

The Life and Times of Allen Ginsberg

6:30 pm, Saturday
October 25
(D14)

At the Tivoli

In person:
Jerry Aronson



U S A

Director: Jerry Aronson
Producer: Jerry Aronson
Cinematographer: Jean De Segonzoc,
Roger Carter and Richard Lerner
Print Source: First Run Features
1993/color/83 min.

Norman Mailer called Allen Ginsberg "a great example of courage transcending fear." In this loving tribute to one of the most influential poets of the 20th century, Colorado filmmaker Jerry Aronson takes an insightful journey through Ginsberg's incredible life and work, depicting an artist who managed to confront personal, artistic and social turmoil with the same wit, charmed peacemaking skills and spiritualism he drew from to write poetry. Covering Ginsberg's traumatic childhood (his mother lived in a mental institution) and his self-discovery as a homosexual, the film paints a telling early portrait of the poet who would later shock Eisenhower's America with such ground-breaking works as "Howl" and "Kaddish." But Ginsberg,

who with Jack Kerouac and William Burroughs formed the essential trinity of the beats, was never one to dwell on his own importance. In the 1960's, when the middle-aged Buddhist assimilated among the hippies, he was less inclined to argue his anti-war views than to reach out to his hawkish opposition, e.g., his appearance on William F. Buckley's *Firing Line*, one of the funniest moments in the film. For most of the seventies and early eighties, Ginsberg co-directed the writing program at Boulder's Naropa Institute. Produced several years before his death, *The Life and Times of Allen Ginsberg* now carries an added poignancy, as the legendary poet reflects on old age and death. The Director's Cut.

Personal Cinema

Handpainted By Brakhage

6:30 pm, Saturday
October 25
(C14)

At the Tivoli

In person:
Stan Brakhage



Stan Brakhage, 82 min.
Print Source: Canyon Cinema

Flesh of Morning
1956/22 min.

Blue Moses
1962/11 min.

The Garden of Earthly Delights
1981/3 min.

I Dreaming
1988/8 min.

The Fur of Home
1996/4 min.

The Small 'b' Series

1995/20 min.

Comingled Containers

1997/5 min.

Beautiful Funerals

1996/2 min.

Concrescence

1996/2 min.

Shockingly Hot

1997/4 min.

Larry Kardish, curator of film exhibitions at New York City's Museum of Modern Art, said this of experimental filmmaker Stan Brakhage: "His work must be considered nothing less than towering. He's the most important non-narrative filmmaker of the past two generations, and he's still conquering new artistic territory." A Distinguished Professor at the University of Colorado at Boulder, Brakhage is recognized well beyond the world of

avant-garde cinema. The Library of Congress placed his film *Dog Star Man* on its list of the 100 most important films of all time. Film directors as disparate as Martin Scorsese, John Cassavetes and Andy Warhol have acknowledged Brakhage's influence. Seldom using actors, or even sound, Brakhage's films are vivid portraits of the unconscious, or exterior images of human thinking. This retrospective covers the broad range of filmmaking styles Brakhage has explored over the years. Film scholar P. Adams Sitney described *Flesh of Morning* as a "trance film" with "the dramatic power of a Greek tragedy." *Blue Moses*, a surreal reflection on the nature of film itself, is the closest Brakhage has come to a narrative format. Later works focus on Brakhage's recent experiments handpainting on film. *The Small 'b' Series*, for example, is an elaborate "painting" inspired by the horrors of the O.J. Simpson trial.

Contemporary World Cinema

What I Have Written

6:45 pm, Thursday
October 30
(F36)

At the Tivoli



A U S T R A L I A

Director: John Hughes
Producer: Peter Sainsbury, John Hughes
Screenplay: John A. Scott, based on his novel
Cinematographer: Dion Beebe
Cast: Martin Jacobs, Angie Milliken,
Jacek Koman, Gillian Jones,
Fiona Stewart
Print Source: Beyond Films Ltd.
1995/color/100 min.

Australian director John Hughes' mysterious, multi-layered new film has been called "cooly intelligent, elliptical and ultimately satisfying." This complex, erotically-charged drama is as thought-provoking about its subject, infidelity and betrayal, as it is about the nature of narrative filmmaking. A husband and wife, Christopher and Sorrel, find their trip to Europe has created tension in their already disintegrating relationship. Soon, we meet another couple, Avery and Gillian, played by the same actors. Avery has an affair with a woman he meets at a Paris luncheon, and, once back in Australia, begins a secret, erotic correspondence with the woman. But what exactly is the relationship between the two look-

alike couples? It's just one of the many intriguing questions raised in this unique, psychologically rich film, in which Hughes draws on techniques from his earlier, award-winning experimental work to play with visual and narrative expectations. When one of the husbands suffers from a debilitating stroke, everything becomes clear — or does it? Based on an award-winning novel by screenwriter John A. Scott, *What I Have Written* features fine performances from an excellent cast.

Shadow of a Doubt

3:45 pm, Tuesday
October 28
(A27)
At the Tivoli



Director: Alfred Hitchcock
Producer: Jack H. Skirball
Screenplay: Thornton Wilder, Sally Benson and Alma Reville, based on a story by Gordon McDonnell
Cinematographer: Joseph Valentine
Cast: Joseph Cotten, Teresa Wright, MacDonald Carey, Hume Cronyn
Print Source: Library of Congress
1943/b&w/108 min.

This gripping drama by the master of suspense was reportedly Alfred Hitchcock's favorite of his own films. *Shadow of a Doubt* is noted for its excellent performances, understated cinematography and a thoughtful screenplay by Thornton Wilder. The film was based on the true story of the "Merry Widow Murderer," a suave serial killer who made headlines in the 1920's. In Hitch's version, Joseph Cotten, in a sly, convincing performance, plays Charlie, a charmer who woos rich women, then murders them for their money. On the run for his most recent kill, Charlie visits his sister's family in a small California town. His worshipful niece and namesake is thrilled that her eccentric, worldly uncle is visiting. Slowly, however, the adoring young girl begins to suspect her beloved uncle of being the notorious "Merry Widow Murderer." Even though the audience knows Uncle Charlie's

secret from the beginning, the unraveling of his charade is perfectly paced and wrought with trademark suspense. In what is arguably Hitchcock's most exacting character study of a murderer, Cotten, on the heels of *Citizen Kane*, turns in one of his greatest performances. But like many other Hitchcock films, there is so much more to look for in *Shadow of a Doubt*: Hitchcock's cameo as a train passenger; Hume Cronyn as the local amateur sleuth/pulp fiction fan, a film highlight; and the soundtrack's use of overlapping dialogue, reminiscent of *Citizen Kane*. *Shadow of a Doubt* is Hitchcock—and film noir—at their very finest.

Introduced by: Dr. Howard Movshovitz, film critic for Colorado Public Radio and professor of film, University of Colorado

Touch of Evil

6:15 pm, Tuesday
October 28
(A28)

At the Tivoli



Director: Orson Welles
Producer: Albert Zugsmith
Screenplay: Orson Welles, based on the novel *Badge of Evil* by Whit Masterson
Cinematographer: Russell Metty

Cast: Charlton Heston, Janet Leigh, Orson Welles, Joseph Calleia, Marlene Dietrich
Print Source: Library of Congress
1958/b&w/95 min.

The opening sequence in Orson Welles' *Touch of Evil* is widely considered to be among the most innovative in film history. A continuous moving crane shot crosses the U.S./Mexican border. The sequence begins with a close-up of a ticking time bomb and ends with a suspense-laden car explosion three minutes—and three blocks—later. The innovative shot influenced a generation of filmmakers, including Robert Altman, who playfully paid homage to it in the opening scene of his 1992 film *The Player*. Welles' dark, menacing plot centers on murder and corruption in a seamy border town. Like *Citizen Kane*, *Macbeth* and *Mr. Arkadin*, previous Welles films, *Touch of Evil* centers on the lead character's blind obsession with power. The director,

disguised in bloated make-up, plays Hank Quinlan, a cop who for 30 years has regularly planted evidence on crime suspects. When the car bomb explodes in his jurisdiction, Hank is quick to name a suspect—and to plant dynamite in the young man's home. A brutal power struggle erupts when a Mexican narcotics agent, played by Charlton Heston, uncovers Hank's evidence tampering. A classic of the film noir genre, this nightmarish parable, a near perfect film, received the Cannes Film Festival's Grand Prix Award in 1958.

Introduced by: Melinda Barlow, assistant professor of film, University of Colorado

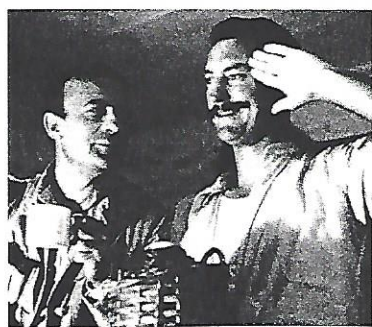
Breaker Morant

9:30 pm, Friday
October 24
(E08)

At the Tivoli

In Person:
Bryan Brown

AUSTRALIA
Director: Bruce Beresford
Producer: Matt Carroll
Screenplay: Bruce



Beresford, Jonathon Harris, David Stevens from the play by Kenneth Ross.
Cinematographer: Don McAlpine
Cast: Edward Woodward, Bryan Brown, Jack Thompson, John Waters
Print Source: Auraria Campus Library
1979/color/107 min.

Bryan Brown gives a tour-de-force performance in *Breaker Morant*, the film that brought him to the attention of American audiences and helped put Australia on the map as an important filmmaking center. A winner of numerous Australian Academy Awards, the acclaimed film tells the story of three Australian soldiers accused of murdering unarmed prisoners. None of the three denies involvement in the killings, but all insist they were acting under the direct orders of a superior officer. Although it becomes evident the soldiers are telling the truth, the men are railroaded at trial for the political benefit of the British Empire. Through the inventive use of flashbacks, all supporting the soldiers' claims,

Breaker Morant becomes both a compelling courtroom drama and a striking indictment of military hypocrisy. Because the film portrays the brutality of war and the expendability of lower ranking soldiers, many Americans perceived *Breaker Morant* as a thinly veiled comment on Vietnam. The film, in fact, is based on an actual incident from the Boer War of the early 1900's. *Breaker Morant* was critically praised for many reasons: first-rate acting, especially from Brown and Edward Woodward as two of the soldiers, and Jack Thompson as the spirited attorney who defends them; superb direction from Bruce Beresford (*Tender Mercies*, *Driving Miss Daisy*); and exquisite cinematography and editing.



Tribute

Bryan Brown

"I respond to real people trying to find out what strengths they really have inside them," says Bryan Brown of his favorite film roles. The actor's Australian filmography includes a range of work portraying the struggles of common men and society's disenfranchised. Brown has always been most comfortable in the smaller, more understated films of his native homeland. "I am part of the storytelling process of Australia," he says proudly.

Brown began his acting career in his native Sydney. In 1974, he moved to London, where he performed with the National Theatre, before returning home in 1977 to make his film debut, *Love Letters From Teralba Road*. Brown's roles in such films as *The Chant of Jimmie Blacksmith*, a brutal portrayal of racism against Aborigines, and *The Odd Angry Shot*, a sort of Australian *MASH*, helped establish Brown as one of Australia's leading actors.

Brown's breakthrough film for international audiences was the critically acclaimed *Breaker Morant*, a stirring indictment of military hypocrisy. The 1979 Bruce Beresford film helped solidify Australia's image as an important filmmaking center. In 1986, Brown received his first starring role in an American film. And a very American film it was. *F/X*, an exciting, fast-paced action pic, was unlike anything Brown had done before. The success of *F/X* led to more American films, including *Gorillas in the Mist*. "When I saw my first gorilla, it was like seeing God," Brown remembers.

He also made a huge impression on American TV audiences starring in the popular mini-series *The Thorn Birds*, adapted from Australian writer Coleen McCullough's novel. In 1990, the actor expanded as a film artist, co-writing *Sweet Talker*, a film in which he also starred. In recent years, Brown has returned to his Australian roots, filming the new *Dead Heart* on the plains of his native homeland. "Our stories have to be very character driven," he says of lower budget Australian cinema. "The incident is not usually as dramatic (as American films), and yet, in reality, it's far more complex and far more dramatic than hijacking a plane."

Mr. Brown will appear in person with *F/X*, *Breaker Morant* and *Dead Heart*.

— PETER JONES

Selected Filmography

The Chant of Jimmie Blacksmith (1978)
The Odd Angry Shot (1979)
Breaker Morant (1979)
F/X (1986)
Tai-Pan (1986)
Cocktail (1988)
Gorillas in the Mist (1988)
Sweet Talker (1991)
Prisoners of the Sun (1991)