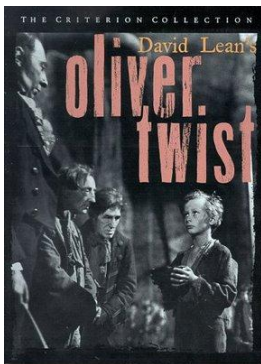


PARTICIPATING FILMS IN THE THIRD ANNUAL LIGONIER INTERNATIONAL FILM FESTIVAL

THE COMPETITION FILMS:

1. SAN FRANCISCO UNITED STATES, 1936 BLACK-AND-WHITE LIVE ACTION MUSICAL (DRAMA) STARS: CLARK GABLE, JEANETTE MACDONALD, and SPENCER TRACY 115 minutes suitable for teens and adults DIRECTOR: W. S. VAN DYKE Set in the titular city during a period of several months, the film tracks the romantic entanglement of Blackie Norton, Gold Coast saloon owner, and preacher's daughter / aspiring opera singer Mary Blake. Offering fires, earthquakes and MGM'S idea of a set demolition derby, viewers can also enjoy pugilistic priest Father Tim Mullin, a friend of Blackie's from their childhood days determined to convert the secular atheist into a bona fide Catholic. Perhaps he can do so with a little help from Miss Blake. Of course, Blackie has a rival for her affection, who just happens to be the proprietor of the Tivoli Opera House and a snobbish resident of Nob Hill. Take your pick: the cultured bully with friends at City Hall and a fondness for grand opera or a lowlife populist rowdy with a generous bankroll and a roving eye for female pulchritude. During the course of a tempestuous romance, Blackie and Mary must overcome additional natural obstacles of fires, an earthquake and aftershocks, both physical and emotional. SAN FRANCISCO was nominated for Best Picture of 1936 by the Academy of Motion Picture Arts and Sciences, but lost to THE GREAT ZIEGFELD (BOO! HISS!), a far more outdated extravaganza. Its earthquake scenes, interspersing actual historical footage with studio pyrotechnics, are still awesome. Don't miss the montages designed by John Hoffman. Music sung in the film includes the title song, written by Bronislau Kaper with lyrics by Gus Kahn, the "Jewel Song" from the opera FAUST by Charles Gounod, an aria from the opera LA TRAVIATA of Giuseppe Verdi, two verses of THE BATTLE HYMN OF THE REPUBLIC and THE HOLY CITY. Notable acting support is provided by Jesse Ralph as villain Jack Burley's affable, diplomatic mother. Ranked #927 among HALLIWELL'S TOP 1000: THE ULTIMATE MOVIE COUNTDOWN.



2. OLIVER TWIST GREAT BRITAIN, 1948 BLACK-AND-WHITE LIVE ACTION DRAMA 116 minutes DIRECTOR: DAVID LEAN (LAWRENCE OF ARABIA, etc.) suitable for adults only, it follows Charles Dickens' novel fairly closely, although substituting The Artful Dodger as Nancy's tracker in place of Noah Claypole The second of Lean's Dickens adaptations, OLIVER TWIST begins with stormy studio shots of Oliver's pregnant unwed mother making her laborious way to a sheltering workhouse.

Her death follows closely on young Oliver's birth, leaving her unclaimed child to fend for itself in an inhospitable, inhumane institution for the destitute. Preadolescent Oliver is wistfully portrayed by a pinched, haggard John Howard Davies. One unfortunate day, the runaway orphan meets his tarnished angel, Fagin. Alec Guinness

depicts the master fence / procurer as a treacherous, avaricious, amoral manipulator shunned by the respectable Victorian society upon which he vengefully preys. Lean alone among interpreters of this work introduces us to Oliver's malevolently selfish half-brother Monks, a villain with no redeeming social qualities whatsoever. This soulless walking mummy of callousness is memorably portrayed by Ralph Truman. An outstanding supporting cast includes Robert Newton as Bill Sikes, Fagin's murderous star pupil, Kay Walsh as Bill's common-law wife and final victim Nancy, a very youthful Anthony Newley as the Artful Dodger, Diana Dors as the tart-mouthed slattern Charlotte, and a splendidly doleful Gibb McLaughlin as Sowerbery the Mortician. Period costumes were impeccably designed by Margaret Furse, adding considerably to the tattered shoddiness on view. Special kudos to cinematographer Guy Green, whose fluidly ranging camera frequently triumphs over stagy background paintings purporting to represent 19th-century London, and to Arnold Bax for a suspenseful, somber-hued music score. Nancy's death scene, presented in stark silhouette, is bloodcurdlingly effective, as is the workhouse boys' drawing of straws to select a petitioner for second helpings of grub. We have editor Jack Harris largely to thank for these. Dickens' fans, do not miss this film gem, ranked #117 among HALLIWELL'S TOP 1000: THE ULTIMATE MOVIE COUNTDOWN.

3. DET SJUNDE INSEGLET (THE SEVENTH SEAL) SWEDEN, 1956 BLACK-AND-WHITE LIVE ACTION ALLEGORICAL DRAMA In Swedish with English subtitles 96 minutes DIRECTOR: INGMAR BERGMAN (TROLLFLOJTEN = THE MAGIC FLUTE) Ranked #15 among HALLIWELL'S TOP 1000: THE ULTIMATE MOVIE COUNTDOWN. Anyone for immersion into medieval Swedish life and death? A film which has influenced a multitude of awed viewers, prodding German Margarethe Von Trotta into a feted career as actress and movie director and American Walter Murch into

a lifetime vocation as sound editor, film director (RETURN TO OZ), medieval and Renaissance music scholar, and aesthetician / author / poet. No pleasant Saturday matinee entertainment, THE SEVENTH SEAL is notable for its intense set pieces, which include the Knight's questioning of a teenage "witch" about to be burned, Jof's vision of the Virgin Mary, the Squire's forced atonement of a lecherous seminarian, a picnic lunch of wild strawberries, and the penultimate Dance of Death, mimicked in countless subsequent films. Max Von Sydow won international acclaim in a breakthrough performance as Knight Antonius Block, thoroughly disillusioned by his experiences in the Crusades and with victims of the Black Plague upon his return to Europe. Other cast members include a blissfully youthful Bibi Andersson as Jof's wife Mia, Gunnar Bjornstrand as cynical Squire Jons, Nils Poppe as eternally upbeat Juggler Jof, and Bengt Ekerod as a sportively forbidding Grim Reaper. A masterpiece shot on an extremely low budget, with no-frills art director P. A. Lundgren and brilliantly innovative costume designer Manne Lindholm performing miracles in saturating the screen with credible pre-Renaissance carpentry and habiliments. Agnosticism and Faith, Piety and Hypocrisy, Life and Death, Free Will and Destiny collide in this aurally and visually stunning film tapestry. Find out why Woody Allen and so many others successfully mine this movie for inspiration.



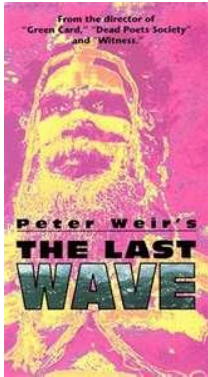
4. KDO CHCE ZABIT JESSII? (WHO WANTS TO KILL JESSIE?) Certainly not the viewers, who find this film a bubbly, vastly entertaining parody of contemporary cartoon superhero adventures. CZECHOSLOVAKIA, 1966 BLACK-AND-WHITE LIVE ACTION + ANIMATION COMEDY in Czech with English subtitles FILM DIRECTOR: VACLAV VORLICEK (THREE WISHES FOR CINDERELLA) 80 minutes suitable for teens and adults A thoroughly antisocial caped cartoon superhero, his trigger-itchy sidekick, and a voluptuous blonde adventuress are accidentally materialized by a female scientist intent upon removing previously cited adventuress from the dreams of her discontented mate. Neighbors and authorities beware! Your worst anarchy nightmare is about to overtake you in broad daylight. Launching from an appropriately dull introduction to monotonous Communist-supervised office and laboratory routines, the storyline wends its way into wildly extemporaneous fantasy

chases and hubbubs. Dialogue bubbles accompany comic book characters as they destructively pursue author-imposed fixations amid growing throngs of overmatched human spectators. Photographed with acrobatic dexterity by cinematographer / occasional film director Jan Nemec, KDO CHCE ZABIT JESSII? is a Wonderland excursion not requiring ingestion of a controlled substance to enjoy. DVD packaging includes a 12-page booklet introducing readers to the Czech New Wave and its fantasy film milestones.

5. IFIGENIA (IPHIGENIA) SPAIN, 1977 COLOR LIVE ACTION DRAMA In Spanish or Greek (your preference) with English subtitles FILM DIRECTOR: MICHAEL CACOYANNIS (ELECTRA and ZORBA THE GREEK) Recommended for ages 18 and up due to themes of human sacrifice and marital infidelity. 129 minutes Director Cacoyannis skillfully interweaves material from two Euripides dramas into a seamless unity in this thriller which plays out like a Hitchcock suspense classic. Filmed in sunny Spain with a mix of leading Greek thespians and a supporting cast of local mute performers, IFIGENIA tells a woeful account of a father divided between paternal love for his daughter and the conflicting demands of a wronged brother and



mutinous army. Caught in the middle of this inexorably closing snare are two female royals whose destiny appears unavoidably tragic. Irene Papas is Clytemnestra, arrogant mother and misled spouse. No passive resignation on her agenda. Tatiana Papamoskou's Ifigenia is playful, assured of her father's dotting devotion and heartbreakingly vulnerable as she learns of adult betrayal and duplicity. Posing the key question of what to do when statecraft clashes with familial responsibilities, the film explores intelligently with relentlessly accumulating power the same timeless quandaries confronting our politicians today, similarly lured by the siren call of the Middle East. Neither an easy film to watch nor to forget. Taut martial music provided by Mikis Theodorakis. Masterfully edited by Michael Cacoyannis and Takis Yannopoulos.



6. **THE LAST WAVE** AUSTRALIA, 1977 Another remarkable film from the same year. **COLOR LIVE ACTION APOCALYPTIC DRAMA** **DIRECTOR: PETER WEIR** 106 minutes Recommended for adults only due to themes A horror film for adults, concerning a group of Sydney-based Aborigines and a lawyer's quest to unearth their catastrophic Secret. Its primary significance lies in a macabre mix of Aboriginal Dreamtime cultural elements with sights and sounds of nature running amuck. An unusually depressing film, but a classic of the horror genre. Invigorated by a powerful performance from Native Australian David Gulpilil as agonizingly conflicted Charlie Lee, attempting hopelessly to reconcile tribal beliefs with compassion for endangered human beings. Director Peter Weir is at his formidable best on home soil. Russell Boyd's cinematography is prodigious.

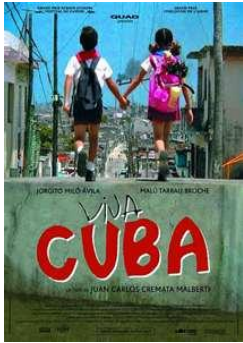
7. **HOTARU NO TAKA (GRAVE OF THE FIREFLIES)** JAPAN, 1988 **COLOR ANIMATION DRAMA** In Japanese with English subtitles or dubbed in English **SUPERVISING DIRECTOR: ISAO TAKAHATA** **ANIMATION DIRECTOR: YOSHIFUMI KONDO (WHISPER OF THE HEART)** 90 minutes Recommended for adults only, due to violence, pessimism, brutality and profanity More gloom and despair, this time from the Floating Kingdom. Set in a Kobe targeted for American firebombing during World War II, we experience the repeated attacks and their aftermath through words and memories of a middle-school boy once upon a time living dangerously close to ground zero. Since the narrator is actually a ghost, we know from the film's opening no happy conclusion is going to await us here. Problems of malnutrition, unemployability, survival, misdirected patriotism, educational deprivation, and social immaturity are all on display. So is adult cynicism, greed, passive resignation, and abdication of moral responsibility. An unusually mobile camera supervised by Nobuo Koyama and intricate special visual effects highlight this somber film. The DVD features a taped introduction by critic and admirer Roger Ebert.

8. **ZAMANI BARAYE MASTI ASHBA (A TIME FOR DRUNKEN HORSES)** IRAN, 2000 **COLOR LIVE ACTION DOCUDRAMA** In Farsi and Kurdish with English subtitles **FILM DIRECTOR: BAHMAN GHOBADI** 75 minutes Suitable for teens and adults No Utopia, this world of Director Ghobadi's (MAROONED IN IRAQ) first feature is set in a snowy, mountainous no-man's land near the Iraq-Iran shared frontier. Punctuated by nearby gunfire, the drama records the daily life of an orphaned Kurdish Iranian family struggling to remain together and survive in an environment of subsistence, starvation, selfishness and opportunistic mendacity. Using non-professionals to essentially reenact their current life stories, **A TIME FOR DRUNKEN HORSES** invites us into a fragile society of unsophisticated children and severely calculating adults competing unevenly for very meager available resources. Neither unduly sentimental nor clinically detached, Ghobadi's film reminds us the welfare of humanity includes protection and education of its youngest and weakest members.

9. **A WRINKLE IN TIME** CANADA, 2003 **COLOR LIVE ACTION FANTASY DRAMA** 128 minutes **FILM DIRECTOR: JOHN KENT HARRISON** suitable for ages 10 and older based on the novel by Madeleine L'Engle Anyone for intelligent science fiction? The Newbery Award-winning book comes to the telescreen as a fascinating mix of special visual effects and white-knuckle dramatic tension, with completely convincing performances by David Dorfman as brainwashed child genius Charles Wallace Murry and by Katie Stuart as gangly, self-deprecating Meg Murry, a heroine who moves slowly



from self-pitying egoism to determined voluntary self-sacrifice. Pitted against a computerized intelligence which knows nothing of love, compassion, or faith, Meg must navigate a dangerously unknown cosmos using will power, creativity, rational investigation and sheer adolescent energy to overcome Ultimate Evil, the obliteration of the self into complete anonymity. Mind control for the greater good of the Cosmos. Highly desirable, is it not? Distinguished direction from John Kent Harrison, a thoughtful and psychologically complex screenplay adaptation by Susan Shilliday, and a moody, richly atmospheric music score by Jeff Danna contribute vitally to the success of the film.



10. VIVA CUBA! (LONG LIVE CUBA!) CUBA, 2005 COLOR LIVE ACTION SERIOCOMEDY In Spanish with English subtitles FILM CO-DIRECTORS: JUAN CARLOS CREMATA MALBERTI and IRAIDA MALBERTI CABRERA 80 minutes Prepubescent Malu and Jorgito are in love, despite obstacles thrown in their path by opposing parents who despise one another. Malu's family is Christian, moderately wealthy, and politically conservative. Jorgito's working-class parents are atheistic, poor, and Communist. Nor are the children themselves similar peas in a pod. Jorgito is rational, planning, lacking in self-confidence, studious. Malu exhibits self-assurance, hotheadedness, and a passion for showboating. When Malu's grandmother dies, her mother decides to vamoose to the United States with rebellious daughter in tow. The children decide to end run her by escaping to an isolated lighthouse manned by Malu's estranged father, who is supposed to sign legal papers assuring Malu cannot leave Cuba. How the children journey eventfully across their native island comprises the core of the film. Both parents and children increase in self-awareness and sensitivity to each other as the hours pass into days. Superb cinematography by Alejandro Perez Gomez and a charmingly natural performance courtesy of screen newcomer Malu Tarrau Broche are augmented by the ebullient music score of Amaury Ramirez Malberti and Slim Pezin. Winner of the Grand Prix Ecrans from a child jury at the 2005 Cannes International Film Festival.