

Monday Night Movies at the Library, Aug., Sept. 2009

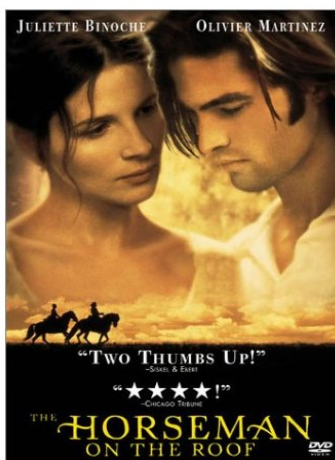
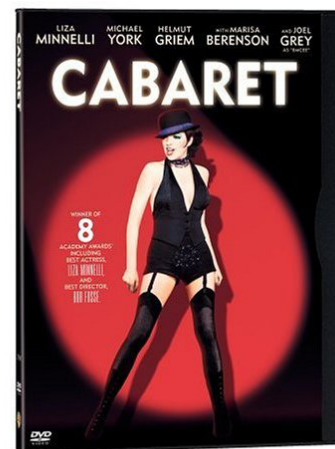


FRENCH LIEUTENANT'S WOMAN, 124 M. 1981 R. Monday, August 10, 6:30 p.m.

Writer Harold Pinter takes an experimental spin with John Fowles's magnificent novel set in Victorian England, and comes up with something puzzling. Jeremy Irons and Meryl Streep play the forbidden lovers in Fowles's story, but in a parallel story line they also play contemporary actors performing those characters in a movie production and having an affair of their own during off-hours. Got that? Considering that Fowles himself presents alternative endings in his novel, something equally eccentric is called for here. On the plus side, Irons and Streep are instantly striking as a natural couple on screen, and their presence makes watching this film easy enough despite the larger problems. The French Lieutenant's Woman will forever remain one of the most literate, imaginative and stunning love stories ever to grace the screen. Embraced by audiences and critics alike, it garnered five 1981 Academy Award nominations.

CABARET, 124 MIN. 1972 PG Monday, August 17, 6:30 p.m.

Willkommen, bienvenue, welcome to Cabaret. The winner of eight Academy Awards, it boasts a score by the legendary songwriting partnership: Chicago's John Kander and Fred Ebb. Liza Minnelli commands the screen as nightclub entertainer Sally Bowles, who radiantly goes on with the show as the Nazis rise to power, holding her many male admirers (including Michael York and Helmut Griem) at a distance that keeps her from having to bother with genuinely deep emotions. Joel Grey is the master of ceremonies at the Kit Kat Klub in 1931 Berlin, who will guarantee a great show night after night as a way of staving off the inevitable effects of war and dictatorship. They're all living in a morally ambiguous vacuum of desperate anxiety, determined to keep up appearances as the real world — the world outside the comfortable sanctuary of the cabaret — prepares for the nightmarish chaos of war. Director-choreographer Fosse achieves a finely tuned combination of devastating drama and ebullient entertainment, and the result is one of the most substantial screen musicals ever made. Come to this Cabaret, old chum. You'll never want to leave.



THE HORSEMAN ON THE ROOF, 1995, 119 MIN. R. Monday, Aug. 24, 6:30 p.m.

Academy Award-winner Juliette Binoche highlights this rousing, passionate adventure! In a world ravaged by revolution and violence, two strangers — a handsome renegade (Oliver Martinez) and a beautiful countess (Binoche) — find their only chance for survival in each other! Martinez plays Angelo, an exceptionally gallant, Italian soldier-in-exile hiding out from his Austrian enemies in rural France, where a cholera epidemic is sweeping the countryside. Helped in a tough spot by a countess (Binoche), Angelo swears his unyielding protection to her as she searches for her missing husband. The nobler virtues hold sway as Martinez suppresses his own deepening love and desire for the lady, an admirable posture that has ironic consequences when the countess herself becomes deathly ill. The two leads establish a great chemistry (they became offscreen lovers and parents), like watching a pair of thoroughbreds running in the same race

YOUNG AT HEART, 2007, 107 MIN. Monday, August 31, 6:30 p.m.

Directed by British filmmaker Stephen Walker, the 2007 film about a group of singing senior citizens as they prepare for and then perform a concert with a repertoire consisting of songs by the likes of Coldplay, Sonic Youth, and James Brown, takes place primarily in Northampton, MA, home to the Young@Heart chorus, whose average age is 80. Most readily admit to preferring classical and musicals to the pop and rock given to them by music director Bob Cilman, and some of the tunes — Sonic Youth's "Schizophrenia," Allen Toussaint's "Yes We Can Can." and Brown's "I Got You (I Feel Good)" — prove especially vexing. But the singers' good natures and determination to master the material over some six weeks of rehearsals carry the day. Most of all, while they thoroughly enjoy themselves, it's no joke to them, and thus not to us, either. Mixed in along the way are the group's "videos" of songs like the Ramones' "I Wanna Be Sedated" and David Bowie's "Golden Years."



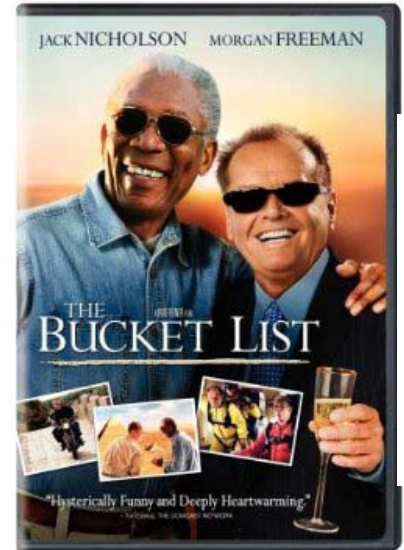


AFTER THE THIN MAN, 1936, 112 min. Monday, September 14, 6:30 p.m.

It's New Year's Eve, Nick and Nora Charles have returned to the West Coast, and the philandering hubby of Nora's cousin has gone missing. Round up the unusual suspects. The stars (plus the four-footed one!), writers and director of *The Thin Man* reunite for a giddy second comedy whodunit. Myrna Loy is Nora, who by all accounts doesn't scold, doesn't nag and looks far too pretty in the morning. William Powell is Nick, retired from sleuthing but hardly retiring when it comes to a case more scrambled than the 3 a.m. eggs he whips up. And rising star James Stewart, leads a tip-top supporting cast. "This is a fine way to start the New Year," Nick says as he springs Nora from lockup. Indeed, it is.

BUCKET LIST, 2007, 97 MIN. OG13 Monday, September 21, 6:30 p.m.

"You measure yourself by the people who measure themselves by you," says the quietly wise Carter Chambers, played with gravitas and grace by a Morgan Freeman. In Rob Reiner's moving, often hilarious film *The Bucket List*, all sorts of people measure themselves against the two heroes, Chambers and his hospital suitemate, Edward Cole (Jack Nicholson). But as Cole finds, having spent his entire life building a Fortune 500 company, none of that much matters when cancer, the great equalizer, pays a visit. The film traces the adventures of the two unlikely friends, who meet in a hospital cancer ward, each given six months to live. The "bucket list" of the title refers to a lifelong list of goals that a teacher of Chambers once advised him to compile--and achieve--"before you kick the bucket." Soon the two are off on what may be the last grand adventure of their life, vowing to tick off as many goals (skydiving, race-car driving, seeing the wonders of the world) as they can in the time they have left. What starts as a medical melodrama becomes a road trip, yet the men's mortality realities are never far from thought. The two leads give impressive performances, and remind the viewer of just how few American films focus on the lives and loves of senior citizens. Nicholson even manages to lose his persona in his character, much as he did in *About Schmidt*. There's a lovely John Mayer tune, "Say (What You Need to Say)," that's perfectly matched to the film's clear-eyed view of life: What does one person leave behind as his true legacy?



Suggestions for October-November movies (Let Patt Boge know if you have any more titles.):
Patch Adams, Odd Couple, Witness, Passage to India, Citizen Kane, Wind and the Lion, Singin' In the Rain, Kiss Me Kate, Born Yesterday, Mrs. Brown, Zulu, Egg & I, Ma & Pa Kettle.