's modern-dress version of the play that excises major scenes, transplants the action to the corporate world of present-day New York City, and features Ethan Hawke in the title role as a mopey experimental filmmaker in love with an East Village Ophelia. While it may be fast, cheap, and often out of control ("To be or not to be" is set in a Blockbuster store), it's also a visual knockout, set in a world that is all video monitors, mirrored surfaces, and product logos. Hawke is more James Dean than Kenneth Branagh, but fine performances abound, including Bill Murray (Polonius), Kyle MacLachlan (Claudius, CEO of the Denmark Corporation), Liev Schreiber (Laertes) and Diane Venora (Gertrude). And best of all, it's only 112 minutes long. *USA, 2000*

**THE COLOR OF PARADISE** is a rapturously beautiful fable of innocence and temptation by Iran's Majid Majidi (*The Children of Heaven*) which uses a child's perspective to capture the hidden wonder of the everyday world. The focus is on the uncertain fate of a blind, 8-year-old boy, whose widowed father balks at caring for him. While the film makes us continually aware of the sounds the boy hears, it also shows us the beauty he is unable to see. Linking the world of the senses and the world of the spirit, Majidi creates a landscape that expresses both the inner states of the characters and the pervasive presence of God. *Iran, 1999, Princeton Premiere*

**GIRLFIGHT** is marked by two notable debuts: that of writer/director Karen Kusama (a disciple of John Sayles); and that of a riveting young Jersey City actress named Michelle Rodriguez, as an angry teenager who puts on the gloves and takes up boxing. The big winner at Sundance this year, it's a kind of distaff *Rocky* but without the Hollywood hokum. Sure, it's got the usual cliches and melodrama of all boxing films, but the seedy, run-down world of *Girlfight* feels real, and Rodriguez doesn't so much transcend gender as define it. In short: an absolute knockout of a film in only 90 minutes. *USA, 2000*

**PLUS ONE MORE SURPRISE FILM TO BE ANNOUNCED**

**NOTE: This is a 13-week course beginning February 7**

**\$55.00**

---

## STUDIO ARTS & CRAFTS

---

### 10. THE ART OF STAINED GLASS

Chris Kennedy

For beginners and those who would like to enhance their skills in the art of stained glass. Students will design, cut and construct their own stained glass window. All projects are completed by course end. A few basic tools are necessary which may be obtained through the instructor.

CHRIS KENNEDY has been actively involved with the art of stained glass for the past 20 years. In addition to teaching this popular course at Princeton Adult School for several years, he has taught for Adult Education Centers in Michigan and for the YMCA in San Diego.

Tuesday, 7:00-9:00 p.m.

**\$60.00**

**NOTE: This is a 10 week course beginning February 6. All materials are extra, approximately \$50.00 depending on student's selection. The class will need to go to a supply store in the second or third week.**

### 11. OIL PAINTING

Peter Smith

Open to both beginner and those with some experience in oil painting, this course will encourage students to explore a great variety of oil painting techniques. Emphasizing the study of the great masters, the instructor intends to give the students a broad exposure to the many aspects of oil painting.

PETER SMITH, professor, painter and sculptor, has studied and worked in this country and in Italy. He has been teaching art history and studio art for over 15 years.

Thursday, 7:30-10:00 p.m.

**\$60.00**

**NOTE: This is an 8 week course beginning February 1. Materials provided by the instructor at a cost of approximately \$25.00-\$40.00.**

MARK LAYCOCK is celebrating his 18th year as Music Director of the Princeton Symphony Orchestra. Mr. Laycock is well known for his engaging mini-lectures prior to PSO performances, and has appeared as a guest lecturer at the Philadelphia Museum of Art's *Music Through the Ages* series. In the Fall of 2000 he was appointed Assistant Conductor of the New Jersey Symphony Orchestra.

Wednesday, 7:30–9:00 p.m.

\$60.00

**NOTE:** This is a three class course on March 13, April 24, and May 15. The course fee includes tickets to the concerts. Lectures for this course will be held at Princeton United Methodist Church at the corner of Nassau and Vandeventer Streets. Students are requested to park behind the Church and come in the back door. The rehearsals and concerts will be held at Richardson Auditorium, Alexander Hall, Princeton University campus.

#### 14. WHAT'S NEW IN GARDENING

The Flower Show is over, "... winter is past, the flowers appear on the earth, the time of the signing of birds has come . . ." and gardeners are ready to go! Join us to hear from the experts about what's new in perennials, bulbs, trees and shrubs, garden design, and pest control—in short, everything we need to know to work wonders in our gardens this year.

- March 7: **What's New In . . . Perennials**  
PARTICIA TAYLOR, Author of *Easy Care Perennials*
- March 14: **What's New In . . . Trees and Shrubs**  
JAMES CONSOLLOY, Manager of Grounds, Princeton University
- March 21: **What's New In . . . Bulbs**  
PATRICIA TAYLOR, Author
- April 4: **What's New In . . . Controlling Determined Deer, Rascally Rabbits, and Other Pests**  
BARBARA J. BROMLEY, Mercer County Horticulturist
- April 11: **What's New In . . . Tender Perennials and Tropicals for Your New Jersey Garden**  
STEVEN KRISTOPH, Steven Kristoph Nursery, Millstone Township, Adjunct Professor, Mercer County College

Thursday, 8:00–9:00 p.m.

\$45.00

**NOTE:** This is a 5 week course beginning March 7.

#### 15. SECOND CHANCE: 13 FILMS YOU SHOULD HAVE SEEN BUT DIDN'T

William W. Lockwood Jr.

These thirteen films from the USA and other nations deserve a "second chance" (and in some cases, a "first chance") to find an audience—and *you* deserve a chance to discover *them*, including several which never reached area movie theaters at all. All thirteen titles are notable in one or more ways—subject matter, director, screenplay, performances—and will be introduced by William W. Lockwood Jr., Special Programming Director at McCarter Theatre. **ALL SCREENINGS THURSDAY EVENINGS AT 7:30 PM at KRESGE AUDITORIUM on the Princeton University campus: February 7, 14, 21, 28, March 7, 14, 21, 28, April 4, 11, 18, 25, May 2.** A complete schedule with dates, program notes and map showing location of theater and nearby free parking will be available at registration, and mailed to all course members prior to the first screening. All foreign films shown with English subtitles. Programs subject to change.

**THE ANNIVERSARY PARTY** is not a great movie by any means, but it is great fun, and a vehicle for some wonderful ensemble acting—a kind of fusion of *The Player* and *The Big Chill* for the new millenium. Shot in digital video, it's the work of Jennifer Jason Leigh and Alan Cumming, who wrote, directed and star in the film, along with a dozen of their screen colleagues (including Phoebe Cates, Kevin Kline and Gwyneth Paltrow). Their wedding anniversary party turns into a chaotic, emotional free-for-all involving a rich cross-section of Hollywood types who exhibit that special mixture of star buzz, big money and insecurity, all fueled by a little Ecstasy. Jane Austen and Edith Wharton wouldn't recognize this as a comedy of manners for our time, but you will. *USA, 2001*

**THE TASTE OF OTHERS** was France's nominee in last year's Best Foreign Film Oscar race, but no one saw it. In her directorial debut, actress/writer Agnes Jaoui explores the insularities and suspicions that can exist between people of different social spheres. A married businessman attends the theatre and falls in love with the leading actress. His amorous pursuit brings together a group of people who seem to have little in common but whose romantic entanglements develop with a real-life combination of wary resistance and suicidal recklessness. The result: a very funny and very French film which is both a comedy of manners and an effervescent cocktail of colliding humanity. *France, 2000, Princeton Premiere*

**RATCATCHER** marked the directorial debut of Scottish director Lynne Ramsay. Set in 1970's Glasgow during a garbage strike, it's a startlingly original blend of beauty and

squalor, of visual poetry and dirty realism, of hushed lyricism and emotional complexity. This could be *The 400 Blows* as directed by Ken Loach in telling the story of a young, troubled 12-year-old boy of the slums fixated on mystery and danger. It could also be the film *Angela's Ashes* failed to be in discovering the imaginative and emotional richness within a brutally impoverished world. (Scottish dialect with English subtitles). *Great Britain/Scotland, 2000, Princeton Premiere*

**AMORES PERROS** marked the stunning directorial debut of Mexico's Alejandro Gonzalez Inarritu, in which he mixes three complex story lines that all collide via a terrible car crash—a time-shifting triptych of overlapping dramas. Violence crosses paths with chance as he drives his gripping narrative from Tarantinoesque action to Bunuelian surrealism, moving from Mexico City's mean streets to its high rises, with characters ranging from street punks to media stars to assassins. An Oscar nominee for Best Foreign Film last year, this is a movie about the inescapable consequences of violence to one's body and soul. So be warned: while Inarritu sure knows how to make a movie, this one is definitely not for the squeamish. *Mexico, 2000*

**BAMBOOZLED** is the latest outrage from Spike Lee, and while it was a box office failure, it deserves to be seen—as does any film from this polemicist/entertainer. It's a comic fulmination on racial stereotypes that Americans, both black and white, endure and perpetuate—almost a compendium of all Lee's previous provocations, from black identity and assimilation to the give and take between black and white cultures. Imagine *The Producers* crossed with *In Living Color*, or *Network* with *Bulworth*, and you get the idea. As usual, Lee is an equal opportunity annoyer, and his invective hits all the targets regardless of color, exhibiting both rage at the powerful and contempt for the masses. In the end, *Bamboozled* finally goes over the top as its plot crumbles into melodrama. But it's Lee's most personal film to date, and its laughter—and it is a comedy—is the kind that makes you squirm. With Savion Glover, Damon Wyans, Tommy Davidson and Mos Def. *USA, 2000, Princeton Premiere*

**THE ROAD HOME** is the latest from the great Chinese director Zhang Yimou (*Raise the Red Lantern, To Live, Shanghai Triad*) and continues the rural theme of 1999's *Not One Less* (shown on this series last year). Set in a tiny village in north China both today and in the past, it's a portrait of the blossoming love between an 18-year old villager, and a handsome 20-year old schoolteacher, as recalled by their son more than 30 years later. Yimou celebrates simple lives, and his film is an engaging narrative of constancy and devotion against all odds, both natural and bureaucratic, in which the past represents enduring family values and customs. And the girl is played by the enchanting Zhang Ziyi in her screen debut, before she achieved stardom as the raging firebrand in *Crouching Tiger, Hidden Dragon*. *China, 2000*

**THE HOUSE OF MIRTH** is Terence Davies' rigorously elegant adaptation of the Edith Wharton comedy of manners set among New York's *haut monde* at the turn of the century, a world of social encounters, weekends at fashionable country houses, murmuring voices, and satin gowns in dim parlors. In this savage, post-Victorian Fifth Avenue milieu, the smart but self-destructive heroine, Lily Bart (Gillian Anderson, of *X-Files* fame) is torn apart by the jackals of high society, played superbly by Eric Stolz, Laura Linney, Dan Ackroyd and Anthony LaPaglia. Anderson is a revelation as she registers every nuance of Lily's spiritual refinement and social martyrdom, capturing her blend of brains, imprudence, willfulness and generosity. *USA, 2000*

**THE DAY I BECAME A WOMAN** is further proof of the continuing vitality of the Iranian film renaissance. Directed by Marziyeh Meshkini from a script by her husband, the director Mohsen Makhmalbak (*Gabbeh, A Moment of Innocence*), it tells three stories that take us through the three ages of women in order to portray the state of female disenfranchisement in modern-day Iran. Meshkini's film (which was temporarily banned in Iran) is alternately funny, surreal and heartbreaking as she examines a society where women are still the property of men, and cannot achieve independence without forgoing emotional attachments. *Iran, 2000, Princeton Premiere*

**STATE AND MAIN** is writer/director David Mamet's snide satire about what happens when a Hollywood film company invades a small Vermont town to shoot a movie (anybody remember what I.Q. did to Princeton for a summer?). With the crackle and congestion of a Preston Sturges farce, Mamet's script is full of sharp lines and wild invective, its targets being both the Hollywood film industry and middle-American social mores. And the all-star cast that feasts on this dialogue includes William H. Macy as the harried director, Alec Baldwin as the smarmy star, Sarah Jessica Parker as his insecure co-star, and Philip Seymour Hoffman as Mamet himself—the serious playwright turned hack screenwriter. Here's another movie that made umpteen "ten best" lists, but hardly anybody saw it, so here's *your* chance. *USA, 2000*

**YOU CAN COUNT ON ME** was *the* independent film of 2000, winning a place on over 175 "top ten" lists plus a host of Best Actress awards for Laura Linney, and Best Screenplay prizes for writer/director Kenneth Lonergan. This small, realistic gem, set in an upstate New York town, looks deeply and empathetically into the loving but strained

9 **MORE THAN A CONCERT, Princeton United Methodist Church** **\$50 includes tickets, \$35 with own tickets**

Mark Laycock

Wed., 7:30–9:00 pm, March 12 & April 23, 2 weeks

This course is for those who want to enhance their enjoyment of classical music and put new insights right to work hearing a live performance. In conjunction with two of the Princeton Symphony Orchestra's concerts, Music Director Mark Laycock will discuss the music to be performed and provide insight into conducting and the process of putting a concert together. On the weekend following each lecture, participants may attend the Saturday rehearsal and the concert on Sunday afternoon.

**Lecture:** Wednesday, March 12, 7:30–9:00 pm

Sounds of Spring, Music of Beethoven, Bitensky, MacMillan, and Schumann

**Rehearsal:** Saturday, March 15, 10:30 am–1:00 pm

**Concert:** Sunday, March 16, 4:00 pm

**Lecture:** Wednesday, April 23, 7:30–9:00 pm

Symphonic Showcase, Music of Smetana, Lutoslawski, Ravel, Enescu, and Rimsky-Korsakov

**Rehearsal:** Saturday, April 26, 10:30 am–1:00 pm

**Concert:** Sunday, April 27, 4:00 pm

*MARK LAYCOCK is celebrating his 19th year as Music Director of the Princeton Symphony Orchestra. Mr. Laycock is well known for his engaging mini-lectures prior to PSO performances, and has appeared as a guest lecturer at the Philadelphia Museum of Art's Music Through the Ages series. In the Fall of 2000 he was appointed Assistant Conductor of the New Jersey Symphony Orchestra, and was subsequently promoted to Associate Conductor in the summer of 2001.*

**NOTE:** Lectures for this course will be held at Princeton United Methodist Church, Rehearsals and concerts will be held at Richardson Auditorium, Alexander Hall, Princeton University.

10 **SECOND CHANCE CINEMA: 13 Films You Should Have Seen But Didn't** **\$65.00**

William W. Lockwood Jr.

These thirteen films from the USA and seven other nations deserve a "second chance" (in some cases, a "first chance") to find an audience—and you deserve a chance to discover them, including several titles which never reached area movie theaters at all. All thirteen are notable in one or more ways—subject matter, director, screenplay, performances—and will be introduced by William W. Lockwood Jr., Special Programming Director at McCarter Theatre. **ALL SCREENINGS WEDNESDAY EVENINGS at 7:30 pm at KRESGE AUDITORIUM on the Princeton University campus: February 5, 12, 19, 26, March 5, 12, 19, 26, April 2, 9, 16, 23, 30.** A complete schedule with dates, program notes and map showing location of theater and nearby free parking will be available at registration, and mailed to all course members prior to the first screening. All films show in 16mm, VHS or DVD, and all foreign films with English subtitles. Programs subject to change.

**THE PLEDGE** is the Jack Nicholson film that nobody saw, although it features one of his very best performances as a Nevada homicide detective whose life is his job. On the day of his retirement, a particularly grisly case arises involving the rape and murder of a child, and he devotes the last six hours of his career to investigating it, and makes a pledge to the girl's mother to find the murderer. The stunning supporting cast includes Helen Mirren, Sam Shepard, Vanessa Redgrave and Benicio Del Toro. But it's vintage Nicholson who holds the screen throughout in this original and morally alert detective story rich in psychological acuity. Directed by Sean Penn. *USA, 2001, Princeton Premiere*

**L.I.E.** (the title refers to the Long Island Expressway) is a risk-taking first film by Michael Cuesta, which focuses on Howie (Paul Franklin Dano), a deracinated 15-year-old Long Island boy of ambivalent sexuality, and a predatory ex-Marine "chicken hawk" pedophile who offers him an ambiguous emotional haven. Provocative and unnerving, Cuesta's take on juvenile delinquency and upper-middle-class values is critical without ever being hypocritical. And with a brilliant performance by Scottish actor Brian Cox as the older man, the film stakes out a piece of the suburban wasteland beside the nihilism of Todd Solontz (*Happiness*) and the moralizing of *American Beauty*. *USA, 2001, Princeton Premiere*

**WAKING LIFE** is Richard Linklater's exhilarated animated reverie, and it's unlike anything you've ever seen—a work of pure cinematic art in which he takes the philosophical meditations of his earlier film *Slacker* into the ecstatic realm of dream fantasy. This time, he has a great feeling not only for

philosophical banter but also the amiable bull behind it. The film consists of a series of vignettes, installments in one never-ending dream, and centering around a nameless central figure who begins the film as a child caught in a dream of weightlessness. First shot in digital video and then "painted over" by computer artists, the result is both beautiful to watch and intellectually invigorating to listen to—a trip to a fabulous new frontier, and, perhaps, even a new art form. *USA, 2001*

**DOGTOWN AND Z-BOYS** was the best documentary of 2001 that nobody saw. It's a rip roaring, rock 'n' roll saturated history of skateboarding in Southern California, which began in Dogtown—the Los Angeles neighborhood where Santa Monica meets Venice. Directed by Stacy Peralta, one of the first skateboarding stars of the 1970's, and narrated by Sean Penn, this slice of pop-cultural history tells how the teenage surf punks of lower Los Angeles transformed skateboarding from a novelty fad into an extreme sport which fused strands of punk rebellion, big-time commercial sports, slacker disaffection and the old-fashioned American Dream into a genuine cultural style. This is a skateboard film as social anthropology, as scrappy and self-aggrandizing as its subjects. *USA, 2001*

**AN AFFAIR OF LOVE** was originally entitled *Une liaison pornographique*, and it's easy to see why, although it's really a love story. The great Natalie Baye and Sergi Lopez play a nameless couple who meet through a newspaper ad proposing an anonymous sexual liaison. They subsequently repair to a hotel to enact an erotic fantasy we never see and they never talk about—and then fall in love, with consequences that are wry, wistful and impermanent. Despite the title, neither of the lovers is neurotic or perverse, but refreshingly mature. It's the quintessential French film, of course—intelligent, warm, and powerfully erotic. Directed by Frederic Fonteyne. *France, 1999, Princeton Premiere*

**LANTANA** is an Australian film that focuses on the fractured lives of a group of individuals caught up in a woman's mysterious disappearance. A troubled cop (Anthony LaPaglia) investigates, and becomes entangled in a mystery that spins a web around a dozen characters struggling with loss, betrayal and loneliness. Set in Sydney, it's far from being a mere whodunit as these lost souls cross paths and occasionally collide until events start to realign the cosmos. Winner of the Australian Oscar, *Lantana* digs deep to find the tragedy and truth in love, marriage and middle-age discontent—in particular, about the ways in which the most intimate relations engender secrecy and deceit. Directed by Ray Lawrence, with Geoffrey Rush and Barbara Hershey. *Australia, 2001*

**REQUIEM FOR A DREAM** was one of the most acclaimed films of 2000, winning a Best Actress Oscar nomination for Ellen Burstyn. But it proved too tough to take for most audiences, which is too bad, because no one interested in the power and magic of movies should miss it. Adapted from Hubert Selby's 1978 novel, and directed by Darren Aronofsky (*Pi*), it presents addiction as the defining factor of the human condition as it chronicles the downward spirals of three young junkies (Jared Leto, Jennifer Connelly, and Marlon Wayans) and an aging, speed-addicted widow (Burstyn, in the performance of her career) in their pursuit of a reality-blurring high. Disturbing, yes; also grotesquely funny; and ultimately harrowing in its conclusion that addiction to hope is perhaps the most insidious drug of all. *USA, 2000, Princeton Premiere*

**KANDAHAR** was made long before recent events, but it would have been an important film even before 9/11 changed the way we look at its locale. Its story is that of a beautiful Afghan-born journalist who fled to Canada at the advent of the Taliban rule, leaving a sister behind. Now, it is 1999, and she returns to her homeland in a desperate attempt to reach the city of Kandahar, where her sister has vowed to commit suicide during an upcoming solar eclipse. The director is Moshen Makhmalbaf, who combines intense social consciousness and a painter's eye to give us a window on an Iran and an Afghanistan we should have taken account of long ago. His film, narrated in English, is one of passion and immediacy; abrupt and powerful even without the headlines, *Kandahar* boasts a visual and emotional magnificence. *Iran, 2001, Princeton Premiere*

**NO MAN'S LAND** is a dour parable about the hateful madness of war that resonates even more today than the time of the film's release two years ago. Set in 1993, during the Bosnian war, writer-director Danis Tanovic's Oscar-winning black comedy isolates two soldiers from opposing sides in a trench between enemy lines. The only thing that keeps them from killing each other is a third man, lying on top of a spring-loaded mine which will explode if he moves—killing them all. With its intimations of *Waiting for Godot*, the film represents a miniature-version of the entire conflict in the former Yugoslavia, right down to and including the idealism of the U.N. peacekeepers, the feeble-mindedness of the military bureaucracy, and the impotence of meddling journalists. This is a comedy, yes, but one so grimly realistic that its absurdism hits you more in the stomach than in the funny bone. *Bosnia, 2001*

**VA SAVOIR** (roughly, "who knows?") signified the return of Jacques Rivette, a founding gather of the French New Wave and, at 73 still one of the grand masters of the cinema. It incorporates his usual preoccupations with game and role-playing, theater and detective work, art and reality, beautiful women and Paris, into an elegant romantic comedy about six people whose lives intertwine over one week in the city as they tumble in and out of one another's minds and hearts. At the center is Camille (Jeanne Balibar), a French actress who has returned home to star in a production of Pirandello's *As You Desire Me*, directed by her lover and co-star. Restless and dissatisfied, both explore the city in search of something else—in fact, everyone is looking for something other than what he or she is. The result is a sprightly, cerebral farce that sparkles with the spirit of youth and the wisdom of age. *France, 2001*

**IN THE MOOD FOR LOVE** is a study of marriage and the corrosive effects of grief and erotic loss by writer-director Wong Kar-wai. In a community of Shanghai refugees living in Hong Kong in 1962, Maggie Cheung and Tony Leung are next-door neighbors in a friendly apartment building. They meet, talk, and realize that their frequently travelling spouses are off having an affair with each other. What to do? This is a movie all about sensual anticipation, and rarely has the tension between romantic attraction and sexual fulfillment been more steamily conveyed. The smallest details are eroticized, and Mr.

Wong keeps his camera so close to his actors you can feel their heat and pain. Nothing is hotter than repression, and so skillfully does he bring us to a state of breathless expectation that his film makes foreplay look like a lost art. *Hong Kong, 2001*

**TOGETHER** is Swedish writer-director Lukas Moodysson's warm, humane and touching comedy about communal life in a suburban Stockholm commune in the mixed-up mid-70's. A counterculture satire with a big heart, it captures the spirit and style of the 60's as well as it has ever been portrayed on the screen while avoiding the pitfalls that films about the counterculture usually fall into. A ramshackle collection of idealists, free spirits, misfits and malcontents, the Tillsammans ("Together") commune is not as cozy as it first might seem. But Moodysson understands that the yearning for togetherness is eternal, and he shows affection for his characters and all their foibles, even the most misguided. With its Renoiresque optimism, *Together* is free of formula and canned sentiment in celebrating the communal spirit with warm but clear eyes. *Sweden, 2001*

**BLOODY SUNDAY** is an epic docudrama which re-creates the violent confrontation between civil-rights marchers and British soldiers in Londonderry, Northern Ireland, in January, 1972, in which 27 unarmed people were shot and 13 killed, triggering a 25-year cycle of violence. Winner of the Grand Prize at this year's Berlin Film Festival, it's a stirring political work in the tradition of *Battle of Algiers*, and at times you need to remind yourself you're not looking at a documentary. Director Paul Greengrass re-creates a moral earthquake in capturing how the eruptive texture of that ill-fated day was the product of forces that had been brewing for decades. His film meticulously reconstructs the incident's cultural context on both sides, bringing history to life with an uncanny sense of realism. *UK/Ireland, 2002*

**NOTE:** This is a 13-week course beginning February 5.

## STUDIO ARTS & CRAFTS

### 15 THE ART OF STAINED GLASS, PHS

\$65

Chris Kennedy

Tues., 7:00-9:00 pm, Feb. 4, 10 weeks

For beginners and those who would like to enhance their skills in the art of stained glass. Students will design, cut and construct their own stained glass windows. All projects are completed by course end. A few basic tools, which may be obtained through the instructor, are necessary.

*CHRIS KENNEDY has been actively involved with the art of stained glass for the past 20 years. In addition to teaching this popular course at Princeton Adult School for several years, he has taught for Adult Education Centers in Michigan and for the YMCA in San Diego.*

**NOTE:** All materials are extra, approximately \$50.00 depending on student's selection. The class will go to a supply store in the second or third week.

### 16 DISCOVER THE POWER OF DRAWING, PHS

\$70

Nancy C. Zamboni

Tues., 7:00-9:30 pm, Feb. 4, 10 weeks

This course will encourage students to try a range of approaches to seeing and drawing. Using a variety of visual exercises and drawing on both pictures and objects as sources, the teacher will assist beginners and more advanced students in developing their skills, perception and artistic vision. The course will include clothed models in the later weeks.

*NANCY C. ZAMBONI has a B.A. from Yale, where she received her basic art training, a B.F.A. in painting from Boston University, and an M.F.A. in painting from Queens College in New York. She is an active member of TAWA (Trenton Artists Workshop Assoc). Locally, she teaches at Mercer County Community College and the Princeton YWCA, and has exhibited at Artworks and at Ellarslie, The Trenton City Museum*

**NOTE:** Bring to first class: Ebony or 2B pencil, 11" x 14" acid-free sketch paper, and an eraser. Total materials and model fees will be about \$25.00, payable to the instructor.



Lecture: Wednesday, April 21, 7:30-9:00 pm

Music of Saint-Saens, Rachmaninoff, and Dvorak

Rehearsal: Saturday, April 24, 10:30 am-1:00 pm

Concert: Sunday, April 25, 4:00 pm

MARK LAYCOCK serves as Music Director of the Princeton Symphony Orchestra and as Associate Conductor of the New Jersey Symphony Orchestra. He is well known for his engaging mini-lectures prior to PSO performances, and has appeared as a guest lecturer at the Philadelphia Museum of Art's Music through the Ages series.

NOTE: Lectures for this course will be held at Princeton United Methodist Church. Rehearsals and concerts will be held at Richardson Auditorium, Alexander Hall, Princeton University.

## 11 SECOND CHANCE CINEMA: Thirteen Films You Should Have Seen But Didn't \$65.00

William Lockwood Jr.

This thirteen films from the USA and six other-nations deserve a "second chance" (in some cases, a "first chance") to find an audience—and you deserve a chance to discover them, including five Princeton Premieres. All thirteen are notable in one or more ways—subject matter, director, screenplay, performances—and will be introduced by William Lockwood Jr., Special Programming Director at McCarter Theatre. **ALL SCREENINGS MONDAY EVENINGS at 7:30 pm at KRESGE AUDITORIUM** on the Princeton University campus: February 9, 16, 23, March 1, 8, 15, 22, 29, April 5, 12, 19, 26, May 3. A complete schedule with dates, program notes, and map showing location of theatre and nearby free parking will be available at registration and mailed to all course members prior to the first screening. All films shown in 16mm, VHS or DVD, and all foreign films with English subtitles. Program subject to change.

**THE SON** is the latest film from the Belgian brothers Luc and Jean-Pierre Dardenne, whose earlier work *La Promesse*, was a highlight of this series in 2000. Olivier Gourmet, who teaches carpentry to wayward teens, takes on as a new student, a shy, sullen teenager recently released from prison. Unknown to the boy, a past tragedy connects him to his teacher, one that forces the latter to confront conflicting emotions when dealing with his new charge. Evolving from documentary-like social realism to something approaching biblical parable, this profoundly moving film raises complex questions of responsibility and revenge, forgiveness and fatherhood. *Belgium/France, 2002, Princeton Premiere*

**BLUE CAR** is a startling first-feature from writer-director Karen Moncrieff, which deals with the knotty relationship between a high schooler and her much-older mentor. Meg (Agnes Bruckner), the older of two daughters in a home scarred by divorce, is a talented and aspiring poet, part angel and part surly teenage rebel, who attracts the attention of her married high school English teacher (David Strathairn). He is a sensitive aesthete, but also a lecher and literary imposter, and she comes to crave—and dangerously, to trust—his caring support, as she struggles with her own depressed, fatherless household which includes an emotionally trouble younger sister. Welcome a new film artist at the start of her career. *USA, 2002, R, Princeton Premiere*

**PERSONAL VELOCITY** wound up on several of 2002's "ten best" lists, but nobody saw it. In her directing debut, writer Rebecca Miller has adapted three of her own short stories, each dealing with a woman who arrives at a critical moment in her life when fundamental change suddenly becomes possible. The film is a triptych: the women's lives don't interact, and each story has a distinctive character, yet the effect is that of a single, richly-layered narrative. The three postfeminist heroines are played by Kyra Sedgwick as an abused wife; Fairuza Balk as a blasé punkette; and best of all, Parker Posey as a yuppie book editor whose adulterous hunger expresses the ambition that will wreck her marriage and save her life. *USA, 2002, R*

**STONE READER** is a film about a book, but it's really about the power of literature and the obscurity of genius. When he was 18, back in 1972, the filmmaker Mark Moskowitz picked up a 600-page book entitled *The Stones of Summer*, but couldn't get past the first few pages. Twenty-five years later, he tried again, fell in love with it, and embarked on an odyssey to find what had happened to both the book and its author, Dow Mossman, since both had subsequently vanished from the face of the earth. The search launches him on a quixotic cross-country adventure as he talks to editors, agents, and other writers about the terrors and pleasures of reading and publishing. The *Moby Dick* of film documentaries, this is also a literary thriller that gets at the way books can stay with people forever. *USA, 2002, Princeton Premiere*

**SPELLBOUND** is the charming (and Oscar-nominated) documentary that follows eight elementary school students (average age: 13) competing in the 1999 National Spelling Bee. Director Jeffrey Blitz visits the eight at home, and follows them to the finals in Washington where 248 of the 249 contestants will misspell a word. The kids are appropriately diverse in region, race, and degree of their preparation, and together they define something unique about the American character. The competition itself is intense, but their families all share a passionate devotion to their children and an intense involvement with their every syllable. Spell this movie w-o-n-d-e-r-f-u-l. *USA, 2003*

**CITY OF GOD** is director Fernando Meirelles' scorching anecdotal history of violence in the slums of Rio de Janeiro. Like Mexico's *Amores Perros* (2001), it's a shattering film experience not easily forgotten, but definitely not for the squeamish, and serves to remind us yet again that the civilized society we take for granted is actually a luxury. A kind of teenage Brazilian fusion of *GoodFellas/Gangs of New York*, it is set in Cidade de Deus, a housing project built in the 60's that became, by the 80's, a sprawling home to violent crime. Here, children, some as young as nine, walk the streets in gangs, trading jokes and drugs, carrying guns, and smiling when they use them. In this film of devastating audacity, the only miracle is living past your teens. *Brazil, 2002, R, Princeton Premiere*

**RUSSIAN ARK** is a magnificent cinematic conjuring act, the work of Russian master Alexander Sokurov. The entire 96-minute film, shot in high-definition video in the Hermitage in St. Petersburg, consists of one uninterrupted take—the longest unbroken shot in the history of the movies. As the camera bobs and weaves its way through the museum, it engages real and imagined characters from Russian and European history covering several hundred years. A cast of 2,000 actors and extras act out random, whimsical moments from the Enlightenment that dissolve into one another like chapters of a dream. Shot in one day, without a single dress rehearsal, the film climaxes in a glorious pageant of color, motion and music—a re-creation of the last great royal ball held at the Hermitage under Czar Nicholas II in 1913, shortly before the Bolshevik Revolution. *Russia/Germany, 2002, Princeton Premiere*

**SPIDER** is David Cronenberg's psychologically complex study of a man inching his way back into the world after decades in a mental institution as a paranoid-schizophrenic. In a *tour de force* performance, Ralph Fiennes plays Spider as a disheveled ghost of a man, permanently agitated, incoherently mumbling, and scribbling tiny hieroglyphs in a pocket diary, as reality becomes snared in a web of memory, fantasy and delusion. Without resorting to his usual visceral body-horror bag of tricks, Cronenberg gives us as harrowing a portrait of one man's tormented isolation as the commercial cinema has produced. With Miranda Richardson (in the dual role of Spider's mother and a Cockney tart) and Gabriel Byrne. *Canada, 2002, R*

**THE SON'S ROOM** won the Grand Prize at the Cannes Festival in 2001. It's the work of writer/director Nanni Moretti, who also plays the central role of a psychiatrist whose marriage and career are thrown in question by a family tragedy. Like *In the Bedroom*, which it has much in common, this is a film about aftershocks of loss that threaten to tear a once-happy family apart. Moretti guides us through the stages of grief with calm lucidity and without a whisper of melodrama or sentimentality. But there is no catharsis here, only a heartfelt exploration of the means by which happiness repairs itself. *Italy, 2001*

**RAISING VICTOR VARGAS** is an amazing feature debut by Peter Sollett, which captures adolescence at its most tender and hilarious. Manhattan's Lower East Side is the sweltering playground for 16-year old Victor, a self-styled teenage Casanova who, despite his devil-may-care attitude, has a lot to learn about love. With his eye on a new girlfriend, he also has to juggle family commitments, including the lives of his two younger siblings and his old-fashioned Dominican grandmother. Sollett cast the film with kids from his own neighborhood, and it draws its life from the pitch-perfect authenticity of its characters. And for once, instead of the shoddy studio comedies that show kids as they'd like to be, here's one that shows young lovers as they really are, warts and all. *USA, 2003, R*

**THE MAN WITHOUT A PAST** is the latest work from the Finnish master Aki Kaurismäki, which earned him both an Oscar nomination and the Grand Jury Prize at Cannes. And like all his films, it's a mix of droll deadpan comedy, stoical melodrama, and minimalist cool. Robbed and beaten, Kaurismäki's hero, M, awakens in a Helsinki hospital with amnesia. Rising from death like a horror-movie monster, he sets out to remake his life from scratch. Along the way, he discovers generosity among the needy, rapacity among the authorities, and love with a Salvation Army worker that brings him back from the brink of despair. Like so many of the great films of the 30's and 40's, it's at once artful and unpretentious, sophisticated and completely accessible. *Finland, 2002*

**CAPTURING THE FRIEDMANS** was arguably the most riveting, provocative and hotly debated film of 2003 which no one saw. The Friedmans were a normal, middle-class family living in Great Neck, L.I., when, on the day before Thanksgiving in 1987, the police arrested the father, Arnold, and his 18-year old son, Jesse, on 91 charges of sexually abusing the young boys who regularly gathered at the Friedman home for computer lessons. Director Andrew Jarecki interviews the police, the attorneys, the judge, the alleged victims, but the heart of the movie is the family's own 8mm movies, stills, and

... videos shot throughout the crisis by David, the oldest Friedman boy. Yet the more we look at this family during its decade-long tumble into a pile of self-denial, lies and abuse, the more elusive the truth becomes, as the whole mess unfolds like a Greek legend—the House of Atreus reincarnated in a suburban Jewish family. *USA, 2003*

**THIRTEEN** goes where few films have gone before—into the painful, messy lives of two friends on the verge of becoming women. In this stunning first feature, which was the talk of Sundance 2003, director Catherine Hardwicke gives us a scathing portrait of contemporary 13-year old teens growing up too fast in a contemporary world replete with body piercings, shoplifting, drugs, bad boys, oral sex, lap dances, you name it. Evan Rachel Wood delivers a star-is-made turn as a simple Valley girl with a dream of being cool. She lives with her single mom (Holly Hunter) and wastes her time in school until she meets the motherless wild child Evie (Nikki Reed, who co-wrote the script with Hardwicke, based on her own experience). This is a film with "slash and burn" energy; it pulls no punches, and it is bound to make you uncomfortable, especially if you're the parents of teenagers. Which is probably one of the reasons no one saw it. *USA, 2003, R*

**BLOODY SUNDAY** is an epic docudrama which re-creates the violent confrontation between civil-rights marchers and British soldiers in Londonderry, Northern Ireland, in January 1972, in which 27 unarmed people were shot and 13 killed, triggering a 25-year cycle of violence. Winner of the Grand Prize at Berlin, it's a stirring political work in the tradition of *Battle of Algiers*, and at times you need to remind yourself that you're not looking at a documentary. Director Paul Greengrass constructs a moral earthquake in capturing how the eruptive texture of that ill-fated day was the product of forces that had been brewing for decades. His film meticulously conveys the incident's cultural context on both sides, bringing history to life with an uncanny sense of realism. *UK/Ireland, 2002*

Note: This is a thirteen week course beginning February 9th

## STUDIO ARTS & CRAFTS

### 12 THE ART OF STAINED GLASS, PHS \$65

Chris Kennedy

Tues., 7:00–9:00 pm, Feb. 3, 10 weeks

For beginners and those who would like to enhance their skills in the art of stained glass. Students will design, cut and construct their own stained glass windows. All projects are completed by course end. A few basic tools, which may be obtained through the instructor, are necessary.

*CHRIS KENNEDY has been actively involved with the art of stained glass for the past 20 years. In addition to teaching this popular course at Princeton Adult School for several years, he has taught for Adult Education Centers in Michigan and for the YMCA in San Diego.*

**NOTE:** All materials are extra, approximately \$50.00 depending on student's selection. The class will go to a supply store in the second or third week.

### 13 DISCOVER THE POWER OF DRAWING, PHS \$70

Nancy C. Zamboni

Tues., 7:00–9:30 pm, Feb. 3, 10 weeks

This course will encourage students to try a range of approaches to seeing and drawing. Using a variety of visual exercises and drawing on both pictures and objects as sources, the teacher will assist beginners and more advanced students in developing their skills, perception and artistic vision. In the later weeks, the course will include clothed models.

*NANCY C. ZAMBONI has a B.A. from Yale, a B.F.A. from Boston University, and an M.F.A. from Queens College in New York. She is an active member of Trenton Artists Workshop Assoc., and teaches at Mercer County Community College and the Princeton YWCA. She has exhibited at Artworks and at Ellarslie, The Trenton City Museum*

**NOTE:** Bring to first class: Ebony or 2B pencil, 11"×14" acid-free sketch paper, and an eraser. Total materials and model fees will be about \$25.00, payable to the instructor.

Lecture: Wed., Apr. 20, 7:30–9:00 pm  
Great Ballet Music: Orchestra Showcase Music of Copland,  
Stravinsky and Ravel  
Rehearsal: Sat., Apr. 23, 10:30 am to 1:00 pm  
Concert: Sun., Apr. 24, 4:00 pm

MARK LAYCOCK is now in his 18th year as music director of the Princeton Symphony Orchestra. His guest conducting appearances include multiple re-engagements with the Philadelphia Orchestra and the Montreal Symphony Orchestra, and a recent debut to great acclaim at the famed Palacio de Bellas Artes in Mexico City.

NOTE: lectures will be held at Princeton United Methodist Church, Nassau and Vandeventer Streets (park behind the church and use the back door). Rehearsals and concerts will be held at Richardson Auditorium, Alexander Hall, Princeton University.

## 009 SECOND CHANCE CINEMA: 13 Films You Should Have Seen But Didn't \$65.00

William Lockwood Jr.

These thirteen films from the USA and eight other countries deserve a "second chance" (in some cases, a "first chance") to find an audience – and you deserve a chance to discover them, including six Princeton premieres. All thirteen are notable in one or more ways – subject matter, director, screenplay, performances – and will be introduced by William Lockwood Jr., Special Programming Director of McCarter Theatre. All Screenings take place on **MONDAY EVENINGS at 7:30 pm at KRESGE AUDITORIUM** on the Princeton University campus: February 14, 21, 28, March 7, 14, 21, 28, April 4, 11, 18, 25, May 2, 9. A complete schedule with dates, program notes and map showing location of theater and nearby free parking will be available at registration and mailed to all course members prior to the first screening, and will also be available on the Princeton Adult School website. All films shown in 16mm or DVD, and all foreign films shown with English subtitles. Program subject to change.

**BUS 174** is an explosive, exacting and wrenching account of a bus hijacking in Rio de Janeiro in June, 2000. As Brazil's TV news crews descend upon the neighborhood to cover the stand-off (and broadcast it live for four and a half hours!), the police and a SWAT team also move in, but appear helpless to act against the gun-brandishing hostage taker, and we watch transfixed as one man's personal crisis becomes a national news phenomenon. Director Jose Padilha mixes real-time footage with ex post facto talking-head interviews, and the result is a deceptively straightforward documentary that indicts a society where the only act of visibility left for the poor is acts of televised crime. *Brazil, 2003, Princeton Premiere*

**TO BE AND TO HAVE** is a quietly profound French documentary by Nicolas Philibert which portrays teaching – and learning – as holy work. The film is set in a one-room, all-grades schoolhouse in the rural Auvergne region presided over by a remarkably dedicated teacher named George Lopez, who has been the school's only teacher for two decades. Philibert has edited 600 hours of film observing the lives of a dozen children (ages 4 to 11) into a chronicle that follows the cycle of the seasons, from mud to snow to green fields to warm sunshine. Lopez is the apotheosis of all the great teachers we wish we had, and the daily drama he encounters – fights, inattentiveness, sloppy work – are familiar, but seen anew in this big adventure in a tiny room. *France, 2002, Princeton Premiere*

**BEFORE SUNSET** reunites the trio of writer/director Richard Linklater and his two co-stars, in a sequel to their 1995 romance *Before Sunrise*. In the earlier film, Jessie (Ethan Hawke) and Celine (Julie Delpy) had agreed to meet six months after their brief encounter, but the rendezvous never happened and they haven't seen each other since. Now, nine years later, they meet in Paris, and as they wander the city, they are as loquacious as ever in catching up and reflecting on where their lives have taken them. The dialogue (co-written by all three) is intense, incisive, and involving – in a word, *adult*. And how can you beat the combination of intelligent conversation set in the world's most beautiful city? *USA, 2004*

**TARNATION** is unlike any cinematic self-portrait you've ever seen, or are likely to ever see. A sensation at both Sundance and Cannes, it's the work of writer/director Jonathan Caouette, who shot in on video and edited it on an Apple desktop computer (at a total cost of \$218.32!). Since the age of 11, he has been collecting a wealth of personal materials (snapshots, super-8 home movie footage, video

diaries, snippets of 80's pop culture, answering machine messages, ) to re-create the chronology of his raw, chaotic and troubled life with his single mother. Adrift in a sage of breakdowns, foster homes, abuse and brain damage, he clutches his camera as if it were a life raft. The result is a devastating, often shocking but finally deeply moving portrait of family life and growing up in America. *USA, 2004, Princeton Premiere*

**STRAYED** brings together two of France's major talents, director Andre Techine and actress Emmanuelle Beart, in a story of survival and passion set in 1940 during Germany's early occupation. Odile (Beart) is a soldier's widow who flees Paris with her two children and become trapped on a refugee-clogged road. When their car is destroyed, a mysterious youth named Yvan (Gaspard Ulliel) appears and leads them to a deserted chateau, which becomes a kind of private Eden. Part man, part boy, part solitary savage, Yvan becomes a kind of big brother-surrogate father to Odile's kids, although she is as wary of him as she is of the Germans. She find herself at the center of a complex set of personal and sexual dynamics, as her suspicion of – and attraction to – the boy grows ever stronger as the war closes in around them. But this isn't a war movie, but rather an exploitation of the way war radically deranges people's lives. *France, 2003*

**SPRING, SUMMER, FALL, WINTER . . . AND SPRING** is the most visually ravishing film on this year's series. At its heart is its setting, one of stunning, unique beauty, which it never leaves: a tiny Buddhist temple perched on a floating platform in the middle of a jewel-like lake. This idyllic retreat is tended by an aged monk and his protégé, and the latter's passage through the seasons of life shapes the film's five-act structure as he learns the secrets and lessons of the world around him. Writer-director (and co-star) Kim Ki-duk has fashioned a Zen-like story that joins the cycle of the seasons to the larger rhythms of the life cycle. Stripped to the basics of nature, body and soul, his film is deceptively simple, hauntingly beautiful, and tantalizingly enigmatic. *South Korea, 2003*

**OSAMA** is the first film to come out of Afghanistan since the fall of the Taliban. Written and directed by Siddiq Barmak, and based on a true story, it chronicles the intrusive malice of a tyranny in full control, when women were not allowed to work or leave the house without a legal male companion. A 12-year old girl (the wonderful Marina Golbahari) pretends to be a boy (nicknamed Osama) to support her mother, but the ruse becomes impossible when she's conscripted into a religious school, and she is married off to an old mullah. The rage and sadness behind this film is matched only by its artistry. The ways in which ideological evil can infect, and ultimately destroy, the intimacies and small pleasures of daily life are captured in one indelible image after another, and truth shines through every frame. *Afghanistan, 2003, Princeton Premiere*

**MY ARCHITECT** chronicles Nathaniel Kahn's attempt to connect with the legacy of his father, Louis Kahn, a giant among 20<sup>th</sup> century architects. Kahn left behind a legacy of brilliantly designed and engineered buildings that have a tough beauty and deep spirit. But he also left behind a personal life of secrets and broken promises. His dramatic death in 1974 revealed that he led not a double but a triple life, shuffling between his legitimate family and two women and the children they bore him. One of these, his son Nathaniel (only 11 when his father died), takes us on a personal journey to consider the contradictions of this complicated genius and eccentric parent. His exploration becomes a universal investigation of identity, a celebration of art, and ultimately, of life itself. *USA, 2003*

**THE RETURN** was one of 2003's best films that no one saw, although it won top honors at the Venice Film Festival. It's a remarkable feature debut by Russian director Andrey Zvyagintsev, who combines from suspense stories, domestic dramas and psychological art films to weave a haunting metaphysical fable. A father suddenly returns to his wife and two young sons after a 12-year absence, then takes the boys on what he tells them will be a fishing trip. Where did he return from? Why did he leave? What does he want with his sons now? As the three drive deeper into uncharted wetlands, they work through a series of challenges and confrontations that reveal the film's larger concerns: the elemental struggles between dominance and submission, impulse and action, man and nature, father and son. *Russia, 2003, Princeton Premiere*

**YOUNG ADAM** combines somber beauty, raucous sex and outstanding performances into a potent, adult tale of lust and death. Written and directed by David Mackenzie, the story draws on both James M. Cain and Albert Camus to fashion an existential film noir about a rootless would-be writer (Ewan McGregor) who works on a barge that travels between Glasgow and Edinburgh. Before long, he becomes entangled in a murder mystery involving the corpse of a drowned woman and the wife (Tilda Swinton) of the barge captain. The erotic scenes of explicit sex (it was rated NC-17) help define the film's sordid world of furtive pleasures and expendable loyalties as it leads, by a circuitous path of deception and betrayal, into the heart of a perversity that looks almost like innocence. *Scotland, 2003*

**MOOLADE** is the latest work from the great Senegalese filmmaker and novelist Ousmane Sembene, the founding father of African cinema. Now 81, Sembene deals with the most daunting social issue imaginable – the still-common practice of female genital mutilation. In telling the story of one woman's resistance to this traditional practice, he offers a novelistically rich portrait of a modern African village torn between three religions: spirit worship, Islam, and free-market globalization. It's also a movie with everything, from scheming imams and heroic feminists to bloody murder and explosions of song and dance. And in transforming a nightmarish topic into an affirmative tale of a woman triumphing over abuse, Sembene leaves you feeling surprisingly elated. *Senegal, 2004, Princeton Premiere*

**THE MOTHER** is a provocative taboo-crusher from novelist/screenwriter Hanif Kureshi (*My Beautiful Laundrette*) and director Roger Mitchell. In a remarkable performance, Anne Reid is May, a sixty-ish widow in London who endures the awkward hospitality of her harried yuppie son and her new-agey daughter. She also slips into an affair with the dope-smoking vagabond carpenter (Daniel Craig) who is both her son's employee and her daughter's lover. The sex scenes between them are mini-dramas, as she risks exile from her family to pursue a hopeless infatuation. Few movies have explored the reality of senior sexuality; this one does so without sensationalism or sentimentality, providing a rich understanding of where old age takes you. *Great Britain, 2003*

**TOUCHING THE VOID** is the most harrowing film about mountain climbing you're ever likely to see. In 1985, two young British climbers, Joe Simpson and Simon Yates, scaled the dizzying heights of Siula Grande in the Peruvian Andes. On their way down, disaster struck, and what happened to them has become part hot moral issue, part snowy myth. Based on Simpson's best-selling book, director Kevin Macdonald inventively reads the docudrama - or is it dramatic documentary? - by interweaving the climbers' recollections with heart-stopping climbing reenactments filmed in the Alps and Peru, using two actors to re-create their ordeal. Straddling the thin line between fact and fiction, this incredible story of human endurance leaves you standing in awe at the depth of man's will to survive. *Great Britain, 2003*

Note: This is a 13-week course beginning Monday, February 14<sup>th</sup>.

## STUDIO ARTS and CRAFTS

### 015 THE ART OF STAINED GLASS, PHS

\$75

Chris Kennedy

Tues., 7:00-9:00 pm, Feb. 1, 10 sessions

For beginners and those who would like to enhance their skills in the art of stained glass. Students will design, cut and construct their own stained glass windows. All projects are completed by course end. A few basic tools, which may be obtained through the instructor, are necessary.

CHRIS KENNEDY has been actively involved with the art of stained glass for the past 20 years. In addition to teaching this popular course at Princeton Adult School for several years, he has taught for adult education centers in Michigan and for the YMCA in San Diego.

NOTE: all materials are extra, approximately \$50 depending on student's selection. The class will go to a supply store in the second or third week.

### 016 OIL PAINTING, PHS

\$75

Pietro del Fabro

Thurs., 7:30-10:00 pm, Feb. 3, 9 sessions

Open to both beginners and those with some experience in oil painting, this course will encourage students to explore a great variety of oil painting techniques. Emphasizing the study of the great masters and contemporary design, the instructor intends to give the students a broad exposure to the many aspects of oil painting.

PIETRO DEL FABRO, painter and sculptor, has studied and worked in this country and in Italy. He has been teaching art history and studio art for over 16 years.

NOTE: painting materials will be available in class. Depending on the needs of the student, the cost will range from \$50 to \$80.

### 017 INTRODUCTION TO ABSTRACT PAINTING, PHS \$80

Tara M. Kudra

Thurs., 6:30-9:00 pm, Feb. 3, 10 sessions

Take a journey into the exciting world of abstract painting. The class will use acrylic paints on canvas to investigate line, color, form and composition. Students will be encouraged to develop their own styles through individual and group discussions. A slide talk will introduce the history of abstract painting.

## 010 SECOND CHANCE CINEMA: Thirteen Films You Should Have Seen But Didn't

\$70

William Lockwood, Jr.

These thirteen films from the USA and around the world deserve a "second chance" (and in some cases, a "first chance") to find an audience—and you deserve a chance to discover them, including several Princeton area premieres. All screenings Monday Evenings at 7:30 pm (unless otherwise noted) at Kresge Auditorium on the Princeton University campus: February 6, 13, 20, 27, March 6, 13, 20, 27, April 3, 10, 17, 24, May 1, 8. A complete schedule with dates, program notes and map showing location of theater and nearby free parking will be available at registration and mailed to all course members, and will also be available on the Princeton Adult School website. All films shown in VHS or DVD format, and all foreign films shown with English subtitles. Program subject to change.

**SARABAND** is Ingmar Bergman's final film—or so he says. At 86, the master director has made a sequel to 1973's *Scenes from a Marriage*, reuniting with Liv Ullmann and Erland Josephson. This "chamber piece," shot on digital video, takes the form of ten dialogues, each one a confrontation between two characters, and each a demonstration of Bergman's unflinching psychological insight as he pushes scenes beyond civility to explosive feelings. Marianne (Ullmann) visits her ex-husband (Josephson) for the first time in 30 years. And while the two rediscover a mocking fondness, they also become involved in a power struggle between Johan's widowed son and his beautiful teenage daughter. *Saraband* is a work that moves from the late autumn of reflection and regret towards an early spring of reconciliation. *Sweden, 2004, Princeton Premiere*

**HOWL'S MOVING CASTLE** is the latest masterpiece from Japan's master of anime, Hayao Miyazaki, who won an Oscar for his phantasmagoric *Spirited Away*. He has adapted a novel by Diana Wynne Jones about Sophie, a Cinderella-type hatmaker who, under a witch's spell, instantly becomes a 90-year old crone and takes residence as a cleaning woman in the home of the birdman Howl, a moody young wizard. The movie is filled with strange and marvelous creatures and incidents. Wildly imaginative, emotionally intense and surpassingly gentle, *Howl* features the voices of Jean Simmons, Christian Bale, Lauren Bacall, Emily Mortimer, and Billy Crystal. *Japan, 2005*

**LOOK AT ME** is the work of director/actress Agnes Jaoui and her writing partner/lead actor Jean-Pierre Bacri. In this witty ensemble comedy, there are several intersecting story lines involving pushy, ruthless Parisians who specialize in elegantly one-upping each other. Bacri plays a celebrated but boorish novelist-turned publisher who has little use for his homely, talented daughter with an angelic voice; and Jaoui is the daughter's voice coach. Brimming with music, food and parties, *Look at Me* paints a vibrant portrait of the Parisian social whirl, advancing its action through intricate moments of domestic discord and heartache without losing its buoyancy. *France, 2004*

**TARNATION** is unlike any cinematic self-portrait you've ever seen. It's the work of writer/director/star Jonathan Caouette, who shot it on video and edited it on a desktop computer at a cost of \$218.32 (!). Since the age of 11, he has been collecting a wealth of personal materials to re-create a tragic family history involving a runaway father, a beautiful mother diagnosed as schizophrenic, and himself, growing up gay and creative in Houston. Adrift in this saga of breakdowns, foster homes, abuse and brain damage, Caouette clutches his camera as if it were a life raft, and the result is a devastating but deeply moving portrait of growing up in America. *USA, 2004, Princeton Premiere*

**ENDURING LOVE** is based on the 1997 novel by the British author Ian McEwan and directed by Roger Mitchell (*Notting Hill*). It opens with a scene you won't soon forget, an accident involving a hot air balloon. What follows is a story of obsession, a symbiotic dance between a stalker and his prey. Jed, the stalker (Rhys Ifans) is a creepy drifter and full-blown psychopath; his prey is the intellectual Joe (Daniel Craig), a professor with a girlfriend (Samantha Morton). This is a movie about love, especially its cruelties, inconstancy and disguises, which ends with a sudden splash of violence. *Great Britain, 2004*

**MYSTERIOUS SKIN** is the work of Greg Araki, who may well turn out to be the American Pedro Almodovar (*Bad Education*). Based on a novel by Scott Heim, it tells parallel stories of two boys growing up in a small town in Kansas in the 1980's who are both abused by their Little League coach. Both boys are marked in different ways: Brian (Brady Corbett) grows up into a troubled nerd, convinced he was abducted by aliens, while Neil

(Joseph Gordon-Levitt) has become a gay prostitute in New York. What could have been a conventional drama about child abuse becomes instead a vivid story about far more—the Midwest, friendship, the connections between love and sex, all handled with a generosity of spirit. *USA, 2005, Princeton Premiere*

**WINTER SOLSTICE** is film that was so understated that it was barely noticed. Debut writer/director Josh Sternfeld tells a story of middle class suburban angst set in New Jersey, but for once portrays the state without caricature. Anthony LaPaglia (of television's *Without a Trace*) is a widower with two teenage sons (Aaron Stanford and Robert Webber) and all three are haunted by their mother's death in a car accident. Then a new neighbor (Allison Janney) invites them over for dinner, upsetting the equilibrium of their bachelor household. Sternfeld's characters convey their feelings through subtle mannerisms rather than dramatic declarations, allowing viewers to create their own closure. *USA, 2005*

**NOBODY KNOWS** is the work of Japan's Hirozaki Kore-eda (*After Life*). Inspired by actual events in Japan, it's the story of four young children who have been abandoned by their mother and left to survive in a small apartment. The oldest son, 12-year old Akira, is forced into the role of the dad. As the money the mother has left behind runs out, the four try their best to carry on, but when they are forced to engage with the outside world, the fragile balance that has sustained their survival collapses. Kore-eda fashions an odyssey of lost innocence without resorting to sentimentality. *Japan, 2004*

**THE BEAT MY HEART SKIPPED** is director Jacques Audiard's stylish reinterpretation of James Toback's notorious 1978 cult neo-noir *Fingers*. In this gloss on the gangster-seeking-redemption genre, Romain Duris plays Tom, a sleazy real-estate stooge who rushes around Paris working at various sordid schemes while dreaming of a career as a concert pianist. A conflicted punk with powder-keg emotions, he pursues his cultural aspirations even as he strongarms deadbeats for his slumlord father. As the conflict between his two worlds intensifies, he feels his longing to perform undermine his place in the Paris underworld. This is the rare re-make that actually improves on the original. *France, 2005*

**BAD EDUCATION** finds the two-time Oscar winning director Pedro Almodovar exorcising the demons of his troubled Catholic boyhood in Franco-era Spain. His convoluted narrative centers on the reunion of two school friends, one a film director, the other an aspiring screenwriter, both played by Gael Garcia Bernal. The two become intertwined in multiple variations on obsession and desire, revenge, and shifting identities. This is Almodovar's love letter to cinema that also functions as a funny, nasty, and quite disturbing thriller—the most challenging film yet by an artist at the peak of his powers. *Spain, 2004*

**2046** is the long-awaited follow-up to Wong Kar-Wai's *In the Mood for Love* (2000). An amplification of the earlier film's rhapsodic themes, it's a movie of utter wonder and ravishment about beautiful people making hopeless romantic choices. Once again, Tony Leung plays Chow, a writer of pulp fiction. To write his new sci-fi novel, he moves into a small Hong Kong hotel, where he befriends the daughter of the owner (Faye Wong) and works his way through a who's who of Asian stars, including a call girl (Zhang Ziyi), and a gambler (Gong Li). The result is replete with rich colors, pulsating music, slo-mo action, and glimpses into the futuristic paradise that exists in Chow's head. *Hong Kong/China, 2004*

**MY SUMMER OF LOVE** is the second feature from the Polish-born director Pawel Pawlikowski. A beautiful, creepy tale of obsession and enchantment, disillusion and desire, the story is that of two 16-year old girls of disparate backgrounds who collide into a risky, sensual affair. Working-class Mona (Natalie Press) is lonely, impulsive, and smart, but rough around the edges. The haughty, neglected Tamsin (Emily Blunt) is spending the summer in her family's mansion. Pawlikowski follows the relationship with a grasp of the delights, secrets and shared woes that can bring teenage girls together. The result is as perfectly realized an observation of female affinity as you're likely to encounter on film. *Great Britain, 2004*

**THE WOODSMAN** is the story of a child molester struggling to cope with his freedom. Kevin Bacon is Walter, who has served 12 years for child molestation, and is now out on parole, trying to make a life for himself. He returns to his home town and takes a job at a lumberyard, but takes an apartment across from a school yard. Intermittently assailed by his old lusts, Walter isn't even certain that he can stay clean. Kyra Sedgwick is a good, tough-talking woman who takes an interest in him, but it is Bacon who holds the film's center as he struggles against the suspicious world and his personal demons. *USA, 2004, Princeton Premiere*

**NOTE:** This is a 13-week course beginning Monday, February 6



## 0 SECOND CHANCE CINEMA: Thirteen Films

### You Should Have Seen But Didn't

\$75

William W. Lockwood, Jr.

These thirteen films from the USA and around the world deserve a "second chance" (and in some cases, a "first chance") to find an audience—and you deserve a chance to discover them, including several Princeton premieres. All screenings Monday evenings at 7:30pm at Kresge Auditorium on the Princeton University campus, starting February 5th through May 7th. A complete schedule with dates, program notes and map showing location of theater and nearby free parking will be mailed to all registrants and will also be available on the Princeton Adult School website. All films shown in DVD format, and all foreign films shown with English titles. Program subject to change.

**KEANE** was shown at the 2004 New York Festival, but no one has seen it since. Lance Kerrigan's breakthrough feature centers on William Keane (Damian Lewis, of *Band of Brothers*), a lost soul who stalks his way through the Port Authority bus station endlessly searching for the daughter snatched away from him months before—or was she? We see reality as he sees it and become embedded in Keane's unsettled universe—every sight and sound is potential evidence as he tries to literally relive the moment that destroyed his life. In this portrait of a life at the edge of the abyss, Kerrigan sets up expectations only to dash them, and then sets up new and even more dire expectations for us to dwell on. His camera rarely strays from Keane's face, and it's never exactly clear what's real—except his distress. USA, 2004, 93 minutes, Princeton Premiere

**PARADISE NOW** is a harrowing and altogether compelling thriller, a mixture of high drama with low humor made with the clarity of a documentary. Set in the West Bank and written and directed by Hany Abu-Assad, it's a fictional portrait of two young Palestinians, Khaled and Said, childhood friends who have been selected to carry out a suicide bombing in Tel Aviv. We follow the pair for 48 hours, through their solemn pre-strike preparations, including the strapping on of explosives and the videotaping of their final statements. But it becomes obvious that both men harbor doubts about their mission, and when their plan goes awry, each is left alone with his conscience. At a time when the suicide bomber has become a sorry symbol of our age, Abu-Assad tries to give extremism a human face through a fictional narrative, reminding us that even the most terrible crimes against innocent humanity are carried out by all-too-human beings. Palestine, 2005, 90 minutes

**HALF NELSON** earned critical raves but sank like a stone at the box office, despite two astonishing performances, the first by Ryan Gosling (*The Believer*) as a Brooklyn inner-city high school teacher, and the other by Shree Eppe, as an at-risk teenage student in his class who befriends him. Dan Dunne (Gosling) knows how to teach history to his thirteen and fourteen-year old black students, but he's also freebasing cocaine. When his brightest student, Dray (Eppe) catches him in the act, a bond develops between them. Gosling's performance will make you cringe—with both despair and empathy—as Dan takes one self-destructive step after another. Director Ryan Fleck pays fond tribute to, even as he slyly subverts, the inspirational classroom fable and gives us instead a parable about addiction and class without polemics. USA, 2005, 106 minutes

**TIME TO LEAVE** is the latest from the French writer/director Francois Ozon (*Under the Sand*). His stories often dance around mortality, and this one centers on Romain (Melvil Poupaud), a gay Paris glamour photographer who learns he has inoperable cancer and only months to live. This may sound like a setup for 50's bathos and melodrama, but Ozon sidesteps both. As Romain, Poupaud does not court the viewer's sympathy, lashing out at all who are close to him, as he deals with his loss, with anguish, curiosity, and even humor. And the great Jeanne Moreau, the *grande dame* of French cinema, shows up as his bohemian grandmother whose wise acceptance of mortality comforts him even as he confronts his own. Sure, there are bound to be clichés in telling this kind of story, but they are matched by moments of raw, wrenching emotion—and by scenes of graphic sex, so you are hereby warned. France, 85 minutes, Princeton Premiere

**NINE LIVES** crept in so low under the radar in 2005 that no one discovered it except *The New York Times* which picked it as one of the year's Ten Best Films. Written and directed by Rodrigo Garcia, it's a beautiful and delicate film that dips briefly into the lives of nine women at crucial emotional moments for each. Filmed in one continuous Steadicam shot, a 10-to-14 minute slice of a different woman's life passes before your eyes in real time. Each story is built around the same theme—a person trapped in a relationship with someone they

cannot escape. The locales range from the supermarket to the surgical ward to prison to a cemetery, and the details in each setting tell as much about the people in each story as what is actually said. Garcia turns what could have been a parlor game into a rich sketchbook with aid of a superlative cast including Robin Wright Penn, Glenn Close, Holly Hunter, Dakota Fanning, Lisa Gay Hamilton, Kathy Baker, Sissy Spacek and Amy Brenneman. *USA, 2005, 114 minutes, Princeton Premiere*

**QUINCEANERA** swept the top prizes at Sundance last year, winning both the Grand Prize and Jury Awards. In the same vein as *Raising Victor Vargas*, it's a vibrant portrayal of young Latinos trying to maintain their traditional ethnic identity in a rapidly changing world. The setting is a close-knit Mexican-American community in LA's Echo Park, where 14-year old Magdalena is obsessed with her all-important 15th birthday (the "quinceanera" of the title), until she finds she's pregnant, whereupon her father sends her to live with her uncle and gay cousin. Meanwhile, gentrification is also disturbing the status quo of the old neighborhood struggling to preserve its heritage in the face of soaring property values and anglo trendiness. Written and directed by Richard Glatzer and Wash Westmoreland, the result is a smart and warmhearted exploration of an upwardly mobile immigrant culture. *USA, 2006, 90 minutes*

**TRISTRAM SHANDY: A Cock and Bull Story** is director Michael Winterbottom's answer to the question "how do you film an unfilmable novel?" in this case Laurence Sterne's 1759 pre-post-modern classic *The Life and Opinions of Tristram Shandy* (an unreadable 700 pages!). Winterbottom's solution is a kind of improvisation, a faux documentary about the process of making of a *Tristram Shandy* movie which keeps interrupting the novel's tale to focus on the off-screen agitations of the cast, headed by the English comics Steve Coogan and Rob Brydon. A cinematic hall-of-mirrors, there's barbed banter a la Monty Python, psychosexual anxiety dreams, parodies of *Barry Lyndon*, and tips of the hat to Truffaut's *Day for Night*, and even Fellini's *8 1/2*—think *Being John Malkovich* meets *Adaptation* as period piece and you're almost there. *Great Britain, 2005, 91 minutes*

**L'ENFANT (The Child)** confirms the Dardenne brothers (*La Promesse, The Son*) as masters of modern cinema. The setting is once again the decaying Belgian industrial city of Seraing, where Bruno (Jeremie Renier), a petty thief, lives on the margin with his girl Sonia and their new baby. A bundle of animal instincts and momentary impulses, and always strapped for cash, he decides one day (and without the mother's knowledge) to sell the baby on the black market. When Sonia turns against him, he tries to undo the wrong, but his debt to the thugs who bought the baby drives him deeper into danger. Bruno's quick painful growth from childhood to manhood is the film's central concern as he lurches down a twisted road to redemption. In the manner of Hitchcock and especially, Robert Bresson, *L'Enfant* is intensified by its moral and spiritual dimensions, creating a juggernaut of suspense, speed, sin and salvation that is alternately heart-rending and uplifting. *Belgium/France, 2005, 100 minutes*

**THE DEATH OF MR. LAZARESCU** was a revelation at Cannes and at the New York Film Festival, but released to hardly any theaters. Dante Remus Lazarescu is a smart, gruff pensioner in his sixties who lives alone with his cats. Too fond of booze, he falls ill and is sent on a Dante-esque journey through concentric circles of health-care hell. As he gets carted from one overtaxed Bucharest hospital to another in search of proper medical care, a whole stressed society is laid bare: each doctor, nurse, and paramedic finds an excuse to dismiss him as a sad old drunk; compassion and indifference clash. Director Cristi Puiu sardonically observes the relentless processing of human beings by impersonal social institutions in a society that, in its inability to tend to its weakest members, betrays its own ill health. Sound familiar? *Romania, 2005, 154 minutes, Princeton Premiere*

**CACHE (Hidden)** is the latest from Michael Haneke, cinema's foremost chronicler/provocateur of the bad vibes of the bourgeoisie (*The Piano Teacher, Code Unknown*). His latest study in middle-class disequilibrium and urban paranoia centers on Georges and Anne (Daniel Auteuil and Juliette Binoche), a sophisticated couple tormented by the arrival of anonymous surveillance videos of their everyday lives, all seemingly pointing to an ugly secret buried deep in Georges' past. Who could be doing this, and why? Haneke aims at the precarious complacency of everyday life and repeatedly pulls the rug out from under us, using thriller motifs to explore issues of guilt, conscience and responsibility. Profoundly unsettling and at times truly shocking, *Cache* lets no one off the hook—least of all the viewer. *France, 2005, 121 minutes*

**OLD JOY** was one of the true discoveries to emerge from the independent American cinema in late 2006. Written and directed by Kelly Reichardt, it's a kind of minimalist road

movie—a diminished, grunge *Easy Rider*. The premise could not be simpler: a pair of friends from Portland, Ore., both in their thirties, spend a weekend in the majestic Cascade mountains searching for a remote hot spring, and for something even more elusive: the tender, easy rapport they once shared (and no, it's not a hippie *Brokeback*). Mark (Daniel London) has a partner, and is on the verge of fatherhood; Kurt (Will Oldham) is still a free spirit and is one step from sleeping on the pavement. Joints are lit, anecdotes uncorked, but here's no sex, no crisis—just talk, silence, a shared adult experience of lost possibilities and present realities. *USA, 2006, 76 minutes, Princeton Premiere*

**THE BEST OF YOUTH** was originally made as a mini-series for Italian television by Marco Tullio Giordana. And although it's more than six hours long (which is why you never saw it in a movie theatre), if you see Part I, you not only won't miss Part II, you'll want it to go on even longer. It's nothing less than a chronicle of recent Italian history, seen through the eyes of an ordinary Roman family. The story of the Carati brothers—Nicola and Matteo, one a soldier, the other a doctor—begins in 1966 when the Turin-born brothers are just entering adulthood, and continues for 40 years—four decades of convulsive social, cultural and political change embodied in their twined lives and those of their friends and family. As rich with character and incident as a Dickens novel, with dozens of superb performances, the film covers the radical politics of the 60's and 70's, but its real subject is the way the lives of ordinary citizens (like the Carati brothers) reflect and shape the life of a nation. And what is particularly impressive is the resilience with which the Caratis bounce and glance off the issues of the day, from the hippies and the ruinous flood in Florence to the Red Brigades, kidnappings, and layoffs at Fiat. *The End of Youth* is the kind of epic filmmaking we've almost forgotten exists: serious, grand, adult storytelling on a grand scale, full of big thoughts and great talk. And by the time the six hours have ended, you feel you have watched lives being lived, not just imagined. *Italy, 2004, 366 minutes, Princeton Premiere* (Please note: this program will be shown in two parts on successive Mondays)

**PLUS:** One additional title to be announced.

**NOTE:** This is a 14-week course beginning Monday, Feb. 5, through Monday, May 7.

## ARTS & CRAFTS

### A THE ART OF STAINED GLASS, PHS

\$95

Chris Kennedy

Tues., 7:00–9:00 pm, Jan. 30, 10 sessions

For beginners and those who would like to enhance their skills in the art of stained glass. Students will design, cut and construct their own stained glass windows. All projects are completed by course end. A few basic tools, which may be obtained through the instructor, are necessary. Limited enrollment.

*CHRIS KENNEDY has been actively involved with the art of stained glass for the past 20 years. In addition to teaching this popular course at Princeton Adult School for several years, he has taught for adult education centers in Michigan and for the YMCA in San Diego.*

**NOTE:** all materials are extra, approximately \$50 depending on student's selection. The class will go to a supply store in the second or third week. There is no class April 3.

### B THE ART OF STAINED GLASS, PHS

\$95

Chris Kennedy

Thurs., 7:00–9:00 pm, Feb. 1, 10 sessions

For beginners and those who would like to enhance their skills in the art of stained glass. Students will design, cut and construct their own stained glass windows. All projects are completed by course end. A few basic tools, which may be obtained through the instructor, are necessary. Limited enrollment.

*BIOGRAPHY: Listed Above*

## SECOND CHANCE CINEMA: Twelve Films You Should Have Seen But Didn't

\$80

William W. Lockwood Jr

These twelve films from the USA and around the world deserve a "second chance" (and in many cases, a "first chance") to find an audience. All screenings Monday evenings at 7:30 pm at Kresge Auditorium on the Princeton campus, starting February 11<sup>th</sup> through May 5<sup>th</sup>. A complete schedule with dates, program notes and map showing location of theater and nearby free parking will be mailed to all registrants and will also be available on the PAS website. All foreign films shown with English titles. Program subject to change.

**LITTLE CHILDREN** is the second feature from Todd Fields (*In the Bedroom*) which was overshadowed (and thus overlooked) by the simultaneous release of Alfonso Cuarón's *Children of Men*. Based on the 2004 Tom Perotta novel, it's a complicated blend of gothic, melodrama and sexual comedy, which has everything you could hope for in a movie for grown ups, since the script is filled with suburban adultery, child molesters, and internet porn. The magnetic ensemble cast is headed by two Oscar nominees: Kate Winslet, as a misfit mother; and Jackie Earl Haley as a neighborhood pedophile, not to mention Patrick Wilson as a stay-at-home dad, and Jennifer Connelly as his workaholic wife. It's a film by turns disturbing and uplifting, both horrible and horribly funny. USA, 2006, 137 minutes

**LETTERS FROM IWO JIMA** was the second and far superior of Clint Eastwood's doubleheader tale of the epic battle for the Pacific island. But because it followed the first film *Flags of our Fathers*, which glorified American heroism, *Letters* failed to attract audiences, especially since it tells the same story from the Japanese point of view. As such, it is a poignant dirge for the defeated, in which Eastwood humanizes the Japanese without evading their barbarism. He focuses on two stories: the dutiful civilized general (Ken Watanabe) and a common soldier, who is clumsily determined to live. In doing so, Eastwood deepens his careerlong exploration of the nature and consequences of violence. The dialogue may be in Japanese, but this account of war madness—intense and compassionate—carries a universal message as relevant today as it was in 1945. USA, 2006, 141 minutes

**DANS PARIS** is a nostalgic homage to the French New Wave which picks up where the early Truffaut, Godard and their cinematic colleagues left off. Directed by Christophe Honoré, it emerges as a study in contrasts - dark and light, misery and delight, hope and despair. The protagonist are two brothers: the recently divorced Paul (Romain Duris, of *The Beat My Heart Skipped*) who moves back in with his father and brother (Louis Garrel, of *The Dreamers*) to wallow in bed and feed his depression. On the other hand, Jonathan is the opposite: full of vitality and amorousness, diving headlong into the tumult of Paris and immersing himself in its pleasures. Honoré may be a student of the New Wave, but he's not a slave, and he knows the difference between empty imitation and creative inspiration in this unpretentious film about family relationships and brotherly love. France, 2007, 92 minutes, Princeton Premiere

**ONCE** was the indie-rock musical that came out of nowhere to wind up as the sleeper of summer of 2006. Made on a budget of \$150,000 and shot on the streets of Dublin in 17 days by writer-director John Carney (the ex-bassist for the Irish rock group The Frames), it's that rare combination of a genuine movie romance and a movie musical, with seamless woven numbers that advance and enrich the story. The formula: two people who fall in love, a few instruments, and not a single false note. The lovers are Glen Hansard (lead singer of The Frames), and Marketa Irglová, a Czech musician and acting novice. The film's 88 minutes follows its guy and girl through a week of emotional and musical growth that could suffice for a lifetime. Each is drawn to the other by their harmonious talents, and

they communicate through a baker's dozen of songs. And while the filmmaking is plain and simple, the emotional virtuosity is rhapsodic.

*Ireland, 2006, 88 minutes*

**DEEP WATER** is a fascinating documentary about the first single-handed round-the-world sailing race, sponsored by *The Sunday Times* of London in 1968. There were nine entrants, but the film follows the inexperienced electrical engineer Donald Crowhurst, who had no business entering the race to begin with, and immediately became the underdog contender. Crowhurst was a world-class bungler, and trouble started immediately when his boat began to leak and fall apart, leaving him with two options: he could either turn back and face financial ruin, or plunge ahead and face certain death. Instead, he began lying to his sponsors about his progress, and he also began to become mentally unhinged. The co-directors Louise Osmond and Jerry Rothwell make use of Crowhurst's own 16mm footage of his voyage, recordings of his voice, and excerpts from his log, with his eloquent descriptions of his trials and loneliness as his situation becomes increasingly desperate. This sad story confirms all the mythical terrors that lurk in our dreams of the sea. *Great Britain, 2007, 93 minutes, Princeton Premiere*

**THE WIND THAT SHAKES THE BARLEY** is the latest—and the best—work from the English director Ken Loach. In most of the 20 films he has made over the past 40 years (he is now 70), he has consistently probed the class struggle. In effect, his films are themselves political arguments, and ideology drives his stories. This one (which won the top prize at Cannes in 2006) centers on the birth of the Irish Republic in the years 1920–1922. More particularly, it's about two brothers from County Cork who fight the English Black and Tans: one, Damien (Cillian Murphy) wants complete separation from the UK; the other, Teddy (Padriac Delaney) is willing to accept the Anglo-Irish Treaty of 1921. There are retaliations and counter-retaliations, ambushes, and scenes of graphic torture, so be advised: is not a film for the weak of heart. But if there's a lesson in his work, it's that revolutionary violence is inherently tragic. For Loach, history is a long, bruising fight, a chronicle of compromise and defeat as well as tentative triumph. *Ireland/Great Britain, 2006, 127 minutes, Princeton Premiere*

**AFTER THE WEDDING** is the work of Suzanne Bier (*Brothers*), and begins in India, where Jacob (Mads Mikkelsen), is the manager of an impoverished orphanage. Long absent from his homeland, he reluctantly returns to Denmark to accept a donation (with strings attached) from a wealthy industrialist, who also invites him to his daughter's wedding. There, Jacob's past suddenly becomes his shocking present, and he becomes entangled with his old lover—who also happens to be the bride's mother—and discovers a life-altering family secret. Nothing in this film is either familiar or predictable, and the characters' motivations are never quite what they appear to be. There are enough plot twists to keep you guessing throughout, resulting in a kind of old-fashioned melodrama made with the kind of skill and humanity that deserves to be back in style. *Denmark, 2007, 119 minutes*

**KILLER OF SHEEP** was the one 2007 film that was acclaimed a masterpiece by every living and breathing critic—thirty years after its initial release! It was made as his thesis film for UCLA in 1977 by the African-American director Charles Burnett, who shot it in the Watts section Los Angeles in 16mm for less than \$10,000. There is no narrative, just a series of moments and blackout sketches capturing the details of children at play, a man's emotional withdrawal, the insidious effects of poverty, all accompanied by an evocative musical score. Burnett cuts back and forth between the worlds of Stan, his protagonist, who works in a slaughterhouse, and that of his children—playing, clowning, singing, and crying. Drab in landscape, this is a vivid, angry and compassionately real picture of mid-1970's African-American life, which in all too many instances is just as relevant today as it was thirty years ago. *USA, 1977, 80 minutes, Princeton Premiere*

**AWAY FROM HER** marked the impressive feature-film debut of the young Canadian actress-turned-director Sarah Polley. Based on an Alice Munro short

story, its subject is Alzheimer's disease, and at its center is a transcendent performance by Julie Christie as Fiona, who has already been beset by the early symptoms of Alzheimer's, and worse still, knows it, or at least suspects it. As her memory deteriorates, she moves to an assisted living facility whereupon she rejects Grant, her long-suffering husband (Gordon Pinsent) and begins to lavish her attention on a fellow patient (Michael Murphy) confined to a wheelchair. Christie's radiance, beauty and talent are undiminished in conveying the heart-breaking reality of a woman losing touch with herself, her husband, and the world around her. Polley's script is accurate in its insight and generous in its judgments. It's not easy for youth to imagine age, much less when it connects with something like Alzheimer's. At 28, Sarah Polley obviously can, and does, in spades. *USA, 2006, 110 minutes*

**CONTROL** was rapturously reviewed but little seen, probably because an independent, small budget film that explores the final years of the leader of a post-punk band does not translate into wide audience appeal. Anton Corbijn's directorial debut is based on the life of Ian Curtis, the lead singer of the short-lived but highly mythologized Manchester band Joy Division, who committed suicide in 1980 at the age of 23. Curtis (Sam Riley) grows up addicted to Bowie, Iggy and Roxy Music, dives into marriage and parenthood with his childhood sweetheart (Samantha Morton), and tries to live a normal existence as a good family man despite the temptations of rock stardom and his epilepsy. But Corbijn avoids the usual biopic clichés and sticks to the human narrative, rather than turning out another show business fable about a doomed pop martyr. And when *Control* bursts into scenes of raw musical performance, you don't have to know anything about Joy Division to understand how its combination of the visceral and the ethereal has hooked listeners for generations. *Great Britain, 2007, 121 minutes, Princeton Premiere*

**DELIVER US FROM EVIL** was the Best Documentary of 2006. That No One Saw probably because its subject matter seemed either too painful or too familiar. Amy Berg's psychologically transfixing film focuses on child sex abuse within the Catholic Church, and the central figure is Father Oliver O'Grady, a convicted pedophile who served seven years in jail and now roams free in his native Ireland. In bland, tilting tones, O'Grady faces the camera and confesses his sins—two decades of compulsive, systematic and pitiless abuse—with delusional candor and flowing charm. Layer by layer, Berg uncovers how he rooted his actions in the sanctimony he enjoyed as a priest, while leaving shattered families and destroyed lives in his wake. But what makes this film a revelation and not merely a rehash of headlines lies in the way it connects the dots, linking the abuse to the complicit arrogance and institutional cover-up of the Catholic Church which, in effect, hid O'Grady's crimes believing that even the deepest sins could be confessed away. *USA, 2006, 101 minutes, Princeton Premiere*

**ZODIAC** was one of the great mysteries of 2007: a major Hollywood film with an A-list cast that sank without a trace, despite critical raves. David (Seven) Fincher's vastly intricate and dazzling docudrama is about the hunt for the serial killer who terrorized the San Francisco Bay Area starting in 1968. Police attributed five murders to him, though he claimed 13 victims in taunting letters, some written in code, that he signed "zodiac". With a nod to *All the President's Men*, Fincher and his screenwriter James Vanderbilt divide the attention between the Police Department where two cops (Anthony Edwards and Mark Ruffalo) keep coming up with false leads; and the San Francisco *Chronicle*, where an ace crime reporter (Robert Downey Jr.) and the paper's cartoonist (Jake Gyllenhaal) devote their lives to the search for the killer. *Zodiac* may be a procedural thriller for the information age, but it stays true to the complexity of the case while never losing cohesion or coherence. *USA, 2007, 158 minutes, Princeton Premiere*

PLUS: Special "Guilty Pleasure" Bonus film to be announced.

NOTE: This is a 13-week course beginning Monday, February 11, through Monday, May 5.

## 11 MORE THAN A CONCERT see note for locations

Includes tickets \$100  
With own tickets \$60

Wed., Mar. 11, Apr. 22, 7:30–9:00 pm, 2 sessions

The Princeton Symphony Orchestra is well into its 29th season to ever-increasing acclaim and has been hailed by critics as New Jersey's "virtuoso orchestra". For our spring term, we will continue to be treated to lectures by guest conductors.

JULIAN KUERTI, conductor

David Kim, violin

Lecture: **Wednesday, March 11, 7:30–9:00 p.m.**

Bartok	<i>Hungarian Sketches</i>
Tchaikovsky	Violin Concerto, Op. 35 in D Major
Smetana	Selections from <i>Ma vlast</i>

Rehearsal: **Saturday, March 14, 10:30 a.m. to 1:00 p.m.**

Concert: **Sunday, March 15, 4:00 p.m.**

SCOTT YOO, conductor

Soyeon Lee, piano

Lecture: **Wednesday, April 22, 7:30–9:00 p.m.**

Mozart	Overture to <i>The Magic Flute</i>
Bartok	Piano Concerto No. 3
Tchaikovsky	Symphony No. 6, Op. 74 in B minor <i>Pathétique</i>

Rehearsal: **Saturday, April 25, 10:30 a.m. to 1:00 p.m.**

Concert: **Sunday, April 26, 4:00 p.m.**

NOTE: lectures will be held at Princeton United Methodist Church, Nassau and Vandeventer Streets (park behind the church and use the back door). Rehearsals and concerts will be held at Richardson Auditorium, Alexander Hall, Princeton University.

## SECOND CHANCE CINEMA: Thirteen Films You Should Have Seen But Didn't

\$80

William W. Lockwood Jr.

These thirteen films from the USA and around the world deserve a "second chance" (and in most cases, a "first chance") to find an audience. All screenings **Monday evenings at 7:30 pm at Kresge Auditorium** on the Princeton campus, starting **February 9th through May 4th**. A complete schedule with dates, program notes and map showing location of theater and nearby free parking will be mailed to all registrants, and will also be available on the PAS website. All foreign films shown with English titles. Program subject to change.

**THE EDGE OF HEAVEN** was the first foreign film hit of 2008, but it never reached local audiences. It's a stirring drama of frayed nationality and hungry connection from a director, Faith Akin (*Head-On*, 2005), who was born in Germany but raised in Turkey—hence his film's themes of dislocation and disharmony. Like a Dickens novel, it follows its six characters—four Turks and two Germans—as they stray across one another's paths but can't see the connections. They include a middle-aged Turkish prostitute and her daughter; a lonely old Turkish widower and his assimilated son (a professor of German); and the daughter's German lover and her mother, the latter played by Fassbinder legend Hanna

Schygulla. *Edge of Heaven* is divided into three "sections," but it comes together by *not* coming together. This is a movie about paths that almost cross but don't, one in which children are lost, lost parents are never found, and generational and geographical distances grow ever wider. *Germany/Turkey, 2008, 122 minutes, Princeton Premiere*

**REPRISE** is a debut feature by a new and talented Norwegian writer-director, Joachim Trier. The setting is Oslo, where Phillip and Erik, two best friends and aspiring novelists, drop their manuscripts at the same time into the same mailbox. The film takes off from there, exploring what happens when their shared dreams diverge from each other and intersect with reality. It's a coming-of-age movie in the *Diner* mold as Trier tracks the two twentysomething novelists and a few of their pals as they stagger into a world that can't be attuned to their expectations—especially in regard to women. Trier readily acknowledges his French New Wave influences as his film leaps ahead and circles back, dropping in jump cuts and freeze frames, weaving childhood remembrance, projection, and literary digression. Like its influences, *Reprise* is about young people who can't really live in the present as it taps into their near-universal longing—the desire to be somewhere else. *Norway, 2007, 105 minutes, R, Princeton Premiere*

**WOMAN ON THE BEACH** is a bittersweet accounting of the geography of desire from the South Korean director Hong Sang-soo, whose elegant film charts the follies of the head and heart with intelligence and feeling. Reminiscent of Eric Rohmer's brainy, wordy exchanges on love and lust, it depicts three attractive, talkative young people tripping over their own paradoxes as they follow a twisting path of self-examination and self-deception. A filmmaker with writer's block spends a weekend at the beach with his production associate and the latter's vivacious girlfriend, but what starts out as a sardonic *Jules and Jim* turns into a burlesque *Vertigo*. *Woman* may satirize the immaturity of Korean men and the misalignment of art and life, but Hong has a talent for mixing the sweet and the sour, for balancing humor with heartache, and levity with pain. *South Korea, 2006, 127 minutes, Princeton Premiere*

**STILL LIFE** is the work of Jia Zhang-Ke, China's most celebrated director since Zhang Yimou. His story is a tale of expansion and resettlement in the wild, wild east of the new economic frontier. A unique hybrid of documentary and fiction, it is set in the Sichuan city of Fengjie, which is being flattened and flooded during the construction of the Three Gorges Dam, displacing a million people while migrant workers search for demolition jobs. Among this army of transients are Han, a coal miner searching for his long-lost daughter; and Shen, a nurse who hasn't heard from her husband in two years. Their separate quests take us through the hilly, humid, half-demolished city and its urban ruin, framed against the majestic beauty of lofty peaks and river gorges. Yet amid this torrent of massive social change, Jia insists on the primacy of the individual in even this most dehumanizing of contexts. *Hong Kong/China, 2006, 108 minutes, Princeton Premiere*

**THE DIVING BELL AND THE BUTTERFLY** is the story of Jean-Dominique Bauby, a key player in Parisian social and cultural circles, who suffered a massive stroke in 1995 which left him able to move nothing but his left eyelid. Blinking one letter at a time, Bauby (Mathieu Amalric) composed a short book describing life in a vegetative state which became a best-seller and the basis for Julian Schnabel's astounding movie. Ronald Harwood's script views the story from Bauby's-eye, and we see only what he sees at first: a blur of faces. But then, by degrees, the movie opens up to the great world: his life and past, his fantasies and dreams. Schnabel, who is a noted painter, treats his film as a giant canvas, scattering, layering and shuffling images to create a very specific universe both visually inspired and fused with the characters' emotions. The result is a powerful medita-



tion on the nature of visual perception in which the hero's plight becomes a metaphor for the human condition. *France, 2007, 112 minutes, PG-13*

**BOY A** is one of those small movies that remind us of how powerful small movies can be. Directed by John Crowley and based on real events, it's a fresh and gritty cover on an old familiar standard: con becomes ex-con, is handed a second chance, and adjusts to life on the outside. The title character (Andrew Garfield) calls himself Jack Burridge, but in fact, he is the infamous "Boy A", convicted of murdering a child when he himself was no more than a child. Now, released from juvenile prison after 14 years, he re-enters society under a new name with the guidance of his caseworker (Peter Mullan) who tells him that the past is moot, all that counts is the present. But of course, that's not the case; Jack's past is always with him, and the challenge is whether it will overwhelm him. Garfield won Britain's version of the Oscar, giving the type of performance that turns an ordinary drama into something devastating. *Great Britain, 2008, 100 minutes, Princeton Premiere.*

**STARTING OUT IN THE EVENING** was another film lost in the shuffle, despite the widespread acclaim for the performance by Frank Langella, who deserved an Oscar nomination. Langella plays Lawrence Schiller, a once famous writer who lives in a funereal apartment on New York's Upper West Side surrounded by his books and his past. Director Andrew Wagner adaptation of Brian Morton's novel focuses on Schiller's relationship with two women: his protective daughter (Lili Taylor) and a sexy, reckless graduate student (Lauren Ambrose) who wants to write a master's thesis that will spur his rediscovery. But this is Langella's film from start to finish. A picture of old-fashioned decorum and steadfast dignity, he carries every nuance of Leonard's experience in his posture and his pores; he is never more expressive than when he's immobile. This is what great screen acting is all about. *USA, 2007, 111 minutes, PG-13*

**4 MONTHS, 3 WEEKS AND 2 DAYS** confirmed the New Romanian Cinema as major force in contemporary film. Written and directed by Cristian Mungiu, and winner of the Grand Prize at Cannes, it is set in 1987 during the last stages of the communist Ceausescu regime. In a college dorm room, Otilia (Anamaria Marinca) is trying to help her clueless roommate Gabita (Laura Vasili) procure a highly illegal and dangerous late-term abortion, strictly outlawed since 1966. But the story actually centers not on Gabita, but on Otilia, whose powerlessness to deal with the crisis is all too real in a country where tyranny and corruption are the rule of the day. The two girls descend into a nightmare of steadily frightening entrapment, and there are moments that are not easy to watch, like the sequence with an underground abortionist. But while it centers on the subjugation of women, this is not an issue movie, and Mungiu never forgets the palpably real women at the center of his film—and neither will you. *Romania, 2007, 113 minutes*

**MY BROTHER IS AN ONLY CHILD** is another story of fraternal Italian cinema from the same teams of writers responsible for the six-hour epic *The Best of Youth* (2003). And like that film, it takes its energy from the ferment of the sixties and seventies, and focuses on two brothers and their divergent political paths as they are driven to the left and the right by the forces of the times. The older sibling becomes a Communist, the younger a Fascist, but the result is neither a morality play nor a family melodrama. And while Director Daniele Luchetti's style echoes the Italian films of the same period, his focus is more psychological than sociological in dramatizing the endless battle between political conviction and personal experience. The two brothers, at once antagonists and allies, are bound and separated by love, politics and art as their twin lines twist, blur, and finally implode. *Italy, 2007, 108 minutes, Princeton Premiere*

Born and educated in Egypt, MONA ZAKI is a graduate student in Near Eastern Studies at Princeton University, where she is finishing her PhD. She is currently teaching, tutoring, translating and interpreting in Arabic.

NOTE: There will be no class March 30. For classes in Arabic Language, please see courses 300 and 301 on page 41.

**009 ITALIAN FOR OPERA LOVERS: ROSSINI'S IL BARBIERE  
DI SIVIGLIA, PHS NEW!**

**\$99**

Denise DeNezzo-Asfar

6:30-9:30 pm, 6 sessions

4 Tuesdays and 2 Mondays, Feb. 2, 9, 23, March 1, 8, 16

Rossini's *Il Barbiere di Siviglia* and "factotum della citta" covers everything from barbering to bringing lovers together. Through the amorous and zany antics of Figaro, Rosina, and Count Almaviva, you will enhance your appreciation of this operatic masterpiece. Each session focuses on recordings and video clips from the opera, and there is an optional trip to the Metropolitan Opera's highly acclaimed performance.

TEXT: All required material will be supplied by the instructor; recommended text: *Italian the Easy Way*

DENISE DeNEZZO-ASFAR holds a BA in Romance Languages from Princeton University and an MA from Brown University in teaching. She is on the Arts and Sciences faculty of Westminster Choir College of Rider University. Her prize-winning Opera Quiz questions have been broadcast nationally during the Metropolitan Opera intermission feature.

**010 MORE THAN A CONCERT  
see note for locations**

**Includes tickets \$110  
With own tickets \$70**

Wed., 7:30-9:00 pm, March 17, and May 12, 2 sessions

The Princeton Symphony Orchestra which celebrated its 30th anniversary in 2009, has been hailed by critics as New Jersey's "virtuoso orchestra." For the spring term, we will be treated to a lecture by Guest Conductor Andrew Grams and one by the orchestra's new permanent conductor, Rossen Milanov. In addition, the May concert will be conducted by Maestro Milanov.

Lecture: Wed., March 17, 7:30-9:00 pm, Andrew Grams, Guest Conductor

Schoenberg *Verklarte Nacht*

Barber *Adagio for Strings*

Tavener *The Protecting Veil*

Rehearsal: Saturday, March 20, 10:30 am-1:00 pm

Concert: Sunday, March 21, 4:00 pm, Andrew Grams, Guest Conductor  
Qiang Tu, Cello

Lecture: Wed., May 12, 7:30-9:00 pm, Rossen Milanov, Conductor, PSO

Mendelssohn *Calm Sea and Prosperous Voyage*

Currier *Broken Minuets*

Elgar *Enigma Variations*

Rehearsal: Saturday, May 15, 10:30 am-1:00 pm

Concert: Sunday, May 16, 4:00 pm, Rossen Milanov, Conductor,  
Bridget Kibbey, Harp

NOTE: Lectures will be held at Princeton United Methodist Church, Nassau and Vandeventer Streets (park behind the church and use the back door). Rehearsals and concerts will be held at Richardson Auditorium, Alexander Hall, Princeton University.

**011 SECOND CHANCE CINEMA: Thirteen Films  
You Should Have Seen But Didn't**

**\$90**

Curated and Introduced by William W. Lockwood Jr.

These thirteen films from the USA and around the world deserve a "second chance" (and in most cases, a "first chance") to find an audience. All screenings Monday evenings at 7:30 pm at Kresge Auditorium on the Princeton campus, starting February 8th through May 3rd. All foreign films shown with English subtitles. Program and dates subject to change.

**A SECRET** was one of the best kept "film secrets" of 2008, since hardly anyone saw it. The subject of Claude Miller's film (based on the autobiographical novel *Memory* by Philippe Grimbert) is the way in which the traumas of the past can reverberate for generations. Three generations of a French Jewish family haunt the memory and the emotions of a young man (Mathieu Amalric, of *The Diving Bell and the Butterfly* and *A Christmas Tale*). Frail and solitary as a young boy, he escapes into his imagination until—on his 15th birthday—a neighbor reveals his parents' terrible wartime secret, a time when events of the German Occupation meshed disastrously with the French collaboration. The film's chronology is complex and illusive, shifting from the immediate postwar years into the 1980s as it reveals how the tides of history and family memory continue to affect the present. Terrible decisions and difficult emotions are laid bare, even as the most profound secrets of history and of family life are respected. The superb cast also includes Cecile de France, Julie Depardieu, Patrick Bruel and Ludivine Sagnier. *France, 2007, 110 minutes, Princeton Premiere*

**WENDY AND LUCY** was the third feature from director Kelly Reichardt, and like her second, *Old Joy* (Second Chance 2006), its 80 minutes contain not a single superfluous word or shot. A triumph of the American independent cinema, its beautiful and haunting story takes place largely outdoors amidst the natural beauty of the Pacific Northwest, just as *Old Joy* did. Wendy (the amazing Michelle Williams) is an unemployed young dropout teetering on the brink of economic disaster in northwest Oregon whose only allegiance is to Lucy, her yellow-brown dog (played by the director's own pooch). On her way to seek a summer job in Alaska, her car dies, Lucy goes missing, and she confronts a series of increasingly dire economic decisions with far-ranging repercussions for herself and her dog. Some people help her, others brush her off, and she never connects with anyone but an elderly security guard. Wendy is silent most of the time, but her slow drift downward is troubling to watch and impossible to ignore. Reichardt's film has almost no plot, but the story only *looks* small. So pay attention as it becomes a kind of ode to a lost America, revealing the limits and depths of people's duty to each other in tough times. And when the screen finally goes dark, Wendy's melancholy follows you outside, like a lost dog. *USA, 2008, 80 minutes*

**HARVARD BEATS YALE 29-29** is about when a particular day in history became a moment out of time. And while sports may not necessarily be a metaphor for life (Red Sox and Cubs fans notwithstanding), Kevin Rafferty's documentary about a legendary college football game comes pretty close. It's 1968—Vietnam, assassinations, and urban chaos reigned. And undefeated Yale, led by godlike quarterback Brian Dowling and running back Calvin Hill, faced undefeated but unheralded Harvard (anchored by guard Tommy Lee Jones, Al Gore's roommate) in the season's final game—*The Game*, as it's simply known. All proceeded according to expectations until the final minute, when Yale blew a 29-13 lead, allowing Harvard to tie in the last 42 seconds. So when does a tie equal a win? Rafferty makes his case by skillfully intercutting original television footage with talking-head interviews with many of the game's now middle-aged participants (including both Jones and Dowling), men who ran around, passing and blocking, fumbling and intercepting, in the craziness of Harvard Stadium. But more than just a classic comeback story, Rafferty's film also offers serious reflections on how past events continue to loom large in our lives, both as lessons learned and as triumphs that continue to awe and amaze. *USA, 2008, 105 minutes, Princeton Premiere*

**TROUBLE THE WATER** is the Hurricane Katrina story you've never seen. And while it's easy to think "been there, seen that" over and over, this miraculous documentary is essential and unique viewing (along with Spike Lee's four-hour epic *When the Levees Broke*). Kimberly Rivers Rogers, an aspiring rapper from New Orleans' Lower Ninth Ward, decided to stay in her house on August 29, 2005, grabbed her new video camera, and documented the hurricane and its aftermath as it destroyed her neighborhood. As the storm hits, she and her husband, Scott, retreated to their attic, and we watch as the water rushes through the streets, higher than the stop signs. Seen through Kimberly's own eyes, the catastrophe itself and the impulse to film it as the water inundates her home seem especially heroic. In the hurricane's aftermath, filmmakers Tia Lessin and Carl Deal discovered Kimberly and Scott at a Red Cross shelter, and made her shaky and chaotic home-movie footage the centerpiece of this film, combining it with TV news material, 911 recordings and their own original 16mm interviews. The filmmakers cut back and forth between the storm itself and the Rogers' return to the devastated Ninth two weeks later, where they find a decomposing relative. *Trouble the Water* (a 2008 Oscar nominee for Best Documentary Feature) is both a tribute to people the government didn't think worth saving, and a deeply moving story of resilience and redemption. *USA, 2008, 96 minutes, Princeton Premiere*

**GOMORRAH** is the Mafia film you've never seen—and maybe don't want to. Based on a best-selling non-fiction book by Roberto Saviano, Matteo Garrone's movie centers on the gangster-centric economy of Naples, from the street drug trade and illegal arms trafficking to high-fashion knockoffs and toxic waste carting; the action is everywhere, and everyone wants a piece of it. The bosses of the

...ob (the Carmorra) style themselves after Hollywood gangsters, but operate with the ruthless efficiency of totalitarian dictators with a brutality that would put Tony Soprano to shame. Garrone's setting in a vast public-housing project that doubles as a narcotics warehouse, and the film's five interlocking stories skip among several protagonists, including a 13-year old boy who gets sucked into the drug trade as a mini-mule, and a pair of teenagers in love with a Tony Montana-ish gangster ideal. Garrone shoots in a fast, hand-held camera off-the-cuff non-fiction style, often casting non-professionals from the very neighborhood itself. *Gomorra* is the ground zero of Mob cinema, a saga of ambition, compromise, betrayal and deadly retribution which coalesces into a scathing portrait of a lawless society steeped in crime and corruption. *Italy, 2008, 135 minutes*

**SILENT LIGHT** is unlike anything you've ever seen, and should provoke awe and admiration—but only if you give it a chance and surrender to its internal rhythms, since it is essentially a long tone poem in which almost nothing happens and nobody speaks. What's especially unusual about this third feature from the Mexican *enfant terrible* director Carlos Reygadas are its setting (a modern day Mennonite community in Chihuahua, Mexico); its language (the medieval German dialect Plautdietsch); and its cast (all Mennonite non-actors). The story could not be simpler: the patriarch of a large Mennonite family surrenders to an adulterous love, hiding nothing from his wife while struggling with the divine implications of another woman's love. Like *Wendy and Lucy*, there is little dialogue, but every moment is imbued with spiritual weight. The harmonious beauty and visual compositions are ravishing as they establish the vastness of the physical landscape, and the film opens and closes with majestic scenes of sunrise and sunset that run several minutes. Reygadas throughout shows his reverence for film artists like Bergman and Bresson, and his conclusion with its "miracle" owes an obvious debt to the great Carl Dreyer (*Order*). Both earthy and ethereal, *Silent Light* is aptly named, and more than anything else, it is the very quality of the light that will hook and hold you. *Mexico, 2007, 144 minutes, Princeton Premiere*

**I'VE LOVED YOU SO LONG** marked the directorial debut of the French novelist Philippe Claudel, but the real reason to see it is the *tour de force* performance (in French!) of Kristin Scott Thomas, which richly deserved the Oscar nomination it didn't get. Scott Thomas is Juliette, just released from prison after fifteen years for committing a seemingly unimaginable crime. Her kid sister Lea (Elsa Zylberstein) nervously welcomes her into her own family, and there Juliette remains in an uneasy state of semi-silence. And while her reacclimation to civilian life takes predictable turns, what makes Scott Thomas' performance at once so daunting and fascinating is her slow thaw back to society, punctuated by believable outbursts. Claudel gives the story the psychological underpinnings of a Chekhov play while resisting the temptations of melodrama and surrounding the two sisters with an outstanding supporting cast of mostly unknowns. But you won't be able to take your eyes off Scott Thomas' face, searching for hints of her character's past and afraid of missing something vital, since we, like Lea, want to share her pain. There aren't many performances you can call flawless these days, but this is one. *France, 2008; 115 minutes*

**BALLAST** is one of those small films made on a tiny budget that reaffirms one's faith in the American independent cinema. Shot with handheld cameras and a cast of unknowns, Lance Hammer's directorial debut tells a deceptively leisurely story of tragedy and reconciliation in a Mississippi delta family. But the film's three characters force us to strip away all our cliché notions of race and poverty in the Deep South. At the center is Lawrence, a large, deliberate man (Michael J. Smith) who grows despondent when his twin brother commits suicide. The dead man's 12-year old son (Jim Myron Ross) who lives with his valiant, struggling mom (Tarra Riggs) complete the troika. And as the family's already tattered fabric starts to unravel, the three grow together in ways that are totally unsentimental as they struggle to survive with their souls intact. With sparse dialogue, *Ballast* ebbs and flows like fiction, building on a series of incidents, and as it and its characters come into focus, you feel their lives echoing backwards in time. Hammer's style owes a debt to the Dardennes brothers (*L'Enfant, The Son*) and to Charles Fuller's *Killer of Sheep* (*Second Chance 2008*), both about the life affirming struggles of ordinary people. His unhurried rhythms and beautiful compositions have the dark melancholy of a Delta blues. *USA, 2008, 96 minutes, Princeton Premiere*

**WALTZ WITH BASHIR** is many things—memoir, history lesson, combat cartoon, investigative journalism, detective story, head trip—and an altogether amazing film unlike anything you've ever seen. The writer/director—and protagonist—is an Israeli, Ari Folman, who was 19 when he went to war in Lebanon in 1982, and his film is an autobiographical documentary of remembered life during wartime. To tell his story, Folman creates a new form, using animation as a way to face fever dreams, recollections and waking memories of that war—memories that might otherwise be unbearable or even irretrievable. He visits others who were there with him, probing them for what actually occurred on those September nights, trying to find a way out of his own psychological trauma and guilt over what they did or didn't do at the Sabra and Shatila massacres. With nods to both Art

Spiegelman's *Maus* and Richard Linklater's *Waking Life*, Folman's mixing of the real and the surreal, the personal and the political, animation and live action, leaves you more troubled in mind when you come out than when you went in. *Israel, 2008, 87 minutes*

**CONTROL** was rapturously reviewed but little seen, since a small budget film that explores the final years of the leader of a post-punk rock band does not translate into wide audience appeal. Anton Corbijn's directorial debut is based on the life of Ian Curtis, the lead singer of the short-lived but highly mythologized Manchester band Joy Division, who committed suicide in 1980 at the age of 23 on the eve of the band's first US tour. Working in black and white, Corbijn juxtaposes the band's music with its unsmiling hymns to dislocation and loss, with a hero who never lost his innocence. Curtis (Sam Riley) grows up in Macclesfield, dives into marriage and parenthood with his childhood sweetheart (Samantha Morton), and tries to live a normal existence as a good family man despite the temptations of rock stardom and his epilepsy. It's a sad story, but also a chronicle of success, albeit brief, and Corbijn avoids the usual biopic clichés and sticks to the human narrative, rather than turning out another show business fable about a doomed pop martyr. And when *Control* bursts into scenes of raw musical performance (the actors including Riley all play their own instruments), you don't have to know anything about Joy Division to understand how its combination of the visceral and the ethereal has hooked listeners for generations. *Great Britain, 2007, 121 minutes, Princeton Premiere*

**THE HURT LOCKER** will inevitably wind up on everybody's "Ten Best of 2009" list, and is a likely Best Picture Oscar nominee. But surprisingly few people saw it, perhaps because its subject matter is definitely not for the faint of heart. There have been plenty of films dealing with the war in Iraq, but this is the first to make the war smell real and to give us a true sense of what it feels like to be on the front lines of a battle fought not in jungles but in cities like Baghdad. Directed by Kathryn Bigelow (*Point Break*) and written by journalist Mark Boal based on his own experience, the focus is on the three members of an Army bomb disposal unit whose job it is to disarm the IEDs that are killing soldiers and civilians alike. The unit's boss is Sgt. William James (Jeremy Renner), who may be nuts, since his genius in finding and silencing bombs fuels his seemingly reckless bravado like a drug. Or is he just a gifted Zen cowboy, courageous beyond the call of duty? Bigelow wisely doesn't insist on an answer, and lets her film speak for itself as it probes the intersection of bravery and obsession, of risk and responsibility, its tone neither militarist nor pacifist. *The Hurt Locker* is destined to become one of the Great War Films, making its case for the quote that opens it—"war is a drug"—with masterful clarity, mounting intensity, and phenomenal force. *USA, 2009, 130 minutes*

**A CHRISTMAS TALE** is yet another tale of a dysfunctional French family (is there any other kind?) composed of arbitrarily colorful characters home for the holidays. But director Arnaud Desplechin (*Kings & Queen*) makes the old look fresh, aided in no small way by the formidable presence of the inimitable Catherine Deneuve. As Junon, the matriarch of the clan, she greets the news of her life-threatening leukemia with calm equanimity, surrounded by her three grown children and their significant others, including son Matthew Almanric (*A Secret*) as an obnoxious drunk who is, of course, the only one with the compatible bone marrow to save his mother's life. Desplechin's characters construct a collage in which dark secrets are unlocked and words draw more blood than punches, as he elicits anxieties and laughs from tense ensembles. But despite dealing with cancer, vicious sibling feuds and mental illness, the result is surprisingly lighthearted and totally engaging, and Desplechin uses every cinematic technique in the book to puncture or circumvent the clichés of the dysfunctional-family film genre. It's a Russian novel of a movie that turns one family into a universe that resembles life as a work of art. *France, 2008, 150 minutes*

**GOODBYE SOLO** is the third feature from the Iranian-American writer/director Ramin Bahrani, and while it is set in Winston-Salem (where the director grew up), it is an existentialist fable that owes a debt to Abbas Kiarostami's *A Taste of Cherry*. Souleymane Sy Savane is Solo, an immigrant Senegalese cab driver, whose passenger, an aging white Southerner named William (Red West) demands to be taken to a mountain called Blowing Rock where, presumably, he plans to commit suicide. Solo refuses to help him execute his plan, and tries to reconcile his passenger to life, even moving in with him in his motel room. The two forge a bond of sorts in which Solo's exuberant embrace of life crashes headlong into Red's adamant rejection of it, a tug of war between hope and resignation in which neither player openly acknowledges what's coming. Fables like this usually don't make successful movies, but Bahrani teases us by offering some details and withholding others. His film is really about the separateness of its two characters, and is grounded in their individuality. He is not interested in what they are like, but rather in who they are—and so are we. *USA, 2008, 91 minutes*  
**NOTE: This is a 13-week course beginning Mon. Feb. 8th thru Mon. May 3rd**

**015 SECOND CHANCE CINEMA**  
**Eleven Films You Should Have Seen But Didn't**

**\$85**

Curated and introduced by William W. Lockwood Jr.

These eleven films from the USA and around the world deserve a "second chance" (and in most cases, a "first chance") to find an audience. **PLEASE NOTE NEW LOCATION:** All screenings Monday evenings at 7:30 pm starting **February 7th** through **May 2nd** at the **Friend Center Auditorium in the Computer Science Building** on the Princeton campus at the corner of William Street and Olden Avenue (use the entrance on William Street). Parking is available on the street and in Lot 10 (behind 185 Nassau). All foreign films shown with English titles. Programs subject to change.

The movie series is co-sponsored by the Princeton Adult School and the Community Auditing Program of Princeton University's Office of Community and Regional Affairs.

**WINTER'S BONE** was probably the most critically acclaimed independent film of 2010, and yet shockingly few people ever saw it. A prize-winning sensation at Sundance and a probable Best Picture Oscar nominee, Debra Granik's sophomore feature (adapted from Daniel Woodrell's 2006 novel) is destined to be a classic of its kind. The setting is the poverty-stricken backcountry of the Missouri Ozarks where the front yards are filled with dead cars and cracked toilets and the children hunt squirrels for dinner. The movie's heroine is 17-year old Ree Dolly (the amazing Jennifer Lawrence), a modern-day Antigone, who takes care of her mentally ill mother and her two younger siblings as she treks across the colorless winter landscape in search of her missing father who cooks meth for a living. He's out of prison on bail, and if he doesn't show up, Ree and her family will lose everything, including their house. From the film's opening shot, Granik creates a lyrical tension between determination and despair, interwoven with a strong feeling for the daily life of people who are barely surviving. Every detail of this Ozark world is a revelation, and the acting (the cast includes many locals) and the milieu are so closely joined they cast a mesmerizing spell. This is a film that grabs hold and won't let go, and its visual and emotional starkness envelop us in a mystery that can never quite be solved. *USA, 2010, 100 minutes, R, Princeton Premiere*

**35 SHOTS OF RUM** reminds us of how rarely movies capture the easygoing love embodied in a functional family, with all its support and tenderness. A very personal film about relationships and letting go, director Claire Denis (*Beau Travail*) sets her story in a rundown Paris suburb where Lionel (Alex Descas), a widowed metro conductor approaching retirement, lives with his grown daughter Josephine (Mati Diop), a university student who is being courted by their neighbor. Lionel's former girlfriend also lives in the same building to complete a quartet of closely-knit lives. Their story, such as it is, is really told in the pauses between their word as people ride trains, cook meals and motorbike through Paris at night. Denis' style pays a debt to the great Japanese filmmaker Ozu, creating a kind of visual poetry that examines the human condition with insight and illumination. Evolving relationships are inevitably complex, whether romantic or parental, and it is the rare movie whose plot is driven both by what people say and what they hold back in exploring the ties that bind with grace, wit and depth. *France/Germany, 2008, 100 minute, Princeton Premiere.*

**LIFE DURING WARTIME** is the latest entry from Todd Solondz (*Welcome to the Dollhouse*), the American cinema's misanthropic poet of suburbia, in which he revisits characters and themes he first probed in *Happiness* (1998). The three Jordan sisters are back—banal Trish (Allison Jenney), high-strung Helen (Ally Sheedy), and hapless Joy (Shirley Henderson) and the only thing you can be sure about is that everyone has a weakness and is either angry, clueless, or anguished—or all three. So should you laugh or cry? For everybody, the burden of the past seems to match the perversity of the present. But unlike the earlier film, the overall mood of LDW is one of sadness tempered with the spirit of forgiveness, its characters deliberately testing the limits of tolerance and charity. In addition to the sisters, a young man preparing for his bar mitzvah must deal with his divorced mother's prospective fiancé as well as rumors that his own father is not really dead. For Solondz, "wartime" is a permanent condition: a battle between the sexes and an endless struggle between personal desires and society's strictures. *USA, 2009, 98 minutes, R, Princeton Premiere.*

**WILD GRASS** (*Les Herbes Folles*) is a career-crowning masterpiece from the great French avant-garde director Alain Resnais, still going strong at age 87, some fifty years after his debut with the landmark *Hiroshima Mon Amour*. It's a human comedy of course, about chance, possibility, and strange, reckless, impossible desire which combines all the best elements of manners, mystery and romance. Resnais regulars Andre Dussollier and Sabine Azema are strangers who inch towards each other through swirls of suspicion, fascination, intrigue and regret. Based on a novel by Christian Gailly, the film explores how the order of everyday life can be upset by coincidence, and, in Resnais' words, "the desire of desire." And as in his *Last Year at Marienbad*, the director enchants us by the ability of cinema to seduce and play mind games that confuse the past and present, deconstructing

the moviegoing experience itself. Any Resnais film is an event; *Wild Grass* is no exception. With Emmanuelle Devos and Mathieu Almanric. *France, 2009. 104 minutes, Princeton Premiere*

**THE MESSENGER** won unanimous critical praise last year plus a richly deserved Best Actor Oscar nomination for Woody Harrelson, but hardly anyone saw it. Perhaps this should not be so surprising, since its subject matter is enough to scare people off. But while it doesn't deliver the adrenaline fix of *The Hurt Locker*, Oren Moverman's debut film is just as taut. In a career breakthrough role, Ben Foster returns from Iraq a decorated war hero and accepts a job as part of a "casualty notification" team, delivering news of a child's or spouse's death to their relatives. His new partner (Harrelson) is a seasoned, hard-living veteran whose devotion to this grim task is both respectful and slightly fanatical, and we stand with them observing the objects of their missions with empathy and detachment as their subjects take the news in vastly different ways — with tears, always, but also with disbelief, fury, breakdowns, numb acceptance, and even violence. And although the strict Army protocol calls for sticking to polite but formal announcements, Foster makes the mistake of falling for a military widow (Samantha Morton) whose dignity captures his heart. Both he and Harrelson are superb, and the message of *The Messenger* is one we don't want to hear; how families are devastated by war. It honors those who have fought and died in Iraq by conveying with often anguished immediacy how large each of those sacrifices really is. *USA, 2009, 112 minutes, R, Princeton Premiere*

**FISH TANK** served to introduce a sensational breakout performance by 18-year old Katie Jarvis, who had never acted before until she was discovered on a train station platform. Jarvis plays 15-year old Mia in this coming-of-age story of a young working class girl being raised in the London projects by a single alcoholic mom. High-strung and endlessly reactive, Mia is seething with anger, and acts out hostilities with an almost feral quality. She's fearless and foolish or both, and director Andrea Arnold's camera moves with her everywhere — because she's in virtually every scene, a poster girl for the depression of underbelly England. Hip-hop dancing is Mia's only goal until her mom's new boyfriend (Michael Fassbender, *Hunger's* Bobby Sands) moves in and gazes on her with sympathy, affection—and an unhealthy sexual interest. *Fish Tank* will remind you of the socially conscious worlds made familiar by Ken Loach and Mike Leigh, but Jarvis' performance pulls you in and keeps you guessing over what she'll do next. The movie is hers from start to finish, and the result is comparable to such youth-in-trouble classics as Truffaut's *The 400 Blows*. *England, 2009, 122 minutes, Princeton Premiere*

**TOKYO SONATA** may be a Japanese film, but it could not be more topical and timely in the light of our own high unemployment crisis. Kiyoshi Kurosawa's fable is a new kind of horror story about a family unraveling in the face of financial troubles. When his company outsources his job, a Tokyo businessman finds himself without a daily purpose. Too ashamed and adrift to tell his family, he pretends to leave for the office every morning but spends his days wandering aimlessly with other unemployed men. At home, however, his frustration and deception set off a chain reaction among his wife and two sons, who start to act out in unexpected ways. His marriage crumbles, the younger boy provokes chaos at school and takes piano lessons on the sly, while the elder son threatens to join the American military. The story ultimately moves from serenity to explode into a horrifying (if unlikely) clash of strange coincidences involving a kidnapping, a theft, a car accident and an epiphany by the sea. But Kurosawa somehow pulls it all together in this unveiling of a life made from lies, drained of respect, and parched for work. *Japan/Netherlands/Hong Kong, 2009, 119 minutes, PG-13*

**LORNA'S SILENCE** is yet another closely observed, sociologically astute and amazingly naturalistic drama from Belgium's Luc and Jean-Pierre Dardenne (*L'Enfant, La Promesse, Rosetta*). Set in Liege, it's the story of an Albanian émigré (Arta Dobroshi) who dreams of opening a snack bar with her boyfriend. But doing so requires Lorna to keep silent about a criminal scheme that could have serious consequences for another man (Jeremie Rennie), a drug addict whom she has been forced to marry but has inconveniently come to love. As is always the case in a Dardenne film about moral compromise, every time predictability threatens, the plot takes an unexpected turn that keeps you guessing. And like so many Dardenne characters, Lorna is at once a victim of circumstance and a free agent, caught up in a desperate situation as she struggles to save her sham marriage, her own fragile dream of success, and her own conscience. *France/Belgium, 2009, 105 minutes, Princeton Premiere*

**LAST TRAIN HOME** is an extraordinary documentary from Chinese director Lixin Fan which captures the world's largest migration, as 130 million workers in China's cities annually make their way—by train, boat and foot—from inhospitable industrial cities back to impoverished villages for New Year's. Among the throngs making the journey are a husband and wife making a 50-hour trek to see the family they left behind 16 years ago to work in a sweatshop garment factory, including their resentful teenage daughter who ekes out a meager big-city existence and aptly demonstrates how China's "economic miracle" has damaged the traditional family unit. Fan has a pitch-perfect photo-journalistic eye, and his attention to visuals is above and beyond the normal "cinema verite" in cap-

turing this critical aspect of China's changing social landscape. He manages to find unexpected beauty in almost unbearably harsh circumstances, and in the process, provides us with essential viewing for understanding our world – and China's place in it. *China, 2010, 85 minutes, Princeton Premiere*

**A PROPHET** is a prison thriller from the French director Jacques Audiard (*The Beat That My Heart Skipped*) which, like *The Godfather* and *Scarface* (both of which it regularly recalls), serves up crime as a metaphor for life and power, and the ways in which the latter corrupts the human condition in a world of chaos dependent on codes and rules: Malik (Tahar Rahim) is a 19-year old French Arab who is absorbed into the Corsican mafia during a six-year prison term. He enters as a frightened and illiterate teenager and emerges as a smart survivor for whom prison turns out to be a twisted opportunity for self-definition. As the protégé of the powerful Mob boss Cesar (Niels Arestrup), Malik learns to move between the two prison cultures—Arab and Corsican—and to correct, sometimes brutally, the imbalance of his life as he learns the value of self-reliance. With a narrative momentum that almost never relaxes, this is not a film for the squeamish; violence is ever-present, and when it happens, very real and very graphic. *A Prophet* may be a new crime classic, but it's a film in which the moral stakes are as insistent and fully considered as are the aesthetic choices. *France, 2009, 149 minutes, R*

**POLICE, ADJECTIVE** is the second feature from director Corneliu Porumboiu, and another fascinating example of the Romanian New Wave. What to call it? A philosophical crime film that substitutes irony for suspense? How about a deadpan anti-thriller which comes on almost like a put-on and ends as a dialectic between following one's conscience and following the law. The plot (during which almost nothing happens for a long time, so be patient) revolves around a small-town cop navigating an absurdly meticulous sting operation on a group of pot-smoking teenagers - and an even more absurd bureaucracy back at the office. Shooting in long takes and real time, Porumboiu calmly builds a philosophical argument about language, morality, law, justice and the necessity of authority and authoritarianism. He knows how to infuse his mundane and absurd moments with gravity and drama, as well as humor. And when is the last time you saw a movie whose climactic scene is not a shootout or a chase, but a suspenseful (if pedantic) session of dictionary reading? *Romania, 2009, 113 minutes, Princeton Premiere*

## ARTS AND CRAFTS

### 018 THE ART OF STAINED GLASS, PHS

\$159

Janet Conlon

Thurs., 6:30–9:30 pm, Feb. 3, 10 sessions

This class is for beginning students and those who would like to enhance their skills in the art of stained glass. Students will design, cut and construct their own stained glass windows. All projects are completed by course end. A few basic tools, which may be obtained through the instructor or at a supply shop, are necessary. **Limited enrollment.**

*JANET CONLON has been working in stained glass for more than 20 years, including doing many custom projects, and is a former partner in a stained glass store. She has taught extensively in her home studio, and finds an immense amount of joy in sharing the craft she loves with others.*

**NOTE:** All materials are extra, approximately \$50–\$75 depending on student's selection.

### 019 BUILDING A SMALL SCULPTURE, PHS

\$65

Ruthann Perry

Tues., 7:00–8:30 pm, Feb. 1, 4 sessions

Create a work of your own design from the inside out using modern sculpture materials that are easy to find and inexpensive. With clay, soft wire, paper pulp molding materials, and Styrofoam, sculpture has become an art that is more moveable, more accessible, and freer than ever before. You no longer need to fire the new clays, so here is sculpting you are able to do at home. Come try out the new materials and learn how to make your own sculptures. Bring an apron and an ideal!

*RUTHANN PERRY holds a BA in Theatre Arts from Stony Brook University. After 15 years in New York as a prop builder and designer, she does her own work and teaches private classes and at Grounds for Sculpture, Maidenhead Studio, and St. Paul's School. Her sculptures are at area galleries and the Monmouth Museum.*

**NOTE:** Materials fee of \$15 payable to instructor at the first class.



Rehearsal: Sat., March 17, 10:30 am–1:00 pm  
Concert: Sun., March 18, 4:00 pm

**Concert III**  
*Spun Beauty*

Lecture: Sat., May 12, 9:15 am–10:15 am  
Rossen Milanov, conductor, Rieko Aizawa, piano

Sarah Kirkland Snider      *Disquiet*  
Maurice Ravel              Piano Concerto in G Major  
Johannes Brahms          Symphony No. 4 in E Minor

Rehearsal: Sat., May 12, 10:30 am–1:00 pm  
Concert: Sun., May 13, 4:00 pm

NOTE: All lectures take place at Nassau Presbyterian Church. All rehearsals and concerts take place at Richardson Auditorium in Alexander Hall, directly behind the church, on the Princeton University campus.

## FILMS

### 018 SECOND CHANCE CINEMA

\$80

Eleven Films You Should Have Seen But Didn't

Curated and Introduced by William W. Lockwood Jr.

These eleven films from the USA and around the world deserve a "second chance" (and in most cases, a "first chance") to find an audience. All screenings Monday evenings at 7:30 pm starting February 6th through April 30th at the Friend Center Auditorium in the Computer Science Building on the Princeton campus, corner of William Street and Olden Avenue (please use the entrance on William Street). Parking is available on the street and in Lot 10 (behind 185 Nassau). All foreign films shown with English titles. Programs subject to change. Screening dates will be posted on the PAS website when they become available and in the programs available at the movies.

This series is co-sponsored by the Princeton Adult School and the Community Auditing Program of Princeton University's Office of Community and Regional Affairs. Our thanks to Princeton University for the installation of new projection equipment in the Friend Center Auditorium.

**BUCK** is the Sundance Festival documentary winner about the man who was the real life real inspiration for *The Horse Whisperer*. Cindy Meehl's subject is Dan "Buck" Brannaman, who has been giving clinics all over the country for three decades, becoming a cult figure among both the "horsey" set and working cowboys. A kind of zen figure in boots, he is less interested in breaking horses than in enabling them to find a place amid human expectations and requirements. Watching horses kneel and dance to Brannaman's gentle will and mystical empathy to see things from the horse's point of view is nothing short of magic. But the film's triumph is actually a human one, as Meehl finds the real story in his overcoming his fractured past as a child celebrity trick-roper who was abused by his alcoholic father, turning hurt into grace, patience and compassion. Brannaman sums up his life this way: "Rather than helping people with horse problems, I'm helping horses with people problems." USA, 2010, 88 minutes, Princeton Premiere

**MESRINE: Killer Instinct** is the first part of a two-part biography of the legendary French gangster Jacques Mesrine, whose exploits kept France mesmerized in the 1970's and 80's, especially for his numerous jailbreaks. Part I opens in 1979 when Mesrine was murdered by police, and then flashes back to his early years in Algeria, France and Canada. Neither a revolutionary nor an ideologue, he was basically a robber and an occasional kidnapper, who lived off the wages of his sins. But as played to the hilt by Vincent Cassel, Mesrine is a relentless force—visionary schemer, virtuoso seducer, self-styled Robin Hood, and unspeakable brute, combining the cobralike menace of the young Robert Mitchum with the volatility of classic De Niro. As directed by Jean-Francois Richet, *Mesrine* is a kind of Gallic *Scarface*. It may not be a tragic gangster epic in the tradition of *The Godfather*, but you won't be able to take your eyes off Cassel, who almost makes Tony Soprano look like a nice guy. France, 2010, 113 Minutes, R, Princeton Premiere

**LIFE DURING WARTIME** is the latest entry from Todd Solondz (*Welcome to the Dollhouse*), the American cinema's misanthropic poet of suburban despair, in which he revisits characters and themes he first probed in *Happiness* (1998). The three Jordan sisters are back—banal Trish (Allison

Janney), high-strung Helen (Ally Sheedy), and hapless Joy (Shirley Henderson)—and the only thing you can be sure of is that everyone has a weakness and is either angry, clueless, or anguished—or all three. For everybody, the burden of the past seems to match the perversity of the present. But unlike the earlier film, the overall mood of *LDW* is one of sadness tempered with the spirit of forgiveness, its characters testing the limits of tolerance and charity. In addition to the three sisters, a young man preparing for his bar mitzvah must deal with his divorced mother's fiancé, as well as rumors that his own father is not really dead. For Solondz, "wartime" is a permanent condition, a battle between the sexes and an endless struggle between personal desires and society's strictures. *USA, 2009, 98 minutes, R, Princeton Premiere*

**TUESDAY, AFTER CHRISTMAS** is the latest export from the Romanian New Wave of the past decade (*4 Months, 3 Weeks and 2 Days, The Death of Mr. Lazarescu*). Directed by Radu Muntean, it's an elegant, emotionally resonant drama of a middle-aged couple whose ten-year marriage is rocked by the husband's illicit affair with their daughter's sexy dentist. Paul, who is at once both willful and passive, must choose between the stability of his family life, and the uncertainty and excitement of a relationship with a much younger woman. In scorchingly intense long takes (the whole film has only a few dozen shots, the camera moving only when it needs to), the dynamics among the three are unpredictable and, in the end, devastating. Brutally honest but not gratuitously cruel, the film achieves something both revelatory and elegant in its contemplation of the subtleties of modern life and the imperfection of marriage. *Romania, 2010, 99 minutes, Princeton Premiere*

**MEEK'S CUTOFF** is a kind of minimalist surreal Western epic from director Kelly Reichardt, whose *Old Joy* and *Wendy and Lucy* have been part of past SCC seasons. And like both her previous films, it's a master class in the power of observation, since much of the "action" goes on in people's heads. It's 1845, and three families are heading west on the Oregon Trail in a squeaky wagon train, guided by Meek (Bruce Greenwood), the bearded mountain man who may or may not be taking them to a fertile valley in Oregon. Is he to be trusted, or is he the garrulous blowhard he increasingly seems to be? When Meek captures a lone Indian who may be able to lead them to the water they so desperately need, the pioneers are forced to confront their worst instincts and address issues of trust, fear, sympathy, ignorance versus evil, and the mystery of authority. Despite its setting, Reichardt's landscape is really that of the mind, resurrecting the big-screen Western on her own allegorical terms. With Michelle Williams, Will Patton, Paul Dano and Zoë Kazan. *USA, 2010, 104 minutes, Princeton Premiere*

**POETRY** is the latest work from the South Korean director Lee Chang-dong and follows his *Secret Sunshine* with the story of another woman raising a child on her own. Mija (the veteran Korean actress Yun Jung-hee) is a proper sixty-ish woman struggling to provide for her sullen adolescent grandson. Faced with the discovery of a heinous family crime and her own increasing dementia (she's starting to forget familiar words), she finds strength and purpose upon enrolling in a poetry class—a creative process that allows her to understand and escape her own pain. We don't encounter stories of senescent indefatigable older women on the screen very often, but this one is a keeper. And in her struggle to describe beauty before language fails her, Mija herself becomes a kind of poem about what it means to really see the world. *South Korea, 2010, 139 minutes, Princeton Premiere*

**MYSTERIES OF LISBON** was one of the cinematic events of 2011, and due to its length (over four hours) it will be shown in two parts on successive weeks. Directed by the Chilean master Raul Ruiz, and set largely in Portugal, it's a masterly tale about lives and stories and the art of their telling. Based on a 19<sup>th</sup> century Portuguese novel by Camilo Castelo Branco (1825-90); it was originally produced as a six-part series for television and shot in digital video, but it's every bit as cinematic as they come. In a Lisbon boarding school, a teenage orphan questions the secret of his past, launching a Dickensian epic of betrayals, hidden identities, and doomed love. His story stretches across three generations, and his history comes to light through myriad melodramatic incidents involving desperate women, dastardly men, and overheated emotions—a kind of apotheosis of the soap opera. There are multiple narrators, flashbacks within flashbacks, criss-crossing story lines, incredible coincidences, sudden disappearances and supernatural happenings, as Ruiz draws on narrative traditions from popular melodramas to avant-garde theatre, guiding us through his dizzying plot set in a universe where improbability is the rule. *Mysteries* remains the crowning achievement of a great director who sadly died this past August at the age of 70, barely a week after his masterpiece had its first New York theatrical engagement. *Portugal, 2010, 257 minutes, Princeton Premiere*

**THE TRIP** was the funniest adult comedy of 2011 not made by Woody Allen. Directed by Michael Winterbottom (*A Cock and Bull Story*), it's based on a six-episode BBC comedy series starring actor-comedians Steve Coogan and Rob Brydon, playing slightly exaggerated fictional versions of themselves. The two set out on a magazine assignment to review a dozen pretentious country restaurants in the north of England, and the entire film consists of them driving, eating and talking. But what

his  
the  
n-  
st  
N  
ta  
Pr  
m

018

Eleven

Curated

These ele  
cases, a "fi  
February 6  
Building on  
trance on Wi  
foreign films  
on the PAS w

This series is co  
Princeton Univer  
sity for the install

BUCK is the Sunda  
ration for *The Horse*  
giving clinics all over  
set and working cowb  
in enabling them to fin  
and dance to Brannama  
view is nothing short of  
real story in his overcom  
alcoholic father, turning h  
way: "Rather than helping  
USA, 2010, 88 minutes, Pri

MESRINE: *Killer Instinct*  
Jacques Mesrine, whose exple  
numerous jailbreaks. Part I ope  
back to his early years in Algeri  
was basically a robber and an oc  
played to the hilt by Vincent Cas  
ducer, self-styled Robin Hood, an  
Robert Mitchum with the volatility  
is a kind of Gallic *Scarface*. It may  
but you won't be able to take your e  
guy. *France, 2010, 113 Minutes, R, P*

LIFE DURING WARTIME is the lat  
the American cinema's misanthropic pc  
themes he first probed in *Happiness* (19

talk it is, as they trade quips, insults, poems, and philosophies, and their competitive bursts of celeb-  
rity impressions are classics—especially their dueling Michael Caines. In the process, they also dis-  
cover themselves, since Rob is a happy family man, and Steve an acerbic singleton who sees himself  
adrift at age 43. This gives the film a philosophical dimension, while the *Top Chef* moments of  
sizzling scallops, truffle oil and parsnip coulis make it a gastronomic delight. *England, 2011, 107*  
*minutes, Princeton Premiere*

TABLOID is the latest documentary from the Oscar-winning Errol Morris (*The Fog of War, Stan-  
dard Operating Procedure*) whose subjects have often been obsessive personalities. And Joyce  
McKinney certainly qualifies, a crazy-for-love former Miss Wyoming whom you might remember  
from way back in 1977, when she gave up everything to land the man of her dreams. She pursued a  
fleeing Mormon lover to London, hauled him off at gunpoint to a house in Devon and had kinky sex  
with him for three days, during which he may or may not have been chained to a bed. McKinney  
was subsequently arrested for kidnapping and became a tabloid sensation ("The Manacled Mor-  
mon"), but the question remained: was she a wronged Southern belle or a devious femme fatale?  
Morris' film is based mostly around a long interview with McKinney, as well as archival footage  
and thematically related clips. McKinney is perky, articulate, and enthralled by her image of herself  
as the heroine of a grand passion. Unsettlingly bizarre, *Tabloid* is also laugh-out-loud funny, a docu-  
mentary of clashing realities like *Rashomon* that is both film noir and fairy tale. *USA, 2011, 87 min-  
utes, R, Princeton Premiere*

CERTIFIED COPY won the Best Actress award at Cannes for Juliette Binoche in this romantic fa-  
ble of second chances and eternal returns by Abbas Kiarostami (*Taste of Cherry*), his first film made  
outside Iran. In Tuscany, a French émigré (Binoche) goes off with an English cultural historian  
(William Shimell) who is passing through town to give a lecture. When the two are taken for a mar-  
ried couple, they play along, pretending they know each other. Or do they? Is it possible they are really mar-  
ried, and Kiarostami is playing with us in this spirited inquiry into narrative truth? As his story  
moves towards an ambiguous but moving finale, we realize that this profound romance is nothing  
short of a celebration of marriage, an institution which requires a couple to create, develop and vary  
their story as they go along. Like an art-house *Vertigo*, *Certified Copy* is both a sensual and an intel-  
lectual delight. *France/Italy/Iran, 2010, 106 minutes*

HIGHER GROUND was one of the more controversial films of 2011, which should not be surpris-  
ing since anything dealing with faith and religion is bound to raise hackles, especially if the subject  
is life in an evangelical Christian community. In her directorial debut, the actress Vera Farmiga  
(*Up in the Air*) also plays the central role of Corinne Walker, who finds God when she and her  
rocker husband rejoice after their baby daughter escapes death. The film follows her from her child-  
hood through her teenage years (in which she is played by Taissa Farmiga, the director's sister) and  
onto the rocky path of her maturity, where she faces the inevitable conflict between skepticism and  
religious faith. Without condescension or sentimentality, Farmiga insists on the deep normality of  
true believers while focusing on the ordeal of a single soul undergoing a complex spiritual struggle.  
*USA, 2011, 109 minutes, R, Princeton Premiere*

### CREATIVE ARTS

\$25

### 019 INTRODUCTION TO CALLIGRAPHY WORKSHOP, PHS NEW!

Catherine Lent

Tues., 6:30-8:45 pm, Feb. 28, 1 session

This course introduces the beginner to the basic techniques and vocabulary of calligraphy. Students  
will learn the difference between pointed-pen scripts (Copperplate, Spencerian) and broad-pen styles  
(Foundational, Italic, Uncial and Gothic). Using examples of calligraphic art from many cultures and  
drawing parallels to beauty in the natural world, the class will understand more fully the difference be-  
tween nice handwriting and stunning calligraphy. This introductory course will prepare the beginner  
for deeper study in calligraphic techniques and is appropriate for those who are new to the art, those  
who have not practiced in years and those who want a peek into the world of gorgeous hand lettering.  
CATHERINE LENT started her calligraphy business after the birth of her daughter in order to stay  
home with her. Nearly ten years later, Catherine does as much teaching, origami, and Mehndi as  
calligraphy and both mother and daughter, who are from a long line of artists, are thriving. Please  
visit [www.calligraphybycatherine.com](http://www.calligraphybycatherine.com) for more information.

NOTE: There is an \$8 materials fee payable to the instructor in class.

Spring 2012

Experience the allure of dances from China, Russia, and Spain. Bartók's *The Miraculous Mandarin* and Stravinsky's *The Firebird*, heard in their suite versions, are both balletic stories of seduction and the supernatural. Ravel's ever-popular *Boléro*, driven by a sultry Spanish dance rhythm, captivates audiences with its masterful, gradual escalation from hushed restraint to a grandiose display of untamed passion. The Violin Concerto No. 2 of Prokofiev, performed by virtuosic and charming violinist Cho-Liang Lin, offers a stunning combination of explosive intensity, singing lyricism, and dancelike vitality.

NOTE: All rehearsals take place at Richardson Auditorium in Alexander Hall, on the Princeton University campus.

## 020 ITALIAN FOR OPERA-LOVERS:GIULIO CESARE, PHS NEW! \$105

Denise DeNezzo-Asfar, Westminster Choir College faculty; writer, Metropolitan Opera Quiz

Tues., 6:00-9:15 pm, Feb. 12, 26, March 12, 19, April 9, 5 sessions

Only in Baroque opera could the story of Caesar and Cleopatra have a happy ending! The "lieto fine", along with monumental characters, gorgeous melodies, and breathtaking vocal acrobatics, are among the features of the genre which have made it one of the most delightful forms of entertainment for the past three centuries. In this class, we will study video and audio recordings of Handel's operatic masterpiece, using bilingual libretti, to enhance appreciation of the opera, while reinforcing Italian language skills. There is an optional trip to the Metropolitan Opera's new production, starring countertenor David Daniels and soprano Natalie Dessay in the title roles.

TEXT: All required texts will be supplied by the instructor. Recommended Text: *Italian the Easy Way*

## FILMS

### 021 SECOND CHANCE CINEMA

\$85

Twelve Films You Should Have Seen But Didn't

Curated and introduced by William W. Lockwood Jr.

These twelve films from the USA and around the world are all Princeton Premieres and deserve a "second chance" (and in most cases, a "first chance") to find an audience. All screenings Monday evenings at 7:30 pm starting February 4th through April 29th at the Friend Center Auditorium in the Computer Science Building on the Princeton campus, corner of William Street and Olden Avenue (please use the entrance on William Street). Parking is available on the street and in Lot 10 (behind 185 Nassau). All foreign films shown with English titles. Programs subject to change. Screening dates will be posted on the PAS website when they become available and in the programs available at the movies.

This series is co-sponsored by the Princeton Adult School and the Community Auditing Program of Princeton University's Office of Community and Regional Affairs. Our thanks to Princeton University for the installation of new projection equipment in the Friend Center Auditorium.

OSLO, AUGUST 31st is the second feature from the Norwegian director Joachim Trier. And like his first film, *Reprise* (2006), it stars the same actor, Anders Danielsen Lie, as a deeply troubled 34-year old battling drug addiction. As part of his rehabilitation, Anders is allowed to leave his program for a disastrous job interview. He tries to hold himself together, clean, as he drifts around Oslo for 24 hours revisiting people and places from his old life. The day grows increasingly difficult as he struggles against the tide of his depression to overcome personal demons and past ghosts for the chance at love and a new life. Moment to moment, you sense the fragility of his fate as it hangs in the balance; at one moment, he seems like an impenetrable enigma and at others like an exposed raw nerve. But for a film that opens with the protagonist trying (and failing) to drown himself, this is that rare downer that eats into your mind and leaves you wide awake. *Norway, 2012, 96 minutes, Not Rated*

MARGIN CALL remains the best fiction movie to deal with the financial crisis of 2008. Set in the high-stakes world of the financial industry, it's both an entangling thriller and a disaster movie involving the key players at a major investment bank loosely modeled on Lehman Brothers during one perilous 24-hour period in the early stages of the crisis . . . When an entry level analyst unlocks information that could spell the firm's downfall, a roller-coaster ride ensues as decisions catapult the lives of all involved to the brink of complete economic conflagration. Written and directed by first-timer J.C. Chandor, with a script that has the sound of vintage David Mamet, it's a tale of greed, vanity, myopia and expediency, capturing how our financial institutions became captured by a selfishness so undiluted it was sociopathic. But Chandor is even-handed in measuring the human cost at

stake, and his dazzling cast includes Kevin Spacey, Jeremy Irons, Stanley Tucci, Paul Brittany and Zachary Quinto. *USA, 2011, 109 minutes, R*

**TAKE SHELTER** was sadly overlooked by the Academy Awards, which inexplicably failed to nominate the stunning performance by Michael Shannon, one of the year's best. Shannon is a husband and father in rural Ohio, who fears his terrifying dreams and apocalyptic visions may signal great impending tragedy, estranging him from his family and his co-workers. Tension builds as he secretly prepares a storm shelter, concerning his loving wife (Jessica Chastain). Is he the only person to see the swarming blackbirds, oil-slick rain and ominous storm clouds? Is he going mad, or is the end really nigh? Writer-director Jeff Nichols is at one with Shannon's intense performance which is a thing of mysterious beauty—and if you're a *Boardwalk Empire* fan, you already know what a powerhouse actor he can be. *USA, 2012, 120 minutes, R*

**ONCE UPON A TIME IN ANATOLIA** is the latest from Turkey's finest filmmaker Nuri Bilge Ceylan, whose *Climates* was part of this series in 2007. Co-winner of the Grand Prize at Cannes last year, it's a metaphysical mixtures of existential drama, murder mystery, and road movie. In the dead of night, a group of men—including a police commissioner, a prosecutor, a doctor and a murder suspect—drive through the Anatolian countryside. They are searching for a corpse, the victim of a brutal murder; and the suspect, who claims he was drunk, can't remember where he buried the body. In the Anatolian steppes, nothing is what it seems, and as the miles and words mount, details about the murder emerge and the investigators' own secrets and hypocrisies come to light. Both beautiful and beautifully observed, the journey evolves into a visually stunning meditation on the nature of truth and what it means to be human. *Turkey, 2011, 150 minutes, Not Rated*

**JIRO DREAMS OF SUSHI** is not a film to see before dinner, especially if you are fond of Japanese cuisine. But even if you're not a foodie, you'll easily succumb to the culinary charms of Jiro Ono, an octogenarian sushi master whose tiny 10-seat restaurant (Sukiyabashi Jiro) in a Tokyo subway station is a gastronomic shrine, the mecca of maki. Anthony Bourdain has sung his praises, the Japanese government has designated him a national treasure, and the Michelin guide has given him three stars. At 85, Jiro is a perfectionist obsessed with the simplicity of his craft as he attempts to pass his legacy on to his eldest son and co-worker, and the tensions between father and son are subtly yet perceptively hinted at. But the eats are the film's star attraction, with gleaming close-ups of the fish Jiro prepares that will leave your mouth watering. It's almost enough to just sit, stare and salivate. Directed by David Gelb. *Japan, 2011, 81 minutes, Not Rated*

**YOUR SISTER'S SISTER** remains one of the best films of 2012 you've never seen, so here's your chance. Shot in only twelve days on a miniscule budget, writer-director Lynn (Humpday) Shelton's lovely romantic comedy of swirling feelings is a piece for trio, starting with Jack (Mark Duplass), an emotional wreck after the death of his brother. So his friend Iris (Emily Blunt) sends him to her family's Pacific Northwest cabin for some solitary self-reflection, only to find the cabin already occupied by Iris' sister Hannah (Rosemarie DeWitt) who has just ended a seven-year lesbian relationship. She and Jack bicker, drink, compare emotional scars, and go to bed. And then Iris arrives, unexpectedly, and the comedy lurches into darker regions. Make no mistake, this is a low-key "small" movie, and much of the naturalistic dialogue was improvised, but with Bergmanesque acuity. And the perfectly harmonized cast plays off one another with ease and trust, bringing an almost magical alchemy to their interplay. *USA, 2012, 90 minutes, R*

**I WISH** is the latest from the Japanese director Hirokazu Koreeda, who again demonstrates his gift for working with children, as he did in 2004's *Nobody Knows*. This time, divorce has separated his 12-year old protagonist Koichi, living in the south of Japan on Kyushu Island with his flighty mother, from his younger brother Ryunosuke, living up north with his musician father. The two boys (who are real siblings) hatch a family-reuniting scheme that involves making a wish at the exact point that two bullet trains pass each other, since rumor has it that a wish made at that point will come true. There is a whimsical quality about this film that you can either enjoy or dismiss with cynicism. But Koreeda pulls unforced naturalism and charm from material that might otherwise have qualified as mawkish or precocious. Watching the two boys and their friends celebrate the imaginative resources of children reminds us that kids feel everything about everything; it's only in understanding that their child's eye view of the world comes up short. *Japan, 2011, 128 minutes, PG*

**ELENA** is a gripping modern twist on the classic noir thriller from Russian director Andrey Zvyagintsev, which starkly depicts the massive disparities of wealth in the new social order that predominates in modern-day Russia (the same could probably be said of this country as well). The film's message is simple: Putin's post-Soviet Russia is a moral vacuum where money rules, and class resentment simmers. Sixtyish spouses Vladimir and Elena share his expensively decorated Moscow

artment. He's a virile, wealthy businessman; she's his dowdy former nurse who "married up." Stranded from his own bitter wild-child daughter, Vladimir openly resents his wife's never do well and family. But when a sudden illness threatens Elena's potential inheritance, she faces an ethical quandary that eventually leads to a desperate plan involving a fateful decision. With a nod to Tolstoy, Zvyagintsev calls his film "a pitiless, uncompromising look at human nature" in which survival has its price, if not its punishment. *Russia, 2011, 109 minutes, Not Rated*

**THE CUTOFF** is a kind of minimalist surreal Western epic from director Kelly Reichardt, whose *Old Joy* and *Wendy and Lucy* have been part of past SCC seasons. And like both her previous ones, it's a master class in the power of observation, since much of the "action" goes on in people's heads. It's 1845, and three families are heading west on the Oregon Trail in a squeaky wagon train, led by Meek (Bruce Greenwood), the bearded mountain man who may or may not be taking them to a fertile valley in Oregon. Is he to be trusted, or is he the garrulous blowhard he increasingly seems to be? When Meek captures a lone Indian who may be able to lead them to the water they so desperately need, the pioneers are forced to confront their worst instincts and address issues of trust, fear, sympathy, ignorance vs. evil, and the mystery of authority. Despite its setting, Reichardt's landscape is really that of the mind, resurrecting the big-screen western on her own allegorical terms. With Michelle Williams, Will Patton, Paul Dano and Zoe Kazan. *USA, 2010, 104 minutes, Not Rated*

**MONSIEUR LAZHAR** was the Canadian Oscar nominee for this year's Best Foreign Language Film. Directed by Philippe Falardeau, it tells the poignant story of a Montreal middle school class shaken by the traumatic death of their well-liked teacher, who has committed suicide. Into the breach steps Bachir Lazhar, a 55-year old Algerian immigrant, who offers the school his services as a substitute teacher and is quickly hired. His methods may be musty, but he encourages the students to talk freely about their emotions. And as he helps the children heal, he also learns to accept his own painful past. Lazhar is played by Mohamed Fellag, a little known Algerian comedian, and his performance is magnetic, channeling his emotions into his teaching, into finding an equilibrium in the classroom. Best of all is the unknown ensemble of child actors, who shine in this sad tale of grief and healing which belongs in the company of Truffaut's *The 400 Blows* and Jutra's *My Uncle Antoine*. *Canada, 2011 94 minutes, PG-13*

**MARGARET** is a film that never even had a first chance, much less a second. It was shot by writer-director Kenneth Lonergan (2000's *You Can Count on Me*) way back in 2005 but was only released last year due to "contractual difficulties" and has since become a cause célèbre among critics and bloggers. A lost masterpiece it is not, but it has performances and mesmerizing scenes that make it infinitely worth the wait. Pre-*True Blood* Anna Paquin is Lisa, an upper-class teenager of divorce who lives in Manhattan with her actress mother (the wonderful J. Smith-Cameron, Lonergan's wife). Trying to figure out her place in the world, Lisa is party to a grisly traffic accident in which a woman is killed, and her life goes off the rails. As she deals with the resultant emotional turmoil and the need to ease her guilty conscience, what she can't find is closure. Yes, it's too long, but Margaret's tortured history should not prevent you from catching up with a powerful experience that is frayed-film-making at its finest. And the superb cast also includes Matt Damon, Mark Ruffalo, Matthew Broderick and Allison Janney. *USA, 2005/11, 149 minutes, R*

#### *Human Rights Watch: Documentary Double Feature*

**THIS IS NOT A FILM** was shot on a cell phone and a modest DV camera and then smuggled from Tehran to Paris in a cake. Iranian master director Jafar Panahi is under house arrest in his Tehran apartment while his sentence (six years and a 20-year ban on making films) is being appealed, so he decides to investigate the ontology of cinema in order to make a film that is not one. He sets up a home video camera and the result is a portrait of an artist looking for a way to preserve his freedom by simply representing the world as he sees it. Rich with incident, the result is a kind of in-the-moment diary tinged with humor but also with the very real urgency of a man condemned and an artist silenced (co-directed with Mojtaba Mirtahmasb) *Iran, 2011, 75 minutes, Not Rated*

#### **Also Be Shown With:**

**AI WEIWEI: NEVER SORRY** covers three years in the life of the celebrated Chinese artist and dissident whose *Circle of Animals/Zodiac Heads* is currently on view outside Princeton University's Woodrow Wilson School. Alison Klayman's documentary strikes the right balance between his public uses and his personal life, and demonstrates how he has used his rapier wit to goad the government, whose retaliation only succeeds in enhancing his standing as his nation's most public conscience. Less a career survey than an admiring political portrait, Klayman's film reveals how Mr. Ai has become the Solzhenitsyn of the Twitter age, representing the power of art in the face of tyranny and endurance. And the final chapter has yet to be written: detained in 2011, Mr. Ai spent three

play and develop those skills by working on individual scenes, character evolution, and thematic integration. They will also learn about professional development, submission techniques and the expectations of the playwright during production. Students are expected to complete in-class and take-home assignments that will include mapping and outlining story, developing a design sensibility, and creating meaningful dialogue. By the end of this course, students will have written several scenes of an original full length play.

### 017 SCREENWRITING WORKSHOP, PHS

\$119

Barry Putt Jr., award-winning screenwriter and playwright

Thurs., 6:30–9:00 pm, Feb. 13, 5 sessions (No class March 6, 20)

Learn the basics of screenwriting. Story structure, character development, script formatting, and marketing approaches will be covered. Students will leave prepared to begin writing a screenplay.

### 018 MUCH ADO ABOUT SHAKESPEARE, PHS NEW!

\$129

Denise Asfar, studio voice-over director; amateur thespian

Thurs., 6:00–9:15 pm, March 13, 27, April 3, 17, 24, 5 sessions

Join the international celebration this spring of The Bard's 450th birthday, with his most joyous romantic comedy *Much Ado about Nothing*. In this course, we will explore the sparkling wit and timeless wisdom of Shakespeare's play while viewing the enchanting 1993 film rendition, featuring Kenneth Branagh, Emma Thompson, Denzel Washington and Keanu Reeves. Excerpts from documentaries about Shakespeare's life will enhance appreciation of the play's historic context. Sources as disparate as Berlioz's *Béatrice et Bénédicte* and the 2012 re-telling of the story by Joss Whedon will give a taste of the broad range of appeal this comic gem has held over the centuries.

TEXT: All required texts will be supplied by the instructor, but the following is recommended: William Shakespeare, *Much Ado About Nothing: Shakespeare in Performance* (Methuen Drama, 2007: Book & CD)

### 019 THE SHORT NOVEL—COMING OF AGE?, PHS NEW!

\$79

Alexandra Radbil, teacher of literature and detective fiction

Tues., 7:00–8:30 pm, Feb. 18, 5 sessions (No class March 18)

Some critics make a distinction between novels and short novels, often treating short novels as the step-child of literature. As we read and discuss five short novels, we will evaluate this view, attempt a definition of the genre, and explore the history and current situation of the genre. All short novels for the course are available as individual titles except for Vega's which appears in the anthology listed below. Please read *The Dead* by James Joyce for the first class.

James Joyce

*The Dead*

Fuminori Nakamura

*The Thief*

Ana Lydia Vega

*Miss Florence's Trunk* (in *Masterworks of Latin American Short Fiction: 8 Novellas*—ed by Canfield)

Kopano Matlwa

*Coconut*

Julian Barnes

*The Sense of an Ending*

## FILMS

### 020 SECOND CHANCE CINEMA

\$75

Ten Films You Should Have Seen But Didn't (plus a Bonus Screening of a Classic)

Curated and Introduced by William W. Lockwood, Jr.

These ten films from the USA and around the world are mostly Princeton Premieres and deserve a "second chance" (and in most cases, a "first") to find an audience. All screenings **Monday evenings at 7:30 pm** starting **February 3rd through April 28th** (no film March 10 or April 14) at the **Friend Center Auditorium** in the **Computer Science Building** on the Princeton campus, corner of William Street and Olden Avenue (please use the entrance on William Street). Parking is available on the street and in Lot 10 (behind 185 Nassau). All foreign films shown with English titles. Programs subject to change. **Complete schedule of screening dates will be posted on the PAS website when they become available and in the programs available at the movies.**

This series is co-sponsored by the Princeton Adult School and the Community Auditing Program of Princeton University's Office of Community and Regional Affairs. Our thanks to Princeton University for the installation of new projection equipment in the Friend Center Auditorium.

**THE KID WITH A BIKE** is the latest from Luc and Jean-Pierre Dardenne, the Belgian brothers whose films have often documented the lives of overlooked characters seeking love and redemption. And once again, as in much of their earlier work (*The Son, Rosetta, The Promise*) the central figure is a boy, in this case, 11-year old Cyril (Thomas Doret), a tough and tender kid who is a ward of the state living in an orphanage. He escapes the home to look for his absent father who is supposedly looking after the boy's beloved bike, which he clings to like a vital appendage. Rebuffed at every turn, Cyril won't take no for an answer until a local hairdresser tracks down the bike and subsequently gives him a home. Samantha (Cecile de France) is a movie rarity: a credible almost Biblical portrait of goodness, and Cyril comes to realize that this ordinary woman represents his only chance at life. Cyril has many cinematic forebears—Truffaut's Antoine Doinel in *The 400 Blows*, DeSica's *Shoeshine* and *Bicycle Thieves*, even *Oliver Twist*—but throughout the film his bike becomes the vehicle for his journey from isolation through peril to understanding and love. And what you won't soon forget is the boy on his bike, racing headlong, his little legs pedaling with frightening intensity in his quest to become a real boy with a home and family. *Belgium/France, 2011, 87 minutes*

**STORIES WE TELL** is a remarkable documentary from the actress and director Sarah Polley (*The Sweet Hereafter, Away from Her, Take This Waltz*) who makes an artistic breakthrough in that most cringeworthy of cinematic endeavors: the family memoir. In her third feature, she takes the proposition that yes, reality is more dramatic than fiction, and proceeds to test it out. The central figure is Polley's mother Diane, a free spirit who died 23 years ago (when Sarah was 11) and maybe had an affair that maybe produced her. Most fascinating to her was the way her mother's story changed depending on who was doing the telling. "So I decided to make a film about our need to tell stories, to own our own stories, to understand them, and to have them heard." Polley explores her family history with the aid of a lot of Super-8 recreations of 70's and 80's domestic moments. And with the assistance of her siblings, her father, and other "surprise guests," she opens up the mystery of her own identity, deconstructing the story she's telling as she goes. She examines the power of cinema to both expose and conceal the truth, clearly demonstrating that the present remains flooded by the past and how our memories live on as subjective stories, although the events actually happened. *USA, 2013, 108 minutes*

**ROOM 237** is really for movie obsessives only, or, at least those obsessed to near psychosis with Stanley Kubrick's 1980 classic thriller *The Shining*. - and you probably thought it was just a movie! But Rodney Ascher's documentary consists entirely of five obsessed superfans talking about its secret themes, hidden clues, and resonant eccentricities. And while the visuals are all from the film itself, we hear the theorists on the soundtrack but we never see them -- normal people we assume, until they begin to speak and reveal hours spent in the dark with their weird dreams. Conspiracy theories abound rivaling those surrounding the assassination of JFK, and *The Shining* becomes Ascher's Zapruder film: was it Kubrick's apologia for faking the Apollo moon landing? Is it really about the Holocaust or the Minotaur at the center of the maze? Is it really about the genocide of Native Americans? And does it really work as well backwards as forwards? Ascher creates a veritable Kubrickian *Da Vinci Code* in showing us the subtextual ways that the film makes the past into the present. And if any documentary truly celebrates the revenge of the cinematic nerds *ad infinitum*, this is it. *USA, 2013, 102 minutes, Princeton Premiere*

**BARBARA** is a tour de force of paranoid cinema by the German director Christian Petzold. The setting is East Germany in 1980 where the title character is a doctor who has been transferred from East Berlin to the provinces as punishment for having applied for an exit visa. Played by the remarkable Nina Hoss, Barbara's response to being stuck in the boondocks and subject to invasive spot checks by the Stasi is to erect her own wall of defensiveness. Despite enduring constant surveillance as well as the suspicion of her colleagues, she treads the fine line between weary deliberateness and muted defiance, all the while proving to be a superb physician. The plot hinges on her planned defection, but what could have been a simple Cold War melodrama winds up as a parable of the heart defined by muted, ambiguous emotions. Hoss maintains an air of mystery, simultaneously projecting severity, sensitivity, and sensuousness. She excels in the art of holding back, so keep a sharp eye on her (she's in virtually every shot) and watch what she accomplishes through mere eye contact alone. Hers is the performance of this year's series. *Germany, 2012, 105 minutes, Princeton Premiere*

**IN THE HOUSE** is the 18th and latest film from French director Francois Ozon (*Swimming Pool*) and one of his best. It's a celebration of storytelling's power, and it suggests that Ozon is ready to assume the mantle of the late Claude Chabrol as "France's Hitchcock." The central figure is Germain (Fabrice Luchini), a jaded high school teacher in a suburban French lycee, who becomes fixated on the essays submitted by the precocious Claude, his only student with writing ability. Claude narrates his increasingly complicated involvement with the suburban bourgeois family of



oversteps his ethical bounds and begins to dangerously blur the line between fantasy and reality, tumbling into that treacherous and comic no-man's land between the literal and the literary, putting both his job and his marriage (to Kristin Scott Thomas) at risk. *In The House* is yes, a mystery, but it is also trying to figure out why exactly mystery and voyeurism delight us so. So it's quite appropriate that its final image should pay homage to Hitchcock's *Rear Window*. *France, 2012, 105 minutes*

**A LATE QUARTET** is that real cinematic rarity: a film in which classical music plays a central role. Directed (and co-written) by Yaron Zilberman, the plot turns around a famous chamber group, now strained by years and personal passions, and its planned performance of Beethoven's Quartet No. 14 in c, Op. 131. After 25 years of celebrated musicianship, the New York-based Fugue Quartet finds itself in danger of dissolving. For starters, its cellist (Christopher Walken) informs his colleagues that he has Parkinson's disease and plans to retire immediately. The impending shakeup spurs Robert, the second violinist (Philip Seymour Hoffman) to suggest that he be allowed to share the chair, occupied by Daniel, the imperious first violinist (Mark Ivanir), as many real-life quartets do. But that's just the beginning as a quarter century's worth of perceived slights and unspoken resentments rise to the surface. And then, of course, there is the search for a new cellist. But Zilberman's script draws carefully calculated parallels between personality and artistic temperament, making the point that learning to play music as a unit is like living in a community, rather than in isolation. In the end it's the Beethoven (played by Princeton's own Brentano Quartet) that lies at the heart of the film and comes to stand for what joins the four musicians, what separates them, and what they have achieved in a professional lifetime together. *USA, 2012, 105 minutes, Princeton Premiere*

**NO** is the story of the campaign to end the dictatorship of Chile's Gen. Augusto Pinochet, and its Foreign Language Film Oscar nomination last year was the first ever for that nation. On October 5, 1988, after fifteen years under Pinochet, the Chilean public voted "no", in an historic national plebiscite that removed him from power. The battle actually happened on TV, where the two opposing sides were guaranteed a nightly allotment of 15 minutes of national airtime. And much like its cinematic colleagues *Argo* and *Zero Dark Thirty*, *NO* dramatizes real historical events by celebrating unknown heroes, principally Rene (Gael Garcia Bernal) as a sneaker-clad wunderkind who devises the effective and unexpectedly upbeat TV marketing campaign. Like Don Draper, Rene lives to pitch and we watch as he first considers "democracy" as a concept, and then rejects it for the more salable notion of "happiness." Using period detail, archival footage, and 80's era technology, director Pablo Larraín took four years to create this authentic document of a great democratic accomplishment. *Chile, 2012, 110 minutes, Princeton Premiere*

**SISTER** was the Swiss entry for the foreign film Oscar this year, and could easily have won were it not for *Amour*. It's the work of Ursula Meier, who shows the influence of the Dardenne brothers' documentary eye for youth on the margins (see *The Kid With a Bike*). The setting is the Alps, where 13-year old Simon (Kacey Mottet Klein) is a professional thief who commutes to work by ski lift, armed with a lift pass, quick fingers, and a quicker mind. Resilient and resourceful, he moves between two worlds—the street level apartment where he lives with his deadbeat apathetic older sister (Lea Seydoux) and the mountaintop Swiss ski resort where he steals from the vacationing rich to support his fractured family. The snow-capped peaks serve to heighten the divide between Simon and his rich prey (including Gillian Anderson as one victim). But it's a tenuous existence, made more hazardous by Simon's increasing carelessness and approaching adolescence - what's going to happen when he finally gets caught? Meier's compassionate study of a boy forced to grow up too fast is a stunning meditation on secrets, lies and moral obligation. *Switzerland, 2012, 97 minutes, Princeton Premiere*

**THE GATEKEEPERS** can almost be described as a cinematic trifecta: an example of documentary journalism of the highest caliber, a vivid history of the Israeli-Palestinian conflict, and a polemic shared by six polemicists—six former heads of the Shin Bet, Israeli's secretive internal security force, talking publicly and candidly on camera for the first time in subtitled Hebrew. Influenced by Errol Morris (*The Fog of War*), director Dror Moreh gets all six to open up about everything that happened under their watches and assess the quandary of Israeli-Palestinian relations. The six talk about terrorism, torture, war, compromise, and deplore most of the political leaders who have shaped their nation's history—not for being too weak but too rigid to negotiate with their Arab enemies. The survey of terror on both sides starts with 1967's six-day war, but there's no air-brushing of Shin Bet methods, some as harsh as those depicted in *Zero Dark Thirty*. In the end, as the six men contemplate Israel's future, the focus of their concern is the toll taken on a tiny Jewish state by Jews divided against Jews in a country being torn apart as much by citizens within as by enemies without. *Israel, 2012, 95 minutes, Princeton Premiere*

C  
St  
stre  
ject,  
they  
This se  
Princet  
sity for t

12  
SPRM

**THE SPECTACULAR NOW** is a real rarity—a coming-of-age story about teenagers that adults should see and might actually enjoy. Directed by James Ponsoldt, it covers old ground, but with disarming freshness, truth and vulnerability, thanks largely to its two central characters whose restrained performances shared the best acting prize at Sundance. Neither of the kids conforms to any of the usual types. Sutter (Miles Teller) is full of faux-cocky-insecurity; he can't see the point of school or grownup life, and his goal is to live only in the present—the spectacular now. Aimee (Shailene Woodley) is loving and forgiving but frighteningly vulnerable, a wallflower with no perks. The two are so totally not made for each other that anything is possible. Their scenes together have a feel for the flow and ebb of the moment, and we find ourselves rooting for them as a couple. Watch this movie—it will break your heart in all the right places. *USA, 2013, 100 minutes, Princeton Premiere*

#### Guilty Pleasure Bonus Film: NASHVILLE

Robert Altman's 1975 epic **NASHVILLE** is my Guilty Pleasure on this year's Second Chance Series, a neglected film to see whenever you get the chance. And like *The Wizard of Oz*, *Citizen Kane*, *Gone With the Wind* and *Apocalypse Now*, it remains as much as masterpiece today as it was at the time of its original release almost forty years ago. How to describe it? For starters, it's at once a comedy, a melodrama, a C&W musical, an essay on the love affair between performers and their satire, and a celebration of the performers themselves. Altman's concerns are myriad: the quality of middle-class American life, love, ambition, politics, empty goals, big business, sentimentality—and that's just the beginning. But more than anything else, *Nashville* is a gigantic collaboration—between Altman, his screenwriter Joan Tewkesbury, his music director-arranger Richard Baskin, and his remarkable cast of 24 major characters, all linked to each other and to the film's tragic climax. In *Nashville*, Altman is celebrating the vitality of American life—in terms of its energy and fulfillment, while at the same time confirming its basic lack of root and grace, summarizing the double-edged nature of our culture in his view: its simultaneous vulgarity and vitality. And in case you've forgotten, the cast includes Lily Tomlin, Keith Carradine, Karen Black, Geraldine Chaplin, Henry Gibson, Barbara Harris, Ned Beatty, Shelley Duvall, Michael Murphy and a dozen more. *USA, 1975, 159 minutes*

## CREATIVE ARTS

### 021 ACRYLIC PAINTING, PHS

\$119

José Anico, painter, sculptor, and teacher

Tues., 7:00–9:30 pm, Feb. 11, 6 sessions (No class March 18)

Durable and easily adapted to various projects, acrylic paint is a versatile medium. This course will provide instruction and individual guidance in painting styles and techniques to take your creativity to a new level. Learn about color in both theory and practice, and the basics of composition, tone, and value. Create paintings based on what interests you (floral, still life, land or seascapes), working at your own pace. Whether you are a beginner looking to get started or are trying to advance your acrylic painting abilities, come explore the possibilities.

Materials to bring to class:

1. Paint brushes for acrylic paint, at least three in different sizes
2. Acrylic paints (37 ml or larger): cadmium yellow, titanium white, blue cyan, red magenta, raw umber, ochre, raw sienna, burnt sienna, olive green
3. Gesso (500 ml)
4. Acrylic medium (500 ml)
5. Drawing paper (18" × 24", 90-lbs weight or more)
6. Vine charcoal (medium)
7. Drawing board or 1/8"-thick plywood board (23" × 31")

Materials can be purchased in-store or online at Jerry's Art Supplies, Michael's, Utrecht, as well as online at [www.aswexpress.com](http://www.aswexpress.com), among others.

### 022 ACRYLIC PAINTING—CONTINUING/INTERMEDIATE, PHS \$99

José Anico, painter, sculptor, and teacher

Tues., 7:00–9:30 pm, April 1, 4 sessions (No class April 15)

This course is for beginners who have taken **ACRYLIC PAINTING** (above), or for students with some other experience in painting with acrylics. Instruction and individual guidance in painting styles and techniques will be provided. Topics will include composition, tone, and value, and the use of color. Students will work at their own pace, and create paintings based on what interests them

609-683-1101

15

TL  
Pri  
sity

12

5 p1  
2014

Community Auditing Program of  
the Friend Center Auditorium.  
register at [www.princetonadultschool.org](http://www.princetonadultschool.org)

**020****NON-FICTION WRITING PHS**Joseph Sapia, professional journalist for 36 years. **\$129**  
Thurs., 7:00-9:00 pm, Feb. 12, 10 sessions (No class April 2)

This American English, writing-intensive course has weekly take-home assignments, with the instructor returning critiqued papers. Through the essay, students will learn writing components, outlining, grammar, style, interviewing, and the importance of resources such as dictionaries and stylebooks. In-class discussion will cover good examples turned in by students, common problems, and concerns. Feel free to use the class to write a chapter a week of a dream project or to work on getting something published.

4/28

**021****PLAYWRITING PHS**Ian August, playwright **\$139**  
Thurs., 7:00-9:30 pm, Feb. 12, 8 sessions (No class April 2)

This eight-week course is designed for beginner and intermediate writers to create works intended for live audiences. Participants will learn structure, formatting, thematic integration, plot and character development, and discuss the role of the playwright as it relates to other theater professionals (directors, producers, actors, designers and technical staff). Students are expected to complete in class and take-home assignments that will include the creation of monologues, dialogues, and scenes. By the end of this course, each participant will have crafted a ten-minute play and learned many of the skills needed to construct a full-length play.

4/23

**FILMS****022****SECOND CHANCE CINEMA—  
TEN FILMS YOU SHOULD HAVE SEEN BUT DIDN'T**Curated and Introduced by William W. Lockwood, Jr. **\$70**

These ten films from the USA and around the world are mostly Princeton Premieres and deserve a "second chance" (and in most cases, a "first") to find an audience. All screenings **Monday evenings at 7:30 pm starting February 9 through April 27** (no film March 9 or March 30) at the **Friend Center Auditorium in the Computer Science Building** on the Princeton campus, corner of William Street and Olden Avenue (please use the entrance on William Street). Parking is available on the street and in Lot 10 (behind 185 Nassau). All foreign films shown with English titles. Programs subject to change. Complete schedule of screening dates will be posted on the PAS website when they become available and in the programs available at the movies.

This series is co-sponsored by the Princeton Adult School and the Community Auditing Program of Princeton University's Office of Community and Regional Affairs.

**BLUE IS THE WARMEST COLOR** was without question the most controversial and hotly debated movie of 2013. Directed by Abdellatif Kechiche and based on Julia Maroh's graphic novel, it was the sensation of last year's Cannes Festival where it won the Palme d'Or (the Grand Prize), given jointly to the film itself and the two actresses who star. To describe it simply, it's an intimate—and sexually explicit—portrait of a French teenager and her relationship with another woman featuring two extraordinary performances from Adele Exarchopoulos as 15-year old Adele, and Lea Seydoux as Emma, an older, sophisticated art student. The movie follows the two through a decade of roller-coaster emotions that are shaped and broken by sex, love, and betrayal; the story of a young woman's passage from curiosity to heartbreak by virtue of a wrenching attachment to another slightly older woman. Lost among the headlines about the film's marathon sex scenes (warning: they are explicit) is the sensitivity of the script, which lets you feel Adele's every exultation and heartbreak in a fashion that is empathetic rather than voyeuristic. With its insistence on food, art, talk, and yes, sex, *Blue* pulses with gestures, embraces, furtive exchanges, and moments of joy and devastation. A moving hymn to both love and life, if nothing else it should serve to remind us that coming to terms with one's sexuality, especially the journey from teen to adult, is a perilous journey. *France, 2013, 179 minutes, NC-17*

OMAR was t  
was 2005's P  
humane tale a  
part thriller. C  
closest friend  
the towering  
Israeli police,  
is captured, t  
game with th  
picious and b  
her militant b  
weaponry, se  
ticking-clock  
focuses on th  
friends since

HER was on  
out by Ameri  
ever seen, the  
read a wide r  
romance, foc  
technology. A  
love with Sar  
than a person  
Siri) earns hi  
you don't not  
tion, and the  
it one week a  
disturbed by  
which two so  
grow and cha

THE GREA  
up on every  
a dazzlingly  
Sorrentino as  
still haven't  
in the great I  
His "Marcell  
of his one an  
for decades,  
a shock from  
parties, and  
landscape of  
inventive an  
ment. It's a

LOCKE ask  
much of ph  
this, since I  
across Engla  
the both of  
in Hardy (T  
way from B  
to handle th  
and downrig  
rated as we  
his camera f  
ions of nea  
emintende  
low a highl  
England, 20

J Spring 2015

OMAR was the second Oscar-nominated film from Palestinian director Hany Abu Assad (his first was 2005's *Paradise Now*). Once again, he puts the West Bank on the map with this harrowing and humane tale about the territory under occupation that's part *Romeo and Juliet*-esque love story and part thriller. Omar is a young Palestinian baker living in the West Bank who, in order to visit his two closest friends as well as Nadia with whom he is in love, becomes accustomed to regularly scaling the towering security wall that cuts through his community. After being routinely harassed by the Israeli police, Omar and his friends make a deadly mistake, shooting a random border guard. Omar is captured, tortured, turned and sent back among his comrades, and he falls into a cat-and-mouse game with the military police. The movie becomes ensnared in secrets and divided loyalties, suspicions and betrayals, jeopardizing Omar's longtime trust with accomplices, friends, and Nadia (and her militant brother). With the ground constantly shifting beneath our feet, everything—friendship, weaponry, sexual fidelity—is up for grabs. But rather than focus on the act of violence in this tense, ticking-clock thriller (think *Jason Bourne*), Abu-Assad never tries to justify the act. Instead, he focuses on the aftermath—the paranoia and breakdown of loyalty among people who have been friends since birth. *Palestine, 2013, 98 minutes*

HER was one of the most critically acclaimed but surprisingly little seen movies of 2013, squeezed out by *American Hustle*, *12 Years a Slave*, and *Inside Llewyn Davis*. It's like no other film you've ever seen, the perfect movie of the moment—and needs more than one viewing. Audiences have read a wide range of contemporary relevance into Spike Jonze's tender and heartbreaking virtual romance, focusing on what it says about interpersonal alienation and our growing dependence on technology. A lonely man (Joaquin Phoenix) who writes personal letters to other people, falls in love with Samantha, his computer's operating system (voiced by Scarlett Johansson), who is less than a person but also more, because she knows everything; she serves our hero's needs, and (unlike Siri) earns his love. But can she love him back? Set in a future near yet so subtly transformed that you don't notice it at first, Jonze's script is at once a meditation on love, friendship, human connection, and the possibility that might change our definition of what connection means. You could see it one week as a charming comedy, and then again a week later when it could strike you as darkly disturbed by the shape of things to come. It perfectly illustrates the challenge of any relationship in which two souls who connect at a moment when their personalities align must adapt as both parties grow and change. *USA, 2013, 120 minutes, R*

THE GREAT BEAUTY won the Oscar for Best Foreign Language Film in 2013 and wound up on every Top Ten list, but it deserved a much wider viewing audience than it received. It's a dazzlingly ambitious and thoroughly enthralling film from the Italian writer/director Paolo Sorrentino and a must-see for anyone who loves Rome as much as I do, as well as for those who still haven't been there. Sorrentino's theme is passion via intellect, and he reveals his immersion in the great Italian cinema of the past (think Fellini and *La Dolce Vita* or Antonioni's *La Notte*). His "Marcello Mastroianni" is journalist Jep Gambardella (Toni Servillo) who, since the success of his one and only novel, has led a sybaritic life as a fixture in Rome's literary and social circles for decades, including an apartment overlooking the Colosseum. But his 65<sup>th</sup> birthday comes with a shock from the past, causing Jep to take stock of his life, reflecting on the decades of nightclubs, parties, and cafes all of which serves to remind him (and us) of Rome in all its glory as a timeless landscape of absurd, exquisite beauty. With Jep as his eyes and ears, Sorrentino gives us a wildly inventive and stunningly cinematic ode to his city, not to mention sensation, sensitivity, and sentiment. It's a film to see whenever you get the chance. *Italy, 2013, 142 minutes*

LOCKE asks us to spend 85 minutes with a man (Tom Hardy) driving a car while making a bunch of phone calls—that's it. Talk about cinematic minimalism, it can't be more minimal than this, since Ivan Locke is the only character on the screen. He's a building site manager driving across England in a BMW while attempting to juggle several fragile pieces of his work and home life, both of which are on the verge of collapse. If you're thinking claustrophobia, however, forget that. Hardy (*Tinker, Tailor, Soldier, Spy*) fields countless conversations as he tears down the highway from Birmingham to London, using his hands-free phone to reach out to people he needs, and to handle frantic responses. His performance is by turns spellbinding, seductive, heartbreaking, and downright thrilling as he feigns calm and control even as his character falls apart (and is frustrated as we all are by the modern madness of call waiting). Writer/director Steven Knight keeps his camera focused on Locke's face and makes great use of the passing roadscapes with its reflections of headlights and street lamps in the car's window. Locke may be in cinematic lockdown (unintended)—emotionally, psychologically, existentially—but his dark night of the soul shows how a tightly restricted story and landscape can reverberate with the power of larger themes. *England, 2013, 85 minutes*

**YOU WILL BE MY SON** is a character-driven melodrama about wine, or more precisely the families who make it, and it asks the question which is thicker, blood or wine? And does ambition, in the end, trump family ties? The patriarch of a prestigious Bordeaux vineyard, Paul (Niels Arestrup) is convinced his son Martin (Lorant Deutsch), the heir apparent to the business, has no nose for wine, and treats him with ill-disguised scorn and contempt. Hostilities between father and son that have been simmering for years come to a head when Paul needs a new estate manager, and instead of appointing Martin, he calls upon the suave and charming Philippe, whom he makes clear, is everything Paul is not, even to the point of passing him off as a surrogate son. Strife between the two younger men is inevitable, especially as Philippe, despite pangs of guilt about usurping Martin's role, seizes the chance to ascend. Primal jealousy lies at the heart of Gilles Legrand's film as fathers confront the prospect of their sons succeeding them, and what had started as a domestic drama morphs into a thriller. But oenophiles will have a field-day drinking up the wine expo atmosphere. *France, 2013, 101 minutes*

**THE GRANDMASTER** is yes, another kung-fu martial-arts movie, but to describe it as such is like calling *Saving Private Ryan* a film about World War II or *The Great Beauty* a film about Rome. It's the work of Wong Kar-wei (*In the Mood for Love*, *Chungking Express*), and if nothing else it's a pretext for delirious, rapturously beautiful slo-mo ballets that have become this Hong Kong master's trademark. Here he plunges into the theatrical shadow-world of China's martial-arts masters, so the result is not a straightforward biography of his hero so much as an abstract anatomy of the very spirit of kung-fu. *The Grandmaster* traces the rise of Ip Man (Tony Leung), a kung-fu legend who taught Bruce Lee in phases from the 1930s to the 1950s, during which his mettle is tested by a northern master (Gong Baosen), by the upheaval of Japanese occupation; and by a fresh twist on lover's torment by his rival's daughter. The director has called this work "a propulsive yet ethereal realization of authentic martial-arts," representing an effort to get back to the historical heart of kung-fu and its schools, especially the *wing chun* school practiced by Ip, which is translated as "beautiful spring." At its most persuasive, *The Grandmaster* is about triumphs of style—an exploration of opposing forces like loyalty and love, horizontal and vertical, and the geometry of bodies moving through space and time as images become feelings. As in his previous films, Mr. Wong's sumptuous excesses are all present, the fight scenes by turns balletic and kinetic. If you think kung-fu/martial-arts cinema hasn't progressed since Bruce Lee, reserve judgment until you see this one. *China/Hong Kong, 2013, 108 minutes*

**THE HUNT** won the Best Actor award at Cannes for Mads Mikkelsen (NBC's *Hannibal*) for this contemporary horror story about a respected man's descent into a Kafkaesque nightmare of denunciations, dread, and danger. Directed by Thomas Winterberg, the film will remind you of nothing so much as Ibsen's *Enemy of the People* (or Arthur Miller's *The Crucible*) in its portrait of an innocent man besieged by a vigilant community. Lucas, a mild-mannered former kindergarten teacher, has returned to his hometown after having overcome a tough divorce. One of his pupils, a five-year-old girl, makes a startling accusation against him, and he suddenly finds himself ostracized by people he believed were his friends. It's his word against the child's, and it's no secret whom everyone believes (Remember the "repressed memories" witch hunts?). Lucas is excommunicated from society as the untruthful remark throws his small community into a collective state of hysteria, even escalating from emotional to physical attacks. Winterberg has a gift for evoking the atavistic side of human nature, and *The Hunt* reflects our current anxieties when we fear hidden enemies and wonder whom to trust, while also noting that those swept up into irrationality are in some sense victims too. *Denmark, 2012, 115 minutes*

**LIKE FATHER, LIKE SON** is the work of Japanese director Hirokazu Kore-eda, who once again demonstrates his rare gift for working with children (*Nobody Knows I Wish*) in this case, two six-year-old boys. Two Japanese families of vastly different economic circumstances learn that their children were switched at birth, for reasons unclear. The hospital advises a swap, but that moment is long passed, and Kore-eda proceeds to make a heartbreaking drama over marital recriminations, absentee parenting, and the prickly question of nature vs. nurture. At the center of the quartet of parents is Ryota, a remote and domineering architect, who is married to Midori, and their son Keita, apparently a wonderful child—sweet, eager, loved by his parents who are unaware he's not theirs. The parents of the other boy, Ryuesi, are an amiable working-class slacker and his newly anxious wife. They own a scruffy appliance store, just as loose and loving as parents as Ryota is striving and cold. As we watch, a lot of plot unfolds: the juxtaposition of social classes; do we re-switch the two kids, each of which is happy where he is? (and the children's point of view are given equal weight to those of the parents); is there a need for a civil trial? And the nature-nurture debate (Ryota's father is obsessed by the importance of bloodlines, a potent social issue in Japan). As in his earlier films, Kore-eda transcends the fairly predictable with tenderness, humor, and depth of feeling. *Japan, 2013, 120 minutes*

**THE SPECTACULAR** — they were a should also s of those comi another gener true-to-life pe out with, like *The Spectacu* the right plac (Like *The Fa* totally not ma a drinking pr teenage "it" ful in motion cliché. Their are so strong find ourselve familiar. This

023

This sculptur sider the diff only the very The process lute intent of under your h and abstract allow you to edge will als own creative

NOTE: Ma

024

Artists at all will address of art medi works of ar goal of com

NOTE: Vi

and  
, and  
is clear,  
seen the  
ag Martin's  
as fathers  
drama  
mosphere.

as such  
film about  
if nothing  
his Hong  
s martial-  
abstract  
y Leung),  
which his  
ipation;  
this work  
to get back  
ced by Ip,  
bout tri-  
vertical,  
As in his  
ns balletic  
reserve

to for this  
of denun-  
nothing so  
an innocent  
cher has  
year old  
people  
yone  
um soci-  
even  
the side of  
and wonder  
ictims too.

once again  
two six-  
their  
monent  
nations,  
ater of  
on Keita,  
of theirs.  
anxious  
rying and  
the two  
weight to  
s father  
er films,  
apan.

**THE SPECTACULAR NOW** was intended for a teenage audience, but hardly any teenagers saw it when they were all at *The Fault in Our Stars*. For here is an uncommon piece of teen cinema that adults should also see and might even enjoy, which rings true in capturing the complex, conflicted feelings of these coming-of-age years - John Hughes would have been proud. And what could have been just another generic high school romance turns instead into an edgy character drama with earthy, honest and raw-to-life performances by teenagers who look and act like real people - kids you'd like to hang out with, like your own. Directed by James Ponsoldt (and based on the 2008 novel by Tim Sharp), *The Spectacular Now* sneaks up on you; it makes you laugh, and then it breaks your heart, but in all the right places. To be sure, it covers old ground, but does so without resorting to hankies or cancer (like *The Fault in Our Stars*). At its heart are the performances of the two protagonists who are so totally not made for each other: Sutter (Miles Teller, and don't miss *Whiplash*), a party animal with a drinking problem who gets dumped by his girlfriend; and Aimee (Shailene Woodley, the movies' teenage "it" girl of the moment), who has a face that can look plain in repose and startlingly beautiful in motion. The two play their roles free of the neuroticism that is so often a teenage romance cliché. Their scenes together have an incredibly mature balance of naturalism and spark. In fact, they are so strong that later in the film when its tone darkens and they make some radical discoveries, we find ourselves rooting for them as a couple. So many movies featuring teens seem overstimulated or familiar. This one strikes a deep, rich note and holds it. *USA, 2013, 95 minutes, PG*

## CREATIVE ARTS

# 023

### SCULPTURE STUDIES—THE EVOLUTION OF SEEING

PHS

NEW!

Konstantin Popdimitrov -artist, painter, sculptor, educator

\$150

Tues., 6:30–9:30 pm, Feb. 10, 10 sessions (No class March 31)

This sculpture class will challenge the way you see the world around you. It will urge you to consider the different ways in which you can translate this visual information. An object of art is but only the very last, tangible part of a long process of intellectual conceptualization and translation. The process itself will be the main focal point of this class. Dissecting the "mundane" with the resolute intent of understanding will yield sculptures in clay you never thought possible materializing under your hands. That's because hands do not create art; something else does! Learning to stylize and abstract will give you the necessary tools for transcending the realistic representational style, allow you to realize the potential of your individuality and create relevant pieces of art. This knowledge will also help you to better understand the natural evolution of art and the evolution of your own creative path.

NOTE: Materials list can be found online at [www.princetonadultschool.org](http://www.princetonadultschool.org)

4/28

# 024

### UNLEASHING YOUR CREATIVITY WITH MIXED-MEDIA PAINTING

PHS

Mona Villa-Sgobbo, decorative and acrylic artist and teacher

\$109

Thurs., 7:00–9:30 pm, Feb. 12, 7 sessions

Artists at all levels will explore ways of using new and traditional materials as expressive tools. We will address such fundamentals as color theory, composition, glazing, and brushwork, with a variety of art mediums including acrylics, pastels, ink, collage, and stencils, to create original, creative works of art. Lessons will be accessible for all levels and studio work will be self-paced, with the goal of completing one finished canvas ready to hang by the end of the course.

NOTE: Visit [www.princetonadultschool.org](http://www.princetonadultschool.org) for a complete list of materials to bring to class.

Princeton Adult School  
Learning Never Ends



Session I: Sat., March 12, 10:00 am–1:00 pm

*Beholding Brahms*—Rossen Milanov, conductor; Caroline Shaw, violin/guest composer\*

Rehearsing: Sibelius/*Pohjola's Daughter*, Op. 49  
Caroline Shaw/*Lo* for Violin and Orchestra\*  
Brahms/Symphony No. 1 in C Minor, Op. 68

One of many works based on the Finnish epic *The Kalevala*, Sibelius' tone poem offers a musical portrait of the mythic daughter of the North. As both composer and violin soloist, Caroline Shaw brings her infectious joy for music making to her new work *Lo*. Brahms completes his triumphant First Symphony with the call of a horn. The long-anticipated symphony was received as a masterpiece of the genre with due homage to Beethoven.

Session II: Sat., May 14, 10:00 am–1:00 pm

*Passion & Affection*—Rossen Milanov, conductor; Sarah Kirkland Snider, guest composer\*

Rehearsing: Tchaikovsky/*Romeo and Juliet* Fantasy Overture  
Sarah Kirkland Snider/*Hiraeth*\*  
R. Strauss/*Der Rosenkavalier* Suite, Op. 59

Continuing a relationship with the PSO begun in 2012 with the performance of *Disquiet*, Sarah Kirkland Snider once again shares her nuanced sensibility with *Hiraeth*. Tchaikovsky's dramatic overture pits the feuding Montagues and Capulets against the simmering passion and tragic predicament of Shakespeare's young lovers. Richard Strauss explores themes of chivalry, love, and the passage of time in shimmering excerpts from his poignant opera.

\*Ms. Shaw and Ms. Snider's works are co-commissioned by the PSO. For more information about the individual artists, please visit the PSO's website: [princetonsymphony.org](http://princetonsymphony.org).

020

ITALIAN FOR OPERA-LOVERS: VERDI'S *OTELLO* PHS NEW!

Denise Asfar: co-translator, Musiques Cubaines; Contributor, \$120  
Metropolitan Opera Quiz

Thurs., 6:00–9:30 pm, Feb. 18, March 3, 10, 24, April 7, 14, 6 sessions

Verdi's *Otello* is often cited as Italian opera's greatest tragedy. In this class, we'll explore how the interplay of music and poetry in this masterpiece both interpret and expand upon Shakespeare's play. We'll view Zeffirelli's highly acclaimed opera film; sample video excerpts of the staged opera; listen to audio-recordings of legendary performances; and study the libretto. The bilingual (Italian-English) texts will enable advanced students to further their reading skills, while providing beginners with an authentic context for basic language instruction. There's an optional trip to the Metropolitan Opera's new production.

021

SECOND CHANCE CINEMA—TEN FILMS YOU SHOULD HAVE SEEN BUT DIDN'T

Curated and introduced by William W. Lockwood, Jr. \$70

These ten films from the USA and around the world are mostly Princeton Premieres and deserve a "second chance" (and in most cases, a "first") to find an audience. All screenings Monday evenings at 7:30 pm starting February 15 through April 25 (no film March 7) at the Friend Center Auditorium in the Computer Science Building on the Princeton campus, corner of William Street and Olden Avenue (please use the entrance on William Street). Parking is available on the street and in Lot 10 (behind 185 Nassau). All foreign films shown with English titles. Programs subject to change. Complete schedule of screening dates will be posted on the PAS website when they become available and in the programs available at the movies.

This series is co-sponsored by the Princeton Adult School and the Community Auditing Program of Princeton University's Office of Community and Regional Affairs.

71 is a fictional account of one British soldier's nightmare night in Belfast in 1971 during the "Troubles" in Northern Ireland. Gary Hook (Jack O'Connell), a private in the British army, finds himself stranded behind enemy lines. Inadvertently left behind by his unit, he becomes a target for the warring forces of Catholic nationalists and other radical insurgents on one side, and Protestant loyalists on the other. In his debut feature, director Yann Demange makes us live Gary's every vivid, violent moment, with the threat of death lurking at every turn. He creates a visual instability that never lets up in deepening the sense of escalating danger. 71 tells us all we need to know about that sectarian

conflict, and if we may not always know who is who in the Catholic and Protestant factions and their betrayers, you can understand the panic Gary feels among partisans he can't identify in a civil war he doesn't understand. With echoes of *Sunday Bloody Sunday* (2002) and Carol Reed's *Odd Man Out* (1947), this is story-telling stripped to its dramatic and visual essentials, a rare combination of art house and action movie with a result that is nothing less than shattering. Jack O'Connell runs away with the film which is singularly appropriate, since his character is constantly on the run throughout. *Ireland, 2014, 100 minutes*

**A MOST VIOLENT YEAR** is set in New York City in the winter of 1981, a time when corruption and graft have infiltrated everything. The Big Apple is rotten to the core from bed to boardroom, and writer-director J.C. Chandor (*Margin Call*) asks the question, is there room for an honest man in this world of ethical compromise and political expediency? His "hero" is Abel Morales (Oscar Isaac), an immigrant who wants to live out the American dream. He runs a heating oil company and is in a hurry to become a success, but his competitors won't let him. Chandor asks the question: how do you rise in the system and maintain your integrity without moral compromise, either resorting to mayhem or embracing the mob? How does an honest man stay true to his values in the face of temptation? Abel wants to close out a big deal to expand his business, but he is menaced and squeezed from every direction; rivals are hijacking his trucks, attacking his drivers, and the D.A. is out to charge him with fraud. Tension is ever present, ready to spring, and as the pressures on him mount, he delves deeper into risk. Chandor's script walks the mean streets paved by Sidney Lumet (*Prince of the City*), and there are echoes of the first two *Godfather* films, although Abel is almost an anti-Michael Corleone. Here is the scrappy side of fortune-building in all its hooded banter, deal making, and sharp elbowing. But Chandor holds Abel back from violence, suggesting that there is no absolute right. Oscar Isaac's Abel is an implausible powerhouse, far surpassing his almost dislikeable narcissistic performance as *Inside Llewellyn Davis*; and as his wife, Jessica Chastain is his Lady Macbeth, playing the Mob daughter she is. *USA, 2014, 125 minutes*

**THE GREEN PRINCE** is Nadav Shirman's effort to convey the essence of the Israel-Palestine conflict, in the form of a documentary. There are only two talking heads, but they have a fascinating story to tell, which turns out to be as gripping as any high-concept Hollywood thriller. On the one side is Mosab Hassan Yousef, a Palestinian recruited as a spy by Shin Bet, Israel's internal security agency, who also happened to be the son of Hamas co-founder Sheikh Hassan Yousef (who disowned his son when he eventually came to the US and wrote his book *Son of Hamas*, on which the film is based). Yousef's counterpart on the other is his Israeli "handler," Gonen Ben Yitzhak, who manipulated Yousef to glean intelligence and protected him from exposure. Shirman's film alternates between their recollections shooting them in a he-said she-said format, talking directly to the camera. The result is that their two stories—the "handler" and his source—augment rather than contradict each other, and their complementary perspectives generate their own level of intrigue and empathy. In a world where espionage and terrorism intersect, the duo established a relationship of mutual trust which strikes an emotional chord well beyond the world of covert operations. Their conversations are augmented by Israeli surveillance film, re-creations of military actions, and Yousef's re-enactments of his own interrogations by the Shin-Bet. *Israel 2014, 101 minutes*

**MY SUMMER ROMANCE** is at once both a new film and an old film. Originally released as one of Eric Rohmer's *Tales of the Four Seasons*, a cycle of four films he made between 1990 and 1998, it never had any distribution in the USA, and so this is its American "premiere." Rohmer (who died in 2010 at 89) was a charter member of the French "new wave," and each of the quartet is a late romance, a fable whose narrative depends almost entirely on chance occurrences between attractive self-conscious and totally pre-occupied upper-to-middle class French men and women, concerned with questions of fidelity, faith, control and most of all, love. Gaspard (Melvin Poupaud), a recent graduate and sometime musician, is spending a few weeks in Dinard, hoping to meet up with his girlfriend Lena—which may be an oxymoron, since he is not sure he likes her. While strolling the beaches of Brittany waiting for her to show up, he is intrigued by two girls he meets—the luminous Margot (Amanda Langlet, the title character of Rohmer's *Pauline at the Beach*, 1983) and the sensuous Solene. And then of course, Lena shows up. The interactions among the players always take the form of rambling, mobile conversations. Every relationship is a paradoxical dialogue, inconsequential but delightful to listen to as the characters wander across the Breton coast. Gaspard, who started his vacation with no love interest, now has three, and eventually is brought to the brink of making a decisive choice in this parable of how people use their romantic lives to construct their self-images. Like no other director, Rohmer captures a complicated mixture of innocence, impulsiveness and calculation in courtship. *France, 1996/2014, 114 minutes*

**FORCE MAJEURE** from Swedish director Ruben Ostlund opens with attractive Swedish family (mom Ebba, dad Tomas, two beautiful kids) enjoying a luxurious skiing vacation in the French Alps—living the dream, as the saying goes. Then, after a morning on the slopes and lunch on the



patio, there is a spectacular avalanche. Panic hits, and while mom rushes to help the kids, dad grabs his cell phone and flees, leaving her and the kids to fend for themselves. Yes, the avalanche proves to be a false alarm, but it triggers this devastating story of marital disruption as it shifts gears from humor to psychological thriller, redefining courage and family in the process. Ebba is understandably furious at her husband's momentary abandonment of his family and his cavalier attitude about it afterwards, but Ostlund is after something much deeper: the very nature of heroism in the 21<sup>st</sup> century. He asks the question what does it mean to be a man when traditional male-female roles have begun to blur and gender expectations no longer apply. In the director's words, "In reality, the traditional male-as-hero is not the way men behave. They have the capacity of acting selfishly when confronted with a catastrophe." So while his film is calibrated to reveal unspoken tensions between Tomas and Ebba, the overall experience asks viewers to consider how they might act in a similar situation. *Sweden, 2014, 118 minutes*

**MR. TURNER** reunites director Mike Leigh with his frequent collaborator, the actor Timothy Spall (from *Topsy-Turvy*, Leigh's classic portrait of Gilbert & Sullivan, 1996). His subject this time, the great early nineteenth-century painter J.M.W. Turner (1777–1851), is a rich tapestry of experience, digging deeply into a complicated, contradictory life of a man who takes his acclaimed landscapes to the brink of impressionism. A loving unsentimental appreciation of a rare creative soul covering the last 25 years of the artist's life, Spall plays Turner as a misogynistic, cantankerous, randy old toad as he grunts and grimaces back and forth between London and Margate, obsessed with capturing atmospheric detail in the stormy seascapes and placid river scenes that inspired the praise of critics and colleagues until his work fell out of fashion. Luckily for us, Leigh illuminates the sources of Turner's pictures with startling clarity, aided in this process by the superb cinematography of Dick Pope, which evokes the murky hues and textures of his landscapes, recreating what it was that Turner saw—and as we do today—in particular his mastery of light, which consumed the artist's thoughts and guided his movements. Even as Turner the film celebrates a glorious painter, it also helps demolish the standard mythology about what art is and how artists work. *Great Britain, 2014, 150 minutes*

**THE TRIBE** is unlike anything you've ever seen, certainly not a film for everyone, and definitely not for the squeamish. To start with, it is told entirely in sign language—there is no dialogue, no subtitles, no voiceovers, no music, nothing to help you figure out what's going on (unless you can sign). And all the principal roles are played by deaf performers, most of them amateurs. The story is set at a decrepit high school for the deaf in the Ukraine that's been taken over by a gang of male bullies who shake down the weak, attack strangers, work predatory scams, and pimp out some of their female classmates. Sound like fun? Nevertheless, this audacious first feature from Myroslav Slaboshpytskiy is a work of genuine originality, provided you're prepared to check any expectations of conventional enjoyment at the door. A shattering vision of both physical violence and spiritual solitude, he finds nothing but greed, deceit and brutality, including rape, murder and an abortion; there is no idealism in this depiction of youth, only endless cynicism. And if the details of the plot are often unclear, the action is always vivid and engaging, and the physicality of the sign language itself gives the drama a bracing directness creating an atmosphere of tension and dread. The critics at Cannes loved it, but don't say we didn't warn you. *Russia/Ukraine, 2014, 132 minutes*

**ABOUT ELLY** is actually an earlier film (2009) from the Iranian writer-director Asghar Farhadi, who went on to make both *A Separation* (which won the Best Foreign Film Oscar in 2011) as well as *The Past*. A group of Iranian college friends are visiting the Caspian Sea for a holiday weekend. They are all members of Iran's upper middle-class—well-educated, cultured and only marginally religious. There are three married couples with their children, plus Elly who is single and invited as a possible romantic interest for one of the newly single men. When she suddenly disappears without a trace, the festive atmosphere quickly turns into a frantic and futile search as friends accuse one another of responsibility, and are increasingly racked by fear and guilt. Did she drown or just leave without saying goodbye? *About Elly* has been compared to Antonioni's classic *L'Avventura*, which also involves a frantic and futile search. But like that film, the central mystery is deliberately left in the air. Farhadi is far more interested in depicting the strains between strict Islamic traditions and modernism within Iran's affluent, sophisticated middle class. He is less interested in Elly's disappearance *per se* than exploring the mechanisms of deceit and betrayal that come into play when secrets and lies become more far-fetched and elaborate, and ordinary circumstances take a tragic turn. He asks the question: is this depiction of Iranian society a world where honor and shame run deeper than the mere matter of whether someone is alive or dead? *Iran, 2014, 118 minutes*

**TWO DAYS, ONE NIGHT** won every award in sight in 2014 for the Belgian brothers Luc and Jean-Pierre Dardenne (*The Kid with a Bike*, *Lorna's Silence*, *The Son*) as well as an



Full course descriptions can be found on the website.

Oscar-nomination for Marion Cotillard as Sandra (who won every other Best Actress Citation but an Oscar). The Dardennes deal in cinematic realism in which the raw materials of everyday reality become the stuff of morally wrenching and fiercely unsentimental drama, usually set in and around the industrial Belgian cities of Seraing and Liege. In this case, Sandra, the mother of two, has been fired from her job as a factory worker at a small solar panel plant. Her sixteen fellow workers are given a choice: if they agree to work longer hours and vote to eliminate her job, each would get a thousand-euro bonus. A second vote has been authorized, so it is up to Sandra to track down her colleagues, going door to door over a single weekend trying to get them to change their minds so she can get her job back — that's the movie. From the theme of global downsizing, the Dardennes wring humor, heatbreak, suspense and stirring social drama, signified by their trademark handheld camera and their long-standing fascination with hard-scrabble lives. Channeling their debt to the masterworks of the great Robert Bresson, their narratives are spurred along by hairpin-twists and startling reversals of character. There is no sex, no chases, no heroes or villains — just people interacting in a political drama at its finest and most humane, alive to every flicker of human decency.

*Belgium, 2014, 95 minutes*

**CLOUDS OF SILS MARIA** is writer-director Olivier Assayas' convoluted female-centric riff on *All About Eve* and Bergman's *Persona*, one difference being that this time no less than three women are involved, as opposed to just two. Its multifarious subjects range from female friendships and rivalries to tabloid notoriety, the loss of privacy in the internet age, and ultimately to high culture versus low. Juliette Binoche is Helena, a famous actress, who took the role of Sigrid, a dangerous woman with whom Helena becomes infatuated in the play that made her famous years ago playing an ingénue. Now a fading star, she agrees to be in a revival of same play only this time as Helena opposite a 19-year old superstar as Sigrid (Chloe Grace Moretz) — a Gertrude who was once an Ophelia. Helena and Valentine, her personal assistant (Kristen Stewart) journey to the Swiss municipality of Sils Maria where they hike, swim, run lines for and argue over the play before rehearsals begin. And since this is a movie about acting, Assayas asks the question, what does it mean to act, and what are the ties that bind acting to the rest of our lives and divide it from the rest of our life? The process forces Helena to grapple with the presentness of her past as an erotic tension develops between the pair. All three women are terrific trading roles and performance; Stewart is a revelation, and Binoche gives nothing short of a master class in film acting.

*France, 2014, 124 minutes*

## CREATIVE ARTS

### 024

#### SCULPTURE STUDIES—THE EVOLUTION OF SEEING (PHS)

Konstantin Popdimitrov, artist, painter, sculptor, educator **\$195**  
Thurs., 6:30–9:30 pm, Feb. 11, 10 sessions (No class March 31)

This sculpture class will challenge the way you see the world around you. An object of art is but only the very last, tangible part of a long process of intellectual conceptualization and translation. The process itself will be the main focal point of this class. Dissecting the “mundane” with the resolute intent of understanding will yield sculptures in clay you never thought possible materializing under your hands.

**NOTE:** The complete class description can be found online at [www.princetonadultschool.org](http://www.princetonadultschool.org), along with list of materials that students will need to bring to class.

### 025

#### ACRYLIC PAINTING (PHS)

José Anico, painter, sculptor, and teacher **\$129**  
Tues., 7:00–9:30 pm, Feb. 9, 8 sessions (No class March 29)

Durable and easily adapted to various projects, acrylic paint is a versatile medium. This course will provide instruction and individual guidance in painting styles and techniques to take your creativity to a new level. Learn about color in both theory and practice, and the basics of composition, tone, and value. Create paintings based on what interests you (floral, still life, land or seascapes), working at your own pace.

Materials for this course can be found on the main menu at [princetonadultschool.org](http://princetonadultschool.org). They can be purchased in-store or online at Jerry's art supplies, Michael's, Utrecht, as well as online at [www.aswexpress.com](http://www.aswexpress.com), among others.

## SECOND CHANCE CINEMA

### "The End"

Twenty-one years ago the Princeton Adult School offered its first season of **Second Chance Cinema: Ten Films You Should Have Seen, But Didn't**. Curated and hosted by McCarter Theater's Director of Special Programs and PAS Board member, Bill Lockwood, this Adult School course was modeled after the popular "Summer Cinema," curated and hosted by the same Bill Lockwood, a man who loves the movies.

Second Chance Cinema gave Princeton area movie fans the chance to enjoy hundreds of independent films usually available only in big cities. In addition to choosing and personally introducing every one of the films, Bill wrote reviews that are the envy of any movie critic.

With thanks to the University for giving us space—first in the old Frick Chemistry Building on Washington Road, and more recently in Friend Auditorium—Second Chance Cinema is hanging up its brightly colored movie tickets, Bill is taking his Monday nights back, and the baton is passed to the Montgomery Theater and The Garden Theater to keep independent films alive and well for all those who have enjoyed them since 1995 at the Adult School.

These years of movie enjoyment were possible only because of Bill Lockwood's dedication, hard work, and willingness to share his love of good movies. From the Adult School and from all those who enjoyed those years of wonderful, weird, thoughtful, and thought-provoking films. **Many Thanks, Bill!**

## VISUAL AND CREATIVE ARTS

For another course that may interest you,  
please see 183 Picture Perfect! Making Great Photos.

# 021

### AN INTRODUCTION TO PASTELS **PHS**

Janet Hautau, award-winning art director and graphic designer. **\$135**

Tues., 6:00–8:00 pm, Feb. 14, 6 sessions

Pastels are where painting and drawing meet, combining the virtues of both mediums. This class we will explore pastel techniques to create varied works of art. We will also consider the work of noted pastel artists and the medium's role in art history.

**NOTE: Limited to 8 students. Students should bring: soft (chalk) pastels (small box), oil pastels (small box), pastel pencils (small box), a small pad (11" × 14") of cream colored or white watercolor paper (medium weight), small round paint brush, HB pencil.**

# 022

### ACRYLIC PAINTING **PHS**

José Anico, painter, sculptor, and teacher

**\$135**

Tues., 7:00–9:30 pm, Feb. 14, 8 sessions

Durable and easily adapted to various projects, acrylic paint is a versatile medium. This course will provide instruction and individual guidance in painting styles and techniques to take your creativity to a new level. Learn about color in both theory and practice, and the basics of composition, tone, and value. Create paintings based on what interests you (floral, still life, land or seascapes), working at your own pace.

**Materials for this course can be found on the main menu at [princetonadultschool.org](http://princetonadultschool.org). They can be purchased in-store or online at Jerry's Artarama, Michael's, Utrecht, as well as online at [www.aswexpress.com](http://www.aswexpress.com), among others.**

# 023

### ACRYLIC PAINTING—CONTINUING/INTERMEDIATE **PHS**

José Anico, painter, sculptor, and teacher

**\$145**

Thurs., 7:00–9:30 pm, Feb. 9, 8 sessions

This course is for beginners who have taken **ACRYLIC PAINTING** (above), or for students with some other experience in painting with acrylics. Instruction and individual guidance in painting

styles and  
use of colo  
(floral, still  
class: sam

# 024

Whether y  
and explor  
new level.  
for this co

# 025

Drawing i  
approachi  
developin  
tionships,  
Nancy Za  
just begin  
Materials

# 026

An introd  
or not. W  
graphs an  
**NOTE: I**  
(photo  
the teach

# 027

Learn the  
10 sessio  
deconstr  
recoverin  
and get fi  
(webbing  
bring an  
mend che  
bergère o  
should be  
**NOTE: I**

voluminous videos shot throughout the crisis by David, the oldest Friedman boy. Yet the closer we look at this family during its decade-long tumble into a pile of self-denial, lies and abuse, the more elusive the truth becomes, as the whole mess unfolds like a Greek legend—the House of Atreus reincarnated in a suburban Jewish family. *USA, 2003*

**THIRTEEN** goes where few films have gone before—into the painful, messy lives of two friends on the verge of becoming women. In this stunning first feature, which was the talk of Sundance 2003, director Catherine Hardwicke gives us a scathing portrait of contemporary 13-year old teens growing up too fast in a contemporary world replete with body piercings, shoplifting, drugs, bad boys, oral sex, lap dances, you name it. Evan Rachel Wood delivers a star-is-made turn as a simple Valley girl with a dream of being cool. She lives with her single mom (Holly Hunter) and wastes her time in school until she meets the motherless wild child Evie (Nikki Reed, who co-wrote the script with Hardwicke, based on her own experience). This is a film with “slash and burn” energy; it pulls no punches, and it is bound to make you uncomfortable, especially if you’re the parents of teenagers. Which is probably one of the reasons no one saw it. *USA, 2003, R*

**BLOODY SUNDAY** is an epic docudrama which re-creates the violent confrontation between civil-rights marchers and British soldiers in Londonderry, Northern Ireland, in January 1972, in which 27 unarmed people were shot and 13 killed, triggering a 25-year cycle of violence. Winner of the Grand Prize at Berlin, it’s a stirring political work in the tradition of *Battle of Algiers*, and at times you need to remind yourself that you’re not looking at a documentary. Director Paul Greengrass constructs a moral earthquake in capturing how the eruptive texture of that ill-fated day was the product of forces that had been brewing for decades. His film meticulously conveys the incident’s cultural context on both sides, bringing history to life with an uncanny sense of realism. *UK/Ireland, 2002*

Note: This is a thirteen week course beginning February 9th

## STUDIO ARTS & CRAFTS

### 12 THE ART OF STAINED GLASS, PHS \$65

Chris Kennedy

Tues., 7:00–9:00 pm, Feb. 3, 10 weeks

For beginners and those who would like to enhance their skills in the art of stained glass. Students will design, cut and construct their own stained glass windows. All projects are completed by course end. A few basic tools, which may be obtained through the instructor, are necessary.

*CHRIS KENNEDY has been actively involved with the art of stained glass for the past 20 years. In addition to teaching this popular course at Princeton Adult School for several years, he has taught for Adult Education Centers in Michigan and for the YMCA in San Diego.*

**NOTE:** All materials are extra, approximately \$50.00 depending on student’s selection. The class will go to a supply store in the second or third week.

### 13 DISCOVER THE POWER OF DRAWING, PHS \$70

Nancy C. Zamboni

Tues., 7:00–9:30 pm, Feb. 3, 10 weeks

This course will encourage students to try a range of approaches to seeing and drawing. Using a variety of visual exercises and drawing on both pictures and objects as sources, the teacher will assist beginners and more advanced students in developing their skills, perception and artistic vision. In the later weeks, the course will include clothed models.

*NANCY C. ZAMBONI has a B.A. from Yale, a B.F.A. from Boston University, and an M.F.A. from Queens College in New York. She is an active member of Trenton Artists Workshop Assoc., and teaches at Mercer County Community College and the Princeton YWCA. She has exhibited at Artworks and at Ellarslie, The Trenton City Museum.*

**NOTE:** Bring to first class: Ebony or 2B pencil, 11”x14” acid-free sketch paper, and an eraser. Total materials and model fees will be about \$25.00, payable to the instructor.