

# Listing by Title-Summary

Title	Summary
...And the Pursuit of Happiness	Malle's lively cross-section of everyday American citizens who, like him, are recent immigrants to this country.
¡Alambrista!	In Alambrista!, a Mexican farmworker sneaks across the border to California to make money to send to his family back home. It is a story that happens every day, told here in an uncompromising, groundbreaking work of realism from American independent filmmaker Robert M. Young. Vivid and spare where other films about illegal immigration might sentimentalize, Young's take is equal parts intimate character study and gripping road movie, a political work that never loses sight of the complex man at its center. Alambrista!, winner of the Cannes Film Festival's inaugural Caméra d'Or in 1978, remains one of the best films ever made on this perennially relevant topic.
10 Rillington Place	<p>Set in post-war London, this tells the true story of John Christie (Attenborough) who, having taken Timothy (Hurt) and Beryl (Geeson) Evans in as lodgers, proceeded to murder Beryl (covering it up as a botched abortion) and the couple's young daughter, only for Timothy to be executed for the crimes. Later developments would find Christie responsible for the killings, and horrific findings at his house in Rillington Place would confirm Christie's place as one of Britain's most evil murderers.</p> <p>It's never overly violent, conventionally frightening or aggressive in tone, and yet 10 Rillington Place succeeds in being genuinely disturbing and utterly compelling. The performances are top-notch and the film is superbly paced to take the story for all it's worth, without unnecessary elaboration.</p> <p>Attenborough is nothing short of phenomenal in the main role, managing to appear both threatening and harmless at the same time. This was of course the reason why Christie was such a successful killer, because his innocent facade hid his true character so well. He's softly spoken, retiring and utterly convincing as he manages to sell Timothy and Beryl the "abortion" which would see him take her life.</p> <p>Both Geeson and Hurt are also very fine - Hurt in particular brings an almost childlike gullibility to the role, which of course was crucial in Christie being able to manipulate him, and lead to Evans being executed for crimes he didn't commit. There's also a nice turn from Pat Heywood as Christie's own wife, who also became a victim of her husband.</p> <p>What is remarkable about the film though, is the way it manages to chill and create enormous discomfort with such ease. By taking for granted the fact that the audience knows what is going to happen, it presents quite horrific scenes in a very matter-of-fact way, which means the audience are engrossed in what is going on, but know they are powerless to do anything about it. This is a very difficult balance to get right, but this film succeeds superbly, and creates an atmosphere where the viewer feels like they're physically watching the crimes behind a piece of unbreakable glass.</p>
10:30 PM Summer	<p>"10:30 PM Summer" may not rank among Jules Dassin's finest European films (like "Rififi" and "Topkapi"), but it's a curiously engrossing study of passions run amuck. After he was blacklisted in America (following a career that included such film noir classics as "Brute Force" and "The Naked City"), Dassin moved to Europe and scored a surprise hit with "Rififi", but it was his subsequent marriage to Greek actress Melina Mercouri that proved to be the strongest influence on Dassin's later career. Mercouri was Dassin's muse, and he was her lover/mentor, so it's no surprise that overwrought passions were a recurring theme in the films they made together. This is especially the case with 10:30 PM Summer, a somewhat overcooked and fever-pitched melodrama (based on the novel "10:30 on a Summer Night" by Dassin's co-screenwriter Marguerite Duras) in which the still-beautiful yet insecurely middle-aged Maria (Mercouri) travels to Spain with her husband Paul (Peter Finch), their young daughter, and a charming young companion named Claire (Romy Schneider). The film begins with a seemingly unrelated incident--a jealous husband kills his wife and her lover--but it's an obvious parallel to the strained relationship between Maria, Paul, and Claire. The film reaches peak intensity when Maria spies on Paul and Claire in the grip of adulterous passion, and in a bid to reclaim her own sexuality, she provides refuge for the attractive young murderer who's been hiding on the rooftops of their Spanish hotel.</p> <p>Self-consciously "artsy" and intended as a sexually charged follow-up to Dassin's scandalous 1960 hit "Never on Sunday" (also starring Mercouri), "10:30 PM Summer" runs only 85 minutes, so it never wears out its welcome. Dassin's approach to this emotionally over-the-top material is occasionally quite effective, especially in the night-time scenes that serve as a suspenseful reminder of Dassin's American thrillers. But this film is also a nearly-forgotten relic of the art-house '60s (when "grown-up" themes of jealousy and marital insecurity were common in European films), and crucial character details--such as the cause and origin of Maria's alcoholic binges--remain totally unexplained. It's clear that Dassin was striving to create a powerful love triangle with thematic connections to a lethal crime of passion, but whether he fully succeeded is open for debate.</p>

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<b>10th Victim, The</b>	<p>Elio Petri made this campy social satire of a future in which the bored, the ambitious, and the just plain violent can sign up for a deadly game of cat and mouse. "The Big Hunt is necessary as a social safety valve," explains one TV personality. "Why control births when we can control deaths?" Marcello Mastroianni, who plays the womanizing Italian media darling with a gift for ingenious assassinations, becomes the target of sexy champion Ursula Andress, a New York Amazon with a wardrobe as deadly as it is chic. She'll pocket \$1 million if she can successfully kill Mastroianni, her 10th and last victim, but on the side she concocts a deal to do the deed in concert with a live song-and-dance extravaganza mounted by a tea company.</p> <p>Directed with tongue firmly in cheek, Petri lampoons the whole media obsession with high-risk contests and games of chance with cool style, absurdly chic fashions, a bouncy score of organ riffs and funky lounge sounds, and a comically blasé performance by Mastroianni. It's like Fellini gone ballistic with a hint of Divorce, Italian Style: a battle of the sexes in a world where spontaneous shootouts are forever erupting in the fringes of the frame. --Sean Axmaker</p>
<b>12 Angry Men</b>	<p>Sidney Lumet's directorial debut remains a tense, atmospheric (though slightly manipulative and stagy) courtroom thriller, in which the viewer never sees a trial and the only action is verbal. As the film opens, the seemingly open-and-shut trial of a young Puerto Rican accused of murdering his father with a knife has just concluded and the 12-man jury retires to their microscopic, sweltering quarters to decide the verdict. When the votes are counted, 11 men rule guilty, while one--played by Henry Fonda, again typecast as another liberal, truth-seeking hero--doubts the obvious. Stressing the idea of "reasonable doubt," Fonda slowly chips away at the jury, who represent a microcosm of white, male society--exposing the prejudices and preconceptions that directly influence the other jurors' snap judgments. The tight script by Reginald Rose (based on his own teleplay) presents each juror vividly using detailed soliloquies, all which are expertly performed by the film's flawless cast. Still, it's Lumet's claustrophobic direction--all sweaty close-ups and cramped compositions within a one-room setting--that really transforms this contrived story into an explosive and compelling nail-biter.</p>
<b>1900</b>	<p>Bernardo Bertolucci's massive epic, a history of Italy from 1900 to 1945 as reflected through the friendship of two men across class lines, is one of the most fascinating, if little seen, of his films. After beginning with Robert DeNiro as wealthy landowner Alfredo, and Gerard Depardieu as labor leader Olmo, the film returns to 1900 with the death of composer Giuseppe Verdi and the birth of the two friends. The opposing class interests of their grandfathers, padrone Burt Lancaster, and laborer Sterling Hayden, is quickly established in the enmity between the characters. The director is graphic in his depiction of ownership as exploitation, and makes the craggy Hayden character a figure of nearly Biblical proportions as he rouses his fellow workers to maintain solidarity and demand self-determination. As they grow, the boys become friends, mystified by the tensions that separate their families. But as time passes and Alfredo assumes the role of padrone, while Olmo works the land, their relationship becomes strained. With the rise of fascism, the director spells out its complicity with business interests, as the diffident Alfredo falls under the spell of a vicious and degraded fascist farm manager played by Donald Sutherland. Bertolucci, as he has in <i>The Conformist</i> (1970) and <i>The Last Emperor</i> (1987), brilliantly uses characterization to imply and contrast the crippling emotional effects of wealth and power. At over five hours in the restored version, the stately film has a kind of cumulative power now rare on the screen. In fairness, parts of the film's second half lack some the richness of the earlier sections, and a number of simple, almost uninflected scenes, seem excessively didactic, even for a leftist polemic. Among the large cast, the two leads are exceptional, with De Niro evincing an unusual vulnerability. Sutherland gives a disturbingly brilliant performance and Lancaster is also memorable as the stern landowner. Vittorio Storaro, Bertolucci's longtime collaborator, and one of the greatest of cinematographers, produces images of breathtaking beauty, so much so that the rapturous shots of the vast fields almost make one forget the oppression of the workers. One comes away from this majestic undertaking with a sense of wonder, and awareness that it's not likely to be replicated any time soon.</p>
<b>1917</b>	<p>At the height of the First World War, two young British soldiers, Schofield and Blake, are given a seemingly impossible mission. In a race against time, they must cross enemy territory and deliver a message that will stop a deadly attack on hundreds of soldiers, with Blake's own brother among them.</p>
<b>1984</b>	<p>This masterly adaptation of George Orwell's chilling parable about totalitarian oppression gives harrowing cinematic expression to the book's prophetic dystopia. In a rubble-strewn surveillance state where an endless overseas war props up the repressive regime of the all-seeing Big Brother, and all dissent is promptly squashed, a profoundly alienated citizen, Winston Smith (thrillingly played by John Hurt), risks everything for an illicit affair with the rebellious Julia (Suzanna Hamilton), defiantly asserting his humanity in the face of soul-crushing conformity. Through vividly grim production design and expressionistically desaturated cinematography by Roger Deakins, Michael Radford's 1984 conjures a bleak vision of postwar Britain as fascistic nightmare—a world all too recognizable as our own.</p>
<b>2 or 3 Things I Know About Her</b>	<p>In <i>2 or 3 Things I Know About Her</i> (2 ou 3 choses que je sais d'elle), Jean-Luc Godard beckons us ever closer, whispering in our ears as narrator. About what? Money, sex, fashion, the city, love, language, war: in a word, everything. Among the legendary French filmmaker's finest achievements, the film takes as its ostensible subject the daily life of Juliette Janson (Marina Vlady), a housewife from the Paris suburbs who prostitutes herself for extra money. Yet this is only a template for Godard to spin off into provocative philosophical tangents and gorgeous images. <i>2 or 3 Things I Know About Her</i> is perhaps Godard's most revelatory look at consumer culture, shot in ravishing widescreen color by Raoul Coutard.</p>
<b>20 Million Miles to Earth</b>	<p>Special-effects legend Ray Harryhausen's stop-motion talents and "Dynamation" (rear-projection) process are the highlights of the '50s-era creature feature <i>20 Million Miles to Earth</i>. An American spaceship returns to Earth after a mission to Venus and crashes into the sea near Sicily. A sole survivor (William Hopper) is rescued, along with a specimen that quickly grows into a reptilian biped called the Ymir. The being eventually grows to 20 feet high and escapes its confines, whereupon it rampages through Rome before a showdown with the military. Despite lacking much of a personality, the Ymir is a marvelous showcase for Harryhausen's skills.</p>

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<b>2001: A Space Odyssey [4K UHD]</b>	Space voyage to Jupiter turns chaotic when a computer, HAL 9000, takes over. From Arthur C. Clarke's novel "The Sentinel." The film opens with The Dawn of Man. Man dawns when a tribe of apelike hominids is visited by a huge black monolith, which instructs them in the use of tools and weapons. Cut to the year 2001, when a scientist (Sylvester) is investigating a baffling archaeological discovery on the moon - it is a huge black monolith, which later sends a signal in the direction of the planet Jupiter. Dissolve to a year later, as a spaceship makes its way to Jupiter. Dullea and Lockwood run the ship with the help of HAL 9000, the most sophisticated computer ever devised. HAL turns on its human masters, killing Lockwood, and Dullea ventures further into space, eventually confronting a huge black monolith. Later, after witnessing a spectacular light show, he encounters a relatively small black monolith.
<b>2046</b>	In Wong Kar Wai's quasi-sequel to In the Mood for Love, 2046 is a hotel room, a futuristic story, and a state of mind. Tony Leung returns as Chow, but perhaps not the same Chow who appeared in the first film. Starting three years later in 1966, we see Chow on various Christmases as he lives, loves, and writes in a hotel and nearby restaurants. Although he is less sensitive and more of a ladies man now, Chow's love life always seems to exceed his grasp. Whether the character is the same (the director calls this an "echo" of the first movie) might be trivial. Hong Kong filmmaker Wai is such a visualist (Time magazine tabbed him as the "world's most romantic filmmaker"), the images wash over with swirling smoke, neon lights, and the faces of his outstanding cast, all lovingly photographed and smoothly scored. There's a lot more going on than the visuals, and Wai's fans will certainly find more and more details on repeated viewings. We travel into Chow's futuristic story, where the acquaintances become fictional characters traveling to a place where "everyone goes" to recapture lost memories. Often Chow talks about never seeing a lover ever again, but eventually bumps into her. The final result is a film some will cherish; others will long for the more traditional storyline of the first film. Wai certainly finds a new direction for actress Ziyi Zhang (House of Flying Daggers) as a prostitute who becomes one of Chow's many lovers. And Leung continues to be one of the world's great film actors, with a face and acting style the camera just loves. --Doug Thomas
<b>21 Grams</b>	This is the story of three gentle persons: Paul Rivers (Penn) an ailing mathematician lovelessly married to an English emigré (Gainsbourg), Christina Peck, an upper-middle-class suburban housewife, happily married and mother of two little girls, and Jack Jordan (Del Toro), an ex-convict who has found in his Christian faith the strength to raise a family. They will be brought together by a terrible accident that will change their lives. By the final frame, none of them will be the same as they will learn harsh truths about love, faith, courage, desire and guilt, and how chance can change our worlds irretrievably, forever.
<b>23 Paces to Baker Street</b>	Van Johnson portrays a blind American writer living in London. Blessed with an acute hearing sense, Johnson overhears a kidnapping plot but neither his friends nor the authorities believe him, chalking up his story as the product of a writer's imagination. Disgruntled, Johnson vows to scuttle the kidnapping himself -- with the assistance of his fiancée Vera Miles. Despite his handicap, Johnson puts the pieces together using sounds as evidence and guidance. Ultimately Johnson finds his life in danger when he corners the criminal in a dark alley. 23 Paces to Baker Street was one of several "50s 20th Century-Fox films shot on location in London to take advantage of Fox's "frozen funds" -- money earned by the studio in England which by law could only be spent in that country.
<b>24 City</b>	A masterful film from Jia Zhang-ke, the renowned director of Still Life and The World, 24 City chronicles the dramatic closing of a once-prosperous state-owned aeronautics factory in Chengdu, a city in Southwest China, and its conversion into a sprawling luxury apartment complex. Bursting with poetry, pop songs and striking visual detail, the film weaves together unforgettable stories from three generations of workers some real, some played by actors (including Joan Chen) into a vivid portrait of the human struggle behind China's economic miracle.
<b>24 Frames</b>	For what would prove to be his final film, Iranian director Abbas Kiarostami gave himself a challenge: to create a dialogue between his work as a filmmaker and his work as a photographer, bridging the two art forms to which he had dedicated his life. Setting out to reconstruct the moments immediately before and after a photograph is taken, Kiarostami selected twenty-four still images—most of them stark landscapes inhabited only by foraging birds and other wildlife—and digitally animated each one into its own subtly evolving four-and-a-half-minute vignette, creating a series of poignant studies in movement, perception, and time. A sustained meditation on the process of image making, 24 Frames is a graceful and elegiac farewell from one of the giants of world cinema.
<b>25th Hour</b>	<p>In 24 short hours Monty Brogan (Ed Norton) will go to prison for seven long years. Once a king of Manhattan, Monty is about to say good-bye to the life he knew; a life that opened doors to New York's swankiest clubs but also alienated him from the people closest to him. In his last day on the outside, Monty tries to reconnect with his father (Brian Cox), gets together with two old friends, Jacob (Philip Seymour Hoffman) and Slaughtery (Barry Pepper), and tries to figure out if his girlfriend, Naturelle (Rosario Dawson), was the one who tipped off the cops. Monty's not sure of much, but with time running out, there are choices to be made as he struggles to redeem himself.</p> <p>Nestled in New York in the aftermath of 9/11, story and setting merge to decidedly poignant ends, all of which resonates with startling depth thanks to author/screenwriter David Benioff's precisely threaded screenplay and standout performances from Norton, Hoffman, Pepper, Dawson and Cox. A handful of subplots feel a bit forced (among them Jacob's love of a high school student, played competently by Anna Paquin), but only the timing of their reveal is suspect; none prove to be wholly random or unnecessary. By film's end, Monty's desperation pushes his final hours in an unexpected direction that allows everything that comes before it to reverberate even further and, more importantly, matter. Monty could have been a disposable plot device. Instead, he stands among Lee's most unforgettable characters, many of whom, like Monty, are victims of their own making.</p>

Title	Summary
<b>3 Godfathers</b>	It's hardly shameful that Three Godfathers ranks as the slightest John Ford Western in a five-year arc that includes My Darling Clementine, Fort Apache, She Wore a Yellow Ribbon, Wagon Master, and Rio Grande. The story had already been filmed at least five times--once by Ford himself. Just before Christmas, three workaday outlaws (John Wayne, Pedro Armendáriz, Harry Carey Jr.) rob a bank and flee into the desert. The canny town marshal (Ward Bond) moves swiftly to cut them off from the wells along their escape route, so they make for another, deep in the wasteland. There's no water waiting for them, but there is a woman (Mildred Natwick) on the verge of death--and also of giving birth. The three badmen accept her dying commission as godfathers to the newborn. Motley variants of the Three Wise Men, they strike out for the town of New Jerusalem with her Bible as roadmap. Ford's is the softest retelling of the tale, but it's all played with great gusto and tenderness--especially by Wayne, who's rarely been more appealing. Visually the film is one knockout shot after another. This was Ford's first Western in Technicolor, as well as his first collaboration with cinematographer Winton Hoch. What they do with sand ripples and shadows and long plumes of train smoke is rapturously beautiful. It's also often too arty by half, but who can blame them?
<b>3 Women</b>	In a dusty, under-populated California resort town, Pinky Rose (Sissy Spacek), a naïve and impressionable Southern waif begins her life as a nursing home attendant. There, Pinky finds her role model in fellow nurse "Thoroughly Modern" Millie Lammoreaux (Shelley Duvall), a misguided would-be sophisticate and hopeless devotee of Cosmopolitan and Woman's Day magazines. When Millie accepts Pinky into her home at the Purple Sage singles complex, Pinky's hero-worship evolves into something far stranger and more sinister than either could have anticipated. Featuring brilliant performances from Spacek and Duvall, Robert Altman's dreamlike masterpiece, 3 Women, careens from the humorous to the chilling to the surreal, resulting in one of the most unusual and compelling films of the 1970s.
<b>3 Worlds of Gulliver, The</b>	The phenomenal team of special effects wizard Ray Harryhausen, composer Bernard Herrmann, and director Jack Sher bring their gifts to bear on The 3 Worlds of Gulliver (1960), a spritely adaptation of Jonathan Swift's acerbic satire, Gulliver's Travels. Satire gives way here, however, to the fantastical tale of a doctor (Kerwin Mathews) and his stowaway fiancée (June Thorburn) who adventure first to Lilliput – a land populated by four-inch-tall schemers – and then to Brobdingnag, where giants prove no more politic.
<b>3:10 to Yuma</b>	In this beautifully shot, psychologically complex western, Van Heflin is a mild-mannered cattle rancher who takes on the task of shepherding a captured outlaw (played with cucumber-cool charisma by Glenn Ford) to the train that will deliver him to prison. This apparently simple mission turns into a nerve-racking cat-and-mouse game that tests each man's particular brand of honor. Based on a story by Elmore Leonard, 3:10 to Yuma is a thrilling, humane action movie, directed by the supremely talented studio filmmaker Delmer Daves with intense feeling and precision.
<b>30 Rock - Season 1</b>	Emmy Award winner Tina Fey writes, executive produces, and stars as Liz Lemon, the head writer of a live variety program in New York City. Liz's life is turned upside down when brash new network executive Jack Donaghy (Alec Baldwin in his Golden Globe winning role) interferes with her show, bringing the wildly unpredictable Tracy Jordan (Tracy Morgan) into the cast. Now it's up to Liz to manage the mayhem and still try and have a life.
<b>30 Rock - Season 2</b>	Created by Golden Globe and SAG Award winner Tina Fey, 30 Rock features Fey (as TV writer Liz Lemon), Golden Globe and SAG Award winner Alec Baldwin (as corporate executive Jack Donaghy), Tracy Morgan and Jane Krakowski (as Lemon's unpredictable stars, Tracy Jordan and Jenna Maroney) and Jack McBrayer (as the naïve NBC page Kenneth Parcell). Co-workers and friends, they are all trying to balance work and life, with the inevitable result of failed relationships, disastrous parties, at-work drunkenness, hard-core coffee addiction, world-class sandwich eating and occasional attempts to chop down Christmas trees.
<b>30 Rock - Season 3</b>	30 Rock is unlike any other workplace comedy on television. Dancing to its own comic rhythms, the series takes great delight in tweaking sitcom clichés and conventions. In "The Bubble," the scene is set for a montage of Id-driven Tracy Jordan's (Tracy Morgan) wackiest moments on the show. Instead, Liz dreamily reflects, "I'm thinking of some of them right now." Family Guy's got nothing on 30 Rock when it comes to the surreal arbitrary gag, as when naïve NBC page Kenneth (Jack McBreyer) realizes he is being sexually harassed by a Miss Vierra (Meredith from The Today Show), or when sociopathic, narcissistic Jenna is taught a lesson by the writers who have banded together as the feathered Fedora-clad Pranksmen. 30 Rock makes truly inspired use of the actors, TV icons, and musicians who appear this season. In "Believe in the Stars," Oprah Winfrey, smelling of "rose water and warm laundry," hilariously appears as herself, kind of. In "The One with the Cast of Night Court," Jennifer Aniston is upstaged by Harry Anderson, Markie Post, and Charles "Mac" Robinson. Salma Hayek makes for an exotic love interest for Jack in a multi-episode arc. The season finale features Sheryl Crow, Clay Aiken, Elvis Costello (a.k.a. Declan McManus, international art thief), Adam Levine, and others brought together for a benefit to find a kidney for Jack's long-lost father (Alan Alda). But the joy of 30 Rock is not the stars, but such brain-tickling lines as, "I watched Boston Legal nine times before I realized it wasn't a new Star Trek," and the charming character grace notes, like seeing the world as Kenneth does, populated by Muppets.
<b>30 Rock - Season 4</b>	Season 4 features Liz making a disastrous attempt to be a talk-show host, and searching for her soulmate and possibly finding him. Jack finds love with two different women, and ultimately chooses one. NBC gets a new parent company, and TGS gets a new cast member.

Title	Summary
300	<p>300 may not be the most sophisticated war epic to hit the big screen, but with its series of mesmerizing tableaux and extreme graphic violence the film unquestionably succeeds in dazzling its audience. In other words: Watching 300 is like watching a video game that plays itself.</p> <p>Set in 480 B.C.E., 300 recounts the fate of King Leonidas (Gerard Butler) of Sparta, as he led three hundred of his men to battle the superior Persian army of Xerxes the Great (Rodrigo Santoro). The battle was fought at Thermopylae, where Leonidas and his outnumbered soldiers struggled to block the only route through which the enemy could pass.</p> <p>Setting new standards in the field of computer-generated effects, director Zack Snyder (who co-wrote the screenplay with Kurt Johnstad and Michael B. Gordon), cinematographer Larry Fong, film editor William Hoy, and the film's visual effects team used blue screen technique — through which actors are filmed in front of a blue screen before the addition of CGI-created backgrounds — to assemble glorious, nail-biting battle scenes. As a plus, the omnipresence of sepia mixed with blue and red provides the war epic with the appropriately gloomy mood.</p> <p>Those who enjoyed Snyder's 2004 remake of Dawn of the Dead already know that he's a dab hand at quick cutting and fast-paced filmmaking. But this time, Snyder combines his energetic style with a substantial number of spectacular slow-motion sequences depicting every detail of the battle's ferocious brutality. In fact, 300 is packed with decapitations and severed body parts, but considering that the film is based on a graphic novel co-written by Frank Miller (with Lynn Varley) its degree of violence should not surprise anyone.</p> <p>Apart from the battle sequences, however, 300 has little else to offer. A subplot — involving Leonidas's wife, Goro (Lena Headey), fighting against political discrimination — falls flat, while the focus on the Spartans' refusal to surrender fails to spark any significant interest.</p> <p>On the other hand, Gerard Butler stands out as the King of Sparta — the Scottish actor's best role yet. Butler fully conveys Leonidas's fierceness and sacrificial beliefs even though the screenwriters have failed to supply him with coherent lines. Sentences like "Madness? This is Sparta" or "This is where we fight! This is where we die!" made this reviewer look for a game controller so as to skip the dialogue bits.</p> <p>Although 300 lacks the storytelling flow of Frank Miller and Robert Rodriguez's adaptation of Miller's Sin City, Zack Snyder's epic works just fine as a brainless blockbuster. Indeed, the visuals alone are worth a trip to the theatre.</p>
39 Steps, The	<p>The best known of Hitchcock's British films, this civilized spy yarn follows the escapades of Richard Hannay (Robert Donat), who stumbles into a conspiracy that involves him in a hectic chase across the Scottish moors—a chase in which he is both the pursuer and the pursued. Adapted from John Buchan's novel, this classic Hitchcock "wrong man" thriller encapsulates themes that anticipate the director's biggest American films (especially North by Northwest), and is a standout among his early works.</p>
400 Blows, The	<p>Antoine Doinel is a 14 years old Parisian. His parents do not show much interest about him. He skips school to go to the movies or play with his friends. He will discover his mother has a lover, steal a typewriter, be suspended from school... to conceal that he suffers.</p>
42nd Street	<p>Set during the depression, this is the granddaddy of backstage musicals in which the understudy finally gets a chance to shine. It may seem a little cliché now, but in 1933 this was hot stuff. All that behind-the-scenes atmosphere feels very genuine, and the script is more acerbic than you might expect. A sickly Julian Marsh (Warner Baxter) puts his all into what may be his last show, only to face a disaster when leading lady Dorothy Brock (Bebe Daniels) sprains her ankle. Thank heavens for ingenue Peggy Sawyer (Ruby Keeler), who steps in at the last minute. The vivacious soundtrack includes "Shuffle off to Buffalo," and the still-catchy title tune. Best of all are those extravagant, kaleidoscopic dance numbers by Busby Berkeley, then in his prime.</p>
49th Parallel	<p>At once a compelling piece of anti-isolationist propaganda and a quick-witted wartime thriller, 49th Parallel is a classic early work from the inimitable British filmmaking team of Michael Powell and Emeric Pressburger. When a Nazi U-boat crew, headed by the ruthless Eric Portman, is stranded in Canada during the thick of World War II, the men evade capture by hiding out in a series of rural communities, before trying to cross the border into the still-neutral United States. Both soul-stirring and delightfully entertaining, 49th Parallel features a colorful cast of characters played by larger-than-life actors Laurence Olivier, Raymond Massey, Anton Walbrook, and Leslie Howard.</p>
5 Against the House	<p>A quartet of Korean war vets, aided by a sizzling Kim Novak—plan a "perfect" crime - robbing a casino in Reno, Nevada. What starts out as a prank becomes deadly serious, especially for the one vet with psychopathic tendencies.</p>
'71	<p>Gary Hook (Jack O'Connell) is both a father and a British soldier, who is being assigned his next mission. With his son concerned about his father's safety, Gary tries to explain that he won't even be leaving the country. When the military unit arrives in Northern Ireland, a violent riot breaks out, as they begin to retreat back to their headquarters. Gary is accidentally abandoned by the unit, as he's forced to survive on his own on the deadly streets of Belfast in 1971, being chased by people who want him dead. Willing to do whatever it takes in order to see his son again, he must stay alive long enough for his unit to make their way back.</p>

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7th Voyage of Sinbad, The	<p>In the mid-fifties, Ray Harryhausen was recognized as one of the best special effects craftsmen in Hollywood, amazing filmgoers with his startling stop-motion effects in sci-fi thrillers like <i>The Beast From 20,000 Fathoms</i> (1953). It wasn't until 1958 that he was able to bring to the screen a personal project he had been shopping around to the studios for years - "The 7th Voyage of Sinbad."</p> <p>For "The 7th Voyage of Sinbad," key members of the cast and crew, including Kerwin Matthews (still considered the most dashing of all the screen 'Sinbads') were flown to Spain where some of the most difficult sequences were filmed. Among these are the encounter with the giant Cyclops who likes to roast men on a spit over a fire and the skeleton swordfight. The latter scene required Matthews to train with Olympic fencing master, Enzo Musomeci-Greco, choreographing the sword parries and thrusts which he memorized and repeated on film with the appropriate reactions to his non-existent foe. Months later, the animated skeleton warrior would be inserted into this sequence by Harryhausen, matching Matthews blow for blow with it's sword.</p>
8 1/2	<p>One of the greatest films about film ever made, Federico Fellini's <i>8 1/2</i> (<i>Otto e Mezzo</i>) turns one man's artistic crisis into a grand epic of the cinema. Guido Anselmi (Marcello Mastroianni) is a director whose film—and life—is collapsing around him. An early working title for the film was <i>La Bella Confusione</i> (<i>The Beautiful Confusion</i>), and Fellini's masterpiece is exactly that: a shimmering dream, a circus, and a magic act. The Criterion Collection is proud to present the 1963 Academy Award™ winner for Best Foreign-Language Film—one of the most written about, talked about, and imitated movies of all time—in a beautifully restored new digital transfer. Disc two features Fellini's rarely seen first film for television, <i>Fellini: A Director's Notebook</i> (1969). Produced by Peter Goldfarb, this imagined documentary of Fellini is a kaleidoscope of unfinished projects, all of which provide a fascinating and candid window into the director's unique and creative process.</p>
A Brighter Summer Day	<p>Among the most praised and sought-after titles in all contemporary film, this singular masterpiece of Taiwanese cinema, directed by Edward Yang, finally comes to home video in the United States. Set in the early sixties in Taiwan, <i>A Brighter Summer Day</i> is based on the true story of a crime that rocked the nation. A film of both sprawling scope and tender intimacy, this novelistic, patiently observed epic centers on the gradual, inexorable fall of a young teenager (Chen Chang, in his first role) from innocence to juvenile delinquency, and is set against a simmering backdrop of restless youth, rock and roll, and political turmoil.</p>
A Canterbury Tale	<p>One of the most beloved of all British films, <i>A Canterbury Tale</i> marks yet another occasion to celebrate the Criterion Collection's growing DVD legacy of Powell and Pressburger classics. Originally conceived as good-natured propaganda to support the British-American alliance of World War II, the film became something truly special in the hands of the Archers (a.k.a. writer/director/producers Michael Powell and Emeric Pressburger). Taking its literary cues from Chaucer's titular classic, it begins with a prologue that harkens back to Chaucer's time before match-cutting to present-day August of 1943, with the night-time arrival of U.S. Army Sgt. Bob Johnson (played with folksy charm by John Sweet, an actual American GI) on the shadowy platform of Canterbury station in the magically rural county of Kent (where Powell was born and raised). He is soon joined by two fellow train passengers: Alison Smith (Sheila Sim), a brashly independent recruit in the British Woman's Land Army; and Peter Gibbs (Dennis Price), a sergeant in the royal Army, and before long they're tracking clues to find "the glue man," a mysterious figure who's been pouring "the sticky stuff" on unsuspecting women as the midnight hour approaches. Their investigation leads to Thomas Colpeper (Eric Portman), a village squire whose local slide-shows celebrate life in an idyllic rural England threatened by wartime change. As Graham Fuller writes in an observant mini-essay that accompanies this DVD, is this a whodunit? Historical documentary? War film? Rustic comedy? It's all these and so much more: As photographed in glorious black and white by Erwin Hiller (faithfully preserved by one of Criterion's finest high-definition digital transfers), <i>A Canterbury Tale</i> has an elusive, magical quality that encompasses its trio of Canterbury "pilgrims" and translates into an elusive, spiritually uplifting sense of elation that has made it an all-time favorite among film lovers around the world. --Jeff Shannon</p>
A Christmas Carol	<p>Filmed in the English town of Shrewsbury, on the Welsh border, the production beautifully evokes a sense of period and place, washed in misty pastel colorings. Care has obviously been taken. George C. Scott stars as Ebenezer Scrooge and, not surprisingly, the rather forbidding character of the miser dominates the production. Glowering and growling, Mr. Scott turns the old fellow into a formidable misanthrope who firmly believes that he is in the right while the rest of the world is out of step. Respect is given to Dickens' original text, reset by screenwriter Roger Hirson, who neatly captures the story's political edge. It's an element ignored in many versions of "A Christmas Carol" which also enhances its innate darkness.</p>
A Christmas Carol [aka "Scrooge"]	<p>Old Scrooge, played by Britain's distinguished and vastly beloved Alastair Sim, is precisely the dour and crabbed creature that he is in the memorable Dickens' tale. Mervyn Johns' benevolent Bob Cratchit is Dickens' kindest parent to a T and the Tiny Tim of Glyn Dearman is sweetness personified. And we have in this rendition of Dickens' "Carol" an accurate comprehension of the agony of a shabby soul. This is presented not only in the tortured aspects of Mr. Sim but in the phantasmagoric creation of a somber and chilly atmosphere. These, set against the exhibition of conventional manifestations of love and cheer, do right by the moral of Dickens and round a trenchant and inspiring Christmas show. A few shudders are provided by the excellent black and white cinematography, which gives the film that dark, shadowy look. Unlike many films of the same vintage, the mid-budget special effects have held up remarkably well, with some simple but extremely effective optical tricks. The "time tunnel" transitions used in the film to jump from flashback to flashback may seem a little silly and dated these days, but the scene in which Marley's ghost throws open the window to reveal a world of suffering specters to Scrooge's unbelieving eyes is an extremely haunting image, and one of this film's most memorable moments.</p>

Title	Summary
<b>A Christmas Tale</b>	In Arnaud Desplechin's beguiling <i>A Christmas Tale</i> (Un conte de Noël), Catherine Deneuve brings her legendary poise to the role of Junon, matriarch of the troubled Vuillard family, who come together at Christmas after she learns she needs a bone marrow transplant from a blood relative. That simple family reunion setup, however, can't begin to describe the unpredictable, emotionally volatile experience of this film, an inventive, magical drama that's equal parts merriment and melancholy. Unrequited childhood loves and blinding grudges, brutal outbursts and sudden slapstick, music, movies, and poetry.
<b>A Civil Action</b>	<p>Jan Schlichtmann, the reckless personal injury lawyer at the center of <i>A Civil Action</i> pursued--and more or less blew--a civil liability case against the corporate giants Beatrice and W.R. Grace over an allegedly carcinogenic water supply of Woburn, Mass. Boston writer Jonathan Harr, in the book the movie is based on, went beyond the poison in the Woburn wells to evoke (stopping just short of libel) the poison of the civil courts, where platoons of overpaid corporate lawyers can drive opponents with pockets less deep and psyches less stable into bankruptcy and hysteria.</p> <p>Director Steven Zaillian's version doesn't capture the mounting rage that one experiences while reading Harr's book, or even the juicy legal machinations that Francis Ford Coppola giddily manipulated in his underrated adaptation of John Grisham's <i>The Rainmaker</i> (1997). But <i>A Civil Action</i> is a sturdy piece of work, an old-fashioned conversion narrative with some high-tech zip. Schlichtmann doesn't take this "orphan" case--brought by the parents of several children who died of leukemia--because he wants to do good but because he figures that Grace and Beatrice will fork over huge sums of money to keep the parents from testifying publicly about their children's last days. He might succeed, too, if it weren't for Jerome Facher (Robert Duvall), the Beatrice lawyer who knows how to keep Schlichtmann shadowboxing while his small firm's financial resources dwindle to nothing.</p>
<b>A Clockwork Orange</b>	In a futuristic Britain, a gang of teenagers go on the rampage every night, beating and raping helpless victims. After one of the boys quells an uprising in the gang, they knock him out and leave him for the police to find. He agrees to try "aversion therapy" to shorten his jail sentence. When he is eventually let out, he hates violence, but the rest of his gang members are still after him.
<b>A Colt Is My Passport</b>	One of Japanese cinema's supreme emulations of American noir, Takashi Nomura's <i>A Colt Is My Passport</i> is a down-and-dirty but gorgeously photographed yakuza film starring Joe Shishido as a hard-boiled hit man caught between rival gangs
<b>A Constant Forge: The Life and Art of John Cassavetes</b>	A detailed journey through the career of one of film's greatest pioneers and iconoclasts. Assembled from candid interviews with Cassavetes' collaborators and friends, rare photographs, archival footage, and the director's own words, the film paints a revealing portrait of a man whose fierce love, courage, and dedication changed the face of cinema forever.
<b>A Dangerous Method</b>	Viggo Mortensen and Michael Fassbender star in director David Cronenberg's adaptation of Christopher Hampton's play detailing the deteriorating relationship between Sigmund Freud and Carl Jung. The year is 1904. Carl Jung (Fassbender), a disciple of Sigmund Freud (Mortensen), is using Freudian techniques to treat Russian-Jewish psychiatric patient Sabina Spielrein (Keira Knightley) at Burgh"lzli Mental Hospital. But the deeper Jung's relationship with Spielrein grows, the further the burgeoning psychiatrist and his highly respected mentor drift apart. As Jung struggles to help his patient overcome some pressing paternal issues, disturbed patient Otto Gross (Vincent Cassel) sets out to test the boundaries of the doctor's professional resolve.
<b>A Face in the Crowd</b>	A Face in the Crowd chronicles the rise and fall of Larry "Lonesome" Rhodes (Andy Griffith), a boisterous entertainer discovered in an Arkansas drunk tank by Marcia Jeffries (Patricia Neal), a local radio producer with ambitions of her own. His charisma and cunning soon shoot him to the heights of television stardom and political demagoguery, forcing Marcia to grapple with the manipulative, reactionary monster she has created. Directed by Elia Kazan from a screenplay by Budd Schulberg, this incisive satire features an extraordinary debut screen performance by Griffith, who brandishes his charm in an uncharacteristically sinister role. Though the film was a flop on its initial release, subsequent generations have marveled at its eerily prescient diagnosis of the toxic intimacy between media and politics in American life.
<b>A Fish Called Wanda</b>	Sexy American diamonds lover Wanda and her boyfriend Otto are in England to plot alongside George and Ken the robbery of a diamond collection. Wanda and Otto want the stolen diamonds for themselves, and inform the police about George not knowing that he has already moved the diamonds to another secret place. Wanda thinks the best way to find out is by getting close to George's lawyer - Archie Leach.
<b>A Fistful of Dollars</b>	An anonymous, but deadly man rides into a town torn by war between two factions, the Baxters and the Rojo's. Instead of fleeing or dying, as most other would do, the man schemes to play the two sides off each other, getting rich in the bargain.
<b>A Generation</b>	Stach is a wayward teen living in squalor on the outskirts of Nazi-occupied Warsaw. Guided by an avuncular Communist organizer, he is introduced to the underground resistance—and to the beautiful Dorota. Soon he is engaged in dangerous efforts to fight oppression and indignity, maturing as he assumes responsibility for others' lives. A coming-of-age story of survival and shattering loss, <i>A Generation</i> delivers a brutal portrait of the human cost of war.
<b>A Gorgeous Girl Like Me</b>	Stanislas, a young sociologist researching a book on women criminals, travels to a prison to interview Camille, an inmate incarcerated for murdering her lover, husband and supposedly her father. Upon meeting, Stanislas discovers Camille to have a surprising air of innocence and soon finds himself becoming enraptured by her charms. But all that glitters isn't gold – and sometimes it's actually cold, hard steel. A rare foray into pitch-black comedy and pulpy, exploitation-noir, <i>A Gorgeous Girl Like Me</i> nevertheless bears the hallmarks of Truffaut's trademark directorial flair and precision. One of the lesser-known moments of his career, but a remarkable film all the same.

Title	Summary
<p><b>A Great Day in Harlem</b></p>	<p>In 1958, photographer Art Kane (on his first photographic assignment) assembled a group of legendary Jazz musicians on the steps of a brownstone on 124th Street and Madison Avenue in Harlem for a group photograph. The photo was to appear in a special edition of Esquire magazine. The result is one of the most famous photographs taken in the 20th century. This film tells the story of the photo, the photographer and many of the musicians who took part in the project.</p> <p>Getting that many jazz musicians together at eleven o'clock in the morning was trickier than you might think - most of the participants were usually sleeping at that hour, as many by trade were working in nightclubs until the wee hours of the morning. Indeed, some of the musicians who were invited failed to show up, either unable to commit themselves to awakening at such unaccustomed hours or misunderstanding the depth of the project completely.</p> <p>There are wonderful interviews with some of the original musicians, notably Art Blakey and Dizzie Gillespie, but a number of other musicians are heard from as well, including trumpeter Buck Clayton, singer Marian McPartland and the great saxophone player, Gerry Mulligan. The participants in the photo are a veritable who's who of Jazz; some of the musicians include Red Allen, Buster Bailey, Count Basie, Lester Young, Maxine Sullivan, Stuff Smith, Pee Wee Russell, Jimmy Rushing, Sonny Rollins, Theolonious Monk, Charles Mingus, Gene Krupa, Max Kaminsky, Jo Jones, Milt Hinton, Art Farmer, Vic Dickenson, Lawrence Brown, Coleman Hawkins, J. C. Heard and Oscar Pettiford. The surviving musicians interviewed for the film offer fascinating comments on their peers.</p> <p>The film notes sadly that many of the musicians in the photo are no longer with us. In fact, a new photo was created for the occasion using the survivors from the original shoot, and the number of musicians who have since passed away is shocking. The "new" photo is one of the most touching aspects of the special features; the survivors are each posed in the same spot that they occupied in the original photo, and the number of "blank" spaces (compared with the original photo) is somber, touching and somewhat eerie.</p> <p>The DVD has a number of other wonderful extras. One menu presents a copy of the original photo; you can navigate to any image in the photo to see any musician's name, and clicking on the name will bring up a collage of all points in the documentary (including outtakes) where that musician is discussed by his or her peers.</p>
<p><b>A Guide for the Married Man</b></p>	<p>Paul Manning discovers one day that his dear friend and neighbor Ed Stander has been cheating on his wife. Curious, he asks Ed about it and is given the history and tactics of men who have successfully committed adultery. With each new story, Paul can't help but notice the attractive blonde, Irma Johnson, who lives nearby. Paul gets close to cheating on his wife Ruth, but he never quite goes through with it. In a scene near the end when he is in a motel room with another woman, Jocelyn, a wealthy divorcee, Paul hears sirens approaching. He looks out the window to see the police, and they are going to the room next door where his friend Ed is in bed with Mrs. Johnson. Paul takes this opportunity to flee the scene and run home to his beloved wife.</p>
<p><b>A Hard Day's Night</b></p>	<p>In 1964, the Beatles had just recently exploded onto the American scene with their debut on "The Ed Sullivan Show." The group's first feature, the Academy Award-nominated "A Hard Day's Night," offered fans their first peek into a day in the life of the Beatles and served to establish the Fab Four on the silver screen, as well as to inspire the music video format. Songs: I'll Cry Instead, A Hard Day's Night, I Should've Known Better, Can't Buy Me Love, If I Fell, And I Love Her, I'm Happy Just to Dance with You, Ringo's Theme (This Boy), Tell Me Why, Don't Bother Me, I Wanna Be Your Man, All My Lovin', She Loves You.</p> <p>The strikingly original classic captures all the fun, excitement, and unforgettable music of John, Paul, George, and Ringo at the height of Beatlemania. It's a wildly irreverent day in the life of the world's great rock 'n' roll band. As they prepare for a big TV appearance, the Beatles perform their songs, look for adventure ... and try in vain to keep Paul's mischief-making grandfather out of trouble ... all while avoiding hordes of screaming fans. Packed with all-time Beatle favorites including "A Hard Day's Night," "All My Loving," "Can't Buy Me Love," "I Should've Known Better," "She Loves You," and "Tell Me Why," director Richard Lester's groundbreaking motion picture collaboration with the "Fab Four" is itself a treasured piece of rock history that remains influential to this day.</p>
<p><b>A Heart in Winter [Un Coeur en Hiver]</b></p>	<p>Daniel Auteuil (Manon of the Spring) plays Stephane, the curiously diffident coowner of an exclusive violin brokerage and repair shop. A brilliant technician, Stephane can make any instrument live up to its promise, yet he is emotionally remote himself, disconnected from passionate experience. His partner, Maxime (André Dussollier), lacks Stephane's gifts but is rich in personality and desire. When Maxime's new lover, a violinist named Camille (Emmanuelle Béart), is drawn to Stephane's still waters, the latter is briefly moved, thus destroying the fragile, symbiotic relationship between all three individuals. Veteran French filmmaker Claude Sautet (of the Oscar-winning César et Rosalie) has made a powerful film here expressed in the smallest of gestures, just as one might tune the strings of a violin ever-so-slightly to achieve perfection. Sautet indeed employs such a sonorous motif in this story, in which violins always seem to be playing and suggesting that the principal characters look at life as they do music: something to be tinkered with and manipulated for effect. --Tom Keogh</p>



Title	Summary
<b>A History of Violence</b>	As an intellectual seeker of meaning and an avowed believer in Darwinian survival of the fittest, Cronenberg knows that the story of mild-mannered small-town diner proprietor Tom Stall (Viggo Mortensen) is in fact a multilayered examination of inbred human behavior, beginning when Tom's skillful killing of two would-be robbers draws unwanted attention to his idyllic family life in rural Indiana. He's got a loving wife (Maria Bello) and young daughter (Heidi Hayes) who are about to learn things about Tom they hadn't suspected, and a teenage son (Ashton Holmes) who has inherited his father's most prominent survival trait, manifesting itself in ways he never expected. By the time Tom has come into contact with a scarred villain (Ed Harris) and connections that lead him to a half-crazy kingpin (William Hurt, in a spectacular cameo), Cronenberg has plumbed the dark depths of human nature so skillfully that A History of Violence stands well above the graphic novel that inspired it (indeed, Cronenberg was unaware of the source material behind Josh Olson's chilling adaptation). With hard-hitting violence that's as sudden as it is graphically authentic, this is A History of Violence that's worthy of serious study and widespread acclaim. - Jeff Shannon
<b>A Kind of Loving</b>	Vic Brown, a draughtsman in a Northern Industrial town, starts courting a typist, Ingrid. He is sexually attracted to Ingrid but finds her dull. He gets Ingrid pregnant and has to marry her. Married life living with Ingrid's mother proves intolerable and when Ingrid loses the baby, Vic walks out. He is faced with a choice between his desires and his responsibilities. It is a tribute to Schlesinger's skill with actors and with narrative that we retain an interest in their story, even though neither of the couple is sympathetic. Vic may be intelligent, but he is also a self-regarding, misogynistic whiner who lacks empathy, even when Ingrid loses her baby. Ingrid is petty and dim, unable to think beyond the next episode of 'Call Dr. Martin' or the snob value of her furniture. Yet both are caught up in a wider problem where unwanted pregnancies occur and lead to loveless marriages.
<b>A Late Quartet</b>	Academy Award Winners Christopher Walken and Philip Seymour Hoffman strike all the right chords with Academy Award Nominee Catherine Keener and Mark Ivanir in this powerful story that blends raw emotion with fiery passion to form an unforgettable cinematic masterpiece. After 25 years together, the members of a world-renowned string quartet learn that their beloved cellist (Walken) may soon be forced to retire. But the news stirs up equally painful challenges when competing egos, harbored resentment, and irrepressible lust threaten to derail the group as they struggle to maintain harmony in their music - and their lives.
<b>A Lizard In a Woman's Skin</b>	Carol Hammond, the frustrated wife of a successful London lawyer, is having bizarre, erotic dreams about her uninhibited neighbor, Julia Durer, who presides over noisy, sex and drug filled parties in the house next door. One night, Carol's dreams culminate in violent death and she wakes to find her nightmares have become reality - Julia has been murdered and Carol is the main suspect. This frightening discovery is just the beginning of a labyrinthine psycho sexual shocker which takes the viewer on a wild ride through a series of frequently breathtaking set pieces that set new standards for the Italian thriller.
<b>A Lullaby to the Sorrowful Mystery (Parts I-III)</b>	The bloody 1896 Philippine Revolution began as a popular uprising for emancipation from 300 years of Spanish rule, then turned into a nasty power struggle among revolutionary leaders before ending in an uneasy truce. This fascinating piece of history is not so much recounted as expressively reimaged in A Lullaby to the Sorrowful Mystery (Hele sa Hiwagang Hapis), by Filipino writer-director Lav Diaz, whose marathon films have made inroads into major festivals in the last few years. Shot in black and white using a squared-off frame, it's much more a visual poem than a swashbuckling tale, again distinguished by Diaz's trademark disregard for trying the viewer's patience with static long takes and lack of narrative flow. It showcased in competition at the Berlin International Film Festival to a select but appreciative audience, despite a running time that exceeds eight hours, in what may break a record for any major world festival.
<b>A Man Escaped</b>	With the simplest of concepts and sparsest of techniques, Robert Bresson made one of the most suspenseful jailbreak films of all time in A Man Escaped. Based on the account of an imprisoned French Resistance leader, this unbelievably taut and methodical marvel follows the fictional Fontaine's single-minded pursuit of freedom, detailing the planning and execution of his escape with gripping precision. But Bresson's film is not merely about process—it's also a work of intense spirituality and humanity.
<b>A Man for All Seasons</b>	A Man for All Seasons won the 1966 Academy Award for Best Picture. It tells the true story of Sir Thomas More whose steadfast refusal to acknowledge the supremacy of King Henry VIII's Church of England over the Roman Catholic Pope eventually cost him his life. It is a story that, were it not historically documented, would seem unbelievable. Paul Scofield gives a brilliant performance in the lead role. There isn't a false note from him in the entire movie. He very clearly demonstrates one man's dignified refusal to compromise his beliefs. To him the issue is a matter of his very soul's fate and he sacrifices everything to save that. The rest of the cast is quite good as well. Wendy Hiller who plays Thomas' wife Alice is especially outstanding in the scene where she visits her husband in jail knowing it will be the last time she sees him alive. The supporting cast also boasts such names as Orson Welles, Robert Shaw and John Hurt.

Title	Summary
<b>A Married Woman [aka Une femme mariée]</b>	<p>Long out-of-circulation and unavailable on home-video, Jean-Luc Godard's 1964 masterpiece <i>Une femme mariée</i> fragments d'un film tourné en 1964 en noir et blanc [A Married Woman: Fragments of a Film Shot in 1964 in Black and White], has, until now, represented the ostensibly 'missing' key work from the first, zeitgeist-defining phase of JLG's filmography. The feature which bridges the gap between <i>Bande à part</i> and <i>Alphaville</i>, <i>Une femme mariée</i> is, nevertheless, a galaxy, or gallery, unto itself a lucid, complex, profoundly funny series of portraits, etched with Godardian acids, of the wife that represents either a singular case, or a universal example, of "a"/"the" married woman, and the men in her orbit.</p> <p>Macha Méril (later of Pialat's <i>Nous ne vieillirons pas ensemble</i>, and Varda's <i>Sans toit ni loi</i>) plays Charlotte the title character. She's married to aviator Pierre (Philippe Leroy, of Becker's <i>Le Trou</i>). She sleeps with thespian Robert (Bernard Noël). She talks "intelligence" with renowned critic-filmmaker Roger Leenhardt, and takes part in a fashion-shoot at a public pool. The "fragments" of the film's subtitle are chapters, episodes, vignettes, tableaux; <i>Une femme mariée</i> is a pile of magazines made into a film, and a film turned into a magazine the table of contents reading: Alfred Hitchcock. Jean Racine. <i>La Peau douce</i>. A Peruvian serum. <i>Nuit et brouillard</i>. The "Eloquence" bra. The quartets of Beethoven. Madame Céline. Fantômas. Robert Bresson. A Volkswagen making a right turn. A film shot in 1964, and in black and white.</p> <p>Designed with Raoul Coutard's breathtaking cinematography, Godard's picture captures a moment in time but all its mysteries, its truths, its beauty, comedy and grace, serve to resolve into a work of art for the ages.</p>
<b>A Master Builder</b>	<p>Twenty years after their brilliant cinema-theater experiment <i>Vanya on 42nd Street</i>, Wallace Shawn and André Gregory reunited to produce another idiosyncratic film version of a classic play, this time Henrik Ibsen's <i>Bygmester Solness</i> (Master Builder Solness). Brought pristinely to the screen by Jonathan Demme, this compellingly abstract reimagining features Shawn (who also wrote the adaptation) as a visionary but tyrannical middle-aged architect haunted by figures from his past, most acutely an attractive, vivacious young woman (the breathtaking newcomer Lisa Joyce) who has appeared on his doorstep. Also featuring standout supporting performances by Julie Hagerty, Larry Pine, and Gregory, <i>A Master Builder</i>, like <i>Vanya</i>, is the result of many years of rehearsals, a living, breathing, constantly shifting work that unites theater, film, and dream.</p>
<b>A Matter of Life and Death [Stairway to Heaven]</b>	<p>Peter Carter (David Niven) is flying back to England in May 1945, from a bombing raid, but the crew are bailed-out with parachutes or dead and the damaged plane will imminently crash. With what he knows as his final voice he converses with June (Kim Hunter), a young American radio operator working for the RAF. Preferring a watery grave than the fireball of a crashing plane, Peter jumps into the English Channel (no parachutes left) leaving June with his final wishes and desire to meet her... one day. The universal tumblers have jammed and Peter not only survives but the first girl he meets on the beach is June. Their initial kiss supersedes life itself.</p> <p>The "highest court" however, admit their error in allowing Peter to survive and an ensuing trial in Heaven is set for a final ruling. Abraham Farlan (Raymond Massey) is the prosecutor, but luckily Peter has June's friend, Doctor Reeves (Roger Livesey) for the defense.</p>

Title	Summary
<b>A Midsummer Nights Dream</b>	<p>Theseus, duke of Athens, is preparing for his marriage to Hippolyta, queen of the Amazons, with a four-day festival of pomp and entertainment. He commissions his Master of the Revels, Philostrate, to find suitable amusements for the occasion. Egeus, an Athenian nobleman, marches into Theseus's court with his daughter, Hermia, and two young men, Demetrius and Lysander. Egeus wishes Hermia to marry Demetrius (who loves Hermia), but Hermia is in love with Lysander and refuses to comply. Egeus asks for the full penalty of law to fall on Hermia's head if she flouts her father's will. Theseus gives Hermia until his wedding to consider her options, warning her that disobeying her father's wishes could result in her being sent to a convent or even executed. Nonetheless, Hermia and Lysander plan to escape Athens the following night and marry in the house of Lysander's aunt, some seven leagues distant from the city. They make their intentions known to Hermia's friend Helena, who was once engaged to Demetrius and still loves him even though he jilted her after meeting Hermia. Hoping to regain his love, Helena tells Demetrius of the elopement that Hermia and Lysander have planned. At the appointed time, Demetrius stalks into the woods after his intended bride and her lover; Helena follows behind him.</p> <p>In these same woods are two very different groups of characters. The first is a band of fairies, including Oberon, the fairy king, and Titania, his queen, who has recently returned from India to bless the marriage of Theseus and Hippolyta. The second is a band of Athenian craftsmen rehearsing a play that they hope to perform for the duke and his bride. Oberon and Titania are at odds over a young Indian prince given to Titania by the prince's mother; the boy is so beautiful that Oberon wishes to make him a knight, but Titania refuses. Seeking revenge, Oberon sends his merry servant, Puck, to acquire a magical flower, the juice of which can be spread over a sleeping person's eyelids to make that person fall in love with the first thing he or she sees upon waking. Puck obtains the flower, and Oberon tells him of his plan to spread its juice on the sleeping Titania's eyelids. Having seen Demetrius act cruelly toward Helena, he orders Puck to spread some of the juice on the eyelids of the young Athenian man. Puck encounters Lysander and Hermia; thinking that Lysander is the Athenian of whom Oberon spoke, Puck afflicts him with the love potion. Lysander happens to see Helena upon awaking and falls deeply in love with her, abandoning Hermia. As the night progresses and Puck attempts to undo his mistake, both Lysander and Demetrius end up in love with Helena, who believes that they are mocking her. Hermia becomes so jealous that she tries to challenge Helena to a fight. Demetrius and Lysander nearly do fight over Helena's love, but Puck confuses them by mimicking their voices, leading them apart until they are lost separately in the forest.</p> <p>When Titania wakes, the first creature she sees is Bottom, the most ridiculous of the Athenian craftsmen, whose head Puck has mockingly transformed into that of an ass. Titania passes a ludicrous interlude doting on the ass-headed weaver. Eventually, Oberon obtains the Indian boy, Puck spreads the love potion on Lysander's eyelids, and by morning all is well. Theseus and Hippolyta discover the sleeping lovers in the forest and take them back to Athens to be married—Demetrius now loves Helena, and Lysander now loves Hermia. After the group wedding, the lovers watch Bottom and his fellow craftsmen perform their play, a fumbling, hilarious version of the story of Pyramus and Thisbe. When the play is completed, the lovers go to bed; the fairies briefly emerge to bless the sleeping couples with a protective charm and then disappear. Only Puck remains, to ask the audience for its forgiveness and approval and to urge it to remember the play as though it had all been a dream.</p>
<b>A Most Wanted Man</b>	<p>The late Philip Seymour Hoffman gives his final screen performance in this taut yet labyrinthine adaptation of John le Carre's 2008 spy novel. Günther Bachmann (Philip Seymour Hoffman) is head of a small German intelligence organization – he has only a handful of people on his team. They have been trying to find a way to get to a suspected financier of terrorists name Faisal Abdullah.</p>
<b>A New Hope</b>	<p>Star Wars Episode IV: A New Hope (originally released as Star Wars) is a 1977 space opera film, produced, written, and directed by George Lucas. It was the first of six films released in the Star Wars saga; two subsequent films continue the story set while three others act as prequels. Ground-breaking in its use of special effects, this first Star Wars movie is one of the most successful films of all time and generally considered one of the most influential as well.</p> <p>Set far in the past in a distant galaxy, the movie tells the story of a plot against an oppressive Galactic Empire by a group of freedom fighters known as the Rebel Alliance. Seeking to make their authority absolute the Empire has recently completed its ultimate weapon: the Death Star, a moon-sized battle station capable of destroying a planet. Even so, spies have managed to obtain schematic plans of the station in the hope of finding a weakness. Rebel leader Princess Leia Organa is racing to transport these plans to the rebel base when her ship is attacked and she and the crew are captured by Imperial forces. In a desperate attempt to complete her mission, Leia hides the plans within one of her two servant robots and records a quick message to former military general and rebel sympathizer: Obi-Wan Kenobi. Explaining her circumstances, she begs Kenobi see that the plans are delivered safely to the base. The androids are then launched, in an escape pod, to Tatooine, where they come into the possession of teenaged farmer, Luke Skywalker. The secret message is soon discovered, and Skywalker sets off to locate Kenobi and find a way to help the Princess.</p> <p>Inspired by films like the Flash Gordon serials and the samurai films of Akira Kurosawa, as well as such critical works as Joseph Campbell's <i>The Hero with a Thousand Faces</i>, Lucas began work on Star Wars in 1974. Produced with a budget of US\$11,000,000 and released on May 25, 1977, the film became one of the most successful of all time, earning \$460 million in the United States and \$337 million overseas, as well as receiving several film awards, including 10 Academy Award nominations. It was re-released several times, sometimes with significant changes; the most notable versions were the 1997 Special Edition and the 2004 DVD, which were modified with CGI effects and recreated scenes</p>

Title	Summary
<b>À Nos Amours</b>	<p>Sandrine Bonnaire (Vagabond, Monsieur Hire) makes her remarkable debut as Suzanne, who at 15 has a mix of tender and hollow experiences with men. But when her father (played by the movie's maverick director, Maurice Pialat) leaves, her brother and mother implode and turn their frustrations on Suzanne with brutal force. Pialat (Loulou, Van Gogh), like John Cassavetes (A Woman Under the Influence), uses a deceptively simple style to capture performances that seem almost painfully naked and unfiltered by an actor's consciousness. Pialat is particularly attuned to the interplay of the family--you can almost touch the emotional threads between father, daughter, brother, and mother as they struggle with and against each other. When the absent father returns home in the middle of a dinner party, the tension pops off the screen. The intimacy of A nos amours is an amazing achievement--sometimes hypnotic, sometimes uncomfortable, sometimes heartbreaking, always compelling.</p>
<b>À nous la liberté</b>	<p>One of the all-time great comedy classics, René Clair's À nous la liberté is a skillful satire of the industrial revolution and the blind quest for wealth. Deftly integrating his signature musical-comedy technique with pointed social criticism, Clair tells the story of an escaped convict who becomes a wealthy industrialist. Unfortunately his past returns to upset his carefully laid plans. Featuring lighthearted wit, tremendous visual innovation, and masterful manipulation of sound, À nous la liberté is both a potent indictment of mechanized modern society and an uproarious comic delight.</p>
<b>A Paty Jezdec Je Strach</b>	<p>"The Fifth Horseman is Fear" is such a nearly perfect film that it comes as a shock, in the last ten minutes, to discover how deeply involved you have become.</p> <p>In this sense, it resembles Fellini's "8 1/2." The technique itself is such a pleasure to observe that the emotion steals unnoticed into the back of your mind. Then, at the end, the director pulls the strings and you realize the tragic meaning of the things you have seen.</p> <p>"The Fifth Horseman" Is the first film shown in this country by Zbynek Brynych, a 41-year-old director from Czechoslovakia. Yet it is unmistakably the work of a master, and I can only wonder whether Brynych has made other films or if his ability is natural, as Fellini's seems to be.</p> <p>I mention Fellini because this film seems to have what Fellini and very few other directors are able to achieve: A sense of rhythm. It is not a series of scenes cut together, not a series of statements made one after another, but a total film, conceived as one complete idea.</p> <p>The story is about an old Jewish doctor who has been forbidden by the Nazis to practice medicine. He works in a large warehouse as a clerk, cataloging confiscated Jewish property.</p> <p>At first we do not realize exactly where we are, and as the old man moves through rooms filled with clocks and violins and teacups, his existence seems almost dreamlike. But soon enough we discover that this is Prague, the city of Kafka, and that the man's life is indeed quite real.</p> <p>A wounded partisan is brought to the doctor for medical attention. He treats him, hides him and goes on a search through Prague for morphine to deaden the man's pain.</p> <p>His trip is like a journey through the underworld. It takes him to a house of prostitution, to a madhouse and to a nightclub known as the Desperation Bar, where Jews have gathered to drink and listen to the piano and try to ignore the significance of the Nazis in the streets outside.</p> <p>This scene in the nightclub is one of singular brilliance. Brynych uses his camera as Fellini does, moving almost in rhythm with the music, catching faces and attitudes for all time against plain white backgrounds. The use of music in this scene, and throughout the picture, is perhaps the best since "La Dolce Vita." There, too, the sound of a cocktail orchestra seemed inexplicably tragic.</p> <p>After the old man has gotten the morphine, he goes back to his rooming house. We have already met the other tenants: a minor Nazi functionary, a wealthy lawyer, a music teacher, an eccentric.</p> <p>It is difficult to describe what happens then without destroying the impact of the last minutes. But I will say that Brynych finds a subtle way to demonstrate that the roomers of that building, each in his own way, is as guilty as the Nazis for the event that takes place.</p> <p>"The Fifth Horseman Is Fear" is a beautiful, distinguished work. I imagine it will win this year's Academy Award for the best foreign film.</p>

Title	Summary
<b>A Personal Journey Through American Movies</b>	Working with cowriter and codirector Michael Henry Wilson, Scorsese takes a highly intuitive and heartfelt approach in describing how a number of filmmakers--some famous and some forgotten--carefully layered their visions into their work, often against the great resistance or eccentric whims of powerful producers. Film clips are plentiful, but they are also more than window dressing for nostalgia buffs. For instance, it's not unusual for Scorsese to return repeatedly to the same film (such as Vincente Minnelli's <i>The Bad and the Beautiful</i> ) in order to make a series of connecting, deepening points. In the end, this work is truly one of Scorsese's most direct bridges to his imagination and personality, and it has the sort of restorative properties that can make a cinephile wearied by today's junk culture fall in love with movies again.
<b>A Pigeon Sat On a Branch Reflecting On Existence</b>	Roy Andersson's award-winning film (Best Film, Venice 2014) forms the third part of a loose trilogy about life, death and what it means to be a human being. Pulling together all the various strands of his previous films into a cohesive, resolved whole, <i>A Pigeon Sat On a Branch Reflecting On Existence</i> is the culmination of one of modern cinema's greatest talents.
<b>A Place in the Sun</b>	<p>World War II veteran George Eastman, a relative of the wealthy Eastman family, travels to the city where his uncle, Charles Eastman, has promised him a job in the family business. George starts at the bottom, collecting and stacking small boxes of merchandise. Despite warnings from his cousin that the Eastmans do not become involved with any of their business staff, George begins a friendship with one of his co-workers named Alice Tripp and the two eventually become lovers. Alice becomes pregnant and after a failed attempt at arranging an abortion, demands that George marry her.</p> <p>Meanwhile, George is becoming noticed at work and he is invited to a party at the Eastmans' house where he meets wealthy young socialite Angela Vickers. The two start to see each other regularly and soon fall in love. George is invited for a week at the Vickers' vacation home by the lake and goes after telling Alice that it will be a good opportunity to improve his job prospects. A picture in the newspaper alerts Alice that George is doing more than cementing job prospects with the Vickers and she travels by bus to the station near the lake where she telephones George and insists that he come and marry her right away or she will reveal their relationship to the Eastmans and Vickers.</p> <p>George agrees and the two get as far as the registry office only to find it closed. George then suggests staying at a nearby lodge until the next day and perhaps spending the time on the water. Alice is excited by the idea, not realizing that George has more than a simple paddle on the lake in mind—a trip that will affect the future of all three principals profoundly.</p>
<b>A Prophet</b>	In his labyrinthine portrait of a convict turned kingpin, Jacques Audiard ( <i>A Self Made Hero</i> ) combines the grittiness of HBO's <i>Oz</i> with the shifting loyalties of a Leone western. After assaulting a cop, Malik (riveting newcomer Tahar Rahim) earns a six-year prison bid. Though illiterate, the 19-year-old speaks French and Arabic. Instead of congregating with the Muslim inmates, he keeps to himself, providing a perfect target for Mob boss César (Niels Arestrup of Audiard's <i>The Beat That My Heart Skipped</i> ), who makes him a Godfather-like offer he can't refuse: kill Reyeb (Hichem Yacoubi), an Arab set to testify against the Corsicans, or meet his maker. Malik decides he would prefer to live (in a surrealistic touch, Reyeb's ghost will haunt him for the rest of the film). In return, Luciani offers him protection but stops short of treating him like an equal. When Malik isn't serving coffee and making deliveries, he studies French and Corsu. With what he learns from the mobsters, he befriends two other loners, Ryad (Adel Bencherif) and Jordi the Gypsy (Reda Kateb), and starts a drug-smuggling operation. The years pass, and Malik takes advantage of his parole leaves to work both sides of the fence, and when the authorities transfer César's crew to a different facility, the balance of power shifts from the aging master to the model student. At 149 minutes, <i>A Prophet</i> feels more like a miniseries than a movie, but there are no dead spots, no wasted moments, resulting in Audiard's most fully realized vision to date.
<b>À propos de Nice</b>	Jean Vigo was twenty-five when he made this, his debut film, a silent cinematic poem that reveals, through a thrilling and ironic use of montage, the economic reality hidden behind the facade of the Mediterranean resort town of Nice. The first of Vigo's several collaborations with cinematographer Boris Kaufman (Dziga Vertov's brother and a future Oscar winner), <i>À propos de Nice</i> is both a scathing and invigorating look at 1930 French culture. B/w. Silent.
<b>A Quiet Passion</b>	To Dickinson — played in the long afternoon of her adult life by Cynthia Nixon — the enemy of poetry is obviousness. (It is a vice she finds particularly obnoxious in the work of Henry Wadsworth Longfellow, the reigning poet of the age.) “ <i>A Quiet Passion</i> ” refuses the obvious at every turn. The romantically disappointed recluse of “ <i>The Belle of Amherst</i> ,” William Luce's sturdy, sentimental play, has been replaced by a prickly, funny, freethinking intellectual, whose life is less a chronicle of withdrawal from the world than a series of explosive engagements with the universe. The passion is not so quiet, really. Dickinson muses and ponders, yes, but she also seethes, scolds, teases and bursts out laughing.
<b>A Raisin in the Sun</b>	Lorraine Hansberry's play is given sensitive treatment by filmmaker Daniel Petrie ( <i>The Bay Boy</i> ). Sidney Poitier heads a fine cast in the story of an African American family in Chicago who are struggling with mixed aspirations, not enough money, conflicts over religion, and institutional racism. The film is pretty much set-bound (as plays adapted for the screen sometimes are), but the drama is intense and moving. - Tom Keogh
<b>A Report on the Party and Guests</b>	In Jan Němec's surreal fable, a picnic is rudely transformed into a lesson in political hierarchy when a handful of mysterious authority figures show up. This allegory about oppression and conformity was banned in its home country but became an international success after it premiered at the New York Film Festival.

Title	Summary
<b>A Safe Place</b>	<p>One of the discoveries of the groundbreaking production company BBS was director Henry Jaglom. The fiercely idiosyncratic filmmaker—who would go on to have a decades-spanning career making independently produced female character studies—was first revealed to the film world with <i>A Safe Place</i>. In this delicate, introspective drama, laced with fantasy elements, Tuesday Weld stars as a fragile young woman in New York, unable to reconcile her ambiguous past with her unmoored present; Orson Welles as an enchanting Central Park magician and Jack Nicholson as a mysterious ex-lover round out the cast.</p>
<b>A Scandal in Belgravia</b>	<p>In the wake of their terrifying poolside face-off with Sherlock's insane arch-nemesis Moriarty, John blogs, Sherlock deduces, and the cases — and pageviews — roll in. But when a mysterious summons transports John and Sherlock to the inner chambers of Buckingham Palace, Sherlock's peevish brother Mycroft, an enigmatic government agent with "ultra" high-security clearance, explains that he needs Sherlock's help. Irene Adler, professionally known as "The Woman," has compromising photos of a young royal on her smartphone. Adler has reached out to the royals, although not to extort money or favor. A power play, Sherlock observes, enticed, and so begins his adventure with the woman whose website advises, "Know when you are beaten."</p> <p>Sherlock and John visit Adler's Belgravia home, where she has prepared a greeting that would bring most men to their knees. The phone, whose contents are locked behind a passcode impenetrable even to Sherlock, soon becomes a dangerous liability to the inscrutable, incredible woman. Sherlock is left not just with the mystery of the passcode but that of his own feelings. So intense are those mysteries, and so high are their stakes, that John and even Mycroft fear this just may be the case to actually beat Sherlock.</p>
<b>A Scanner Darkly</b>	<p>Anaheim, California, seven years into the future. The country has a problem with a highly addictive new drug Substance D. Fred is a police officer assigned to deal with Substance D suppliers. Fred has to wear a Scramble Suit that constantly blurs his appearance so that nobody on the force knows his true identity. He is assigned to observe the hidden scanners placed in the house of Robert Arctor who, along with his girlfriend Donna Hawthorne and friends James Barris and Ernie Luckman, is suspected of being a major Substance D dealer. But through his surveillance, Fred becomes aware that he himself is Robert Arctor. At the same time, Fred is taken in for medical studies by the police department to see if repeated use of Substance D in his undercover work is causing difficulty in being able to distinguish reality, including the possibility of splitting his identity.</p>
<b>A Separation</b>	<p>The stand out film of the 2011 Berlin Film Festival and winner of the Golden Bear, 'A Separation' is a suspenseful and intelligent drama detailing the fractures and tensions at the heart of Iranian society. Written and directed by Asghar Farhadi, the film boasts a range of superb performances from the ensemble cast who collectively received the Silver Bears for both Best Actor and Best Actress at the Berlinale. The compelling narrative is driven by a taut and finely written script rooted in the particular of Iranian society but which transcends its setting to create a stunning morality play with universal resonance. When his wife (Leila Hatami) leaves him, Nader (Peyman Moadi) hires a young woman (Sareh Bayat) to take care of his suffering father (Ali-Asghar Shahbazi). But he doesn't know his new maid is not only pregnant, but also working without her unstable husband's (Shahab Hosseini) permission. Soon, Nader finds himself entangled in a web of lies manipulation and public confrontations. 'A Separation' is the first ever Iranian film to be awarded the Golden Bear.</p>
<b>A Serious Man</b>	<p>Joel and Ethan Coen make movies like nobody else's, but even by their standards <i>A Serious Man</i> is in a class by itself: a complete original that's one of the brothers' best. After a deeply weird Yiddish folk-tale prologue set in 19th-century Poland (and framed in the old 1.33:1 format), the picture shifts to the region and era of the Coens' own upbringing, a Minneapolis suburb in 1967. Larry Gopnik (a superbly concentrated portrait in comic anguish by Michael Stuhlbarg) is a college physics prof facing a welter of crises and distractions: review by the tenure committee, son Danny's bar mitzvah, a cryptic-verging-on-sinister protest from a Korean-American student, the alienation of wife Judith's affections by widower Sy Ableman, the ongoing encroachment of brother Arthur and his sebaceous cyst--and don't even mention the proto-Nazi who lives next door. All these, and more, form a screenplay of such intricacy that the blackly comic tensions of one shaggy-dog narrative strand leap synapse-like to another; the movie becomes a symphony of metaphysical dread. Working again with world-class cameraman Roger Deakins and editing, as always, under the pseudonym Roderick Jaynes, the Coens maintain impeccable control over the movie's look and timing. This is more crucial than ever, given that in the precarious universe they define, "actions have consequences." Then again, so does nonaction; not ordering "the monthly main selection" from the Columbia Record Club means you've ordered it. The main-title credits almost flaunt the fact that most of the cast members will be unfamiliar to us (though they all deliver); best known are Richard Kind as Arthur, Adam Arkin as Larry's divorce lawyer, and Michael Lerner (the studio boss in <i>Barton Fink</i>) doing a hilarious, wordless cameo as Solomon Schlutz. Special praise is due Fred Melamed, seizing the role of a lifetime as the unctuous Sy Ableman; Amy Landecker as Mrs. Samsky, the multifariously zoned-out siren who's Larry's other next-door neighbor; and Ari Hoptman as Arlen, Larry's mealy-mouthed academic colleague who can't resist hinting at the latest rumblings from the tenure committee, even if he can't really say anything. - Richard T. Jameson</p>
<b>A Short Film About Killing</b>	<p>A dirty Warsaw frames <i>A Short Film About Killing</i>, symbolizing a society in decay. Murder . . . both state sanctioned and random are shown in counterpoint. The film is a powerful indictment about the death penalty, and the barrister reflects the outrage of the heart. The second theme is random chance . . . if only the killer's sister hadn't been killed, if only he had a good friend to talk to, if only someone had intervened. The film is so hard to watch because it reflects the mirror back at our souls.</p>
<b>A Short Film About Love</b>	<p>Voyeurism, love and loneliness mingle in <i>A Short Film About Love</i>. Love, the special world, cannot be approached directly, but only tangentially . . . in the film's case, through the lens. Where Tomek begins as an impassioned voyeur, his love interest takes over as the film progresses. Do we only need a fleeting glimpse to arrive at love? How do we escape from being alone in the world? Such universal questions are asked (and answered) in this expanded film version of <i>The Dialogue</i> classic.</p>

Title	Summary
<b>A Slight Case of Murder</b>	<p>Anyone with a fondness for the classic Warner Bros. gangster pictures--and those classic character actors who seemed to show up in every movie the studio made--should relish this cheerful late-'30s takeoff on the genre. Edward G. Robinson exuberantly sends up his own "Little Caesar" image, playing a beer baron named Remy Marco who made a dishonest fortune during Prohibition and craves respectability as a legitimate businessman once beer becomes legal again. Problem is, he's no longer the sole source of suds, and as nobody has ever had the heart to tell him, his product tastes like varnish. What's more, just as the bank is about to foreclose on his brewery, he finds that his summer vacation home upstate is inconveniently full of fresh gangland corpses....</p> <p>Based on a play by Howard Lindsay and "guys and dolls" chronicler Damon Runyon, and helmed by one of Warners' zippiest directors, Lloyd Bacon, A Slight Case of Murder features a trio of delicious lugs--Allen Jenkins, Edward Brophy, and Harold Huber--as Marco's house staff and the hilarious Ruth Donnelly as his blowsy wife, with an affected upper-crust accent that keeps slipping. Add a supporting cast of characters with monikers like Innocence, No-Nose Cohen, Douglas Fairbanks Rosenbloom, and Sad Sam the Bookie, and you should be one happy citizen. -- Richard T. Jameson</p>
<b>A Special Day</b>	<p>Sophia Loren and Marcello Mastroianni are cast against glamorous type and deliver two of the finest performances of their careers in this moving, quietly subversive drama from Ettore Scola. Though it's set in Rome on the historic day in 1938 when Benito Mussolini and the city first rolled out the red carpet for Adolf Hitler, the film takes place entirely in a working-class apartment building, where an unexpected friendship blossoms between a pair of people who haven't joined the festivities: a conservative housewife and mother tending to her domestic duties and a liberal radio broadcaster awaiting deportation. Scola paints an exquisite portrait in muted tones, a story of two individuals helpless in the face of Fascism's rise.</p>
<b>A Star Is Born</b>	<p>Judy Garland is at her peak, pulling out all the stops, daring the gods in this dark, weighty fable of the price one pays to be at the top. This version, directed by Cukor, is lent all manner of mythic significance by Garland, teetering on the abyss before the slide. There would be other triumphs in concert, but this is the peak of her film career. Here she finally exposed her powerful dramatic range, coupled with the magnificent singing voice that she pushed further than anyone could imagine. Her genius is attached to an uncomfortable, intense plot that allows reason for the tremulous mannerisms and bottomless, dark eyes.</p> <p>The plot essentially follows that of the original 1936 film (directed by William Wellman and starring Janet Gaynor and Fredric March). A young singer (Garland) saves Norman Maine (James Mason), a star actor, from making a drunken fool of himself on stage. Later, a sober Norman hears her sing and decides to help this incredible talent get started in pictures. Eventually (after she changes her name from Esther Blodgett to Vicki Lester), he manages to get her the lead in a big musical. As Vicki's star rises, however, Norman's begins to fall. The two elope, but their happiness is short-lived, and Norman's drinking increases when he is cut by his studio. Frustrated by the fickleness of his public and "friends," he drunkenly interrupts the Oscar ceremonies where Vicki has won the award for Best Actress, humbly pleading for a job and accidentally slapping his wife during the presentation ceremony. Despite all Vicki's attempts to find Norman work in Hollywood, his slide cannot be stopped by his wife's love.</p>
<b>A Story of Floating Weeds</b>	<p>Yasujiro Ozu was justifiably proud of this meticulous character study in 'A Story of Floating Weeds' in which his celebrated low-angle style began to assert itself. A quarter-century later, he remade the film as 'Floating Weeds', retaining the same story and characters, switching the setting to a seaside town, and demonstrating a more casual acceptance of human foibles that makes the 1959 version (Ozu's first film in color) relatively calm and compassionate when contrasted with the more turbulent tone of the '34 silent. Having grown as an artist, Ozu was at his stylistic peak here, having refined his style to the point where all camera movement had given way to flawless refinement of static compositions. These and other comparisons abound in the study of original and remake; to that end, commentaries by preeminent Japanese film expert and dialogue translator Donald Richie (on the '34 film) and film critic Roger Ebert (on Floating Weeds) provide astutely thorough appreciations of the parallel structures, stylistic evolution, and cultural specifics of films that, until the early 1970's, were considered "too Japanese" for an international audience. Never dry or pretentious, their scholarly analyses lend solid, sensitive context to the enjoyment of two of Ozu's most critically and commercially successful films.</p>

Title	Summary
<p><b>A Study in Pink</b></p>	<p>"Nothing happens to me," Afghanistan war veteran Dr. John Watson tells his therapist. But that's before he moves into 221B Baker Street. In no time, the depressed doctor has joined his eccentric flat mate, Sherlock Holmes, in tackling a case of serial suicide.</p> <p>Can suicide be a serial crime? It seem so, since it has already happened three times, with each victim disappearing under identical circumstance and later turning up dead with the same self-administered dose of poison. When a fourth victim is found, a woman dressed entirely in pink, Detective Inspector Lestrade gives up and calls his consulting detective: Sherlock.</p> <p>With Watson lending his medical expertise, Sherlock uses his deductive powers to establish the pink lady's life history, based on clues such as the wear pattern on her wedding ring. Obviously murder, he concludes. And with that the game is on to find the killer, someone who can lurk unnoticed in the middle of a bustling city, snaring victims at will and convincing them to take their own lives.</p> <p>Lestrade's staff warns Watson to avoid Sherlock, who they call "freak" and consider a psychopath ("I'm a high-functioning sociopath," Sherlock insists). But the doctor receives a more ominous signal from another source, a shadowy figure calling himself Sherlock's arch enemy, who attempts to entice Watson into turning against his new friend.</p> <p>Meanwhile, the pink lady left an especially baffling clue: she scratched "Rache" into the floor where she died. The name Rachel? The German word for revenge? A coded message? To Sherlock the answer is elementary. Less clear is how the killer enticed his victims into self-destruction and whether the great detective will be lured to the same demise.</p>
<p><b>A Swedish Love Story</b></p>	<p>Two adolescents meet and cautiously fall in love in beautiful surrounds during the peak of an idyllic Swedish summer.</p> <p>Oblivious to social boundaries, they innocently create their own milieu in contrast to the distorted relationships, disillusionment, and world-weariness of adult life around them. Andersson's feature debut is a sunny, optimistic work that has drawn comparison to the early films of Ingmar Bergman.</p>
<p><b>A Tale of Two Sisters</b></p>	<p>"A Tale of Two Sisters" is the first major South Korean example of a now well-established genre: the new Asian psychological horror film. These moody, slow-paced and sadistically suspenseful thrillers seek to inspire a fear so overwhelming that it borders on the metaphysical; no earthly (or even unearthly) plot resolution can account for the residue of dread they leave behind.</p> <p>The story, based on a Korean folk tale that has been filmed five times before, begins simply: Two young girls, Su-Mi (Im Soo-Jung) and her younger sister, Su-Yeon (Moon Geun-Young), return home after a mysterious absence. Their brittle stepmother, Eun-Joo (Yeom Jeong-A), welcomes them with an enthusiasm bordering on hysteria, a first sign that all is not well in the household.</p> <p>As the girls' ineffectual father (Kim Hab-Su) stands by, tensions mount between Su-Mi and her stepmother, while the fragile Su-Yeon submits mutely to the woman's physical and psychological abuse. Creepy happenings begin to replicate like the flower patterns on the house's omnipresent wallpaper. A guest at a family dinner goes into inexplicable convulsions. Looking through a stack of old family photographs, Su-Mi notices that images of her stepmother now appear alongside those of her dead mother. And the moment the girls close their eyes to sleep, they are confronted with strange sounds and lurching phantoms.</p> <p>But are these spectral events merely the products of a mind driven mad by grief? And if so, whose mind is it?</p> <p>The director, Kim Jee-Woon, borrows amply from recent films like "Ringu" and "Ju-On." (The close-up of a pale female face, half covered in hanging black hair, which has now become an iconic image in Asian horror, shows up here as well.) But he also establishes his own visual language, indebted to gothic Western tales like "The Turn of the Screw." The two girls, in their white cotton nightgowns, stand out like ghosts against the richly upholstered reds and pinks of the house; an early scene featuring menstrual blood foreshadows the gory conclusion.</p> <p>In a subversion of the usual horror-movie rhythm, the central secret is revealed about halfway through. The film's last 40 minutes trace the evolving rivalry between the fierce Su-Mi and her archetypically monstrous stepmother, slowly leading us to the heart of what is, in the end, less a gruesome fairy tale than a somber reflection on memory, adolescence and mourning.</p>
<p><b>A Taste of Honey</b></p>	<p>The revolutionary British New Wave films of the early 1960s were celebrated for their uncompromising depictions of working-class lives and relations between the sexes. Directed by Tony Richardson, a leading light of that movement, and based on one of the most controversial plays of its time, A Taste of Honey features Rita Tushingham in her star-making debut role as a disaffected teenager finding her way amid the economic desperation of industrial Manchester, and despite her absent, self-absorbed mother. With its unapologetic identification with social outcasts and its sensitive, modern approach to matters of sexuality and race, Richardson's classic is a still startling benchmark work of realism.</p>



Title	Summary
<b>A Touch of Sin</b>	<p>A brilliant exploration of violence and corruption in contemporary China; (Jon Frosch, The Atlantic), A TOUCH OF SIN was inspired by four shocking (and true) events that forced the world's fastest growing economy into a period of self-examination.</p> <p>Written and directed by master filmmaker Jia Zhangke (The World, Still Life) ;one of the best and most important directors in the world; (Richard Brody, The New Yorker), this daring, poetic and grand-scale film focuses on four characters, each living in different provinces, who are driven to violent ends.</p> <p>An angry miner, enraged by widespread corruption in his village, decides to take justice into his own hands. A rootless migrant discovers the infinite possibilities of owning a firearm. A young receptionist, who dates a married man and works at a local sauna, is pushed beyond her limits by an abusive client. And a young factory worker goes from one discouraging job to the next, only to face increasingly degrading circumstances.</p>
<b>A Touch of Zen</b>	<p>"Visionary" barely begins to describe this masterpiece of Chinese cinema and martial arts moviemaking. "A Touch of Zen" (Xia nu) by King Hu depicts the journey of Yang, a fugitive noblewoman in disguise who seeks refuge in a remote, and allegedly haunted, village. The sanctuary she and her three companions find with a shy scholar is shattered when a nefarious swordsman uncovers her identity, pitting the five against legions of blade-wielding opponents. At once a wuxia film, the tale of a spiritual quest, and a study in human nature, A Touch of Zen is an unparalleled work in Hu's formidable career and an epic of the highest order, characterized by breathtaking action choreography, stunning widescreen landscapes, and innovative editing.</p>
<b>A Trick of Light</b>	<p>Equally adept at working with both fiction and documentary features, not for the first time Wim Wenders blends both in his 1995 film Die Gebrüder Skladanowsky (The Skladanowsky Brothers), a docudrama that has the noble ambition of alerting the world to the lesser-known German entertainers, whose early pioneering work in early cinema was overshadowed by the superior methods of the Lumière Brothers in France. Known in English as A Trick of the Light, Wenders pays tribute in the film to their efforts and innovation through documentary reminiscences of the daughter of Max Skladanowsky, Lucie, and through some silent-movie dramatic re-enactments of their lives and work.</p> <p>Filmed in black-and-white, as a silent movie, with the narration from the point of view of the young 5-year old Gertrud Skladanowsky (Nadine Buettner), the film opens in 1894 in Pankow, a small town on the outskirts of Berlin. Unimpressed by the crude methods her father Max (Udo Kier) and uncles Emil and Eugen (Otto Kuhnle and Christoph Merg) use to create moving images to entertain other children, the young girl is not taken in by the zoetrope mechanisms or the flick-books her father has employed to capture moving images of her uncle Eugen. With her uncle about to leave to work in a circus, Max consequently puts all his efforts into his bioscope, an early form of light projector to display sequences of still images. The first movie projector has been built, but as it is only able to project sequences of still images that have been crudely, but painstakingly pasted together frame-by-frame, it is soon overshadowed by the superior cinematograph invented in Paris by the Lumière Brothers.</p> <p>This story is dramatically re-enacted as a black-and-white silent movie. Brilliantly achieved by Wenders – although evidently inspired by Guy Maddin - with a great sense of authenticity and no small amount of charm, the film is both instructive and entertaining, capturing the undoubted thrill of seeing moving images projected onto a screen for the first time. More than that however, the film is intercut with colour interview footage of Lucie Hürtgen-Skladanowsky – 93 years old at the making of the film – who guides the assembled film crew through the old photo albums, memorabilia and artefacts that she has preserved. The two sections are linked by dramatis personae from the fictional enactment interacting with the documentary filmmaking - coming to life as it were through the reminiscences. It's a nice poetic touch, connecting the past with the present and thereby testifying to the power of cinema to breathe life and personality into the past, but showing how those memories are part of what we are today, something perhaps alluded to in a magical carriage ride at the end of the film through the on-going reconstruction of the post-Wall Berlin.</p> <p>A Trick of the Light is a short film that doesn't outstay its welcome, unless you are intent on watching it through to the end of the extended credits. The film itself is 60 minutes long, stretched to 71 minutes with additional footage inserted in the end credits, extended further to 76 minutes with a loop of simulated bioscope imagery.</p>
<b>A View to a Kill</b>	<p>The fourteenth spy film of the James Bond series, and the seventh and last to star Roger Moore as the fictional MI6 agent James Bond. Although the title is adapted from Ian Fleming's short story "From a View to a Kill", the film is the fourth Bond film after The Spy Who Loved Me, Moonraker and Octopussy to have an entirely original screenplay. In A View to a Kill, Bond is pitted against Max Zorin, who plans to destroy California's Silicon Valley.</p> <p>The film was produced by Albert R. Broccoli and Michael G. Wilson, who also wrote the screenplay with Richard Maibaum. It was the third James Bond film to be directed by John Glen, and the last to feature Lois Maxwell as Miss Moneypenny.</p>
<b>A Well Spent Life</b>	<p>Musician Mance Lipscomb commands the screen in Blank's vivid sketch of a man some consider the greatest blues guitarist who ever lived.</p>

Title	Summary
<b>A Woman Is a Woman</b>	With <i>A Woman is a Woman</i> (Une Femme est une femme), compulsively innovative director Jean-Luc Godard presents “a neorealist musical, that is, a contradiction in terms.” Featuring French superstars Anna Karina, Jean-Paul Belmondo, and Jean-Claude Brialy at their peak of adorability, <i>A Woman is a Woman</i> is a sly, playful tribute to—and interrogation of—the American musical comedy, showcasing Godard’s signature wit and intellectual acumen. The film tells the story of exotic dancer Angéla (Karina) as she attempts to have a child with her unwilling lover Émile (Brialy). In the process, she finds herself torn between him and his best friend Alfred (Belmondo). A dizzying compendium of color, humor, and the music of renowned composer Michel Legrand, <i>A Woman is a Woman</i> finds the young Godard at his warmest and most accessible, reveling in and scrutinizing the mechanics of his great obsession—the cinema.
<b>A Zed and Two Noughts</b>	An extraordinary tale of obsession in which the zoologist twin husbands of two women killed in a car crash start an affair with the female driver who has had a leg amputated. Tirelessly provocative, funny and stylish, the film also pays tribute to the Dutch master of light Vermeer, delves into man’s relationship with animals and explores the attraction of lists. Full of surprises and magnificent conundrums, Peter Greenaway’s third feature is as perversely comic and teasing as it is shocking. Score by Michael Nyman.
<b>Abbott &amp; Costello Meet Frankenstein</b>	Two bumbling baggage clerks, Wilbur and Chick, are asked to deliver a crate to a wax museum. Wilbur discovers that the crates contain the bodies of Dracula and the Frankenstein monster. Dracula revives the Frankenstein monster, intending to use it as his servant. He then enlists the help of scientist Sandra Mornay to transplant Wilbur’s brain into the monster’s head in order to make it more docile.
<b>Abbott and Costello Go to Mars</b>	The boys accidentally take off for Mars and end up in New Orleans during Mardi Gras.
<b>Abbott and Costello in the Foreign Legion</b>	Bud and Lou head to Algeria on business and are tricked into joining the Foreign Legion.
<b>Abbott and Costello Meet Dr. Jekyll and Mr. Hyde</b>	The duo are American cops in London to study police tactics. They wind up in jail and are bailed out by Dr. Jekyll. Jekyll has been murdering fellow doctors who laugh at his experiments. He has more murders in mind. At one point the doctor’s serum gets injected into the pair.
<b>Abbott and Costello Meet Frankenstein</b>	Bud and Lou encounter Frankenstein’s monster, Dracula and The Wolf Man.
<b>Abbott and Costello Meet the Invisible Man</b>	As novice private detectives, Bud and Lou come face to face with The Invisible Man.
<b>Abbott and Costello Meet the Keystone Kops</b>	Harry and Willie buy the Edison Movie Studio in the year 1912 from Joseph Gorman, a confidence man. They follow Gorman to Hollywood where, as stunt men, they find him directing movies as Sergei Trumanoff and stealing the studio payroll.
<b>Abbott and Costello Meet the Killer, Boris Karloff</b>	The boys meet up with Boris Karloff after a guest is murdered at their hotel.
<b>Abbott and Costello Meet the Mummy</b>	In Egypt Peter and Freddie find the archaeologist Dr. Zoomer murdered before they can return to America. A medallion leads them to a crypt where a revived mummy provides the terror.
<b>Abominable Snowman, The</b>	At a remote lhamasery in the Himalayas, scientist John Rollason studies rare mountain herbs with the help of his wife Helen, and associate Peter, while awaiting the arrival of an American named Tom Friend. Over Helen’s objections and warnings by the High Lama, he sets out with Friend on an expedition to find the elusive Yeti, accompanied by another American named Shelley and a young Scotsman, McNee, who claims to have seen the thing. Footprints are found in the snows and McNee seems queerly affected the closer they get to their quarry’s likely habitat but the biggest shock to Rollason is discovering Friend is a showman who only intends to exploit their find, with Shelley his gamehunter-marksman. The conflict between science and commercialism only increases when an enormous anthropoid is shot, and the horror only increases as the party realizes the other Yeti intend to retrieve their fallen comrade and have powers to do so which seem extra-human.
<b>Accident</b>	<p>The story involves two Oxford professors, an extrovert separated from his wife (Stanley Baker) and a quiet, repressed married man (Dirk Bogarde) whose wife is pregnant again. Both men are attracted to a young Austrian student (Jacqueline Sassard). She is engaged to Bogarde’s student (Michael York). Bogarde would like to approach her, but holds back (as he tells himself) in deference to York. Baker lacks such qualms, seduces the girl, and even takes her to Bogarde’s home one evening for a rendezvous.</p> <p>The film is put together as carefully as a Hitchcock. The plot depends on coincidences, timing and the resources available in the limited Oxford world. But it is also recognizably a work of Pinter in the way the story is revealed backwards, in scenes that are jigsawed together to make an emotional continuity instead of a straightforward story line.</p>

Title	Summary
<p><b>Ace in the Hole</b></p>	<p>The Ace in the Hole, in this case, is Leo Minosa, who is trapped in a cliff dwelling near Albuquerque, N.M. The publicity from his situation could build a winning hand for several people: Chuck Tatum (Kirk Douglas, Champion), a veteran newsman looking to get back on top; Lorraine (Jan Sterling, The High and the Mighty), the trapped man's bored wife who wants to make a new start in the big city; Sheriff Gus Kretzer (Ray Teal, Hangman's Knot), who needs a boost to his re-election campaign; and Herbie (Robert Arthur, Belles on Their Toes), a young reporter who wants to make the big leagues.</p> <p>When Billy Wilder co-wrote (also credited are Victor Desny, Walter Newman, and Lesser Samuels) and directed 1951's Ace in the Hole, there was no 24-hour cable news and you couldn't check the Albuquerque paper on the Internet. Television was in its infancy; many cities that had it only received one station.</p> <p>Still, as Spike Lee notes in his afterword, Ace in the Hole is a sort of "crystal ball" that presaged the modern media age and people's reactions to it. Lee calls the movie "dark for 2007, let alone 1951" in its cynical vision. How cynical? A carnival sets up at the rescue scene. This, and Kirk Douglas's speech at the rescue scene, may be the source of the term "media circus."</p>
<p><b>Act of Killing, The</b></p>	<p>"History is written by the victors," observed Winston Churchill. However, in this canny documentary, Churchill's truism gets a makeover. 'The Act of Killing' allows the victors a forum to elaborate on their story, and, by their own hands, these aged conquerors unwittingly rewrite aspects of the history that has propped them up for so many decades.</p> <p>The place is Indonesia and the events under review in 'The Act of Killing' took place between 1965 and 1966. The country's first president was overthrown in a military coup in 1965, which led to a violent purge by the army of anyone suspected of being a Communist. The term was loosely applied and included activists involved in the struggle against Dutch colonialism, trade unionists, opponents of nationalization, and all ethnic Chinese. It's estimated that nearly one million Indonesians were killed over the course of one year, although the true figure remains unknown to this day. The army's efforts were supported by Western powers, and the soldiers were also assisted in their mass killings by civilian paramilitary groups and independent gangsters. Nearly 50 years later, these murderers remain honored and respected figures in Indonesian society, although the smiles and respect many of the citizens display toward them barely mask generalized fear and acquiescence.</p> <p>The movie styles the gangsters use range from deep-shadowed film noir to surreal Asian song-and-dance spectacles. And the more they talk and re-enact their former deeds, the starker the reality that's before us becomes. It comes as little surprise that Errol Morris and Werner Herzog, both masters of sly documentaries in which the subjects nail themselves with their own words, are the executive producers of Oppenheimer's film. --Marjorie Baumgarten</p>
<p><b>Act of Violence</b></p>	<p>War veteran Frank Enley seems to be a happily married small-town citizen until he realizes Joe Parkson is in town. It seems Parkson is out for revenge because of something that happened in a German POW camp, and when a frightened Enley suddenly leaves for a convention in L.A., Parkson is close behind.</p>
<p><b>Adam: Giselle (Dutch National Ballet)</b></p>	<p>Giselle is a dramatic and timeless tale of love, deception, revenge and forgiveness. An enchanting classical ballet from the Romantic era, Giselle was first performed in 1841. The ballet's combination of dramatic acting, virtuoso technique and ethereal beauty continues to enthrall audiences around the world. Dutch National Ballet's new production, by the creative partnership of Rachel Beaujean and Ricardo Bustamante, is based on the original ballet by Jean Coralli and Jules Perrot. With additional choreography by Beaujean and Bustamante, atmospheric designs by Toer van Schayk and a captivating international cast, this Giselle will make a beautiful addition to every ballet-lover's collection. Recorded live at the Muziektheater Amsterdam, in February 2009, in High Definition and surround sound.</p> <p>Cast list:  Giselle: Anna Tsygankova  Count Albrecht: Jozef Varga  Myrtha: Igone de Jongh  Hilarion: Jan Zerer  Pas de quatre: Michele Jimenez, Maia Makhateli, Mathieu Gremillet, Arthur Shesterikov  Zulme: Anu Viheriäranta  Moyna: Emanouela Merdjanova  Bathilde: Natasja Lucassen  Berthe: Jeanette Vondersaar</p>
<p><b>Adjuster, The</b></p>	<p>A reflection about what makes everyone's life unique, through the story of Noah's family. Noah is an adjuster, having sex with his customers. His wife Hera watches pornographic movies for the Board of Censors. They live with their son Simon and Hera's sister in a show-flat. One day, they meet Bubba, who wants to make a movie in their house.</p>

Title	Summary
<b>Adventure in Sahara</b>	Fuller provided the original story for <i>Adventure in Sahara</i> (1938), with Maxwell Shane stepping in to write the screenplay. C. Henry Gordon (Conquest) commands a detachment of Foreign Legionnaires with such brutality that he is sent at gunpoint by his men into the desert with a few loyal soldiers and scant supplies, to fend for himself or perish. He vows to reach civilization and return for vengeance
<b>Adventures of Errol Flynn, The</b>	CM has produced "The Adventures of Errol Flynn", a long-overdue biography. Along with interviews with his family and friends, including extensive interviews with de Havilland, wives Patrice Wymore and Nora Eddington (in archival footage), and daughter Deirdre, it offers 'behind-the-scenes' footage, private home movies, and material never before seen by the public (including footage from the never-completed "William Tell"), which makes this a 'must' for Flynn fans.
<b>Adventures of Robin Hood, The</b>	Dashing Errol Flynn is the definitive Robin Hood in the most gloriously swashbuckling version of the legendary story. Warner Brothers reunited Michael Curtiz, their top-action director, with the winning team of Flynn and Olivia de Havilland (Maid Marian) and perennial villain Basil Rathbone as the aristocratic Sir Guy of Gisbourne, and pulled out all stops for the production. It became their costliest film to date, a grandly handsome, glowing Technicolor adventure set to a stirring, Oscar-winning score by Erich Wolfgang Korngold. The decadent Prince John (a smoothly conniving Claude Rains) takes advantage of King Richard's absence to tax the country into poverty but meets his match in the medieval guerrilla rebel Robin Hood and his Merry Men of Sherwood Forest, who rise up and, to quote a cliché coined by the film, "steal from the rich and give to the poor." Stocky Alan Hale Sr. plays Robin's loyal friend Little John (a part he played in Douglas Fairbanks's silent version), Eugene Palette the portly Friar Tuck, and Melville Cooper the bumbling Sheriff of Nottingham. Flynn's confidence and cocky charm makes for a perfect Robin Hood, and his easygoing manner is a marvelous counterpoint to Rathbone's regal bearing and courtly diction. The film climaxes in their rousing battle-to-the-finish sword fight, a magnificently choreographed scene highlighted by Curtiz's inventive use of shadows cast upon the castle walls. - Sean Axmaker
<b>Adventures of Rocky and Bullwinkle and Friends: Complete</b>	The Adventures of Rocky and Bullwinkle and Friends introduced some of the most unforgettable characters in TV history. Premiering in 1959 from Jay Ward Productions, the original series was comprised of 163 episodes featuring Rocky & Bullwinkle, Dudley Do-Right of the Mounties, Aesop and Son, Fractured Fairy Tales, Peabody's Improbable History and more. Starring Rocky, Bullwinkle, Boris, Natasha, Dudley Do-Right, Mr. Peabody and Sherman, this comprehensive collection includes every unforgettable adventure, insightful bonus features and an episode guide.
<b>Adventures on the New Frontier</b>	Cinéma vérité pioneer Robert Drew's fascinating documentary <i>Adventures on the New Frontier</i> (1961) offers a rare and candid glimpse inside the Oval Office as newly elected President John F. Kennedy goes about his daily work routine as America's Chief Executive. The film marked the first time that viewers were given an unprecedented view into the inner workings of the White House and closer access than ever before to a U.S. president working in office. <i>Adventures on the New Frontier</i> aired on ABC television as part of its <i>Close-Up!</i> series in 1961. Its success as a film and Kennedy's proven ease with cameras in the White House helped pave the way for Drew's next documentary collaboration with Kennedy, <i>Crisis: Behind a Presidential Commitment</i> (1963) in which Kennedy goes head-to-head with Alabama Governor George Wallace over the issue of integration. Because it dealt with potentially sensitive matters at the White House, Kennedy was allowed as part of the deal to see the film before it was shown publicly and request edits to anything that might compromise national interests. Ultimately, Kennedy liked what he saw in the final result and had no objections to any of the content.
<b>Advise and Consent</b>	Three years after <i>Anatomy of a Murder</i> , Otto Preminger examined the body politic in <i>Advise and Consent</i> , a story of power and procedure where deals become extortion, closets reveal skeletons and careers are crushed. It was also one of the first mainstream films to deal with homosexuality. History buffs may think they recall real-life counterparts to the characters depicted while movie fans can revel in a rare array of star power: Henry Fonda, Walter Pidgeon, Don Murray, Gene Tierney, Peter Lawford, Franchot Tone and Charles Laughton in his final role. DVD special features include: Commentary by film historian Drew Casper and theatrical trailer.
<b>Aeon Flux - The Complete Animated Collection</b>	Aeon Flux, the sexy secret agent extraordinaire that took MTV by storm. Follow the deftly skilled Aeon on her adventures through a futuristic world brimming with chaos and corruption. Experience every gripping episode of this cutting edge animated series like never before, as each episode has been digitally restored and has been bolstered with a 5.1 Dolby Digital Surround Sound audio track. Every aspect in the creation of <i>The Complete Aeon Flux</i> has been overseen and endorsed by original creator Peter Chung making this the definitive Aeon Flux collection.
<b>African Queen</b>	In his only Oscar-winning performance, Bogart stars as Charlie Allnut, a reprobate who uses his little battered steamer, <i>The African Queen</i> , to run supplies to small villages in East Africa at the onset of WWI. At one stop he meets Rose (Katharine Hepburn), the devoted spinster sister of Rev. Samuel Sayer (Robert Morley). When Charlie returns to the village later, he finds that German troops have invaded and Sayer is dead, and he offers to take the distraught Rose back to civilization. Thus begins a perilous and unforgettable journey as Charlie and Rose decide to do their part in the war effort against the Germans.
<b>Age of Consent</b>	Bradley Morahan (James Mason) is an Australian artist who gets sick of all the art shows and art dealers and simpleminded art patrons in New York city. He returns to Australia and an isolated island to get away from it all. While there, he meets Cora (Helen Mirren), your typical free-spirited young woman who dreams of bigger things than serving her alcoholic, abusive grandmother. Cora begins to rekindle Morahan's love of life. <i>Age of Consent</i> (which was Michael Powell's final film) was brutalized by Columbia. Everything from the opening title cards to the film's soundtrack to the abundance of nudity was changed or removed. In spite of doing well in Australian theaters, the neutered butchered version did poorly in America. It's only now that American audiences can see <i>The Age of Consent</i> as Michael Powell intended it to be seen. Powell manages to squeeze every last bit of beauty out of the Australian island paradise. He always has a mastery over light and shadow and color, and nowhere is this clearer than in this, his last film. Gorgeous tropical colors, blues, greens, reds are splashed across the screen. Powell takes a film that could have become substandard fare and turns it into a joy to behold with his camera work.

Title	Summary
<b>Age of the Medici, The</b>	Rossellini's three-part series is like a Renaissance painting come to life: a portrait of fifteenth-century Florence, ruled by the Medici political dynasty. With a lovely score from composer Manuel de Sica, this grand yet intimate work is a storybook conjuring of a way of life and thought.
<b>Agnès de ci de là Varda</b>	A freewheeling travelogue, a kaleidoscopic survey of the contemporary art scene, and a loving ode to creativity in all its forms, this five-part miniseries by the inimitable Agnès Varda takes us on a journey of discovery as she travels the globe—from Stockholm to St. Petersburg, Lisbon to Rio de Janeiro, Mexico City to Los Angeles—meeting with friends, artists, and fellow filmmakers. Along the way there are chats with titan auteurs Chris Marker (offering a window into his virtual reality world) and a 102-year-old Manoel de Oliveira (doing his best Chaplin impersonation); visits to the Hermitage Museum, the Venice Biennale, and the home of Frida Kahlo; glimpses into the studios of acclaimed visual artists like Christian Boltanski, Annette Messager, and Pierre Soulages; and Varda's casually profound musings on everything from rivers to the Dutch masters to her own photography and installation works. Never before released in the United States, this catalog of wonders great and small is a unique invitation to see the world through the eyes of one of cinema's most playfully perceptive artists.
<b>Aguirre, the Wrath of God</b>	Shot entirely on location in the wild Amazonian jungle near Machu Picchu, Aguirre, Wrath of God stars the legendarily volatile Klaus Kinski (Nosferatu the Vampyre) as Don Lope de Aguirre, a power-crazed sixteenth-century explorer who leads a troupe of conquistadors on a doomed expedition in search of El Dorado, the fabled 'City of Gold'.  A visceral, ambitious exploration of megalomania and savage beauty, Aguirre remains one of Herzog's most brilliant achievements and one of German cinema's totemic masterpieces.
<b>Ahed's Knee</b>	A celebrated Israeli filmmaker named Y arrives in a remote desert village to present one of his films at a local library. Struggling to cope with the recent news of his mother's terminal illness, he is pushed into a spiral of rage when the host of the screening, a government employee, asks him to sign a form placing restrictions on what he can say at the film's Q&A. Told over the course of one day, the film depicts Y as he battles against the loss of freedom in his country and the fear of losing his mother. Nadav Lapid (Synonyms, The Kindergarten Teacher) wrote Ahed's Knee soon after the death of his own mother, who worked as an editor on many of his works. It offers a sharp critique of the censorship, hypocrisy, and violence instigated by Israel and repressive governments everywhere. The fact that it was produced, largely funded, and highly acclaimed in its home country highlights the complexities of a national cinema that refuses to be muzzled, born of the divisions of society itself. Winner of the Jury Prize at the Cannes Film Festival, this boldly shot and conceived work feels as though it has welled up from the depths of its maker's soul.
<b>Ahlat Ağacı [The Wild Pear]</b>	An unpublished writer returns to his hometown after graduating, where he seeks sponsors to publish his book while dealing with his father's deteriorating indulgence into gambling.
<b>Ajami</b>	A contemporary crime drama edged with Greek tragedy, Ajami is an untidy, despairing, oddly exhilarating joint venture by writer-directors Scandar Copti, an Israeli Arab, and Yaron Shani, an Israeli Jew. Though its unwieldy cast and multiple storylines might better lend themselves to a television series, the movie teems with life, energized by fierce formal ambitions that must have provoked cardiac arrest in its insurance underwriters, never mind any casual onlookers of the partially improvised location shoot in a rundown quarter of the Tel Aviv-adjacent city of Jaffa. The mostly non-pro cast is drawn from the neighborhood, a tinderbox where Jews, Israeli Arabs, and Palestinians from the occupied territories seeking work rub shoulders with volcanic unease.  Barely held together by chapter headings, the action switches dizzily between time, place, and point of view. The movie opens smack in the middle of its converging storylines with a mistaken drive-by shooting whose victim is an innocent boy working on a decrepit car. Indeed, almost all of the casualties piling up in Ajami are young, sucked willy-nilly into the fraying tempers of this inner-city area barely controlled by exhausted and demoralized Israeli police.
<b>Akira</b>	The government has been working on a top secret project called Akira and of course, it ends up causing serious problems, though not right off the bat. Tetsuo is a member of a biker gang and becomes involved in Akira, but his friend Kaneda thinks it is a bad idea and decides to save him, but things don't go as planned. Kaneda is also the leader of the biker gang and as such, can handle himself well and in this case, he will need to do so quite often. As he tries to get Tetsuo out of the experiment, he runs into all sorts of problems, from antigovernment factions to ruthless scientists, all of whom have personal agendas to push. As time passes, Tetsuo becomes enraged at all the people he sees and as a result, something snaps inside of him, due in large part to the experiments he underwent as part of Akira. He soon shows his supernatural powers and begins a bloody path of chaos, which leads to the Tokyo Olympiad, where something that's been hidden for a long time could soon be revealed to all.
<b>Akira Kurosawa's Dreams</b>	Unfolding in a series of eight mythic vignettes, this late work by Akira Kurosawa was inspired by the beloved director's own nighttime visions, along with stories from Japanese folklore. In a visually sumptuous journey through the master's imagination, tales of childlike wonder give way to apocalyptic apparitions: a young boy stumbles on a fox wedding in a forest; a soldier confronts the ghosts of the war dead; a power plant meltdown smothers a seaside landscape in radioactive fumes. Interspersed with reflections on the redemptive power of creation, including a richly textured tribute to Vincent van Gogh (who is played by Martin Scorsese), Akira Kurosawa's Dreams is both a showcase for its maker's artistry at its most unbridled and a deeply personal lament for a world at the mercy of human ignorance.
<b>Alberville 1992 "One Light, One World"</b>	

Title	Summary
<b>Alexander Nevsky</b>	Eisenstein drew on history, Russian folk narratives, and the techniques of Walt Disney to create this broadly painted epic of Russian resilience. This story of Teutonic knights vanquished by Prince Alexander Nevsky's tactical brilliance resonated deeply with a Soviet Union concerned with the rise of Nazi Germany. Widely imitated—most notably by Laurence Olivier's Battle of Agincourt re-creation for Henry V —the Battle on the Ice scene remains one of the most famous audio-visual experiments in film history, perfectly blending action with the rousing score of Sergei Prokofiev.
<b>Alfie</b>	In this extremely grim comedy, Michael Caine plays a ne'er-do-well who never does good. The rakish Alfie moves from woman to woman with the emotional maturity of Bill Clinton, and even less morality. Alternately talking up to the camera and talking down to his sexual conquests, Alfie maneuvers through the minefield of emotions by remaining aloof, until of course, he is left alone. A fine performance by Shelley Winters as the wealthy woman Alfie seeks to court rounds out this well-aimed attack on the lady's man lifestyle. Nominated for a Best Picture Academy Award. --James DiGiovanna
<b>Alfred Hitchcock Presents: Season 1</b>	The inimitable Alfred Hitchcock hosted this evening series featuring some of his most delightfully suspenseful stories. Features guest-stars John Forsythe, Cloris Leachman, Aaron Spelling, Peter Lawford, John Cassavetes, Charles Bronson, Joanne Woodward and many more in 39 episodes on 3 DVDs
<b>Alfred Hitchcock Presents: Season 2</b>	Tthis legendary season received three Emmy awards as well as a Golden Globe for Television Achievement. Loaded with twists, turns, and things that go "bump" in the night, these classic half-hour tales of menace and mayhem feature such iconic stars as Jessica Tandy, Hume Cronyn, Rip Torn, Vic Morrow, and many more.
<b>Alfred Hitchcock Presents: Season 3</b>	Top stars like Vincent Price, Jessica Tandy, Hume Cronyn, Carol Lynley, Claude Atkins, Peter Lorre and more star in this masterful tales of mystery and menace. Includes Reward to Finder" (11/10/57), The Perfect Crime" (10/20/57), Dip In the Pool" (6/1/58) and 36 more for a total of 39 episodes on 5 DVDs.
<b>Alfred Hitchcock Presents: Season 4</b>	Join guest stars Steve McQueen (Bullitt), Bette Davis (All About Eve), Claude Rains (Casablanca), Cloris Leachman (Young Frankenstein), Roger Moore (The Spy Who Loved Me), Walter Matthau (The Odd Couple), Brian Keith (Family Affair), Elizabeth Montgomery (Bewitched), Art Carney (Harry and Tonto), Mary Astor (The Maltese Falcon), Barbara Bel Geddes (Dallas), Denholm Elliott (Raiders of the Lost Ark), Dick York (Bewitched), Leslie Nielsen (Airplane!) and more as they act in stories of intrigue and murder - all under the watchful eye of the Master of Suspense himself. Nominated for 15 Primetime Emmy Awards, and winner of 3 Primetime Emmy Awards plus the Golden Globe for Television Achievement, there's no question why this show remains one of the most beloved classic series ever made.
<b>Alfred Hitchcock Presents: Season 5</b>	Reunite with the "Master of Suspense," Alfred Hitchcock, for more of the mind-boggling twists and devious thrills synonymous with one of TV's greatest shows, Alfred Hitchcock Presents. In the fifth season, delve into 38 stories of greed, larceny, revenge and murder where every character holds a guilty secret and a misleading "MacGuffin" lurks in every corner. Featuring some of Hollywood's brightest guest stars, including Walter Matthau, Steve McQueen, Peter Lorre, Dick Van Dyke, William Shatner and Burt Reynolds, it's five discs of delicious mysteries from the icon whose highest hope for his audience was to "give them pleasure - the same pleasure they have when they wake up from a nightmare."
<b>Ali: Fear Eats the Soul</b>	Rainer Werner Fassbinder, already the director of almost twenty films by the age of twenty-nine, paid homage to his cinematic hero, Douglas Sirk, with this updated version of Sirk's All That Heaven Allows. Lonely widow Emmi Kurowski (Brigitte Mira) meets Arab worker Ali (El Hedi ben Salem) in a bar during a rainstorm. They fall in love—to their own surprise—and to the shock of family, colleagues, and drinking buddies. In Ali: Fear Eats the Soul (Angst essen seele auf), Fassbinder expertly uses the emotional power of the melodrama to underscore the racial tensions threatening German culture.
<b>Alias Betty</b>	This smooth and smart French thriller combines Robert Altman's style of juggling multiple storylines with Alfred Hitchcock's genius for psychological tension. After Betty Fisher (Sandrine Kiberlain) loses her son to an accident, her mentally unstable mother (Nicole Garcia) kidnaps a similar-looking boy from a poor neighborhood of Paris, setting in motion a kaleidoscope of stories involving the kidnapped boy's trashy mother (who doesn't particularly miss the child), her boyfriend (who becomes the prime suspect in the investigation), the kidnapped boy's possible father (a gigolo whose current paramour cuts off funds), and Betty's ex-husband (a reptilian writer who tries to blackmail Betty into resuming their relationship). Intricate and completely involving, Alias Betty (also called Betty Fisher and Other Stories) is directed with consummate skill by Claude Miller. None of the actors try to make you like them, which makes this dazzling mix of difficult, foolish, and downright nasty people utterly fascinating. - Bret Fetzer
<b>Alice</b>	This adaptation of Lewis Carroll's Alice in Wonderland mixes animation and live action to create a dreamlike world, but don't let that fool you into thinking it's simply a kid's film. Young Alice (Kristyna Kohoutová, spoken by Camilla Power) watches a stuffed and mounted rabbit come to life in her playroom and follows it through a magical drawer into a strange world that resembles a 19th-century toy store come to life, with a few specimens from a natural history museum thrown in. Czech animator Jan Svankmajer retains the familiar story elements but tweaks them with bizarre imagery brought to herky-jerky life with his spasmodic style of stop-motion animation. The caterpillar becomes a sock puppet with dentures, while other crazy creatures materialize as creepy skull-headed beings that bleed sawdust. Throughout the tale Svankmajer returns to punctuating close-ups of Alice's lips telling the story, just to remind us that this is a tale told. In the best surrealist tradition Svankmajer uses familiar objects in unfamiliar ways, giving a fantasy quality to the banal (and the not so banal) while tipping the dream logic to the edge of nightmare. While the imagery remains more unsettling than genuinely disturbing, younger children will certainly be happier with Disney's brightly colored animated classic Alice in Wonderland. Older children and adults will better appreciate Svankmajer's sly visual wit and unusual animation style.

Title	Summary
<b>Alice Doesn't Live Here Anymore</b>	<p>Martin Scorsese's "Alice Doesn't Live Here Anymore" opens with a parody of the Hollywood dream world little girls were expected to carry around in their intellectual baggage a generation ago. The screen is awash with a fake sunset, and a sweet little thing comes strolling along home past sets that seem rescued from "The Wizard of Oz." But her dreams and dialogue are decidedly not made of sugar, spice, or anything nice: This little girl is going to do things her way.</p> <p>That was her defiant childhood notion, anyway. But by the time she's thirty-five, Alice Hyatt has more or less fallen into society's rhythms. She's married to an incommunicative truck driver, she has a precocious twelve-year-old son, she kills time chatting with the neighbors. And then her husband is unexpectedly killed in a traffic accident and she's left widowed and -- almost worse than that -- independent. After all those years of having someone there, can she cope by herself?</p> <p>She can, she says. When she was a little girl, she idolized Alice Faye and determined to be a singer when she grew up. Well, she's thirty-five, and that's grown-up. She has a garage sale, sells the house, and sets off on an odyssey through the Southwest with her son and her dreams. What happens to her along the way provides one of the most perceptive, funny, occasionally painful portraits of an American woman I've seen.</p> <p>The movie has been both attacked and defended on feminist grounds, but I think it belongs somewhere outside ideology, maybe in the area of contemporary myth and romance. There are scenes in which we take Alice and her journey perfectly seriously, there are scenes of harrowing reality and then there are other scenes (including some hilarious passages in a restaurant where she waits on tables) where Scorsese edges into slight, cheerful exaggeration. There are times, indeed, when the movie seems less about Alice than it does about the speculations and daydreams of a lot of women about her age, who identify with the liberation of other women, but are unsure on the subject of themselves.</p> <p>A movie like this depends as much on performances as on direction, and there's a fine performance by Ellen Burstyn (who won an Oscar for this role) as Alice. She looks more real this time than she did as Cybill Shepherd's available mother in "The Last Picture Show" or as Linda Blair's tormented mother in "The Exorcist." It's the kind of role she can relax in, be honest with, allow to develop naturally (although those are often the hardest roles of all). She's determined to find work as a singer, to "resume" a career that was mostly dreams to begin with, and she's pretty enough (although not good enough) to almost pull it off. She meets some generally good people along the way, and they help her when they can. But she also meets some creeps, especially a deceptively nice guy named Ben (played by Harvey Keitel, the autobiographical hero of Scorsese's two films set in Little Italy). The singing jobs don't materialize much, and it's while she's waitressing that she runs into a divorced young farmer (Kris Kristofferson).</p> <p>They fall warily in love, and there's an interesting relationship between Kristofferson and Alfred Lutter, who does a very good job of playing a certain kind of twelve-year-old kid. Most women in Alice's position probably wouldn't run into a convenient, understanding, and eligible young farmer, but then a lot of the things in the film don't work as pure logic. There's a little myth to them, while Scorsese sneaks up on his main theme.</p> <p>The movie's filled with brilliantly done individual scenes. Alice, for example, has a run-in with a fellow waitress with an inspired vocabulary (Diane Ladd, an Oscar nominee for this role). They fall into a friendship and have a frank and honest conversation one day while sunbathing. The scene works perfectly. There's also the specific way her first employer backs into offering her a singing job, and the way Alice takes leave from her old neighbors, and the way her son persists in explaining a joke that could only be understood by a twelve-year-old. These are great moments in a film that gives us Alice Hyatt: female, thirty-five, undefeated.</p>
<b>Alice in the Cities</b>	<p>The first of the road films that would come to define the career of Wim Wenders, the magnificent Alice in the Cities is an emotionally generous and luminously shot odyssey. A German journalist (Rüdiger Vogler) is driving across the United States to research an article; it's a disappointing trip, in which he is unable to truly connect with what he sees. Things change, however, when he has no choice but to take a young girl named Alice (Yella Rottländer) with him on his return trip to Germany, after her mother (Lisa Kreuzer)—whom he has just met—leaves the child in his care. Though they initially find themselves at odds, the pair begin to form an unlikely friendship.</p>
<b>Alien [4K Ultra HD]</b>	<p>When commercial towing vehicle Nostromo, heading back to Earth, intercepts an SoS signal from a nearby planet, the crew are under obligation to investigate. After a bad landing on the planet, some crew members leave the ship to explore the area. At the same time as they discover a hive colony of some unknown creature, the ship's computer deciphers the message to be a warning, not a call for help. When one of the eggs is disturbed, the crew do not know the danger they are in until it is too late.</p>
<b>Alien 1: Alien</b>	<p>When commercial towing vehicle Nostromo, heading back to Earth, intercepts an SoS signal from a nearby planet, the crew are under obligation to investigate. After a bad landing on the planet, some crew members leave the ship to explore the area. At the same time as they discover a hive colony of some unknown creature, the ship's computer deciphers the message to be a warning, not a call for help. When one of the eggs is disturbed, the crew do not know the danger they are in until it is too late.</p>
<b>Alien 2: Aliens</b>	<p>The only survivor of the Nostromo, Ripley is discovered in deep sleep half a century later by a salvage ship. When she is taken back to Earth, she learns that a human colony was founded on the same planet where the aliens were first found. After contact with the colony is lost, she finds herself sent back to the planet along with a team of warriors bent on destroying the alien menace forever, and saving any survivors -- if any remain.</p>

Title	Summary
<b>Alien 3: Alien 3</b>	When commercial towing vehicle Nostromo, heading back to Earth, intercepts an SoS signal from a nearby planet, the crew are under obligation to investigate. After a bad landing on the planet, some crew members leave the ship to explore the area. At the same time as they discover a hive colony of some unknown creature, the ship's computer deciphers the message to be a warning, not a call for help. When one of the eggs is disturbed, the crew do not know the danger they are in until it is too late.
<b>Alien 4: Resurrection</b>	200 years after the conclusion of Alien 3, the company is able to resurrect Ripley (Sigourney Weaver) through the process of cloning and the scientists successfully take the Queen Alien out of her. But, Ripley's DNA gets mixed up with the Queen's and she begins to develop certain alien characteristics. The scientists begin breeding the aliens, but they later escape. Soon the Xenomorphs are running amok on the ship, which is on course to earth. The Queen then gives birth to a deadly new breed of alien, which could spell disaster for the entire human race. It's up to Ripley and a band of space pirates to stop the ship before it reaches earth.
<b>All About Eve</b>	In Joseph L. Mankiewicz's devastatingly witty Hollywood classic, backstage is where the real drama plays out. One night, Margo Channing (Bette Davis) entertains a surprise dressing-room visitor: her most adoring fan, the shy, wide-eyed Eve Harrington (Anne Baxter). But as Eve becomes a fixture in Margo's life, the Broadway legend soon realizes that her supposed admirer intends to use her and everyone in her circle, including George Sanders's acid-tongued critic, as stepping-stones to stardom. Featuring stiletto-sharp dialogue and direction by Mankiewicz, and an unforgettable Davis in the role that revived her career and came to define it, the multiple-Oscar-winning All About Eve is the most deliciously entertaining film ever made about the ruthlessness of show business.
<b>All About My Mother</b>	A single mother in Madrid sees her only son die on his 17th birthday as he runs to seek an actress's autograph. She goes to Barcelona to find the lad's father, a transvestite named Lola who does not know he has a child. First she finds her friend, Agrado, also a transvestite; through him she meets Rosa, a young nun bound for El Salvador, and by happenstance, becomes the personal assistant of Huma Rojo, the actress her son admired. She helps Huma manage Nina, the co-star and Huma's lover, and she becomes Rosa's caretaker during a dicey pregnancy. With echoes of Lorca, "All About Eve," and "Streetcar Named Desire," the mothers (and fathers and actors) live out grief, love, and friendship.
<b>All Night Long</b>	Othello is translated to the world of sixties London jazz clubs in Basil Dearden's smoky and sensational All Night Long. Over the course of one eventful evening, the anniversary celebration of the musical and romantic partners Aurelius Rex (Paul Harris) and Delia Lane (Marti Stevens), a jealous, ambitious drummer, Johnny Cousin (Patrick McGoochan), attempts to tear the interracial couple apart. This daring psychodrama also features on-screen appearances by jazz legends Charles Mingus, Dave Brubeck, Tubby Hayes, and Johnny Dankworth.
<b>All Quiet on the Western Front</b>	Set during WWI and told from the German point of view, the story centers on Paul Baumer (Lew Ayres). A sensitive youth, Baumer is recruited by a war-mongering professor (Arnold Lucy) advocating "glory for the Fatherland." Paul and his friends enlist and are trained by Himmelstoss (John Wray), a kindly postmaster turned brutal corporal, then sent to the front lines to taste battle, blood, and death. Paul comes under the protective wing of an old veteran, Katczinsky (Louis Wolheim), who teaches him how to survive the horrors of war.  The film is emotionally draining, and so realistic that it will be forever etched in the mind of any viewer. Milestone's direction is frequently inspired, most notably during the battle scenes. In one such scene, the camera serves as a kind of machine gun, shooting down the oncoming troops as it glides along the trenches. Universal spared no expense during production, converting more than 20 acres of a large California ranch into battlefields occupied by more than 2,000 ex-servicemen extras. After its initial release, some foreign countries refused to run the film. Poland banned it for being pro-German, while the Nazis labeled it anti-German. Joseph Goebbels, later propaganda minister, publicly denounced the film.
<b>All That Heaven Allows</b>	Jane Wyman is a repressed wealthy widow and Rock Hudson is the hunky Thoreau-following gardener who loves her in Douglas Sirk's heartbreakingly beautiful indictment of 1950s small-town America. Sirk utilizes expressionist colors, reflective surfaces, and frames-within-frames to convey the loneliness and isolation of a matriarch trapped by the snobbery of her children and the gossip of her social-climbing country club chums.
<b>All That Jazz</b>	The preternaturally gifted director and choreographer Bob Fosse turned the camera on his own life for this madly imaginative, self-excoriating musical masterpiece. Roy Scheider gives the performance of his career as Joe Gideon, whose exhausting work schedule—mounting a Broadway production by day and editing his latest movie by night—and routine of amphetamines, booze, and sex are putting his health at serious risk. Fosse burrows into Gideon's (and his own) mind, rendering his interior world as phantasmagoric spectacle. Assembled with visionary editing that makes dance come alive on-screen as never before, and overflowing with sublime footwork by the likes of Ann Reinking, Leland Palmer, and Ben Vereen, All That Jazz pushes the musical genre to personal depths and virtuosic aesthetic heights.
<b>All the President's Men</b>	In the run-up to the 1972 elections, Washington Post reporter Bob Woodward covers what seems to be a minor break-in at the Democratic Party National headquarters. He is surprised to find top lawyers already on the defense case, and the discovery of names and addresses of Republican fund organizers on the accused further arouses his suspicions. The editor of the Post is prepared to run with the story and assigns Woodward and Carl Bernstein to it. They find the trail leading higher and higher in the Republican Party, and eventually into the White House itself. In the Watergate Building, lights go on and four burglars are caught in the act. That night triggered revelations that drive a U.S. President from office. Washington reporters Bob Woodward (Robert Redford) and Carl Bernstein (Dustin Hoffman) grabbed the story and stayed with it through doubts, denials and discouragement. All the President's Men is their story. Directed by Alan J. Pakula and based on the Woodward/Bernstein book, the film won four 1976 Academy Awards (Best Supporting Actor/Jason Robards, Adaptation Screenplay/William Goldman, Art Direction and Sound). It also explores a working newspaper, where the mission is to get the story and get it right.



Title	Summary
<b>All the World's Memory [Toute la Mémoire du Monde]</b>	Much like Susan Orlean's <i>The Library Book</i> , <i>All the World's Memory</i> takes us on an impressive and impressionistic tour, from the reading rooms, to the stunning architecture, to the stacks and the physical plant. We also accompany a new arrival to the library – a recently published book – on its journey from reception to cataloguing to the moment it takes its place on a shelf, joining millions of other items that have made their home here for centuries. At the intersection of artistic and informative, <i>All the World's Memory</i> is a unique look at the effort to catalogue as much knowledge as possible in one of the world's great libraries. Resnais would go on to make his mark in feature films, but this early-career short demonstrate an already keenly developed eye.
<b>Ally McBeal - The Complete DVD Collection</b>	An American legal comedy-drama series which aired on the Fox network from 1997 to 2002 (112 episodes). The series was created by David E. Kelley, who also served as the executive producer, along with Bill D'Elia. The series stars Calista Flockhart in the title role as a young lawyer working in the fictional Boston law firm Cage and Fish, with other young lawyers whose lives and loves were eccentric, humorous and dramatic. The show focused on the romantic and personal lives of the main characters, often using legal proceedings as plot devices to contrast or reinforce a character's drama.
<b>Alphaville, A Strange Case of Lemmy Caution</b>	A cockeyed fusion of science fiction, pulp characters, and surrealist poetry, Godard's irreverent journey to the mysterious Alphaville remains one of the least conventional films of all time. Eddie Constantine stars as intergalactic hero Lemmy Caution, on a mission to kill the inventor of fascist computer Alpha 60. Criterion's edition of this seminal film features a new digital transfer.
<b>Altered States</b>	A research scientist who believes in different states of consciousness uses a sensory deprivation tank and hallucinogenic drugs to find the ultimate truth. But soon his mind-altering experiments get out of control.
<b>Alucarda</b>	When Justine (Susana Kamini) arrives at the local convent, she shares a room with another teenage girl, the strange and mysterious Alucarda (Tina Romero). The two become close friends and take to skipping off into the surrounding countryside alone. One day they meet a sinister gypsy (Claudio Brook) who warns Alucarda about strange creatures who dwell in the forest. When the girls discover and enter an imposing tomb, a supernatural presence envelopes them but they manage to escape. Later that night, Alucarda becomes possessed and the gypsy materializes and spirits the pair off to a ritualistic orgy. The girls' advocate at the convent, Sister Angelica (Tina French), intuitively suspects the worst and engages in a kind of psychic battle to win the girls back. The pair return to the convent but increasingly severe bouts of possession, and other bizarre behaviour, escalate into a series of powerful supernatural happenings that threaten to endanger everybody who comes into contact with the girls.
<b>Always for Pleasure</b>	Blank's raucous tribute to the sights, sounds, and flavors of New Orleans is perhaps his most sustained representation of pure joy.
<b>Always on Sunday</b>	After the death of his wife, former civil servant Henri Rousseau takes up painting full time. Coming across as a rarified boob, Russell's version of Rousseau could best be described as an accidental master. Most of his canvases are crackpot versions of reality as seen through the eyes of a naïve painter, and his loneliness and lack of worldly perspective really amplifies his applied amateurishness. Russell treats this tale as sadly comic, and there are many jokes and jibes as Rousseau's expense. In fact, there is such a lighthearted atmosphere here that when we finally view the artist's best known masterpiece - "The Sleeping Gypsy" - it comes as quite a shock. Indeed, many of Russell's films purposely demystify the legendary, showing them just as capable of flaws and foibles as us mere humans. Indeed, as he continued on in his career, the filmmaker would make such an approach his main <i>raison d'etra</i> .
<b>Amarcord</b>	In this carnivalesque portrait of provincial Italy during the Fascist period, Fellini satirizes his youth and turns daily life into a circus of rituals, sensations and emotions. Adolescent desires, male fantasies, and political repartee are set to Nina Rota's music in this beautiful transfer of <i>Amarcord</i> .
<b>Amateur</b>	Isabelle Huppert plays a nymphomaniac ex-nun photographer who never had sex but falls in love with Thomas, an amnesiac pornographer who is on the run from Holland after ripping off some corporate clients.

Title	Summary
<b>America America</b>	<p>Elia Kazan's <i>America America</i>, a three-hour epic feature starring Stathis Giallelis as Kazan's uncle Stavros Topouzoglou, is a complete departure from Kazan's other classics, such as <i>East of Eden</i> and <i>A Streetcar Named Desire</i>. In all three, though, Kazan discovered and championed young heroic male protagonists, James Dean and Marlon Brando in the latter two. As one of the founders of the Actor's Studio and Method Acting, Kazan apparently coached Giallelis throughout this biographical project that tells the story of Kazan's Greek uncle, struggling under the Turkish thumb in Armenia, who works throughout his youth to emigrate to America. <i>America America</i>, as a story about political repression and culture clash, is magnificent enough, since its long length lends the film the wide angle that novels encompass. But add to this a stunningly heartfelt portrayal of Stavros by the youthful Giallelis, in which close-ups of his dark eyes and furrowed brow continuously add pathos to the drama, and one gets a most chilling portrait of the desperation and determination indicative of the many people who came through Ellis Island at the end of the 19th century. Beginning in the 1890s, this film opens on Stavros's rural family in Anatolia, toiling in the beautiful countryside as his father struggles to appease Turkish politicians. From the outset, the film exudes tension, as the friends of the Greeks, the neighboring Armenians, are targeted by the Turks during violent attempts at cultural sublimation. Stavros, as the sympathetic character, is established as an open-minded boy who cannot separate mistreatment of others from himself. Thus the story moves along, as he seeks opportunity in Constantinople, falls in love with the lovely daughter (Linda Marsh) of a wealthy merchant, then with a Greek-American (Joanna Frank) who further fuels his American dream. The rich subtlety of the acting throughout is what makes this film astonishingly real. There is never a moment, even when long, rolling landscape shots punctuate the human dramas, that digresses from Stavros's psychological desires. Additionally, critic Foster Hirsch's commentary on this edition fleshes out the film's evolution. Because of the depth of character throughout, Elia Kazan's <i>America America</i> speaks not only as tribute to Kazan's willful uncle, but also to anyone whose family history bears the marks of migration, foreignness, and the suffering that triumph is made of.</p>
<b>American Beauty</b>	<p>Lester and Carolyn Burnham are on the outside, a perfect husband and wife, in a perfect house, in a perfect neighborhood. But inside, Lester is slipping deeper and deeper into a hopeless depression. He finally snaps when he becomes infatuated with one of his daughters friends. Meanwhile, his daughter Jane is developing a happy friendship with a shy boy-next-door named Ricky who lives with a homophobic father.</p>
<b>American Buffalo</b>	<p>From the play by David Mamet, <i>AMERICAN BUFFALO</i> is another story of mens interminable struggle toward the top of the heap, a goal which ultimately and inevitably eludes most of us. Don Dubro, the proprietor of a dusty dark inner-city junk shop, holds court there with his friends and makes plans probably on a daily basis for his ascendancy to the top. He does this more out of habit than hope because he's long ago surrendered his future to the daily repetition of his life as guardian of the discarded remnants of others' possessions. Disheveled Teach, on the other hand, is either too dumb or too stubborn to accept the lot life has dealt him. Instead, he bucks like a wild horse under the saddle and refuses to be broken. Most pitiable of the trio which populates the movie is teenaged Bobby. Mistaking much of the palaver which passes between the older men as pearls of wisdom, Bobby is the only one of the trio who still has a chance to make a life for himself somewhere beyond this tired too-familiar neighborhood. Don seems to recognize, early in their heist scheme, that exposing Bobby to his desperation can only drag the kid down. Teach imposes himself into Bobby and Don's plan to swipe some pricey coins from one of Don's customers. Don's plan to send Bobby in after the coin is too risky, Teach says. The truth is simpler. Teach doesn't want his cut to be too small.</p>
<b>American Friend, The</b>	<p>Wenders film is the one of the best films of 1970s, a superb work that plays to the director's strengths while allowing him to draw appropriate inspiration from noir and pulp genre heroes like Ray and Fuller, both of whom appear in the film in supporting parts. (Ray plays an eccentric art forger - having faked his own suicide, he is an artist "forging" his own work - in scenes apparently filmed in the same loft used in <i>Lightning Over Water</i>.)</p> <p>The story of a quiet family man, Jonathan Zimmerman (Bruno Ganz), manipulated into believing that his chronic blood disease has turned fatal, and thus is compelled to accept an offer to murder two men so that he can provide for his wife and son's future, <i>The American Friend</i> is a beautifully-realized character study awash in stunning, hypnotic images aglow in primary colors (including one great scene with sociopath Ripley laying prostrate atop a pool table's cool green illumination, taking Polaroids) and which contrast the urban decay of seaside Hamburg and Lower Manhattan with austere, post-modern Paris.</p> <p>At its heart though, Wenders is concerned with the irony of Zimmerman's actions, that his selfless actions to provide for his family by committing the most reprehensible of crimes inverts itself, with Zimmerman finding a perverse fascination in the act (and subsequent affinity with fellow murderer Ripley) that in turn destroys him and his family. Amid these more humanist concerns, Wenders can fittingly incorporate his own interests in American popular culture, seen in Ripley's Hamburg residence with its Wurlitzer juke box and white Thunderbird convertible parked outside, Zimmerman's passion for rock'n'roll and pre-cinema inventions expressing movement (<i>Zoetropes</i>, and the like), and the film's constant but never intrusive references to postwar American cinema</p>
<b>American Gods: Season 1</b>	<p>When Shadow Moon is released from prison, he meets the mysterious Mr. Wednesday and a storm begins to brew. Little does Shadow know, this storm will change the course of his entire life. Left adrift by the recent, tragic death of his wife, and suddenly hired as Mr. Wednesday's bodyguard, Shadow finds himself in the center of a world that he struggles to understand. It's a hidden world where magic is real, where the Old Gods fear both irrelevance and the growing power of the New Gods. Mr. Wednesday seeks to build a coalition of Old Gods to defend their existence in this new America, and reclaim some of the influence that they've lost. As Shadow travels across the country with Mr. Wednesday, he struggles to accept this new reality, and his place in it.</p>

Title	Summary
<b>American Graffiti</b>	Two boys are scheduled to leave for college in the morning. Each has his own doubts. They spend a final evening cruising the strip and have every adventure possible before dawn when they will each have to decide what they will do.
<b>American Honey</b>	<p>In the spirit of foreign filmmakers such as Michelangelo Antonioni (with <i>Zabriskie Point</i>) and Wim Wenders (<i>Paris, Texas</i>) who brought a rarely seen part of American life to the screen in their own distinctive style, UK writer-director Andrea Arnold endows <i>American Honey</i>, her first feature set and filmed in the US, with her own signature motifs – naturalistic depictions of the rougher edges of working-class life, intense sexual situations, volatile physical energy and a lack of moralising or sentimentality – while finding raw beauty in some of America’s most uninviting landscapes. Moreover, here, as in <i>Fish Tank</i>, she extracts a stunning lead performance from a non-professional actor. Although the grungy sub-culture setting of this coming-of-age tale/road movie calls to mind the work of filmmakers such as Larry Clark and Harmony Korine, and the photography of Robert Frank, Danny Lyon and William Eggleston, the film’s concerns and style are very much of a piece with Arnold’s previous films.</p> <p>The episodic action is seen through the eyes of Star, an 18-year-old from a broken home. (She’s played by Sasha Lane, a striking Texas State college freshman without previous acting experience.) Star jumps at the chance to free herself from a life of dumpster diving and abuse by joining a hard-partying, itinerant magazine sales crew that peddles subscriptions door to door. And in the crew’s charismatic top salesman Jake (Shia LaBeouf), she finds a figure on whom to fixate her inchoate desires, much to the displeasure of tough-as-nails team manager Crystal (actress-model Riley Keough, the granddaughter of Elvis Presley).</p>
<b>American Hustle</b>	A fictional film set in the alluring world of one of the most stunning scandals to rock America, ' <i>American Hustle</i> ' tells the story of brilliant con man Irving Rosenfeld (Christian Bale), who along with his equally cunning and seductive British partner Sydney Prosser (Amy Adams) is forced to work for a wild FBI agent Richie DiMaso (Bradley Cooper). DiMaso pushes them into a world of Jersey powerbrokers and mafia that’s as dangerous as it is enchanting. Jeremy Renner is Carmine Polito, the passionate, volatile, New Jersey political operator caught between the con-artists and Feds. Irving’s unpredictable wife Rosalyn (Jennifer Lawrence) could be the one to pull the thread that brings the entire world crashing down. Like David O. Russell’s previous films (' <i>The Fighter</i> ', ' <i>Silver Linings Playbook</i> '), <i>American Hustle</i> defies genre, hinging on raw emotion, and life and death stakes.
<b>American Socialist: The Life and Times of Eugene Victor Debs</b>	Yale Strom’s documentary traces the history of American populism by exploring the life and times of Eugene Victor Debs, the man whose progressive ideas fueled generations to come - from FDR’s New Deal to Bernie Sanders’ presidential campaign. Here is an objective but passionate history of the movement as founded and championed by Debs, a movement that continues to have an impact on our lives today.
<b>American Soldier, The</b>	The German-born American GI Ricky (Karl Scheydt) returns to Munich from Vietnam and is promptly hired as a contract killer. Rainer Werner Fassbinder’s experimental noir is a subversive, self-reflexive gangster movie full of unexpected asides and stylistic flourishes, and features an audaciously bonkers final shot and memorable turns from many of the director’s rotating gallery of players.
<b>Americanization of Emily, The</b>	Julie Andrews and James Garner headline this earlier milestone from screenwriter Paddy Chayefsky (Network) and director Arthur Hiller (also teamed later on <i>The Hospital</i> ). Garner plays Charlie Madison, a U.S. Naval officer stationed in London, who cares nothing about glory. That attracts war widow Emily Barham (Andrews), who's had her fill of seeing men go to war and never return. DVD special features include: Commentary by film historian Drew Casper, featurette <i>Action on the Beach</i> , theatrical trailer.
<b>Amsterdam 1928 "The IX Olympiad in Amsterdam"</b>	
<b>Amsterdam 1928 "The Olympic Games, Amsterdam 1928"</b>	
<b>An American in Paris</b>	A GI (Gene Kelly) stays in Paris after the war to become an artist, and has to choose between the patronage of a rich American woman (Nina Foch) and a French gamine (Leslie Caron) engaged to an older man. The plot is mostly an excuse for director Vincente Minnelli to pool his own extraordinary talent with those of choreographer-dancer-actor Kelly and the artists behind the screenplay, art direction, cinematography, and score, creating a rapturous musical not quite like anything else in cinema. The final section of the film comprises a 17-minute dance sequence that took a month to film and is breathtaking. Songs include "'S Wonderful," "I Got Rhythm," and "Love Is Here to Stay." The plot was showing signs of age far earlier than 1951, but everything else about <i>AN AMERICAN IN PARIS</i> more than compensates: the songs are all Gershwin Brothers standards; Kelly's choreography is breathtaking; the original screenplay by playwright Alan Jay Lerner is alternately witty and touching; and Minnelli's direction feels buoyantly assured.
<b>An Evening with the Alvin Ailey American Dance Theater</b>	The Alvin Ailey American Dance Theater is the country's boldest and most exciting dance company dazzling, brash and dynamic, yet graceful and poetic. The first of four brilliant studio productions encountered here, <i>Divining</i> , was Judith Jamison's first major work as a choreographer for Alvin Ailey. Set to hauntingly rhythmic drum music, the dance evokes a strong feeling for African tribal ritual. <i>Revelations</i> expresses Ailey's intense feelings for his Southern roots. Here you'll see Ailey's vivid blood memories of the blues, spirituals, gospel music, ragtime and folk songs as well as the hard life of the Southern African-American during the Depression. Taking place in modern-day Harlem set and set to modern jazz, <i>The Stack-Up</i> depicts the cruel reality of urban street life as a young man is destroyed by drugs. Choreographed by Alvin Ailey for Judith Jamison in 1971, <i>Cry</i> , is one of his most famous pieces. Created as a birthday present for his mother, it is Ailey's tribute to black women.

Title	Summary
<b>Anatomie d'un rapport (Anatomy of a Relationship)</b>	<p>A playful examination of Moullet's marriage and nonfunctional sex life. Anatomy of a Relationship is co-directed with Moullet's wife Antonietta Pizzorno. With Moullet as himself and Christine Hébert as an obvious Pizzorno stand-in, Anatomy dissects in painful detail the sexual dysfunction in its makers' marriage. Hébert demands clitoral orgasms, and Moullet lamely parries, "It's just a matter of an inch or so -- it's all part of the same system." Calling himself "the first victim" of the sexual revolution, Moullet paradoxically comes off the better of the two, or at least the more willing to bear the ugliest parts of himself; even a joke sequence observing that sewer holes are perfectly sized to swallow up film canisters betrays a trace of vaginal horror. After an abrupt false ending, Pizzorno appears for a three-way postmortem in which she laments not playing herself, a self-reflexive U-turn that only underscores the movie's mood of failure. Appropriately for a film so concerned with castration anxiety, both versions end with a woman saying, "Cut."</p>
<b>Anatomy of a Murder</b>	<p>The film Anatomy of a Murder (1959) is probably the finest pure trial movie ever made. The film is based on a powerful 1958 novel by Robert Traver (the pseudonym of Michigan Supreme Court Justice John D. Voelker). It centers on a gripping small-town murder trial of Lieutenant Manion (Ben Gazzara). Manion clearly gunned down Barney Quill in Quill's bar. But why did he do it? Icy prosecutor Claude Dancer (George C. Scott in an awesome debut) claims it happened in a jealous rage when Manion found out that his wife Laura (a very sexy Lee Remick) and Quill were having an affair. Homespun defense lawyer Paul Biegler (Jimmy Stewart in an unforgettable portrayal) would rather be catching trout. He claims it happened because Manion was seized by an irresistible impulse—he just found out that Quill had raped Laura after picking her up in the bar. The trial is a slam-bang affair with wonderful twists and turns, always informed by a deep understanding of the unexpected dilemmas and quick decisions that confront every litigator .</p> <p>The film is loaded with fascinating legal issues, such as the validity and applicability of the irresistible impulse version of the insanity defense. It raises numerous issues of trial practice, tactics, and ethics. It poses the issue of whether a cross-examiner should ever ask a question to which he doesn't know the answer. The sensational jazz score was written by Duke Ellington. The wise-owl judge was played by Joseph N. Welch, who won fame representing the Army in the Army-McCarthy hearings of the early 50's</p>
<b>And God Created Woman</b>	<p>The astounding success of Roger Vadim's And God Created Woman revolutionized the foreign film market and turned Brigitte Bardot into an international star. Bardot stars as Juliette, an 18-year-old orphan whose unbridled appetite for pleasure shakes up all of St. Tropez; her sweet but naïve husband Michel (Jean-Louis Trintignant) endures beatings, insults, and mambo in his attempts to tame her wild ways. Criterion presents this milestone of cinematic naughtiness in a stunning new 16x9 Eastmancolor transfer, supervised by the late director.</p>
<b>Anderson Tapes, The</b>	<p>An early example of the techno-thriller, The Anderson Tapes--sharply directed by Sidney Lumet from the novel by Lawrence Sanders--follows just-out-of-jail Duke Anderson (a balding Sean Connery) as he plots the heist of an entire New York apartment building, enlisting a crew that includes Martin Balsam as a vintage 1971 gay stereotype and a very young Christopher Walken in perhaps the first of his jittery crook roles. The gimmick is that Anderson has been out of circulation so long that he doesn't realize his mafia backers are only supporting him because they feel nostalgic for the days before they were boring businessmen and that the whole set-up is monitored by a criss-crossing selection of government and private agencies who don't care enough to thwart the robbery, which instead becomes unglued thanks to a spunky handicapped kid-cum-radio ham. With a cool Quincy Jones score, very tight editing, a lot of spot-on cameo performances from the likes of Ralph Meeker as a patient cop, The Anderson Tapes hasn't dated a bit: it's wry without being jokey and suspenseful without feeling contrived.</p>
<b>Andrei Rublev</b>	<p>Immediately suppressed by the Soviets in 1966, Andrei Tarkovsky's epic masterpiece is a sweeping medieval tale of Russia's greatest icon painter. Too experimental, too frightening, too violent, and too politically complicated to be released officially, Andrei Rublev has existed only in shortened, censored versions until the Criterion Collection created this complete 205-minute director's cut special edition, now available for the first time on DVD.</p>
<b>Andromeda Strain, The</b>	<p>What if, instead, an alien life form turns out to be something as seemingly innocuous as a virus or bacterium? What if it's not a shiny metal spaceship at all? The U.S. Army has had a satellite — Scoop VII — crash into the small town of Piedmont, New Mexico and then, most inexplicably, every single resident of the town dies quickly and peculiarly, except for a squalling infant and a drunken old man. Why?</p> <p>The U.S. Government initiates 'Project Wildfire' and assembles a group of top scientists to identify and contain the threat in a highly sophisticated five-story biomedical hazard facility buried below an innocent shack on a test farm in the middle of nowhere, Nevada. an they accurately identify and then contain the biological threat to humanity in time?</p>
<b>Angel Face</b>	<p>This intense Freudian melodrama by Otto Preminger (1953) is one of the forgotten masterworks of film noir. Jean Simmons, beautifully blank, plays the ultimate femme fatale, a rich girl who seduces her beefcake chauffeur (Robert Mitchum) when daddy (Herbert Marshall) resists her advances. The film is a disturbingly cool, rational investigation of the terrors of sexuality, much as Preminger's later masterpiece Bunny Lake Is Missing is a detached appraisal of childhood horrors. The sets, characters, and actions are extremely stylized, yet Preminger's moving camera gives them a frightening unity and fluidity, tracing a straight, clean line to a cliff top for one of the most audacious endings in film history. Diane (Jean Simmons) is the daughter of wealthy Charles Treymayne (Herbert Marshall). She has an angelic appearance that masks an unbridled psychotic personality who'll let nothing stand in the way of her perceived happiness. When her hated stepmother, Catherine (Barbara O'Neal), threatens to take Charles away from her, Diane attempts to kill her stepmother, making it look like a gas leak. The attempt fails. Responding to the "accident" is ambulance driver Frank Jessup (Robert Mitchum), whom Diane becomes infatuated with, is eventually hired as the family chauffeur at her request. She steals Frank away from his sweetheart Mary and forces him to become supportive, but unaware, accomplice in the wealthy stepmother's successful murder plot. When she is killed, it is unfortunately with the father in a rigged auto accident. A trial ensues with both Frank and Diane as defendants. They are eventually acquitted but Frank quickly rebukes Diane soon after and when she finally realizes that she'll never be able to keep him, she decides to punish him as she does anyone who keeps her from what she wants.</p>

Title	Summary
<b>Angels with Dirty Faces</b>	Gangster Rocky Sullivan (James Cagney) returns from prison to make a name for himself in the crime world. He's soon discovered by the Dead End Kids, who idolize him, and childhood pal Father Jerry Connolly (Pat O'Brien). The good Father has taken a different turn from Rocky and is struggling to bring the Kids around; while still friends with Rocky, he tries to persuade him to steer clear of the gang of urchins. Rocky runs afoul of the law, however, when he guns down his former partners Frazier (Humphrey Bogart) and Keefer (George Bancroft) after they betray him over a cut of crime-related profits. Seen as a whole, Angels with Dirty Faces may seem dated to many viewers, but its ending is still enough to bring chills. Director Michael Curtiz infused this gritty 1938 effort with an amazing amount of energy and pacing; the Dead End Kids, in their screen debut, supply a fair amount of comic relief along with their dramatic roles. It's also worth noting that at the time, the notion of a criminal being a product of his environment was a controversial one. The swaggering bantam-rooster role played by Cagney, one of the screen's greats, helped define how he would be perceived (and parodied) for years to come. This movie easily stands along with The Roaring Twenties and Little Caesar as one of the most important, archetypal gangster films of the '30s.
<b>Animal Crackers</b>	Animal Crackers is about, if it's really about anything, the famous explorer Captain Spaulding (Groucho.) He returns from Africa to attend a party thrown by (read "sponge off of") Mrs. Rittenhouse, the rich widow. While he's there, a valuable painting gets stolen and Spaulding along with two musicians, Signor Emanuel Ravelli (Chico) and his friend the Professor (Harpo,) help Mrs. Rittenhouse reclaim her expensive art. A vague idea of what goes on in this film can be gathered from one episode. The police and others, including the guests in Mrs. Rittenhouse's spacious home, are looking for a valuable lost painting. Captain Jeffrey Spaulding, a big game hunter, who collapses at the sight of a caterpillar, impersonated by Groucho Marx, is discussing a special hunt for the missing work of art, with Signor Emanuel Ravelli, played by Chico Marx. It is decided that the house must be searched. When Captain Spaulding wants to know what will be the next move if the painting should not be found in the Rittenhouse mansion, Ravelli declares that they must go and look for it next door. Spaulding then wishes to know what is to be done if there is no neighboring dwelling. Ravelli is not dismayed, he at once insists that a house must be built and plans are immediately penciled on a piece of paper, the close of the sequence being a heated argument as to which rooms Spaulding and Ravelli are to occupy.

Title	Summary
<b>Animatrix, The</b>	<p>Final Flight of the Osiris (9:36): This short was created by Andy Jones of Final Fantasy fame and is the only short to be completely generated using CGI. The story deals with the crew of the ill-fated ship the Osiris that was mentioned by Morpheus in Reloaded and it follows them as they discover the thousands of Sentinels drilling towards Zion. The crew races towards a fierce battle the Sentinels, as they attempt save themselves, as well as those in Zion – unaware of what’s happening on the surface until a bit later in the arc.</p> <p>Second Renaissance: Part 1 (9:16): Here, in one of the most relevant shorts, we “access” the Zion Archives and learn about the backstory behind man’s creation of the machines and the machine revolt that followed. We see that the machines evolved through more and more sophisticated A.I. and eventually started their own nation – 01 – where they could live in harmony with one another. However, after the machines were denied entry into the United Nations, it set into motion the events that would ultimately start the war against the human race.</p> <p>This piece – as well as the one following it - mix in some rather disturbing new reel footage to help the story along and it ultimately makes its effect much stronger and much more unsettling to the viewer.</p> <p>Second Renaissance: Part 2 (9:25): In the conclusion to Mahiro Maeda’s addition to The Animatrix, we revisit the archives to see the war between man and the machines and mankind’s eventual defeat. This leads to enslavement, human harvesting, and life in the pods – like we saw in the original Matrix. (Much like the feature before it, the imagery here is absolutely incredible.)</p> <p>Kid’s Story (9:40): Shinchiro Watanabe of Cowboy Bebop fame shows up with a short about a skateboarding high school student who feels that his dreams are actually more “real” than real life itself. Via Internet correspondence with Neo, as well as a cell phone call during class, the young man, Michael Pepper, learns about the Matrix and those who are sworn to protect its secrets. The end of the short follows the young man as he searches for a way out of his high school – and the Matrix itself. (Keanu Reeves contributes his voice to the short.)</p> <p>Program (7:16): In another battle similar to the first short, we see two Samurai warriors duking it out on horseback and then on foot. The duo exhibit some familiar fighting styles and we quickly learn that these Zion soldiers are partaking in one of the many virtual training modules available. The male and female obviously have a past and a relationship that only serves to obscure matters. The story was contributed by Yoshiaki Kawajiri (Vampire Hunter D).</p> <p>World Record (8:44): This short, submitted by Takeshi Koike, follows Dan, a world-class athlete who learns about the Matrix through unusual and severely emotional circumstances. While competing in a 100M sprint and setting a new world record, Dan totally decimates his muscles and ligaments and via the brutal pain, experiences the reality of his “alternate reality”, the Matrix. His newfound knowledge doesn’t go unnoticed and it puts him in a dangerous predicament.</p> <p>Beyond (13:04): Koji Morimoto submits this next short and it deals with a young woman, Yoko, who discovers a little too much about the Matrix while looking for her missing cat. While looking for her pet around town, she discovers an abandoned building where the physical laws of the “real” world seemingly don’t apply. However, you know what happens to people who learn too much ...</p> <p>A Detective Story (9:52): Here we find Shinichiro Watanabe’s contribution to film noir, as we get a black-and-white piece with occasional artistic flashes of color. (Think “30 Days of Night”.) In this short, we meet a bummed out detective named Ash who has been hired to track down a computer hacker named Trinity. We learn that other detectives haven’t been so lucky in their hunt to capture Trinity, although Ash, through doggedness and sheer determination, tracks her down – which causes problems for them both. (Carrie Ann Moss contributes her voice to the short.)</p> <p>Matriculated (16:16): Submitted by Peter Chung of Aeon Flux fame, we meet a group of rebels from the human resistance who are conditioning and converting robots to re-identify with the human race and accept humans rather than simply trying to stamp them out and wipe them off the face of the earth.</p> <p>The Animatrix is a wonderful companion to the world of The Matrix and fans more than likely already have this one in their players at home. The shorts give us some nice backstory to the trilogy of films and do a really great job of expanding the Matrix universe. Highly recommended to hardcore and casual fans alike.</p>
<b>Anna</b>	Beneath Anna Poliatova's (Sasha Luss') striking beauty lies a secret that will unleash her indelible strength and skill to become one of the world's most feared government assassins.
<b>Anna Boleyn</b>	The tragic story of the second wife of England's Henry VIII is given a first-class treatment by Lubitsch, complete with opulent sets and some beautifully-shot exterior sequences. Henny Porten (Kohlhiesel's Daughter, Backstairs) gives a memorable performance as Boleyn, but the film really belongs to Emil Jannings (The Last Laugh, The Blue Angel), one of Germany's greatest screen stars, playing Henry. Jannings's bravura performance conveys Henry's decadence through his insatiable appetite for both food and women, but never reduces him to caricature or pure villain. Jannings also establishes the screen model for Henry that would be further developed by Charles Laughton almost fifteen years later in The Private Life of Henry VIII.

Title	Summary
<b>Anna Christie</b>	Sixteen minutes or so into this adaptation of Eugene O'Neill's Pulitzer Prize play, 1930 audiences got what they were waiting for when Greta Garbo made her entrance and spoke on camera for the first time in her career: "Gimme a whiskey?." Like Lon Chaney and Charlie Chaplin, the Swedish Sphinx had continued in Silents even though Talkies were the rage. Here she made her landmark transition to the new era, playing a former prostitute whose past may ruin her chance for happiness. A different director and cast join Garbo in a German-language version (Side B) filmed on the same soundstages immediately after the English version. She called it the better film, and many fans today agree
<b>Anna Karenina</b>	The film is based on the novel of the same name by the Russian writer Leo Tolstoy. "All happy families resemble each other, each unhappy family is unhappy in its own way," goes the novel's opening sentence. The melodrama centers around a tragic story of love and infidelity, the destiny of a woman who irrevocably changes her life for the sake of a passion. Anna Karenina finds it impossible to renounce her feelings for the loved one. She rejects the morals of society and tries to defend her right to love. Her husband bars Anna from her son, her acquaintances turn their backs on her. Starring in the title role was the famous Russian actress Tatiana Samoilova ("The Cranes Are Flying")
<b>Anna Karenina</b>	Anna Karenina, dutiful wife and doting mother, knows contentment but not passion. That changes when she meets ardent Count Vronsky. For him, she throws away marriage, family, social position and finally her life. Leo Tolstoy's novel receives sumptuous treatment in David O. Selznick's production. The cast - including Fredric March (as Vronsky), Basil Rathbone, Maureen O'Sullivan and Freddie Bartholomew - is stellar under the direction of Clarence Brown. But the soul of the film is Greta Garbo in a nuanced performance that won the New York Film Critics Best Actress Award. At the height of her art, Garbo is unforgettable as a woman helpless in love's thrall and heartbroken at the loss of her son. Her final scene will haunt you.
<b>Anne &amp; Muriel [aka Two English Girls]</b>	A sweeping tale of ill-fated romance and cross-channel relationships, Anne & Muriel is the second Truffaut adaptation of a Pierre Roche novel (after Jules & Jim). Jean-Pierre Léaud plays Claude, a young Parisian who meets two English girls – sculptress Anne and schoolteacher Muriel – on a turn-of-the-century trip to Wales. This meeting will spark a ménage-à-trois spanning over two decades, during which time alliances will be formed, broken, rearranged and reassembled in a tumultuous yet humorous portrait of human interconnectivity. Restored and re-edited, the version presented here features an additional 20 minutes of footage that Truffaut added shortly before his death in 1984.
<b>Annie Hall</b>	Romantic adventures of neurotic New York comedian Alvy Singer and his equally neurotic girlfriend Annie Hall. The film traces the course of their relationship from their first meeting, and serves as an interesting historical document about love in the 1970s.
<b>Another Earth</b>	High school senior Rhoda Williams (Marling) celebrates her acceptance to MIT on the night that a new planet first can be seen from earth. Rhoda's dreams and the lives of three people are destroyed when she drunkenly plows into the front of a BMW. The father (William Mapother), a musician and college professor, is comatose for days; his wife and child die at the scene. After four years in prison, Rhoda returns to her family and begins working as a janitor at a local school. The planet, called Earth 2, is now a brilliant mirror image of our own planet and hangs prominently in the sky. Another Earth is a uniquely haunting drama with science fiction elements running through its veins. Actress Brit Marling shines as a young woman trying to make amends for the terrible mistake that sent the life of William Mapother's college professor into a downward spiral.
<b>Antichrist</b>	<p>Lars von Trier's notorious Antichrist is a fascinating and extremely gruesome experiment that combines B-horror tropes with art film concepts and cinematography to question differences between high horror and low horror, if there are such categories. Like the best of Argento, namely Suspiria, Antichrist follows a strictly formulaic, minimalist, almost operatic script structure in which the story of a couple, played by Willem Dafoe and Charlotte Gainsbourg, grieve their dead son. The highly organized story, like a poem, has ample space for metaphors to form, dwell, and transform into overgrown mysteries, such as the decadent forest, Eden, where the couple retreat to their cabin to face demons. When the camera zooms in on a flower vase's murky water on the nightstand beside a bereft Gainsbourg, one senses the ensuing downward spiral.</p> <p>While the film's plot, marked by chapters named after stages of grief, like "Pain" and "Despair," is rooted in absolute realism, the film's glorious moments are in its fantasy. There is a talking fox, subtle hints at ghostly occurrences, and many scenes that express the uncanny. Moreover, Gainsbourg's character, obsessed with witchcraft as it relates to historical gynocide and misogyny, adds much to the film's depressing sensibility that wallows unapologetically in decrepitude and faulty, negative reasoning. Dafoe, who plays the psychologist treating his hallucination-plagued wife, does a remarkable job depicting a person struggling through loss with logic. Antichrist works because Dafoe and Gainsbourg create archetypal characters, functioning symbolically as Logic and Psychosis in a Freudian maze with no exit. That said, the violent conclusions in the film's third chapter, "Despair (Gynocide)," are grim, graphic, and very difficult to watch. Antichrist, like its sister film in violence portrayed artfully, Irreversible, has all the more shock value because of the archetypal symbolism it successfully establishes.</p>
<b>Antitrust</b>	It shares similarities with "The Devil's Advocate" (1997), this story about Milo Hoffmann (Ryan Phillippe), a clever computer geek hired by a huge corporation and its boyish, enthusiastic CEO who looks like Bill Gates. But it's not a serious tale about attempts to monopolize the market, just a simplistic thriller about the quest for world domination. The formula is too obvious, but the ending brings a positive message: code belongs to everyone.

Title	Summary
<b>Antoine and Colette</b>	<p>Antoine and Colette (French: Antoine et Colette) is the second film — a short — in François Truffaut's series about Antoine Doinel, the character he follows from boyhood to adulthood through five films. The film was made for the 1962 anthology collection, <i>Love at Twenty</i>, which featured shorts from the renowned directors Shintarō Ishihara, Marcel Ophüls, Renzo Rossellini and Andrzej Wajda, as well as Truffaut.</p> <p>Antoine Doinel — and Jean-Pierre Léaud, the actor who played him throughout all five films — had made his screen debut in 1959 with Truffaut's first film, <i>The 400 Blows</i>. Truffaut's tender, semi-autobiographical film about the young Antoine and his gradual descent into petty crime introduced the world to the French New Wave, a short-lived but highly influential outpouring of work from young French filmmakers including Jean-Luc Godard, Claude Chabrol, and Éric Rohmer.</p> <p>Antoine and Colette catches up with Antoine Doinel as a solitary 17-year-old who works at Phillips manufacturing LPs to support himself. He meets Colette, a high-school student, at a concert and falls in love for the first time. The film traces his awkward courtship of the icy Colette, who never reciprocates. Léaud gives a mature, knowing performance, establishing Antoine as a universal figure, an Everyman — or in this case, an Everyboy-man — whose joys and pains can be felt by everyone. Truffaut continues the soft, moving style he employed in <i>Les Quatre Cents Coups</i> to great effect, painting a poetic portrait of young, unrequited love. Doinel's adventures follow with <i>Stolen Kisses</i>, <i>Bed and Board</i> and <i>Love on the Run</i>.</p>
<b>Antonio Gaudí</b>	<p>Catalan architect Antoni Gaudí (1852–1926) designed some of the world's most astonishing buildings, interiors, and parks; Japanese director Hiroshi Teshigahara constructed some of the most aesthetically audacious films ever made. In <i>Antonio Gaudí</i>, their artistry melds in a unique, enthralling cinematic experience. Less a documentary than a visual poem, Teshigahara's film takes viewers on a tour of Gaudí's truly spectacular architecture, including his massive, still-unfinished master-piece, the <i>Sagrada Família</i> basilica in Barcelona. With camera work as bold and sensual as the curves of his subject's organic structures, Teshigahara immortalizes Gaudí on film.</p>
<b>Aparajito (The Unvanquished)</b>	<p>Satyajit Ray had not planned to make a sequel to <i>Pather Panchali</i>, but after the film's international success, he decided to continue Apu's narrative. <i>Aparajito</i> picks up where the first film leaves off, with Apu and his family having moved away from the country to live in the bustling holy city of Varanasi (then known as Benares). As Apu progresses from wide-eyed child to intellectually curious teenager, eventually studying in Kolkata, we witness his academic and moral education, as well as the growing complexity of his relationship with his mother. This tenderly expressive, often heart-wrenching film, which won three top prizes at the Venice Film Festival, including the Golden Lion, not only extends but also spiritually deepens the tale of Apu.</p>
<b>Apartment, The</b>	<p>Perhaps Billy Wilder's greatest romantic comedy, <i>The Apartment</i> was alternately savaged and praised by critics when it emerged in 1960. This story of a nice guy rat in the big business rat race succeeds on as many levels as a film can. Wilder retained his nasty streak of cynicism while evoking the heart tugs of his mentor Ernst Lubitsch, and taught a generation of men that aspiring to 'mensch' status might be good.</p>
<b>Apocalypse Now</b>	<p>Coppola's epic American war film set during the Vietnam War follows the central character, U.S. Army special operations officer Captain Benjamin L. Willard (Sheen), of MACV-SOG, on a mission to kill the renegade and presumed insane U.S. Army Special Forces Colonel Walter E. Kurtz (Brando). The screenplay by John Milius and Coppola came from Milius's idea of adapting Joseph Conrad's novella 'Heart of Darkness' into the Vietnam War era. It also draws from Michael Herr's 'Dispatches', the film version of Conrad's 'Lord Jim' (which shares the same character of Marlow with 'Heart of Darkness'), and Werner Herzog's 'Aguirre', the <i>Wrath of God</i> (1972).</p>
<b>Apocalypse Now Redux</b>	<p>A longer director's cut of "Apocalypse Now", titled "Apocalypse Now Redux", debuted on 11 May 2001 at the Cannes film festival. This cut was re-edited by Coppola and Walter Murch and features a new Technicolor dye prints with additional footage originally left out of the theatrical release. The new version is 202 minutes long (49 minutes longer than the original version). The restored footage includes the French plantation scenes with Aurore Clement and Christian Marquand, as well as scenes from the crew meeting the Playmates.</p>



Title	Summary
<b>Apocalypse Now: Extras [BD: Disc 5]</b>	<p>DISC FIVE (BD) – SPECIAL FEATURES</p> <p>This is the exact same disc that was created for the Full Disclosure Edition in 2010, with all of the same extras. It includes (in a mix of HD and SD):</p> <p>An Interview with John Milius (HD - 49:45)  A Conversation with Martin Sheen and Francis Ford Coppola (HD - 59:26)  Fred Roos: Casting Apocalypse (HD - 11:44)  The Mercury Theatre on the Air: Hearts of Darkness - November 6, 1938 (audio - 36:34)  The Hollow Men (SD - 16:57)  Monkey Sampan 'Lost Scene' (low quality SD – 3:03)  Additional Scenes (lower quality SD - 12 scenes – 26:28)  Kurtz Compound Destruction with Credits (HD – 6:06)  The Birth of 5.1 Sound (SD - 5:54)  Ghost Helicopter Flyover (SD - 3:55)  Apocalypse Now: The Synthesizer Soundtrack by Bob Moog (HD magazine article - text gallery)  A Million Feet of Film: The Editing of Apocalypse Now (SD - 17:57)  The Music of Apocalypse Now (SD - 14:46)  Heard Any Good Movies Lately? The Sound Design of Apocalypse Now (SD - 15:22)  The Final Mix (SD - 3:09)  Apocalypse Then and Now (SD - 3:44)  2001 Cannes Film Festival: Francis Ford Coppola (SD - 38:35)  PBR Streetgang (SD - 4:09)  The Color Palette of Apocalypse Now (SD - 4:06)  Disc Credits  Also from Lionsgate - Promo Trailers (HD - 4:02 - for Tetro, The Doors, and quick tag for The Conversation)</p>
<b>Apocalypse Now: Final Cut [4K UHD BD: Disc 1]</b>	<p>Apocalypse Now was shot photochemically in 1976-77 in 35 mm using the Technovision process with Arriflex cameras and Technovision anamorphic lenses. For this new Final Cut edition, the film was scanned for the first time from the original camera negative in native 4K (the previous Blu-ray release was scanned from an interpositive). It was fully restored and finished as a 4K Digital Intermediate, graded for high dynamic range in both HDR10 and Dolby Vision, and is presented on Ultra HD in the 2.35:1 aspect ratio. This film has quite simply never looked better. In fact, it would be hard to imagine that Apocalypse Now could ever look better than it does here in 4K. Except for optical titles/transitions and the occasional shot with slightly soft focus, there's a level of refined detail here that you've never seen before. Texturing is exquisite, visible in the pours on Sheen's face, in camouflage uniform fabrics, grimy metal, the stonework of the Kurtz compound, tufted clouds and smoke, gritty dirt, and even beach sand. Despite the near-constant smoke and on-set combat atmospherics, the detail is remarkable. Photochemical gain levels are light to moderate, averaging something in between, and they're almost never distracting; rather they preserve a certain kind of look that's vital to this film. The HDR contrasts are impressive, with deeply detailed shadows and inky blacks, yet oppressively bright-gloomy skies, with shimmering sun glare on water and waves. But it's the color I find most extraordinary here. As he often does, cinematographer Vittorio Storaro takes you on a journey with color in this film, with yellow being particularly important to the film's gradual descent into madness. The wider color gamut really enhances the vibrant hues, sometimes looking warm and oppressive, sometimes cooler greens and blues, with the occasional pop of still more vibrant colors in fire, explosions, signal flares, smoke grenades, and the like. The Dolby Vision HDR option certainly makes a difference on flat panels, especially more mid-priced displays, with a bit of added depth and dimensionality. I wouldn't say the difference is huge, but if you have Dolby Vision capability, you will appreciate it. Either way, this is a reference quality 4K image restoration, especially for an older catalog film.</p> <p>Nearly as good is the new English Dolby Atmos mix here. What's interesting is that it retains the original sonic character of the film's 6-track 70mm surround sound. Like the 4K image, the Atmos mix represents the film sounding better than you've ever heard it. But because it preserves the sonic character of the original mix, it's not quite reference quality by today's surround sound standards. There are a few moments where some of the dialogue gets lost a bit (the French plantation scene in particular) and the subtitles are helpful. But it's very minor. One the whole, the mix is remarkable, with strong dynamic range and fidelity. Bass is firm, and the mix is enhanced with Meyer Sound's new "Sensual Sound" technology which adds low frequencies to certain moments. But don't expect the low end to punch you in the chest. Rather, it sort of draws you into the surround environment more, engaging your senses in key moments. The height channels kick in for atmospheric extension and for battle scenes, as you'd expect. The soundstage itself is big and wide. And the surround movement and staging are very pleasing and sometimes even surprising. In the tiger scene, for example, as the characters walk through the jungle you can hear little rustling noises and bird calls all around you. You will definitely hear things now that you haven't before. In chapter 13, when the PBR boat "Street Gang" gets ambushed, flares and bullets seem to streak right at, over, and past you. It's an impressive mix that again preserves the original sonic experience.</p>

Title	Summary
<b>Apocalypse Now: Final Cut [BD: Disk 3]</b>	<p>Apocalypse Now Final Cut (2019) (HD - 181:58)</p> <p>This is essentially a Blu-ray version of Disc One, with the Final Cut version of the film in 1080p HD, the same English Dolby Atmos and English 2.0 Dolby Digital audio, and the same subtitle options. Here's the key thing to note: Yes, this Blu-ray is mastered from the new 4K OCN scan. This disc also has one extra:</p> <p>New Introduction by director Francis Ford Coppola (HD - 4:23)</p>
<b>Apocalypse Now: Theatrical Cut or Redux [4K UHD B: Disc 2]</b>	<p>DISC TWO (4K) - THEATRICAL CUT/REDUX</p> <p>Apocalypse Now: Redux (2001) (4K - 196:03)</p> <p>Apocalypse Now (1979) (4K - 147:11)</p> <p>These are also newly-remastered from the new 4K OCN scan and are included using seamless branching (you select the version of the film you wish to watch when you start playback). Audio on this disc is English Dolby Atmos only, but again with optional subtitles available in English, English SDH, Spanish, and French. The only extra on this disc is:</p> <p>Audio Commentary by director Francis Ford Coppola (Redux only)</p> <p>This is the same commentary that was on the previous Blu-ray.</p> <p>Very quickly, in terms of the differences between the three versions, the Theatrical Cut is the shortest while Redux adds back nearly 50 minutes of deleted material. The Final Cut represents a happy medium between the two. I actually think it's the best paced version of the film. It retains the plantation scene but cuts the lengthy (controversial) scene in Chapter 10 where the PBR crew trades sex with the Playboy bunnies for diesel fuel. The rest of the cuts seem relatively minor, just little tightening edits here and there that help with the pacing.</p>
<b>Apocalypse Now: Theatrical Cut or Redux [BD: Disk 4]</b>	<p>DISC FOUR (BD) - THEATRICAL CUT/REDUX</p> <p>Apocalypse Now: Redux (2001) (HD - 196:03)</p> <p>Apocalypse Now (1979) (HD - 147:11)</p> <p>Again, this is a Blu-ray version of Disc Two, with both the Theatrical Cut and Redux in 1080p HD via seamless branching. It has English Dolby Atmos audio only, with English, English SDH, Spanish, and French subtitles. The only extra on this disc is:</p> <p>Audio Commentary by director Francis Ford Coppola (Redux only)</p> <p>And yes, these versions too are sourced from the new 4K OCN scan. So the Blu-rays in this set represent the best available versions of the film on that format.</p>
<b>Appointment with Danger</b>	<p>Postal Inspector Al Goddard (Alan Ladd) is assigned to investigate the murder of a fellow officer. The only witness to the crime is Sister Augustine (Phyllis Calvert), who identifies the photograph of one of the assailants. This leads Goddard to a seedy hotel where he learns that the assailant is a member of a gang headed by Earl Boettiger (Paul Stewart), and he soon discovers that the gang is planning a million dollar mail robbery. This classic film noir also features the stars of Dragnet, Jack Webb and Harry Morgan, as Stewart's Henchmen. This was Alan Ladd's final film noir.</p>
<b>Apprenticeship of Duddy Kravitz, The</b>	<p>"The Apprenticeship of Duddy Kravitz" is a movie that somehow manages to be breakneck and curiously touching at the same time. It's a story of ambition and greed, with a hero that will stop at almost nothing (by the movie's end, Duddy has succeeded in alienating the girl who loves him, has lost all his friends, has brought his grandfather to despair, and has paralyzed his most loyal employee). And yet we like Duddy, with a kind of exasperation, because we get some notion of the hungers that drive him, and because nobody suffers at his hands more than he does himself.</p> <p>The movie is based on a Mordecai Richler novel and was the most popular film to have come out of Canada through the early seventies (that country which, in cinema as in other things, remains more foreign for many Americans than any place in Europe). It was filmed on location with a great sense of life and energy and with details seen as Duddy sees them. It's populated with an incredible gallery of character roles.</p>
<b>Apur Sansar (The World of Apu)</b>	<p>By the time Apur Sansar was released, Satyajit Ray had directed not only the first two Apu films but also the masterpiece The Music Room, and was well on his way to becoming a legend. This extraordinary final chapter brings our protagonist's journey full circle. Apu is now in his early twenties, out of college, and hoping to live as a writer. Alongside his professional ambitions, the film charts his romantic awakening, which occurs as the result of a most unlikely turn of events, and his eventual, fraught fatherhood. Featuring soon to be Ray regulars Soumitra Chatterjee and Sharmila Tagore in star-making performances, and demonstrating Ray's ever more impressive skills as a crafter of pure cinematic imagery, Apur Sansar is a moving conclusion to this monumental trilogy.</p>

Title	Summary
<b>Arabesque</b>	Professor Peck, who knows a thing or two about Arabic hieroglyphics, is enlisted to decipher messages, which may provide a vital key to foiling a plot to assassinate a Middle Eastern Prime Minister. All this is merely an excuse for jetting from one spectacular setting to the next, chalking up several murders and chases on the way. Then it just leaves Peck to decide whether he can trust Loren, the mistress of one of the ring-leaders and his inadvertent sidekick, to help him lead the whole shebang towards a happy conclusion. Stanley Donen's follow-up to <i>Charade</i> is not quite the tour de force the earlier film was, but even with Gregory Peck and Sophia Loren standing in for Cary Grant and Audrey Hepburn, it's a slick and satisfying entertainment. Watch for the unforgettable Eisensteinian moment when Donen cuts from Loren's mouth to a steam shovel (1966).
<b>Arabian Nights</b>	Pier Paolo Pasolini traveled to Africa, Nepal, and the Middle East to realize this ambitious cinematic treatment of a selection of stories from the legendary <i>The Thousand and One Nights</i> . This is not the fairy-tale world of <i>Scheherazade</i> or <i>Aladdin</i> , though. Instead, the director focuses on the book's more erotic tales, framed by the story of a young man's quest to reconnect with his beloved slave girl. Full of lustrous sets and costumes and stunning location photography, <i>Arabian Nights</i> is a fierce and joyous exploration of human sexuality.
<b>Ariel</b>	In Kaurismäki's drolly existential crime drama, a coal miner named Taisto (Turo Pajala) attempts to leave behind a provincial life of inertia and economic despair, only to get into ever deeper trouble. Yet a minor-key romance with a hilariously dispassionate meter maid (Susanna Haavisto) might provide a light at the end of a very dark tunnel. <i>Ariel</i> , which boasts a terrific soundtrack of Finnish tango and Baltic pop music and lovely cinematography by Kaurismäki's longtime cameraman Timo Salmiminen, put its director on the international map.
<b>Armitage III: OVA</b>	Mars 2046: The murder of a celebrity reveals the existence of a secret "Third Type" robot so intelligent and sophisticated that they can pass as humans. The continuing public slaughter of these "Thirds" by the hate-spewing D'anclaude fan the anti-robot sentiments of the human population into a firestorm of hate and violence. Assigned to the case, Ross Sylibus and his partner Naomi Armitage uncover a conspiracy of government-sponsored murder and forbidden technology that threatens to kill them both - especially once D'anclaude discovers Armitage's secret: Armitage is a "Third."
<b>Armored Car Robbery</b>	Richard Fleischer directs this brute-force milestone about a deadly heist and the battle of wits and firepower between a fugitive gangster (William Talman) and his stripper moll (Adele Jergens) and a bulldog cop (Charles McGraw), out to avenge his partner's death, who uses hidden microphones, lab work and his own well-honed instincts to close the net.
<b>Army of Shadows</b>	France, 1942, during the occupation. Philippe Gerbier, a civil engineer, is one of the French Resistance's chiefs. Given away by a traitor, he is interned in a camp. He manages to escape, and joins his network at Marseilles, where he makes the traitor be executed... This non-spectacular movie (do not expect any Rambo or Robin Hood) shows us rigorously and austerely the everyday of the French Resistants : their solitude, their fears, their relationships, the arrests, the forwarding of orders and their carrying out... Both writer Joseph Kessel and co-writer and director Jean-Pierre Melville belonged to this "Army in the Shadows".
<b>Arsenal</b>	Alexander Dovzhenko's films are composed of astounding images and exciting dramatic moments, often in hard-to-follow narratives. <i>Arsenal</i> is no exception, a cinematically thrilling but narratively confusing story of a small band of factory workers who rise in rebellion and hole up in the Kiev munitions plant as nationalist troops surround the city. Based on a true story, the film explores conflicts in the Ukraine between the White Russians and the communist Bolsheviks during the Russian Revolution. Worker Tymish (Semyon Svshenko) breaks with his fellow citizens to join the people's army and returns to face his countrymen in an impossible battle. A true document of the Soviet avant-garde at its most idiosyncratic, the film doesn't always make the finer points clear to the non-Soviet audience, but the stunning images and expressionist moments--as when Tymish miraculously survives point-blank fire from the enemy, symbolic of the enduring revolution in the face of sacrifice--give it a powerful cinematic life. Dovzhenko, considered by many critics to be the poet of Soviet cinema and a Ukrainian himself, invests the film with a sense of purpose and an astounding visual beauty. Kino's new edition, digitally mastered by David Shepard, presents the most complete version of this Soviet masterpiece ever seen
<b>Art Blakey &amp; The Jazz Messengers Live in '58</b>	Each DVD features a 16-page booklet with an essay written by an authoritative jazz historian as well as rare and unseen photos. Jazz Icons DVDs are produced with the full support and cooperation of the artists or their estates, who, in most cases, are contributing rare personal photographs, memorabilia, and forewords.
<b>Artifice, Ruse and Subterfuge: The Expert at the Card Table</b>	S.W. Erdnase's master book, "The Expert at the Card Table", is considered to be one of the best books on the subject by many card experts. The techniques revealed are truly incredible. The problem with the book, however, is that Erdnase's style is difficult to understand and, for many magicians, this means the techniques are almost impossible to execute. Magicians have been waiting for someone to show them exactly how the moves should look and, more importantly, how to perform them correctly. At last the secrets of Erdnase are unlocked! Underground card expert, Wesley James, is finally releasing the real work on Erdnase more. On this seven DVD set you not only see everything from the book, but also learn to perfect it from a master teacher. In addition, Wesley gives you his own handlings and insights on the moves. With co-host, Simon Lovell, he guides you step by step through the ground-breaking text that made Erdnase a legend.
<b>Artist and the Model, The</b>	Scripted with insight and sensitivity by Fernando Trueba and Jean-Claude Carrière, this mournful exploration of the toll taken by time and conflict turns to Matisse and Picasso for its story about the impact a Spanish Civil War fugitive has on a reclusive 80 year-old sculptor. However, while Aida Folch inspires Jean Rochefort, with the connivance of his anxious wife Claudia Cardinale, her commitment to the anti-fascist cause is stronger than her self-preservation. Beautifully photographed by Daniel Vilar, this is an impeccably played gem, whose ideas are as potent as its imagery.

Title	Summary
<b>Artist, The</b>	Jean Dujardin takes on the role of George Valentin, one of the biggest stars of the silent movie era. George seems to have the perfect life: he loves his work, enjoys adoration from fans and falls in love with a beautiful young starlet, Peppy Miller (Berenice Bejo), after working with her on a movie. Studio boss Zimmer (John Goodman) warns him that the future of film making lies in 'talkies', but George is dismissive of the threat. However, as films with audible dialogue begin to take off - with Peppy the undoubted star of the new medium - George struggles to keep pace with a changing world. Nominated for 10 Oscars at the 2012 Oscars, <i>The Artist</i> won five, including Best Picture, Best Director and Best Actor (Dujardin).
<b>As Long As You've Got Your Health</b>	In this endlessly diverting compendium of four short films, Pierre Etaix regards the 1960s from his askew but astute perspective. Each part is as technically impressive as it is riotous: a man attempts to read a novel about vampires beside his sleeping wife but cannot seem to separate reality from fiction; a simple afternoon at the movies becomes a consumer-culture assault; a jarringly noisy urban landscape keeps a city's population on edge; and a day in the country means something different to a picnicking city couple, a hunter, and a farmer.
<b>As You Like It</b>	<p>Sir Rowland de Bois has recently died, and, according to the custom of primogeniture, the vast majority of his estate has passed into the possession of his eldest son, Oliver. Although Sir Rowland has instructed Oliver to take good care of his brother, Orlando, Oliver refuses to do so. Out of pure spite, he denies Orlando the education, training, and property befitting a gentleman. Charles, a wrestler from the court of Duke Frederick, arrives to warn Oliver of a rumor that Orlando will challenge Charles to a fight on the following day. Fearing censure if he should beat a nobleman, Charles begs Oliver to intervene, but Oliver convinces the wrestler that Orlando is a dishonorable sportsman who will take whatever dastardly means necessary to win. Charles vows to pummel Orlando, which delights Oliver.</p> <p>Duke Senior has been usurped of his throne by his brother, Duke Frederick, and has fled to the Forest of Ardenne, where he lives like Robin Hood with a band of loyal followers. Duke Frederick allows Senior's daughter, Rosalind, to remain at court because of her inseparable friendship with his own daughter, Celia. The day arrives when Orlando is scheduled to fight Charles, and the women witness Orlando's defeat of the court wrestler. Orlando and Rosalind instantly fall in love with one another, though Rosalind keeps this fact a secret from everyone but Celia. Orlando returns home from the wrestling match, only to have his faithful servant Adam warn him about Oliver's plot against Orlando's life. Orlando decides to leave for the safety of Ardenne. Without warning, Duke Frederick has a change of heart regarding Rosalind and banishes her from court. She, too, decides to flee to the Forest of Ardenne and leaves with Celia, who cannot bear to be without Rosalind, and Touchstone, the court jester. To ensure the safety of their journey, Rosalind assumes the dress of a young man and takes the name Ganymede, while Celia dresses as a common shepherdess and calls herself Aliena.</p> <p>Duke Frederick is furious at his daughter's disappearance. When he learns that the flight of his daughter and niece coincides with the disappearance of Orlando, the duke orders Oliver to lead the manhunt, threatening to confiscate Oliver's lands and property should he fail. Frederick also decides it is time to destroy his brother once and for all and begins to raise an army. Duke Senior lives in the Forest of Ardenne with a band of lords who have gone into voluntary exile. He praises the simple life among the trees, happy to be absent from the machinations of court life. Orlando, exhausted by travel and desperate to find food for his starving companion, Adam, barges in on the duke's camp and rudely demands that they not eat until he is given food. Duke Senior calms Orlando and, when he learns that the young man is the son of his dear former friend, accepts him into his company. Meanwhile, Rosalind and Celia, disguised as Ganymede and Aliena, arrive in the forest and meet a lovesick young shepherd named Silvius who pines away for the disdainful Phoebe. The two women purchase a modest cottage, and soon enough Rosalind runs into the equally lovesick Orlando. Taking her to be a young man, Orlando confides in Rosalind that his affections are overpowering him. Rosalind, as Ganymede, claims to be an expert in exorcising such emotions and promises to cure Orlando of lovesickness if he agrees to pretend that Ganymede is Rosalind and promises to come woo her every day. Orlando agrees, and the love lessons begin.</p> <p>Meanwhile, Phoebe becomes increasingly cruel in her rejection of Silvius. When Rosalind intervenes, disguised as Ganymede, Phoebe falls hopelessly in love with Ganymede. One day, Orlando fails to show up for his tutorial with Ganymede. Rosalind, reacting to her infatuation with Orlando, is distraught until Oliver appears. Oliver describes how Orlando stumbled upon him in the forest and saved him from being devoured by a hungry lioness. Oliver and Celia, still disguised as the shepherdess Aliena, fall instantly in love and agree to marry. As time passes, Phoebe becomes increasingly insistent in her pursuit of Ganymede, and Orlando grows tired of pretending that a boy is his dear Rosalind. Rosalind decides to end the charade. She promises that Ganymede will wed Phoebe, if Ganymede will ever marry a woman, and she makes everyone pledge to meet the next day at the wedding. They all agree.</p> <p>The day of the wedding arrives, and Rosalind gathers the various couples: Phoebe and Silvius; Celia and Oliver; Touchstone and Audrey, a goatherd he intends to marry; and Orlando. The group congregates before Duke Senior and his men. Rosalind, still disguised as Ganymede, reminds the lovers of their various vows, then secures a promise from Phoebe that if for some reason she refuses to marry Ganymede she will marry Silvius, and a promise from the duke that he would allow his daughter to marry Orlando if she were available. Rosalind leaves with the disguised Celia, and the two soon return as themselves, accompanied by Hymen, the god of marriage. Hymen officiates at the ceremony and marries Rosalind and Orlando, Celia and Oliver, Phoebe and Silvius, and Audrey and Touchstone. The festive wedding celebration is interrupted by even more festive news: while marching with his army to attack Duke Senior, Duke Frederick came upon a holy man who convinced him to put aside his worldly concerns and assume a monastic life. -Frederick changes his ways and returns the throne to Duke Senior. The guests continue dancing, happy in the knowledge that they will soon return to the royal court.</p>

Title	Summary
<b>Ascenseur pour l'échafaud [aka 'Elevator to the Gallows']</b>	For his feature debut, twenty-four-year-old Louis Malle brought together a mesmerizing performance by Jeanne Moreau, evocative cinematography by Henri Decaë, and a now legendary jazz score by Miles Davis. Taking place over the course of one restless Paris night, Malle's richly atmospheric crime thriller stars Moreau and Maurice Ronet as lovers whose plan to murder her husband (his boss) goes awry, setting off a chain of events that seals their fate. A career touchstone for its director and female star, Elevator to the Gallows was an astonishing beginning to Malle's eclectic body of work, and it established Moreau as one of the most captivating actors ever to grace the screen.
<b>Ascent, The</b>	Shepitko's emotionally overwhelming final film won the Golden Bear at the 1977 Berlin Film Festival and has been hailed around the world as the finest Soviet film of its decade. Set during World War II's darkest days, The Ascent follows the path of two peasant soldiers, cut off from their troop, who trudge through the snowy backwoods of Belarus seeking refuge among villagers. Their harrowing trek leads them on a journey of betrayal, heroism, and ultimate transcendence.
<b>Ashes and Diamonds</b>	On the last day of World War Two in a small town somewhere in Poland, Polish exiles of war and the occupying Soviet forces confront the beginning of a new day and a new Poland. In this incendiary environment we find Home Army soldier Maciek Chelmicki, who has been ordered to assassinate an incoming commissar. But a mistake stalls his progress and leads him to Krystyna, a beautiful barmaid who gives him a glimpse of what his life could be. Gorgeously photographed and brilliantly performed, Ashes and Diamonds masterfully interweaves the fate of a nation with that of one man, resulting in one of the most important Polish films of all time.
<b>Asphalt Jungle, The</b>	In a smog-choked city somewhere in the American Midwest, an aging criminal mastermind, newly released from prison, hatches a plan for a million-dollar jewel heist and draws a wealthy lawyer and a cherry-picked trio of outlaws into his carefully devised but inevitably doomed scheme. Anchored by an abundance of nuanced performances from a gifted ensemble—including a tight-jawed Sterling Hayden and a sultry Marilyn Monroe in her breakout role—this gritty crime classic by John Huston climaxes in a meticulously detailed anatomy of a robbery that has reverberated through the genre ever since. An uncommonly naturalistic view of a seamy underworld, The Asphalt Jungle painstakingly depicts the calm professionalism and toughness of its gangster heroes while evincing a remarkable depth of compassion for their all-too-human fragility, and it showcases a master filmmaker at the height of his powers.
<b>Assassin, The</b>	Hou Hsiao-Hsien casts the distant past as a plane of myth and fantasy in his wuxia-tinged take on the itinerant-warrior drama. It's another of the Taiwanese master's inimitably oblique, realist and ravishing wide-shot triumphs. What's so special about this oblique take on the historical wuxia epic are the long, quiet sequences between the action, where the ability of trained murderer Nie Yinniyang (Shu Qi) to melt into the shadows creates a delicious dynamic between, on the one hand, our sheer pleasure in the beauty with which Hou's DP Mark Li films diaphanous curtains, billowing gauzes and waving tree branches, and on the other the anticipation that our gorgeous assassin will appear amongst them and do something.
<b>Assassin, The (aka L'Assassino)</b>	Released within months of Fellini's La Dolce Vita and Antonioni's La Notte, Elio Petri's dazzling first feature L'Assassino also stars Marcello Mastroianni, this time as dandyish thirtysomething antiques dealer Alfredo Martelli, arrested on suspicion of murdering his older, far wealthier lover Adalgisa (Micheline Presle). But as the increasingly Kafkaesque police investigation proceeds, it becomes less and less important whether Martelli actually committed the crime as his entire lifestyle is effectively put on trial.
<b>Assassination Bureau, The</b>	Oliver Reed and Diana Rigg head an impeccable cast in The Assassination Bureau, a spirited caper inspired by a book co-written by Jack London. Reed plays Ivan, the self-confident chief of an association of hitmen for hire, who will refuse no well-paid offer --especially the lucrative challenge of an aspiring reporter (Rigg). Reasoning that a running cat-and-mouse duel with his henchmen will rid the organization of incompetents, Ivan agrees to become the object of a nonstop hunt. The game is afoot... and Europe is the playground.

Title	Summary
<b>Asteroid City</b>	<p>“Asteroid City,” the latest from Wes Anderson, is filled with the assiduous visuals, mythic faces and charming curiosities that you expect from this singular filmmaker. It’s comic and often wry, but like some of his other films, it has the soul of a tragedy. It’s partly set in 1955 in a fictional Southwest town, a lonely four corners with a diner, gas station and motor inn. Palm trees and cactuses stipple the town, and reddish buttes rise in the distance. It looks like an ordinary pit stop save for the atomic cloud soon mushrooming in the sky.</p> <p>Written by Anderson, the film is about desire and death, small mysteries and cosmic unknowns and the stories that we make of all the stuff called life. It opens in black-and-white on an unnamed television host (Bryan Cranston, severe and mustachioed) in a studio. Tightly encased by the boxy aspect ratio and speaking into the camera, he introduces the evening’s program, a “backstage” look at the creation of a new play, “Asteroid City,” that’s been made “expressly for this broadcast.” He then presents the playwright (Edward Norton), who rises from his typewriter to stand on a bare stage and present the characters.</p> <p>The suited television host and the broadcast studio with its ticking clock conjure up 1950s live anthology dramas like “Studio One,” and you may flash on Thornton Wilder’s “Our Town” when the host and playwright start speaking. Anderson quickly fills up the stage and the film, too. A train chugs in under the opening credits carrying a bounty of goods: gravel, avocados, pecans, John Deere tractors, plump Pontiacs and a 10-megaton nuclear warhead. Jeffrey Wright enters to play a five-star general, while Tilda Swinton shows up as a scientist. Tom Hanks plays a dashing curmudgeon; Adrien Brody makes the muscular theater director.</p> <p>The drama starts soon after the playwright’s introductory remarks, except it doesn’t look anything like a theater production. It looks like a film, a meticulous, detailed, visually balanced wide-screen Wes Anderson one. There’s no proscenium, no stage, no wings, no audience. The blue sky stretches over the town; the yellow desert extends into infinity. The characters enter by car and bus, and are shot in long view and intimate close-up, beautifully framed by the camera. The palette is an astonishment, a dusty rainbow of hues. It looks like this story was left to bleach in the sun before being wrapped in transparent yellowed plastic.</p>
<b>Athens 2004 "Athens 2004: Stories of Olympic Glory"</b>	
<b>Atlanta 1996 "Atlanta's Olympic Glory"</b>	
<b>Atomic Blonde [4K UHD]</b>	<p>An undercover MI6 agent is sent to Berlin during the Cold War to investigate the murder of a fellow agent and recover a missing list of double agents. The crown jewel of Her Majesty’s Secret Intelligence Service, Agent Lorraine Broughton (Theron) is equal parts spycraft, sensuality and savagery, willing to deploy any of her skills to stay alive on her impossible mission. Sent alone into Berlin to deliver a priceless dossier out of the destabilized city, she partners with embedded station chief David Percival (James McAvoy) to navigate her way through the deadliest game of spies. A blistering blend of sleek action, gritty sexuality and dazzling style, Atomic Blonde is directed by David Leitch.</p>

Title	Summary
<b>Atomic Bomb Collection</b>	<p data-bbox="701 110 2575 316"><b>Trinity and Beyond</b> In the salad days of nuclear-weapons testing, the United States detonated 331 atomic, hydrogen, and thermonuclear bombs. Many of those explosions appear in Trinity and Beyond, which utilizes a lot of declassified footage, most of it in color. Standouts include the United States' South Pacific detonation of an atom bomb 90 feet below the water to study the effects on a fleet of ships. Surprise, surprise, they sink! If that wasn't enough, the navy also loaded the decks with sheep to study the effects of the blast on life forms. Surprise, surprise, they die! Glowing leg of lamb anyone? This film will alternately amuse and horrify you at the rampant irresponsibility of the Soviets and Americans in their quest for nuclear domination. The Russians have the honor of having detonated the largest nuclear bomb ever at a whopping 58 megatons. The Hiroshima bomb was barely a kiloton. Of course, after the U.S. and Russia ceased their activities, the Chinese decided to get in on the act. But that's a different story for a different documentary. --Kristian St. Clair</p> <p data-bbox="701 341 2575 609"><b>Nukes in Space: Rainbow Bombs</b> Boasting material that was recently declassified, this documentary presents some startling information about how the United States detonated a number of atomic bombs in space during a top-secret cold war weapons program. The history of military rockets is detailed, beginning with the Nazi V2 rockets that attacked England late in World War II. The problems encountered in America's cold war rocketry program are dramatically illustrated with a film montage of U.S. missiles spectacularly blowing up on their launch pads. After the Soviets launched Sputnik, America's resolve to be able to wage war in space stiffened, and test detonations of atomic weapons in space began. The effects of these little-known tests were bizarre and included electromagnetic disturbances that blew fuses in Hawaii while creating beautiful, if dangerous, artificial auroras that gave the tests the nickname of the "Rainbow Bombs." Of particular interest in this documentary are tapes of White House meetings at which President John F. Kennedy and his top science and military advisers discussed the atomic tests in space. The bomb detonations caused radiation problems in space, damaging fledgling communications satellites, and the government eventually called an end to the program. This is an entertaining and very informative look at a piece of cold war history that seems like vintage science fiction, yet it's all real. --Robert J. McNamara</p> <p data-bbox="701 633 2575 803"><b>Atomic Journeys: Welcome to Ground Zero</b> Our atomic heritage resides in sites all over the country--from the Trinity test area to natural-gas wells in Colorado--and many of them are open to the public. Plan your vacation with Atomic Journeys: Welcome to Ground Zero, a blast through memory lane narrated by the perfectly suited William Shatner. Never- before-seen footage of test explosions and top-secret work labs explores the history of America's nuclear programs, and interviews with current and former atomic scientists and engineers give depth to sights such as "the most bombed place on Earth" in Nevada. Learn about nonmilitary uses of nuclear weapons, the rationales behind the different programs, and where you can find these strange places. The musical score is a special bonus, performed by the Moscow Symphony Orchestra in a goodwill gesture of post-cold-war cooperation. - Rob Lightner</p>
<b>Au Coeur du Mensonge [aka The Color of Lies]</b>	<p data-bbox="701 820 2575 941">In one of his finest late-career films, Claude Chabrol once again uses a murder mystery to expose the underlying tensions and deceptions of a close-knit community. When a 10-year-old's violated body is found in the woods of a Breton fishing village, suspicion falls on an unsuccessful painter (Jacques Gamblin) whose wife (Sandrine Bonnaire) is tempted by the advances of a conceited TV personality (Antoine de Caunes in a brilliant performance). Characteristically, Chabrol is less interested in whodunit mechanics than in dissecting a culture of lies from advertising to adultery that permeates modern society.</p>
<b>Au hasard Balthazar</b>	<p data-bbox="701 958 2575 1047">A profound masterpiece from one of the most revered filmmakers in the history of cinema, director Robert Bresson's Au hasard Balthazar follows a much abused donkey, Balthazar, whose life strangely parallels that of his first owner, Marie. A beast of burden, suffering the sins of man, Balthazar nevertheless nobly accepts his fate. Through Bresson's unconventional approach to composition, sound, and narrative, this seemingly simple story becomes a moving religious parable of purity and transcendence.</p>
<b>Au Revoir les Enfants [aka 'Goodbye, Children']</b>	<p data-bbox="701 1063 2575 1209">One of director-producer-writer Malle's most personal projects, Au revoir les enfants can be seen as the completion of a trilogy that began with MURMUR OF THE HEART (1971), a sunny comedy of evolving postwar manners, and continued with a darkly-hued portrait of a teenaged collaborator, LACOMBE LUCIEN (1974). All three films are about maturation during a decade of political upheaval, and each is concerned with choices thrust upon children--choices inevitably compromised by social and familial pressures beyond a child's control. Like the earlier films, AU REVOIR rejects any notion of youthful innocence, making it a bracingly welcome exception to the post-E.T. slew of films romanticizing childhood. Malle is adept at eliciting mature performances from children, and Manesse and Fejto are excellent even by adult standards.</p>
<b>Autumn Sonata</b>	<p data-bbox="701 1226 2575 1347">Autumn Sonata was the only collaboration between cinema's two great Bergmans: Ingmar, the iconic director of The Seventh Seal, and Ingrid, the monumental star of Casablanca. The grand dame, playing an icy concert pianist, is matched beat for beat in ferocity by the filmmaker's recurring lead Liv Ullmann, as her eldest daughter. Over the course of a day and a long, painful night that the two spend together after an extended separation, they finally confront the bitter discord of their relationship. This cathartic pas de deux, evocatively shot in burnished harvest colors by the great Sven Nykvist, ranks among Ingmar Bergman's major dramatic works.</p>
<b>Avalon</b>	<p data-bbox="701 1364 2575 1421">In the future, virtual reality gaming has become a huge pastime, with the biggest of these being the wargame simulation Avalon. One of the top players is Ash who insists on playing solo, while almost all others go in teams. Ash becomes fascinated with finding the ghost that appears in the legendarily impassable Level Class A, where her former comrade Murphy has disappeared.</p>
<b>Avatar</b>	<p data-bbox="701 1437 2575 1502">"Avatar" is the story of an ex-Marine who finds himself thrust into hostilities on an alien planet filled with exotic life forms. As an Avatar, a human mind in an alien body, he finds himself torn between two worlds, in a desperate fight for his own survival and that of the indigenous people</p>

Title	Summary
<b>Avengers, The: 1965, Set 1 (6 Episodes)</b>	The Town of No Return; The Gravediggers; The Cybernauts; Death at Bargain Prices; Castle De'ath; The Master Minds
<b>Avengers, The: 1965, Set 2 (7 Episodes)</b>	The Murder Market; A Surfeit of H2O; The Hour That Never Was; Dial a Deadly Number; Man-Eater of Surrey Green; Two's a Crowd; Too Many Christmas Trees
<b>Avengers, The: 1966, Set 1 (6 Episodes)</b>	Silent Dust; Room Without a View; Small Game for Big Hunters; The Girl from Auntie; The 13th Hole; Quick-Quick-Slow-Death
<b>Avengers, The: 1966, Set 2 (7 Episodes)</b>	The Danger Makers; A Touch of Brimstone; What the Butler Saw; The House That Jack Built; A Sense of History; How to Succeed...At Murder; Honey for the Prince
<b>Avengers, The: 1967, Set 1 (6 Episodes)</b>	The long-running Avengers series added some extra gloss to its look and feel by filming in color starting in 1967, making the inimitable, eccentric atmosphere of the show complete. That production change coincided with some of the best writing the program ever enjoyed. So it makes sense that those late-1960s episodes of The Avengers have been packaged to help us forget the botched 1998 feature film version of the show. Set 1 includes a mystery about killer phobias, "The Fear Merchants"; the time-travel story "Escape in Time"; the feathery spy tale "The Bird Who Knew Too Much"; the invisible-villain yarn "The See-Through Man"; and the comic-book spoof "The Winged Avenger"; and "From Venus with Love."
<b>Avengers, The: 1967, Set 2 (6 Episodes)</b>	Set 2 in The Avengers '67 includes more episodes of the long- running British television series at its creative peak of great writing, color filming (for the first time on the show), and flawless chemistry between actors Patrick Macnee and Diana Rigg. This batch includes six episodes on two DVDs, including the unstoppable-corpse mystery "The Living Dead"; the cheeky, killer-feline story "The Hidden Tiger"; the finishing-school drama "The Correct Way to Die"; the scary "Epic"; the Agatha Christie-like "The Superlative Seven"; and "Never Never Say Die."



Title	Summary
<b>Aviator, The</b>	<p>Scorsese's Howard Hughes arrives in Los Angeles as a good-looking young man with a lot of money, who plunges right in, directing a World War I aviation adventure named "Hell's Angels," which was then the most expensive movie ever made. The industry laughed at him, but he finished the movie and it made money, and so did most of his other films. As his attention drifted from movies to the airplanes in his films, he began designing and building aircraft and eventually bought his own airline.</p> <p>Women were his for the asking, but he didn't go for the easy kill. Jean Harlow was no pushover, Ava Gardner wouldn't take gifts of jewelry ("I am not for sale!"), and during his relationship with Katharine Hepburn, they both wore the pants in the family. Hepburn liked his sense of adventure, she was thrilled when he let her pilot his planes, she worried about him, she noted the growing signs of his eccentricity, and then she met Spencer Tracy and that was that. Hughes found Jane Russell and invented a pneumatic bra to make her bosom heave in "The Outlaw," and by the end he had starlets on retainer in case he ever called them, but he never did.</p> <p>DiCaprio is nobody's idea of what Hughes looked like (that would be a young Sam Shepard), but he vibrates with the reckless spirit of the man. John C. Reilly plays the hapless Noah Dietrich, his right-hand man and flunky, routinely ordered to mortgage everything for one of Hughes' sudden inspirations; Hughes apparently became the world's richest man by going bankrupt at higher and higher levels.</p> <p>Scorsese shows a sure sense for the Hollywood of that time, as in a scene where Howard, new in town, approaches the mogul L.B. Mayer at the Coconut Grove and asks to borrow two cameras for a big "Hells' Angels" scene. He already had 24, but that was not enough. Mayer regards him as a child psychiatrist might have regarded the young Jim Carrey. Scorsese adds subtle continuity: Every time we see Mayer, he seems to be surrounded by the same flunkies.</p> <p>The women in the film are wonderfully well cast. Cate Blanchett has the task of playing Katharine Hepburn, who was herself so close to caricature that to play her accurately involves some risk. Blanchett succeeds in a performance that is delightful and yet touching; mannered and tomboyish, delighting in saying exactly what she means, she shrewdly sizes up Hughes and is quick to be concerned about his eccentricities. Kate Beckinsale is Ava Gardner, aware of her power and self-protective; Gwen Stefani is Jean Harlow, whose stardom overshadows the unknown Texas rich boy, and Kelli Garner is Faith Domergue, "the next Jane Russell" at a time when Hughes became obsessed with bosoms. Jane Russell doesn't appear in the movie as a character, but her cleavage does, in a hilarious scene before the Breen office, which ran the Hollywood censorship system. Hughes brings his tame meteorology professor (Ian Holm) to the censorship hearing, introduces him as a systems analyst, and has him prove with calipers and mathematics that Russell displays no more cleavage than a control group of five other actresses.</p> <p>Special effects can distract from a film or enhance it. Scorsese knows how to use them. There is a sensational sequence when Hughes crash-lands in Beverly Hills, his plane's wing tip slicing through living room walls seen from the inside. Much is made of the "Spruce Goose," the largest airplane ever built, which inspires Sen. Owen Brewster (Alan Alda) to charge in congressional hearings that Hughes was a war profiteer. Hughes, already in the spiral to madness, rises to the occasion, defeats Brewster on his own territory and vows that the plane will fly -- as indeed it does, in a CGI sequence that is convincing and kind of awesome.</p> <p>By the end, darkness is gathering around Hughes. He gets stuck on words and keeps repeating them. He walks into a men's room and then is too phobic about germs to touch the doorknob in order to leave; with all his power and wealth, he has to lurk next to the door until someone else walks in, and he can sneak through without touching anything. His aides, especially the long-suffering Dietrich, try to protect him, but eventually he disappears into seclusion. What a sad man. What brief glory. What an enthralling film, 166 minutes, and it races past. There's a match here between Scorsese and his subject, perhaps because the director's own life journey allows him to see Howard Hughes with insight, sympathy -- and, up to a point, with admiration. This is one of the year's best films. - Roger Ebert</p>
<b>Aviator's Wife, The</b>	<p>Melancholy but charming story of young man's unhappy involvement with title character being interrupted by happy encounter with stranger in the park. Lovers of MAUD, CLAIRE, and CHLOE will be happy to find Rohmer in near-peak form after long layoff.</p>

Title	Summary
<b>Baader Meinhof Complex</b>	<p>The Baader Meinhof Complex certainly has some positive aspects. This is largely due to the outstanding cast. Eichinger has engaged some of the best representatives of the current generation of actors, who strive to create a nuanced portrayal of their characters. Above all, the scenes in Stammheim are played outstandingly. The main participants have walled themselves into a political dead end. They suffer the consequences of solitary confinement, argue bitterly with each other, their personalities disintegrate; they rebel desperately against their situation, and are monitored and watched round the clock. A further plus is the care and attention to detail with which the historical events are reconstructed. The production invested much effort and money to this end. The film was largely filmed at the original locations and received subsidies of €6.5 million. Nevertheless, the film remains essentially superficial and flat. There has been an obvious endeavour not to cause offence in any quarter. It provides an uncritical, conventional view of the events and avoids any awkward questions. Eichinger and Stefan Aust, the long-standing editor-in-chief of newsweekly Der Spiegel, on whose eponymous book the film is based, clearly did not want to come into conflict with the leading circles in politics and the media. While they have resisted the temptation to portray the Baader Meinhof group as a non-political, purely criminal gang, as those in leading Christian Democrat and Social Democrat circles still do, what is offered to illuminate the social and political context does not go beyond hollow clichés. Some critics have attributed this to the fact that the film attempts to condense the events of 10 years into two-and-a-half hours of screen time, succumbing to the temptation to give action scenes more emphasis. According to such views, the film depends on action and visual effects and is little suited for critical reflection. But this is too simple an account. Der Baader Meinhof Komplex is not only an action film. The script provides considerable space for background material and dialogue, but this material is carefully filtered. Some aspects are downplayed, and others are consciously excluded.</p>
<b>Baal</b>	<p>Volker Schlöndorff transported Bertolt Brecht's 1918 debut play to contemporary West Germany for this vicious experiment in adaptation, seldom seen for nearly half a century. Oozing with brutish charisma, Rainer Werner Fassbinder embodies the eponymous anarchist poet, who feels that bourgeois society has rejected him and sets off on a schnapps-soaked rampage. Hewing faithfully to Brecht's text, Schlöndorff juxtaposes the theatricality of the prose with bare-bones, handheld 16 mm camera work, which gives immediacy to this savage story of rebellion. Featuring a supporting cast drawn from Fassbinder's troupe of theater actors that also includes Margarethe von Trotta, Baal demonstrates the uncompromising vision of its director, a trailblazer of the New German Cinema.</p>
<b>Babette's Feast</b>	<p>In 19th century Denmark, two adult sisters live in an isolated village with their father, who is the honored pastor of a small Protestant church that is almost a sect unto itself. Although they each are presented with a real opportunity to leave the village, the sisters choose to stay with their father, to serve to him and their church. After some years, a French woman refugee, Babette, arrives at their door, begs them to take her in, and commits herself to work for them as maid/housekeeper/cook. Sometime after their father dies, the sisters decide to hold a dinner to commemorate the 100th anniversary of his birth. Babette experiences unexpected good fortune and implores the sisters to allow her to take charge of the preparation of the meal. Although they are secretly concerned about what Babette, a Catholic and a foreigner, might do, the sisters allow her to go ahead. Babette then prepares the feast of a lifetime for the members of the tiny church and an important gentleman related to one of them.</p>
<b>Babo 73</b>	<p>Taylor Mead plays the president of the United States, who, when he isn't at the White House - a dilapidated Victorian - conducts his top-secret affairs on a deserted beach. Robert Downey Sr.'s first feature is a rollicking, slapstick, ultra-low-budget 16 mm comedy experiment that introduced a twisted new voice to the New York underground.</p>
<b>Baby Doll</b>	<p>Archie Lee Meighan, middle-aged cotton gin owner, can hardly wait for the 20th birthday of his childish bride Baby Doll, when he'll be allowed to consummate the marriage...he thinks. But rival owner Silva Vaccaro suspects Archie of burning his gin down, and takes an erotic form of Sicilian vengeance.</p>
<b>Baby Face</b>	<p>Lilly (Baby Face) sleeps her way from basement speakeasy bartender, literally floor by floor, to the top floor of a New York office building. Bank submanager Jimmy McCoy finds her a job in the bank only to be cast aside as she hooks up with the bank's president. When he complains of not seeing her she says: "I'm working so hard I have to go to bed early every night." Sultry Lily, pimped by her degenerate father, breaks free and sleeps her way to the top of an Art Deco skyscraper with no regrets. Baby Face was one of the most notorious films of the Pre-Code era, and is often cited as one of the causes of film censorship being imposed in mid-1934. The heroine, Lily, uses her sexuality both for empowerment and well as social mobility, and thrives with her sinful lifestyle. Certainly, there are plenty of men willing to participate in her horizontal negotiations. The censors felt the film was "glorifying vice" and ordered it edited to show "morally compensating values." Library of Congress Film Curator Mike Mashon recently discovered an unedited negative from which this new 35mm print is restored. Plus the musical short, Don Redman and his Orchestra. New 35mm print. "Baby Face" is the picture which aroused the ire of Will Hays and was responsible for the resignation of Darryl Zanuck as assistant to Jack Warner at the Warner Brothers' studios.</p>
<b>Baccano!</b>	<p>Hot off the "Roaring Twenties" and headfirst into the uncertain volatility of the "Dirty Thirties," criminal syndicates stormed into power by bootlegging alcohol during the Prohibition Era - but the most notorious "liquor" of all time is about to set off a violent chain reaction within the mafia underworld! Each story involves several unrelated plots intersecting and crossing each other as events spiral further and further out of control. Immortal alchemists, mafia-operated speakeasies, and many other elements of pulp fiction are mashed together for a world straight out of the movies.</p>

Title	Summary
Back to the Future	Seventeen-year-old teenager Marty McFly (Michael J. Fox) is a bright young man despite becoming disinterested in the school system. Tagged a slacker by his principal Mr. Strickland (James Tolkan), Marty would rather hang out with eccentric-genius Doctor Emmett Brown (Christopher Lloyd), especially considering his father George (Crispin Glover) and mother Lorraine (Lea Thompson) are dysfunctional parents harassed by bullying 'friend' Biff Tannen (Thomas Wilson). Arranging to meet with Doc Brown in the middle of the night, Marty finds that the crazy scientist has built himself a time machine out of a DeLorean car, ripping off some Libyan terrorists' plutonium in the process in order to fuel the contraption. When Marty and the Doc are surprise-attacked by the Libyans, Marty escapes in the DeLorean, and inadvertently transports back to the year 1955! Arriving in a time that he had never lived in, Marty causes mayhem in his local town of Hill Valley, and even manages to halt the union of his future mother and father, therefore plunging his own existence into jeopardy. Enlisting the help of a much younger Doc Brown, Marty must both reunite his parents and travel back...to the future.
Back to the Future, Part 2	"Back to the Future Part II" is the story of how the heroes of the first movie, Marty McFly and Doc Brown, try to manipulate time without creating paradoxes, and how they accidentally create an entirely different future - one in which Marty's beloved mother is actually married to his reprehensible enemy, Biff Tannen. McFly and Brown are played again this time by Michael J. Fox and Christopher Lloyd, the stars of the 1985 box-office hit, and they not only made "Part II" but went ahead and filmed "Part III" at the same time. Indeed, this movie closes with a coming-attractions trailer for the third part. The script conferences on the set of this movie must have been utterly confusing, as director Bob Zemeckis and writer Bob Gale tried to find their way through the labyrinth they had created. The movie opens in 1985. McFly has just returned from his previous adventure when Doc Brown appears once again in that souped-up De Lorean. He's breathless with urgency and wants McFly to join him on a trip to the year 2015, where absolutely everything has gone wrong and McFly is needed to save his own son from going to jail.
Back to the Future, Part 3	When we last left Marty (Michael J. Fox), he was stranded in 1955 after a lightning bolt zapped the flying DeLorean and sent Doc Brown of 1985 (Christopher Lloyd) back in time. With the help of the Doc Brown from 1955, Marty unearths the time machine in a mine and is prepared to go back to the future when he discovers his friend meets an untimely end at the hands of Buford "Mad Dog" Tannen (Thomas F. Wilson). Unwilling to let that happen, Marty blasts back to 1885 in order to warn him. Meanwhile, Doc finds romance in the form of a local schoolteacher named Clara Clayton (Mary Steenburgen).
Backfire	Vincent Sherman directs this gripping yarn about recovering war veteran Gordon MacRae's quest to prove pal Edmond O'Brien innocent of murder. Aiding him is his resourceful nurse Virginia Mayo. And a secretive doctor, a lively undertaker, a desperate gambler, a dying witness and a haunting Viennese melody all lead them to a shocking climax.
Bacurau	A few years from now... Bacurau, a small village in the Brazilian sertão, mourns the loss of its matriarch, Carmelita, who lived to be 94. Days later, its inhabitants (among them Sônia Braga) notice that their village has literally vanished from online maps and a UFO-shaped drone is seen flying overhead. There are forces that want to expel them from their homes, and soon, in a genre-bending twist, a band of armed mercenaries led by Udo Kier arrive in town picking off the inhabitants one by one. A fierce confrontation takes place when the townspeople turn the tables on the villainous outsiders, banding together by any means necessary to protect and maintain their remote community. The mercenaries just may have met their match in the fed-up, resourceful denizens of little Bacurau.
Bad and the Beautiful, The	A director, an actress and a writer each explain why they never want to work with producer Jonathan Shields again. Through their stories a portrait is sketched of this man who rose from making B-movies to one of Hollywood's biggest producers by using people in order to get him to the top.
Bad Day at Black Rock	John J. Macreedy (Spencer Tracy) doesn't know it, but when he steps off the train at the jerkwater town of Black Rock, he will soon find himself the object of fear, hatred, and even a murder plot! The altruistic Macreedy came to Black Rock to hand over a posthumous military award to a local man whose son had died gallantly in the Second World War. What Macreedy couldn't know when he stepped off of that train was that the town had a shameful secret, one that must be kept at all costs.
Bad Sleep Well, The	<p>The Bad Sleep Well tells the story of corruption at the highest levels of Japanese business and its tragic consequences. Though flawed by a tedious introductory sequence and by an ending that seems out of sync with the story, it is a fascinating movie and the middle part is especially exciting.</p> <p>Japanese legend Toshiro Mifune plays Koichi Nishi, the seemingly stoic bridegroom who is trying to get ahead by marrying the boss's daughter, Kieko (Kyoko Kagawa), who was crippled as a girl. The bride's brother, in a shocking display, exposes the groom's motives during his wedding toast and threatens his new brother-in-law with death if he disappoints his sister. But Nishi is not who we think. He was born the illegitimate son of the man who Kieko's father, Iwabuchi (Maysayuki Mori), manipulated into suicide. Now Nishi wants revenge for his father's death. As Nishi slowly destroys Iwabuchi's life, he makes the fatal error of falling in love with his wife, who already loves him. Their unconsummated marriage stands between these two like a palpable pillar of stone. But just when we think the stone has been tossed aside by love, Iwabuchi finds out who his son-in-law really is.</p> <p>Shot in black and white, this film falls just short of being brilliant. Mifune is amazing in his portrayal of this complex man who lets his father's past destroy his own future, and Maysayuki Mori's performance as the evil Iwabuchi is understated but nonetheless chilling.</p>

Title	Summary
Bad Timing	Amid the decaying elegance of cold-war Vienna, psychoanalyst Dr. Alex Linden (Art Garfunkel) becomes mired in an erotically charged affair with the elusive Milena Flaherty (Theresa Russell). When their all-consuming passion takes a life-threatening turn, Inspector Netusil (Harvey Keitel) is assigned to piece together the sordid details. Acclaimed for its innovative editing, raw performances, and stirring musical score—featuring Tom Waits, the Who, and Billie Holiday—Nicolas Roeg's <i>Bad Timing</i> is a masterful, deeply disturbing foray into the dark world of sexual obsession.
Badlands	Badlands announced the arrival of a major talent: Terrence Malick. His impressionistic take on the notorious Charles Starkweather killing spree of the late 1950s uses a serial-killer narrative as a springboard for an oblique teenage romance, lovingly and idiosyncratically enacted by Martin Sheen and Sissy Spacek. The film introduced many of the elements that would earn Malick his passionate following: the enigmatic approach to narrative and character, the unusual use of voice-over, the juxtaposition of human violence with natural beauty, the poetic investigation of American dreams and nightmares. This debut has spawned countless imitations, but none have equaled its strange sublimity.
Baker's Wife	The warmth and wit of celebrated playwright turned cinema auteur Marcel Pagnol shine in this enchanting slice-of-life comedy. Returning to the Provençal countryside he knew intimately, Pagnol draws a vivid portrait of a close-knit village where the marital woes of a sweetly deluded baker (the inimitable Raimu, praised by no less than Orson Welles as “the greatest actor who ever lived”) snowball into a scandal that engulfs the town. Marrying the director's abiding concern for the experiences of ordinary people with an understated but superbly judged visual style, <i>The Baker's Wife</i> is at once wonderfully droll and piercingly perceptive in its depiction of the complexities of human relationships.
Bakery Girl of Monceau, The	In the first of Rohmer's 'Moral Tales,' a law student (Barbet Schroeder) with a roving eye and a large appetite stuffs himself full of sugar cookies and pastries daily in order to garner the attentions of the pretty brunette who works in a quaint Paris bakery.
Bakumatsu Taiyô-Den [A Sun-Tribe Myth]	Considered by many the best Japanese film comedy, <i>Sun Legend of the Shogunate</i> was voted the 5th best Japanese film of all time in a 1999 poll of 140 critics by <i>Kinema junpô</i> , Japan's leading film magazine. The story is taken from rakugo (a traditional form of “sit-down” comedic narration), and focuses on the craftily versatile character of Saheiji (played by the great comedian, Frankie Sakai), a man-about-town who gets stuck at a high-class brothel when he can't pay the bill. The ever-resourceful Saheiji makes the best of his situation by performing various tasks amidst the tumult of the end of the shogunate—but always by making sure to get a “commission” for his troubles. The women of the establishment start falling for this skilled player, but as with many Kawashima heroes, Saheiji is more intent on escape—from everything, it seems. Many Nikkatsu performers, including Ishihara Yûjirô, postwar Japan's most popular male star, appear in the film.
Ballad of a Soldier	Russian soldier Alyosha Skvortsov is granted a visit with his mother after he singlehandedly fends off two enemy tanks. As he journeys home, Alyosha encounters the devastation of his war-torn country, witnesses glimmers of hope among the people, and falls in love. With its poetic visual imagery, Grigori Chukhrai's <i>Ballad of a Soldier</i> is an unconventional meditation on the effects of war, and a milestone in Russian cinema.
Ballad of Cable Hogue, The	<p>The <i>Ballad of Cable Hogue</i> was made in that singular moment when, having just completed <i>The Wild Bunch</i>, Peckinpah knew he was back in the game as a feature-film director; and before anyone (including Peckinpah himself?) had an inkling of how completely he was about to redefine the Western genre, contemporary American filmmaking, and his own personal legend.</p> <p><i>Cable Hogue</i> is a splendid entertainment: a gruffy Western tall tale, a lusty comedy, and also (in critic Kathleen Murphy's phrase) "a musical about the economic and emotional complexities of capitalism." Its title character--Jason Robards in a great, exuberant gift of a performance--is an ornery varmint left by two scurrilous partners (L.Q. Jones and Strother Martin) to die in the desert. Through pure cussedness and what may be dumb luck, may be divine intervention, he "finds water where it wasn't" and survives. Nothing to do now but settle back, let his waterhole--the only one on the stage line between Deaddog and Gila--make him a rich man, and await the day those two old partners drop by his waystation.</p> <p>Besides such Peckinpah regulars as Slim Pickens, R.G. Armstrong, and Gene Evans, the movie features Stella Stevens in her career-best role as Hildy, Hogue's best reason for getting into town now and again, and David Warner, an itinerant preacher and full-time lech who becomes his soulmate. Lucien Ballard photographed, and there's a charming song score (by Richard Gillis) whose neglect is as mystifying as that of the film. Above all, there is Sam Peckinpah exulting in the lyrical, heart-filling possibilities of making a motion picture, trying just about anything, and finding it beautiful. This film was his personal favorite. --Richard T. Jameson</p>
Ballad of Gregorio Cortez, The	Forced to run from the Texas Rangers after a heated misunderstanding leads to the death of a lawman, Mexican American farmer Gregorio Cortez sets off in desperate flight, evading a massive manhunt on horseback for days. Producer-star Edward James Olmos, seeking to shed new light on a historical incident that had been enshrined in a corrido (folk song), enlisted director Robert M. Young, a longtime practitioner of socially engaged realism, to helm this trailblazing independent film, a landmark of Chicano cinema. Shifting its perspective between the pursuers and the pursued, <i>The Ballad of Gregorio Cortez</i> is a thrilling chase film and a nuanced procedural that peels away the layers of prejudice and myth surrounding Cortez, uncovering the true story of an ordinary man persecuted by the law and transfigured by legend.

Title	Summary
<b>Ballet</b>	Ballet is a profile of the American Ballet Theatre, an important classical ballet company. The film presents the company in rehearsal in their New York studio and on tour in Athens and Copenhagen. Choreographers, ballet masters and mistresses are shown at work with principal dancers, soloists and the corps de ballet. Other sequences involve the administration and fundraising aspects of the company.
<b>Band of Outsiders</b>	Two restless young men (Sami Frey and Claude Brasseur) enlist the object of their desire (Anna Karina) to help them commit a robbery—in her own home. French New Wave pioneer Jean-Luc Godard takes to the streets of Paris to re-imagine the gangster genre, spinning an audacious yarn that's at once sentimental and insouciant, romantic and melancholy. The Criterion Collection is proud to present the convention-flouting postmodern classic <i>Band of Outsiders</i> ( <i>Bande à part</i> ).
<b>Band Wagon, The</b>	Tony Hunter, a famous singer/dancer movie star, is feeling washed up and old hat (old top hat, tie and tails to be exact). The reporters are out for Ava Gardner, not him. But his old friends Lily and Les Martin have an idea for a funny little Broadway show and he agrees to do it. But things begin to get out of hand, when bigshot "artistic" director/producer/star Jeffrey Cordova joins the production, proclaims it's a modernistic Faust and insists on hiring a prima ballerina, Gabrielle Gerard (Cyd Charisse), to star opposite Tony, and it's hate at first sight. And her jealous choreographer isn't helping to ease the tension. The show is doomed by pretentiousness. But romance, a "let's put on a show" epiphany, and a triumphant opening are waiting in the wings.
<b>Bank Dick, The</b>	<p data-bbox="701 464 2575 492">"Don't be a luddy-duddy! Don't be a mooncalf! Don't be a jabbernow! You're not those, are you?"—Egbert Sousé</p> <p data-bbox="701 521 2575 662">The first movie presented in this collection features Fields in one of his last major roles: Egbert Sousé, a drunken gadabout cursed with a nagging wife (Cora Witherspoon, <i>Dangerous Business</i>), a vicious mother-in-law (Jessie Ralph), and horrid daughters (Una Merkel and Evelyn Del Rio). Egbert's only relief is his favorite watering hole, the Black Pussy Cat Café (where Shemp Howard of "Three Stooges" fame tends bar), and his detective magazines. The movie rambles along, following (as most Fields pictures do) the thinnest possible plot and allowing for endless sketches within the film; one particularly savage sequence has Egbert filling in for a movie director. "I've changed everything," he announces to the baffled actors. "Instead of being an English drawing room drama, I've made it a circus picture."</p> <p data-bbox="701 691 2575 800">Egbert is thrust into the spotlight when he—through no effort of his own—is credited with stopping a bank robber's escape. The grateful bank rewards him by making him the bank guard, helped along by his prospective son-in-law, Og Oggilby (Grady Sutton, <i>My Man Godfrey</i>), a teller at the bank in love with Egbert's oldest daughter. On Egbert's dubious advice, Og embezzles some money to buy stock in a failed mine, fully planning to repay it a few days later. Naturally, a bank auditor, J. Pinkerton Snoopington (perennial Fields foil Franklin Pangborn), shows up moments later. But another bank robber strikes just in the nick of time, kicking off what is without a doubt one of the greatest car chases in movie history.</p> <p data-bbox="701 829 2575 919">Much like Egbert's car in the final chase scene, <i>The Bank Dick</i> races willy-nilly from one wildly improbable situation to another, providing Fields with endless opportunities to showcase his excellent comic timing and sharp dialogue, as well as his hysterical physical comedy. The convoluted plot and outstanding supporting players combine with Fields's comedy to create a true comedy classic.</p>
<b>Banshee: Season 1</b>	Cinemax action drama charts the twists and turns that follow Lucas Hood (Antony Starr), an ex-convict who improbably becomes sheriff of a rural, Amish-area town while searching for a woman he last saw 15 years ago, when he gave himself up to police to let her escape after a jewel heist. Living in Banshee under an assumed name, Carrie Hopewell (Ivana Milicevic) is now married to the local DA, has two children (one of whom may be Lucas'), and is trying desperately to keep a low profile – until Lucas arrives to shake up her world and rekindle old passions. Complicating matters is the fact that Banshee is riddled by corruption, with an Amish overlord, Kai Proctor (Ulrich Thomsen), brutally building a local empire of drugs, gambling and graft. With the help of a boxer-turned-barkeeper named Sugar Bates (Frankie Faison), Lucas is able to stay on even footing with Kai and his thugs, and even manages to bring a measure of tough justice to Banshee. But eventually, Lucas' appetite for pulling heists pulls him and Carrie into a dangerous cauldron of duplicity, exacerbated when Mr. Rabbit (Ben Cross), the NY mobster they once ripped off, closes in with vengeance on his mind.
<b>Banshee: Season 2</b>	Season 2 takes up immediately after the S1 finale, when Carrie's father, gang kingpin Rabbit (Ben Cross) was left for dead after a climactic warehouse shootout. Carrie, now exposed and estranged from her husband and kids, is torn between her devotion to her family and her connection to Lucas, who had given himself up in order to save her years earlier. The new season finds Lucas, having escaped detection after being interrogated by FBI agent Jim Racine (guest star Zeljko Ivanek), with his hands fuller than ever as sheriff, dealing with (among other things) the murder of a Kinaho tribe girl, the continuing escalation of tensions between Amish overlord Kai Proctor (Ulrich Thomsen) and Kinaho tribe leader Alex Longshadow (Anthony Ruivivar), and the unwelcome appearance of a surprise visitor: the reprobate son of the real (dead) Lucas Hood.
<b>Banshee: Season 3</b>	An impossible heist and a giant on a warpath led to some triumphant tragedies in Banshee's excellent third season. A supremely satisfying way to bring to an end Hood's three-season arc of playing sheriff while still leaving the road wide open for more adventures.

Title	Summary
<b>Baraka</b>	Baraka is an ancient Sufi word with forms in many languages. It is simply translated as a blessing, or the breath or essence of life from which the evolutionary process unfolds. Baraka, the epic non-verbal film, tells the story of the earth's evolution, man's diversity and interconnection, and his impact on the planet. According to director Ron Fricke, "It is a journey of rediscovery that plunges into nature, history, the human spirit, and finally into the realm of the infinite". The film was shot in 70mm in 24 countries, in such diverse locales as Brazil, Nepal, Cambodia, Kuwait, India, Tanzania and Iran.
<b>Barbara</b>	It is the summer of 1980 in the German Democratic Republic and, alone, Barbara is confined to living and working as a doctor in a small provincial town - her punishment for attempting to emigrate to the West. She has only one focus; to escape and for this, she has to wait patiently. Until Andre, her supervisor in the hospital, takes her off course. Are his motives of love or duty to the authorities? The day-to-day pretence, and content supervision slowly take their toll as the tension builds.
<b>Barbarella</b>	Barbarella is marked by the same audacity and originality, fantasy, humor, beauty and horror, cruelty and eroticism that make comic books such a favorite. The setting is the planet Lythion in the year 40,000, when Barbarella (Jane Fonda) makes a forced landing while traveling through space. She acts like a female James Bond, vanquishing evil in the forms of robots and monsters. She also rewards, in an uninhibited manner, the handsome men who assist her in the adventure. Whether she is wrestling with Black Guards, the evil Queen, or the Angel Pygar, she just can't seem to avoid losing at least a part of her skin-tight space suit! Terry Southern's dialogue occasionally sparkles, and the imaginative designs, as shot by Claude Renoir, look really splendid.
<b>Barcelona</b>	Whit Stillman followed his delightful indie breakthrough Metropolitan with another clever and garrulous comedy of manners, this one with a darker edge. A pair of preppy yet constitutionally mismatched American cousins—a salesman and a navy officer—argue about romance and politics while working in the beautiful Spanish city of the film's title. Set during the eighties, Barcelona explores topics both heady (American exceptionalism, Cold War foreign policy) and hilarious (the ins and outs of international dating, the proper shaving method) while remaining a constantly witty delight, featuring a sharp young cast that includes Taylor Nichols, Chris Eigeman, and Mira Sorvino.
<b>Barcelona 1992 "Marathon"</b>	
<b>Barfly</b>	Mickey Rourke plays Henry Chinaski, a poet and alcoholic. He spends his life in bars in Los Angeles, drinking every night. One day he meets Wanda, also an alcoholic and falls in love with her. Wanda is not like his former girlfriends, one is still able to see the beauty she once was before she started to drink. Together they meet Tully Sorenson, who wants to publish some of Henry's poems. For a short time he becomes famous but in the end it is clear that Henry and Wanda have only one goal in life: drinking to forget the lousy life they live outside the bars of Los Angeles.
<b>Barkleys of Broadway, The</b>	Husband and wife musical comedy team Josh and Dinah Barkley (Fred Astaire and Ginger Rogers) continually scrap, which leads their producer to introduce an understudy (Gale Robbins) into their show. That only makes Dinah all the more insecure, just as she is being pursued by a theatrical 'genius' Jacques Barredout (Jacques Francois) who flatters her with offers to play in serious drama. The Barkleys break up from the tension, leaving Josh on his own to find a way to get them back together again - with a little help from the team's composer and pal, Ezra Millar (Oscar Levant).
<b>Barney's Version</b>	The publication of a book accusing him of murder leads schlock television producer Barney Panofsky (Paul Giamatti) to reflect on his tumultuous life--from his troubled first marriage to his best friend sleeping with his second wife to his one true love... and how he destroyed the happiest time in his life. By turns comic and self-lacerating, Panofsky is a richly drawn character given vivid life by Giamatti, who's built a remarkable career on prickly people (Sideways, American Splendor, John Adams). Regrettably, the women in his life aren't as fully realized, but the strong performances from the actresses playing them (Rachelle Lefevre, Minnie Driver, and Rosamund Pike) do a lot to make up for the thinness of how they're written. Rounding out the cast is Dustin Hoffman as Panofsky's father, a crude but vigorous ex-cop who loves his son unreservedly. Adapted from an award-winning Canadian book, Barney's Version feels, in the best sense, like a novel; small details and incidents build up to the picture of a man's life. The movie depicts that life without judgment, never manipulating the audience for cheap laughs or sentiment--and yet it is by turns wildly funny and achingly sad, largely due to Giamatti. He holds the viewer's attention effortlessly, quietly, never showboating his emotions or flaunting his intelligence. He's simply a superb actor, and this is a superb performance.
<b>Barry Lyndon</b>	A gentlemanly rogue travels the battlefields and parlors of 18th century Europe determined to make for himself the life of a nobleman through seduction, gambling and dueling in this methodical film showing the rhythm and life of the period.
<b>Barton Fink</b>	A darkly comic ride, this intense and original 1991 offering from the Coen brothers (Fargo, Blood Simple) gleefully attacks the Hollywood system and those who seek to sell out to it, portraying the writer's suffering as a loony vision of hell. John Turturro (Miller's Crossing, Jungle Fever) plays the title character, a pretentious left-wing writer from New York City who is brought to 1930s Hollywood to write a script for a wrestling movie for palooka actor Wallace Beery. Fink thinks the job is beneath him, but his desire for acceptance gets the better of him, and he suddenly finds himself holed up in a fleabag hotel in Los Angeles, where he is almost immediately afflicted with writer's block. Various distractions begin to enter his life, first in the form of a famous southern writer (John Mahoney) whom Fink idolizes, and then his neighbor in the hotel, a seemingly amiable salesman played by John Goodman (Sea of Love, Raising Arizona). The writer turns out to be a self-loathing drunk whose secretary (Judy Davis) is the one actually doing the writing. And the neighbor, the working-class hero who Fink made his reputation writing about, may have a horrifying secret of his own. Equal parts social commentary and hilarious farce, and winner of the Best Picture, Actor, and Director prizes at the Cannes Film Festival, Barton Fink is a visionary and original comic masterpiece not to be missed. --Robert Lane

Title	Summary
<b>Basic Training</b>	Basic Training follows a company of draftees and enlisted men through the nine weeks of the basic training cycle. The varieties of training techniques used by the army in converting civilians to soldiers are illustrated in scenes of drills, M-16 and bayonet use, a gas chamber, mines, night crawls, an infiltration course and the many forms of ideological training familiar to millions of men and women who have served in the armed forces.
<b>Bastards</b>	<p>Claire Denis wrote the film specifically for Vincent Lindon after she expressed interest in working with him again and he told her he would appear in whatever she wrote. The film was heavily inspired by Akira Kurosawa's <i>The Bad Sleep Well</i> whose French title <i>Les salauds dorment en paix</i> translates literally to <i>Bastards Sleep in Peace</i>.</p> <p>Synopsis: A man seeks revenge for his brother-in-laws death, but finds that the reasons for his suicide are not as clear as they first appeared.</p>

Title	Summary
Batman - The Animated Series, Vol. 1	<p data-bbox="701 115 1096 139">Batman: The Animated Series, Volume 1</p> <p data-bbox="701 175 763 196">Disc 1</p> <ol data-bbox="701 203 978 397" style="list-style-type: none"><li>1. On Leather Wings</li><li>2. Christmas With The Joker</li><li>3. Nothing To Fear</li><li>4. The Last Laugh</li><li>5. Pretty Poison</li><li>6. The Underwellers</li><li>7. P.O.V.</li></ol> <p data-bbox="701 435 763 456">Disc 2</p> <ol data-bbox="701 462 1051 657" style="list-style-type: none"><li>1. The Forgotten</li><li>2. Be A Clown</li><li>3. Two-Face (Part 1)</li><li>4. Two-Face (Part 2)</li><li>5. It's Never Too Late</li><li>6. I've Got Batman In My Basement</li><li>7. Heart Of Ice</li></ol> <p data-bbox="701 695 763 716">Disc 3</p> <ol data-bbox="701 722 1024 917" style="list-style-type: none"><li>1. The Cat And The Claw (Part 1)</li><li>2. The Cat And The Claw (Part 2)</li><li>3. See No Evil</li><li>4. Beware Of The Gray Ghost</li><li>5. Prophecy Of Doom</li><li>6. Feat Of Clay (Part 1)</li><li>7. Feat Of Clay (Part 2)</li></ol> <p data-bbox="701 954 763 976">Disc 4</p> <ol data-bbox="701 982 997 1177" style="list-style-type: none"><li>1. The Joker's Favor</li><li>2. Vendetta</li><li>3. Fear Of Victory</li><li>4. The Clock King</li><li>5. Appointment In Crime Alley</li><li>6. Mad As A Hatter</li><li>7. Dreams In Darkness</li></ol> <p data-bbox="701 1214 862 1235">Special Features</p> <p data-bbox="701 1273 1400 1294">"On Leather Wings" audio commentary by Eric Radomski &amp; Bruce Timm</p> <p data-bbox="701 1300 1440 1321">"Heart Of Ice" audio commentary by Paul Dini, Eric Radomski &amp; Bruce Timm</p> <p data-bbox="701 1328 1118 1349">"The Dark Knight's First Night" Pilot Promo</p> <p data-bbox="701 1356 1266 1377">"Batman: The Legacy Continues" Retrospective Featurette</p> <p data-bbox="701 1383 916 1404">"Tour Of The Batcave"</p>



Title	Summary
<b>Batman - The Animated Series, Vol. 2</b>	<p>Batman: The Animated Series, Volume 2</p> <p>Disc 1</p> <ol style="list-style-type: none"> <li>1. Eternal Youth</li> <li>2. Perchance To Dream</li> <li>3. The Cape And The Cowl Conspiracy</li> <li>4. Robin's Reckoning (Part 1)</li> <li>5. Robin's Reckoning (Part 2)</li> <li>6. The Laughing Fish</li> <li>7. Night Of The Ninja</li> </ol> <p>Disc 2</p> <ol style="list-style-type: none"> <li>1. Cat Scratch Fever</li> <li>2. The Strange Secret Of Bruce Wayne</li> <li>3. Heart Of Steel (Part 1)</li> <li>4. Heart Of Steel (Part 2)</li> <li>5. If You're So Smart, Why Aren't You Rich?</li> <li>6. Joker's Wild</li> <li>7. Tyger, Tyger</li> </ol> <p>Disc 3</p> <ol style="list-style-type: none"> <li>1. Moon Of The Wolf</li> <li>2. Day Of The Samurai</li> <li>3. Terror In The Sky</li> <li>4. Almost Got 'Im</li> <li>5. Birds Of A Feather</li> <li>6. What is Reality?</li> <li>7. I Am The Night</li> </ol> <p>Disc 4</p> <ol style="list-style-type: none"> <li>1. Off Balance</li> <li>2. The Man Who Killed Batman</li> <li>3. Mudslide</li> <li>4. Paging The Crime Doctor</li> <li>5. Zatanna</li> <li>6. The Mechanic</li> <li>7. Harley and Ivy</li> </ol> <p>Special Features</p> <p>"Robin's Reckoning" (Part 1) audio commentary by Bruce Timm &amp; Eric Radomski  "Heart Of Steel" (Part 2) audio commentary by B. Timm, E. Radomski &amp; Kevin Altieri  "Almost Got 'Im" audio commentary by B. Timm, E. Radomski and Paul Dini  "Harley and Ivy" audio commentary by B. Timm, E. Radomski and Boyd Kirkland</p> <p>"Robin Rising": How The Boy Wonder's Character Evolved  "Gotham's Guardians": The Stalwart Supporting Characters  "Voices Of The Knight": Voiceover Stars Talk Some More - About Their Work</p>

Title	Summary
<b>Batman - The Animated Series, Vol. 3</b>	<p data-bbox="693 110 1102 138">Batman: The Animated Series, Volume 3</p> <p data-bbox="693 170 766 194">Disc 1</p> <ol data-bbox="693 198 1008 397" style="list-style-type: none"> <li>Shadow Of The Bat (Part 1)</li> <li>Shadow Of The Bat (Part 2)</li> <li>Blind As A Bat</li> <li>The Demon's Quest (Part 1)</li> <li>The Demon's Quest (Part 2)</li> <li>His Silicon Soul</li> <li>Fire From Olympus</li> </ol> <p data-bbox="693 430 766 454">Disc 2</p> <ol data-bbox="693 457 927 657" style="list-style-type: none"> <li>Read My Lips</li> <li>The Worry Men</li> <li>Sideshow</li> <li>A Bullet For Bullock</li> <li>The Trial</li> <li>Avatar</li> <li>House &amp; Garden</li> </ol> <p data-bbox="693 690 766 714">Disc 3</p> <ol data-bbox="693 717 981 917" style="list-style-type: none"> <li>The Terrible Trio</li> <li>Harlequinade</li> <li>Time out Of Joint</li> <li>Catwalk</li> <li>Bane</li> <li>Baby-Doll</li> <li>The Lion and The Unicorn</li> </ol> <p data-bbox="693 950 766 974">Disc 4</p> <ol data-bbox="693 977 900 1209" style="list-style-type: none"> <li>Showdown</li> <li>Riddler's Reform</li> <li>Second Chance</li> <li>Harley's Holiday</li> <li>Lock-Up</li> <li>Make 'Em Laugh</li> <li>Deep Freeze</li> <li>Batgirl Returns</li> </ol> <p data-bbox="693 1242 873 1266">Special Features</p> <p data-bbox="693 1291 2217 1323">"Read My Lips" audio commentary by Producer Bruce Timm, Writer Paul Dini, Director Boyd Kirkland, Writer Michael Reaves and Composer Shirley Walker</p> <p data-bbox="693 1347 2069 1380">"House and Garden" video commentary with Producer Bruce Timm, Writer Paul Dini, Director Boyd Kirkland and Moderator Jason Hillhouse</p> <p data-bbox="693 1404 1760 1437">"Harlequinade" audio commentary by Producer Bruce Timm, Writer Paul Dini and Composer Shirley Walker</p> <p data-bbox="693 1461 1451 1494">"Gotham's New Knight": Batgirl: Batman's Newest Ally In The War On Crime</p>

Title	Summary
<b>Batman - The Animated Series, Vol. 4</b>	<p data-bbox="701 110 1400 139">Batman: The Animated Series, Volume 4 (The New Batman Adventures)</p> <p data-bbox="701 172 763 196">Disc 1</p> <ol data-bbox="701 201 935 370" style="list-style-type: none"> <li data-bbox="701 201 881 225">1. Holiday Knights</li> <li data-bbox="701 230 908 254">2. Sins Of The Father</li> <li data-bbox="701 259 862 284">3. Cold Comfort</li> <li data-bbox="701 289 849 313">4. Double Talk</li> <li data-bbox="701 318 935 342">5. You Scratch My Back</li> <li data-bbox="701 347 835 371">6. Never Fear</li> </ol> <p data-bbox="701 404 763 428">Disc 2</p> <ol data-bbox="701 433 908 602" style="list-style-type: none"> <li data-bbox="701 433 881 457">1. Joker's Millions</li> <li data-bbox="701 462 870 487">2. Growing Pains</li> <li data-bbox="701 492 862 516">3. Love Is a Croc</li> <li data-bbox="701 521 844 545">4. Torch Song</li> <li data-bbox="701 550 908 574">5. The Ultimate Thrill</li> <li data-bbox="701 579 870 604">6. Over The Edge</li> </ol> <p data-bbox="701 636 763 660">Disc 3</p> <ol data-bbox="701 665 908 834" style="list-style-type: none"> <li data-bbox="701 665 870 690">1. Mean Seasons</li> <li data-bbox="701 695 801 719">2. Critters</li> <li data-bbox="701 724 881 748">3. Cult Of The Cat</li> <li data-bbox="701 753 835 777">4. Animal Act</li> <li data-bbox="701 782 849 807">5. Old Wounds</li> <li data-bbox="701 812 908 836">6. The Demon Within</li> </ol> <p data-bbox="701 868 763 893">Disc 4</p> <ol data-bbox="701 898 997 1066" style="list-style-type: none"> <li data-bbox="701 898 997 922">1. Legends Of The Dark Knight</li> <li data-bbox="701 927 881 951">2. Girls' Night Out</li> <li data-bbox="701 956 827 980">3. Mad Love</li> <li data-bbox="701 985 827 1010">4. Chemistry</li> <li data-bbox="701 1015 930 1039">5. Beware The Creeper</li> <li data-bbox="701 1044 870 1068">6. Judgment Day</li> </ol> <p data-bbox="701 1101 862 1125">Special Features</p> <p data-bbox="701 1157 2529 1206">"Over The Edge", "Critters" and "Legends Of The Dark Knight" audio commentaries by Bruce Timm (Producer), Paul Dini (Producer), Glen Murakami (Art Director), James Tucker (Character Design), Dan Riba (Director) and Moderator Jason Hillhouse</p> <p data-bbox="701 1239 1185 1263">"Arkham's Finest": Inside Batman's Rogue Gallery</p>
<b>Batman Begins</b>	<p data-bbox="701 1287 2588 1369">"Batman Begins" at last penetrates to the dark and troubled depths of the Batman legend, creating a superhero who, if not plausible, is at least persuasive as a man driven to dress like a bat and become a vigilante. The movie doesn't simply supply Batman's beginnings in the tradition of a comic book origin story, but explores the tortured path that led Bruce Wayne from a parentless childhood to a friendless adult existence. The movie is not realistic, because how could it be, but it acts as if it is.</p>
<b>Battle in Heaven</b>	<p data-bbox="701 1393 2588 1474">Reygadas' controversial hit from Cannes has drawn plaudits and derision in equal measure and occasioned much debate over the sexually explicit pre-credits sequence. Using non-professional actors, Reygadas gives a poignant insight into the actions and thoughts of a kidnapper in Mexico, who tries to live with the consequences of his actions as well as his infatuation with his employer's daughter.</p>

Title	Summary
<b>Battle of Algiers, The</b>	<p>One of the most influential political films in history, Gillo Pontecorvo's <i>The Battle of Algiers</i> (<i>La bataille d'Alger</i>) vividly recreates a key year in the tumultuous Algerian struggle for independence from the occupying French in the 1950s. As violence escalates on both sides, children shoot soldiers at point-blank range, women plant bombs in cafés, and French soldiers resort to torture to break the will of the insurgents. Shot in the streets of Algiers in documentary style, the film is a case study in modern warfare, with its terrorist attacks and the brutal techniques used to combat them.</p>
<b>Battle of Chile, The</b>	<p>THE BATTLE OF CHILE (Part 1): <i>The Insurrection of the Bourgeoisie</i> (96 minutes) examines the escalation of rightist opposition following the left's unexpected victory in Congressional elections held in March, 1973. Finding that democracy would not stop Allende's socialist policies, the right-wing shifted its tactics from the polls to the streets. The film follows months of activity as a variety of increasingly violent tactics are used by the right to weaken the government and provoke a crisis.</p> <p>THE BATTLE OF CHILE (Part 2): <i>The Coup d'Etat</i> (88 minutes) opens with the attempted military coup of June, 1973 which is put down by troops loyal to the government. It serves as a useful dry run, however, for the final showdown, that everyone now realizes is coming. The film shows a left divided over strategy, while the right methodically lays the groundwork for the military seizure of power. The film's dramatic concluding sequence documents the coup d'etat, including Allende's last radio messages to the people of Chile, footage of the military assault on the presidential palace, and that evening's televised presentation of the new military junta.</p> <p>THE BATTLE OF CHILE (Part 3): Deals with the creation by ordinary workers and peasants of thousands of local groups of "popular power" to distribute food, occupy, guard and run factories and farms, oppose black market profiteering, and link together neighborhood social service organizations. First these local groups of "popular power" acted as a defense against strikes and lock-outs by factory owners, tradesmen and professional bodies opposed to the Allende government, then increasingly as Soviet-type bodies demanding more resolute action by the government against the right.</p>
<b>Battle of the Somme (1916)</b>	<p>The <i>Battle of the Somme</i>, assembled from footage taken by two cameramen, J.B. McDowell and Geoffrey Malins, at the time of the opening of The Somme offensive on 1 July 1916, was one of the first official films to be released to the public. This groundbreaking production, a full-length documentary showing activities in forward areas during the build-up and first days of the battle, was immensely successful with a public who had never seen anything of its kind before. Here were actual scenes of the now familiar business of war: the supplies and ammunitions, the troops marching, the big guns, the wounded and the dead. There were even shots, after a carefully orchestrated build-up, of troops going over the top – although this is the one instance where a brief faked sequence is used, as the genuine shots of the first advance are distant and pictorially unimpressive.</p> <p>When the Imperial War Museum took over the responsibility for the original negative of the film in 1920, it was already in a shabby state – it is one of the laws of film archiving that the more popular and important the film, the worse the condition of the surviving material. The negative was scratched and patched, with a number of inferior quality duplicate sections where the original had been damaged – or perhaps even cut out for other uses. Thanks to the initiative of the head of the Museum's film collection, Edward Foxen Cooper, master copies of this and many other important films were made on more stable cellulose acetate stock in the early 1930s and it is largely thanks to this pioneering effort that the film survives complete in this Imperial War Museum 2014 Digitally Restored Edition, even though the original negative has long since decomposed.</p>
<b>Battleship Potemkin</b>	<p>The movie revolves around an uprising on board the Battleship <i>Potemkin</i> (<i>Bronenoset Potemkin</i>) in 1905. Conditions on the ship are unbearable, which in turn incites revolutionary fervor among the sailors, most notably within the character of Vakulinchik. After the ship's doctor declares rancid meat safe to eat, the sailors buy provisions at the canteen in a show of protest. The Admiral then orders all those who ate the borsch made with the meat to step under the cannons in a show of loyalty. Those who do not are covered under a tarp and ordered shot. Vakulinchik then implores his shipmates to rise up against those who oppress them, namely the officers of the ship. All the officers are killed and the ship is liberated. During the uprising, Vakulinchik dies. His body is placed on the docks in the Odessa harbor as a symbol of the revolution. The citizens of Odessa rally around his body and join the <i>Potemkin</i> in their revolt. Cossaks then come, in one of the most famous scenes of the film, and slaughter the helpless citizens on the steps leading to the harbor, effectively ending the revolt in Odessa. A fleet of battleships then comes to destroy the <i>Potemkin</i>...</p>
<b>Battlestar Galactica: The Complete Series</b>	<p>The second war against the Cylons is over and The Twelve Colonies have been destroyed. Now Commander Adama of the <i>Battlestar Galatica</i> and President Laura Roslin lead a ragtag fleet of refugees in a supposed search for the fabled lost thirteenth colony, Earth. However, the dangers they face are many which compound an already difficult situation. In addition to the Cylons hunting and attacking the fleet in space, their infiltrator units carry out a more subtle plot even as their former unwitting pawn, Gaius Baltar, helps in the hunt for them while hiding both his own guilt and the strange presence that haunts his every thought. If that wasn't enough, the fleet also faces internal political conflict in which the rabble-rousing figure, Tom Zarek, is merely the loudest dissenting voice. In the midst of these trials however, clues begin to appear that suggest that Adama's simple bluff about Earth may be more truthful than anyone could have guessed.</p>

Title	Summary
<b>Battling Butler</b>	<p>The greatest box-office success of all his independent comedies, <i>Battling Butler</i> is a rarely-seen gem that mingles Keaton's deadpan demeanor and awesome physical agility with a particularly dramatic storyline.</p> <p>Keaton stars as Alfred Butler, a fragile young man whose father sends him into the country where he hopes masculinity will blossom. Ironically, he is there mistaken for "Battling" Butler, a renowned prizefighter of fiery temperament. To impress a young lady (Sally O'Neil), Alfred carries on the ruse by engaging in a laughingly inept training regimen, but his harmless charade is soon complicated by the untimely arrival of the true contender (Francis McDonald). When the long-awaited opportunity to prove himself a man finally comes, it is before the gloved fists of the boxer, who initiates a locker-room brawl. There, in a sequence of agonizing tension and delightful surprises, <i>Battling Butler</i> reaches its unforgettable climax.</p> <p>In addition to the feature, this title also contains two rarely-seen Keaton short films.</p> <p>A Yukon metropolis is the snowbound setting of <i>The Frozen North</i> (Dir. Buster Keaton, Eddie Cline. U.S. 1922. 17 mins. B&amp;W. Musical settings by Alexander Rannie.), wherein Buster parodies movie legends William S. Hart and Erich von Stroheim. This is the most complete print available.</p> <p><i>The Haunted House</i> (Dir. Buster Keaton, Eddie Cline. U.S. 1921. 20 mins. Color-tinted B&amp;W. Music: Robert Israel at the Fotoplayer.) has been meticulously restored to its original glory: an astounding collection of sight gags and illusions, with Buster taking refuge in a mansion rigged with a series of frightening booby traps.</p>
<b>Bay of Angels</b>	<p>A mild-mannered and unassuming clerk named Jean Fournier (Claude Mann) accepts a ride from his co-worker Caron (Paul Guers) who, much to the financially struggling young man's puzzlement, was able to afford a new car despite earning a similar limited salary at the local bank. Caron appears evasive, but eager to reveal the source of his changing fortunes - leading a double life as a recreational gambler that he has managed to keep secret from his unsuspecting wife and conservative employers - that has recently resulted in a run of good fortune at a nearby casino, concealing the substantial proceeds from his wife by buying the vehicle and claiming to take out a two-year loan in order to pay for it. The prospect of accumulating money quickly (and without much effort) intrigues the usually cautious and rational Jean, and on Caron's invitation, agrees to accompany him to the casino for a Saturday afternoon outing at the roulette table on the first day of his planned vacation where, upon entering the Enghien casino, catches an unseemly row involving an agitated woman - apparently the wife of a prominent industrialist - being physically escorted out of the casino (and subsequently banned) for attempting to steal from the house. Jean seems instinctively well suited to this game of chance, intuitively sensing, not only the winning numbers, but perhaps more importantly, when his luck is about to turn and should walk away from the table. Having amassed the equivalent of six month's salary in under an hour, Jean prudently decides to cash in his chips and leave the casino. However, the lure of the casino soon proves too enticing for Jean who, against his father's (Henri Nassiet) wishes, decides to spend his winnings on a detoured vacation to the French Riviera. Casting an eye towards the higher stake casinos on the promenade, Jean soon finds himself seduced equally by the spin of the roulette and the connected gaze of a beguiling and enigmatic patron named Jackie Demaistre (Jeanne Moreau) - the woman whom he had earlier seen at the Enghien - who sends the young man into an intoxicating maelstrom of risk, total abandon, and l'amour fou.</p> <p>Jacques Demy creates a sublimely fluid and lyrical, yet haunting tale of love, possession, and addiction in <i>La Baie des anges</i>. Filming in stark black and white, Demy emphasizes visually dichotomy through monochromatic wardrobes, directed lighting, and contrasting juxtaposition of mise-en-scene (particularly in images of the dark interior spaces of the casinos that cut to shots of the idyllic, sun-drenched coastline of the promenade) that reflect the characters' dualism, psychological polarization, and disparate consuming obsessions: Jean's seemingly indefatigable romantic pursuit of Jackie, and in turn, Jackie's insatiable compulsion to gamble. (Note that Michel Legrand's lush and multilayered piano composition similarly reinforces thematic complexity and textuality through its melodic evocation of drama, tension, and passion.) Demy further incorporates recurring images of spinning roulette wheels and fickle changes in fortune that, not only serve to inherently correlate the volatility of the couple's relationship, but also to illustrate the implicit diurnal monotony in the thrill-seeking and artificial euphoria of their meaningless ritual (a metaphor that recalls the hedonistic vacuity of Federico Fellini's <i>La Dolce Vita</i>). In the end, it is the couple's abrupt disconnection from this empty, self-destructive cycle that is captured in the indelible shot of Jackie's fleeting, fractured images as she runs past a series of mirrored wall tiles in a casino: a consciously dissociative and systematic fragmentation of destructive passions in the face of redemptive love and renewed, existential purpose.</p>
<b>Beaches of Agnès</b>	<p>"If we opened people up, we'd find landscapes. If we opened me up, we'd find beaches." Originally intended to be Agnès Varda's farewell to filmmaking, this enchanting auto-portrait, made in her eightieth year, is a freewheeling journey through her life, career, and artistic philosophy. Revisiting the places that shaped her—from the North Sea beaches of Belgium where she spent her childhood to the Mediterranean village where she shot her first film to the boardwalks of Los Angeles where she lived with her husband, Jacques Demy—Varda reflects on a lifetime of creation and inspiration, successes and setbacks, heartbreak and joy. Replete with images of wonder and whimsy—the ocean reflected in a kaleidoscope of mirrors, the streets of Paris transformed into a sandy beach, the filmmaker herself ensconced in the belly of a whale—<i>The Beaches of Agnès</i> is a playful and poignant record of a life lived fully and passionately in the name of cinema.</p>
<b>Beast, The [La Bête]</b>	<p>Lucy Broadhurst (Sirpa Lane), an heiress betrothed to the son of an impoverished Marquis, arrives at the family's crumbling chateau and learns of a mythical ursine beast purported to prowl the nearby forest. It is fabled that a former lady of the house (Hummel) once engaged in coitus with the creature and Lucy finds herself consumed by dreams of the incident.</p>

Title	Summary
<b>Beau Pere</b>	After her mother dies, fourteen-year-old Marion falls in love with her stepfather, Remy.
<b>Beau Travail</b>	With her ravishingly sensual take on Herman Melville's <i>Billy Budd, Sailor</i> , Claire Denis firmly established herself as one of the great visual tone poets of our time. Amid the azure waters and sunbaked desert landscapes of Djibouti, a French Foreign Legion sergeant (Denis Lavant) sows the seeds of his own ruin as his obsession with a striking young recruit (Grégoire Colin) plays out to the thunderous, operatic strains of Benjamin Britten. Denis and cinematographer Agnès Godard fold military and masculine codes of honor, colonialism's legacy, destructive jealousy, and repressed desire into shimmering, hypnotic images that ultimately explode in one of the most startling and unforgettable endings in all of modern cinema.
<b>Beauty and the Beast</b>	Jean Cocteau's sublime adaptation of Mme. Leprince de Beaumont's fairy-tale masterpiece—in which the pure love of a beautiful girl melts the heart of a feral but gentle beast—is a landmark of motion picture fantasy, with unforgettably romantic performances by Jean Marais and Josette Day. The spectacular visions of enchantment, desire, and death in <i>Beauty and the Beast</i> ( <i>La Belle et la Bête</i> ) have become timeless icons of cinematic wonder.
<b>Becket</b>	King Henry II of England has trouble with the Church. When the Archbishop of Canterbury dies, he has a brilliant idea. Rather than appoint another pious cleric loyal to Rome and the Church, he will appoint his old drinking and wenching buddy, Thomas Becket, technically a deacon of the church, to the post. Unfortunately, Becket takes the job seriously and provides abler opposition to Henry than his predecessors were able to do. This leads to the famous "Who will rid me of this turbulent priest?"

Title	Summary
<p><b>Beckett DVD No. 1</b></p>	<ul style="list-style-type: none"> <li>•Waiting for Godot (running time: 2 hours) Synopsis: Two men in a timeless setting are engaged in a perpetual, pointless entertainment that parodies the human condition. Beckett's characters are often in pairs tied together by need, like master and slave or husband and wife. The entity of Godot can be seen as any form of transcendental meaning or purpose to life and it is significant that this entity is never manifested.</li> <p>Vladimir and Estragon are entertained as they wait by Pozzo and Lucky and storytelling becomes a means of passing time. Uncertainty is clearly the only certainty and the banal, everyday language in their exchanges takes on a universal significance. Beckett once said "All that matters is the laugh and the tear" and it is these extreme manifestations of emotion that he uses to portray the human condition.</p> <p>Beckett's best known play, Waiting for Godot is a finely wrought tragicomedy exploring the battle between the futility of life and the fundamental human desire to survive.</p> <p>Cast: Barry McGovern, Johnny Murphy, Alan Stanford, Stephen Brennan and Sam McGovern</p> </ul> <ul style="list-style-type: none"> <li>•Not I (running time: 14 minutes) Synopsis: Not I features an actress seated on stage with just the mouth spot-lit. The mouth then delivers a long monologue, a constant stream of consciousness. Evasion is the principle theme as highlighted by Beckett's explicit note to the text in which the mouth's chief endeavor throughout the play is her 'vehement refusal to relinquish the third person'. The mouth undergoes a desperate struggle to avoid saying 'I' marked by four moments of crisis in which her monologue becomes a dialogic question and answer with an inner voice not heard by the audience: 'what?...who?...no...she!' The emphatic 'she!' is a rejection of the first person pronoun that threatens to convert her resolute 'she' narration into a reluctant 'I' narration.</li> <p>The hypnotic and spasmodic movements of the disturbingly disembodied organ re-enacts the elementary events referred to in the narration - conception, birth, copulation, defecation, speech, weeping and listening. Mouth refuses life but her mouth mimes its actions.</p> <p>Cast: Julianne Moore</p> </ul> <ul style="list-style-type: none"> <li>•Rough for Theatre I (running time: 20 minutes) Rough I features a blind man and a cripple who meet by chance and consider the possibility of joining forces to unite sight and mobility in the interests of survival. Each once had a woman and now they have no one to help him. B is the pragmatist while A keeps asking questions. B is reticent, never seeming to have noticed these things. B becomes cranky, going so far as to strike A but being crippled he also needs him. The film ends with A disorientated and separated from his means of livelihood, snatching B's pole from him closing a vicious circle and ending in uneasiness and latent violence.</li> <p>Cast: David Kelly as A, Milo O'Shea as B</p> </ul> <ul style="list-style-type: none"> <li>•Ohio Impromptu (running time: 12 minutes) A figure clad in black with long white hair hiding his face sits on a white chair at a white table opening with a striking visual impact. Jeremy Irons plays both characters, the reader and the listener. The reader, it emerges, is a mysterious messenger from someone now dead and once loved by the listener. The book the reader reads from tells the story of the listener mourning right up until the last moment when the story is told for the last time, 'there is nothing left to tell' and they are left with the darkness and the silence of their own internal worlds. The 'sad tale' at the end of the book tells, then, of loss, suffering and reconciliation, the last perhaps in death. Throughout the Listener not only listens but also regulates his companions reading by knocking on the table with his hand in an attempt to ensure that this will not be the final telling of the tale.</li> <p>Cast: Jeremy Irons</p> </ul> <ul style="list-style-type: none"> <li>•Documentary, a 52 minute Documentary on the making of the Beckett on Film Project</li> </ul>
<p><b>Beckett DVD No. 2</b></p>	

Title	Summary
Beckett DVD No. 3	<p data-bbox="701 115 1158 139">Happy Days (running time: 1 hour 19 minutes)</p> <p data-bbox="701 144 2564 256">Considered Beckett's most cheerful piece, Happy Days features a middle-aged couple with the woman increasingly buried in a mound of sand. The film opens with Winnie, an incurable optimist of about 50, 'embedded up to her waist in the exact centre of mound.' Winnie's husband, Willie, appears only occasionally from his tunnel behind the mound. This does not hinder Winnie in talking to him while he reads his newspaper and is sporadically provoked to reply. Only the back of his bald head is visible, or he is out of sight with very little to say for himself only emerging fully at the end.</p> <p data-bbox="701 289 2529 401">Winnie's opening words 'Another heavenly day' sets the tone for the entire monologue which carries right through until she can no longer busy herself with the contents of her enormous handbag which serve as her comfort and diversion through the first half of the film. Her monologue is full of verbal and visual running gags such as when she tries to read the text on her toothbrush handle only being able to make out 'fully guaranteed genuine pure' and not the rest of the phrase until she deciphers 'hog's setae'. This prompts her to demand of her almost invisible, silently henpecked husband.</p> <p data-bbox="701 433 1292 457">Cast: Richard Johnson as Willie, Rosaleen Linehan as Winnie</p> <p data-bbox="701 490 1085 514">Catastrophe (running time: 7 minutes)</p> <p data-bbox="701 519 2564 688">Synopsis: A Director and his assistant arrange the protagonist, who stands on a black block submitting to their direction. This play is the singular item in the Beckett canon expressing a political viewpoint. D, the director wears some of the standard accrements of an authoritarian figure: a fur coat and matching toque, a fat cigar, and an armchair from which only he can preside. He has only a short amount of time to devote to the rehearsal, as he must go to a caucus meeting. A, the assistant, behaves with the proper humility and alacrity but carefully wipes the armchair before she can relax in it. Her frequent recourse to her pad and pencil offers a sharp critique of excessive bureaucracy. Luke, the offstage lighting man, remains invisible throughout the play as befits a mere worker. P, the protagonist, is simply a puppet subject to the director's will and whim. It is ultimately P's ineradicable subjectivity that precipitates the catastrophe and breaches the surrounding servile unanimity.</p> <p data-bbox="701 721 1206 745">Cast: John Gielgud, Rebecca Pidgeon, Harold Pinter</p> <p data-bbox="701 777 1171 802">Rough for Theatre II (running time: 30 minutes)</p> <p data-bbox="701 807 2564 946">This piece features three characters, two men A and B who try to assess the life of C who is standing motionless, back to the audience and ready to jump out the window. A and B review his life with mass documentation as though he were not present. The documents are mainly quotations from C's acquaintances - some of which are hilarious. A and B consider the flotsam and jetsam of C's life including his confessed 'morbid sensitivity to the opinions of others.' Distracted by the electric light and the love birds they find in a cage, they do not appear to be giving their task due concentration. They finally decide to let him jump, only to discover he is already dead. In this piece, Beckett indicts written language as inadequate to the task of describing or valuing human experience in meaningful terms.</p> <p data-bbox="701 979 1352 1003">Cast: Jim Norton as A, Timothy Spall as B and Hugh B.O'Brien as C.</p> <p data-bbox="701 1036 1042 1060">Breath (running time: 45 seconds)</p> <p data-bbox="701 1065 2564 1149">Synopsis: Breath was written in a response to Kenneth Tynan's request for a sketch to be included in Oh, Calcutta and was first produced in New York in 1969. This is the most compressed of Beckett's dramatic works, lasting less than a minute. On a set full of rubbish, a person cries out and breathes in again. Life is reduced to a brief interlude of dim light between two cries and two darkness's symbolizing birth and death.</p> <p data-bbox="701 1182 881 1206">Voice: Keith Allen</p> <p data-bbox="701 1239 1075 1263">That Time (running time: 20 minutes)</p> <p data-bbox="701 1268 2564 1352">Similar to the formal experimentation of Play, this piece intercuts three monologues from three separate periods of time in the experience of one character. Only the Listener's face surrounded by a shock of white hair is visible. His slow breathing audible, he is bombarded with three voices representing three different times in his past. Each voice, A, B, C recall separate stories, but they are interspersed and alternated. The pattern is precise with each voice speaking four times during the course of each of three scenes, all of which are marked off by silences.</p> <p data-bbox="701 1385 2564 1438">The first and second scenes offer precise parallel patterns and the third offers a pattern repeated three times suggesting endless repetition or absolute finality. Time and visions of nothingness burden each voice and at the end the isolated head smiles at the prospect of happiness.</p> <p data-bbox="701 1471 870 1495">Cast: Niall Buggy</p>



Title	Summary
<p><b>Beckett DVD No. 4</b></p>	<ul style="list-style-type: none"> <li>•Endgame (running time: 1 hour 24 minutes) Endgame is the term used to describe an ending in chess where the outcome is already known. Beckett, an avid chess fan, saw the parallel between the chess endgame and the final stages of life. He realized that death is the final outcome and that regardless of how a person plays the game, he or she will die. The imagery of chess is presented in the play through Clov and Hamm who are red and Nagg and Nell who are white. The title articulates a powerful drama of waiting as reality and as a metaphor for infinity. The stage setting is integral to the play as it is seen as a skull where the two windows on the back wall form the eye sockets of this skull, and the characters symbolize the brain and memory. The set becomes a metaphor for an ageing and decaying mind.</li> </ul> <p>The subject of Endgame is whether Clov will leave Hamm. Their relationship, which alternates between slave/master and son/father, is also a mutually beneficial one. Hamm provides food and shelter, whereas Clov provides legs and eyesight. Part of the problem with Clov leaving is that doing so is an act of suicide. If he leaves Hamm, he will not have any food, and without someone to feed him, Hamm will die as well.</p> <p>Beckett highlights one theme in particular, that of "finishing". This theme is presented right in the opening moments, with Clov saying, "Finished, it's finished, nearly finished, it must be finished." Hamm later echoes this same theme. However, what soon becomes clear is that things remain unfinished; where actually finishing something represents death.</p> <p>Death as a final ending is absent from the plays. The characters must go on waiting for what will never come, declining into old age and senility, becoming helpless, dependent and decrepit. Daily rituals are performed ad nauseum "Why this farce, day after day" but are a necessity to satisfy the need for affirmation of existence. It is interesting and important that Nell dies. Although Hamm asks Clov to kill him he is unable perform the act. Thus Nell is the only character able to escape this world.</p> <p>Cast: Jean Anderson , Michael Gambon, Charles Simon and David Thewlis</p>
	<ul style="list-style-type: none"> <li>•Act Without Words II (running time: 11 minutes) A brief mime showing two players, A and B, in two large sacks on the stage. Beckett specified "violent" lighting and extended the notion by having the players prodded into action by a "goad." A is "slow, awkward and absent" whereas B is "brisk, rapid, precise." The goad prods A into movement and a dull, gradual emergence to set about his banal routine. Disheveled and sulky, he eventually undresses and re-enters the sack. At this point, the goad prods B into action. He embarks on a more complicated routine, checking his watch, moving briskly to relocate the sacks on the stage before retiring back to his own sack. The goad, now on two wheels, awakens A and the routine goes on. What unites A and B is the equal absurdity of their lives in a vicious circle of never-ending useless activity.</li> </ul> <p>Cast: Pat Kinevane as A, Marcello Magni as B.</p>
	<ul style="list-style-type: none"> <li>•A Piece of Monologue (running time: 20 minutes) Synopsis: A piece of staged monologue in which the speaker tells a fragment of story about birth and death where the narrative details almost match those visible to us as the theatre set. The gap between the narrative and the set dramatizes the process of atrophy implied in the opening words "Birth was the death of him". The play dramatizes a successive loss of company: firstly in the account of the destruction of the photographs and secondly in the memories of a funeral in the rain. At another level the story opens a window on the past, a window begrimmed by the accumulation of years and the speaker's eyes turn to the viewing of the inner dark.</li> </ul> <p>Cast: Stephen Brennan</p>
	<ul style="list-style-type: none"> <li>•Play (running time: 16 minutes) Synopsis: Three urns stand on the stage. From each, a head protrudes a man and two women. The film tells the story of a love triangle and the camera focuses on each character as they narrate a bitter history and their roles in it. Each head held fast in its urn is provoked into speech by an inquisitorial camera. The heads speak not just in response to the camera's focus but in an attempt to get it off themselves so that words become a defense mechanism. The musicality of Play is a measure of the camera's dehumanization of the characters in the urns.</li> </ul> <p>Cast: Alan Rickman, Juliet Stephenson and Kristin Scott-Thomas.</p>
	<ul style="list-style-type: none"> <li>•Rockaby (running time: 14 minutes) Synopsis: An old woman dressed in a black evening dress rocks herself in a rocking chair while listening to her own recorded voice. Similar to Footfalls, there is a slow fade to stillness and final</li> </ul>

Title	Summary
<b>Beckett DVD No. 4</b>	<p>darkness. The little counters of speech are wound, coiled inward and downward in four movements. The story tells of W's seeking for another "a little like" herself, in the outside world. In the second movement her search continues from beyond the pane of her window, her eye constantly seeking for "another living soul". In the third movement, the search ends as all the blinds are drawn. In the final movement her own blind is lowered and she goes down into the fellowship of the dead.</p> <p>Cast: Penelope Wilton</p>
<b>Bed and Board</b>	<p>Antoine Doinel is now 26. He married Christine, who teaches the violin. They will have a baby. In a new job, Antoine meets Kyoto, a Japanese woman and falls in love with her. They have a love affair. Christine discovers it and Antoine leaves the house.</p>
<b>Bedlam</b>	<p>Plot: In the London of 1791 a popular diversion of the upper-classes is to go to Bedlam asylum to look at the imprisoned lunatics. When young actress Nell Bowen sees the brutal way the lunatics are treated she tries to stand up and reform the system, but instead her patron Lord Mortimer and George Sims, the master of the asylum, conspire to have her committed.</p>
<b>Before the Revolution</b>	<p>A rarely seen early work from one of world cinema's most acclaimed directors, Bernardo Bertolucci's beautiful and unique <i>Before the Revolution</i> - made when he was just 22 captures the passions and ideology of the 1960s. Young, idealistic and bourgeois, Fabrizio struggles to come to terms with these contradictions and master a transgressive love for his aunt</p> <p>Part autobiography, part literary adaptation, part homage to the French new-wave and Italian neo-realists that inspired him, Bertolucci's virtuosic second film is an atmospheric, ambiguous portrait of idealistic youth.</p> <p>The study of a youth on the edge of adulthood and his aunt, ten years older. Fabrizio is passionate, idealistic, influenced by Cesare, a teacher and Marxist, engaged to the lovely but bourgeois Clelia, and stung by the drowning of his mercurial friend Agostino, a possible suicide. Gina is herself a bundle of nervous energy, alternately sweet, seductive, poetic, distracted, and unhinged. They begin a love affair after Agostino's funeral, then Gina confuses Fabrizio by sleeping with a stranger. Their visits to Cesare and then to Puck, one of Gina's older friends, a landowner losing his land, dramatize contrasting images of Italy's future. Their own futures are bleak.</p>
<b>Begotten</b>	<p>God disembowels himself with a straight razor. The spirit-like Mother Earth emerges, venturing into a bleak, barren landscape. Twitching and cowering, the Son Of Earth is set upon by faceless cannibals.</p>
<b>Beijing 2008 "The Everlasting Flame"</b>	
<b>Being John Malkovich</b>	<p>Craig, a puppeteer, takes a filing job in a low-ceilinged office in Manhattan. Although married to the slightly askew Lotte, he hits on a colleague, the sexually frank Maxine. She's bored but snaps awake when he finds a portal leading inside John Malkovich: for 15 minutes you see, hear, and feel whatever JM is doing, then you fall out by the New Jersey Turnpike. Maxine makes it commercial, selling trips for \$200; also, she's more interested in Lotte than in Craig, but only when Lotte is inside JM. JM finds out what's going on and tries to stop it, but Craig sees the portal as his road to Maxine and to success as a puppeteer. Meanwhile, Lotte discovers others interested in the portal.</p>
<b>Being There</b>	<p>In one of his most finely tuned performances, Peter Sellers (<i>The Pink Panther</i>) plays the pure-hearted Chance, a gardener forced out of moneyed seclusion and into the urban wilds of Washington, D.C., after the death of his employer. Shocked to discover that the real world doesn't respond to the click of a remote, Chance stumbles haplessly into celebrity after being taken under the wing of a tycoon (Oscar winner Melvyn Douglas), who mistakes his new protégé's mumbling about horticulture for sagacious pronouncements on life and politics, and whose wife (<i>The Apartment's</i> Shirley MacLaine) targets Chance as the object of her desire. Adapted from a novel by Jerzy Kosinski, this hilarious, deeply melancholy satire marks the culmination a remarkable string of films by Hal Ashby (<i>Harold and Maude</i>) in the 1970s, and serves as a carefully modulated examination of the ideals, anxieties, and media-fueled delusions that shaped American culture during that decade.</p>
<b>Belfast, Maine</b>	<p>Belfast, Maine is a film about ordinary experience in a beautiful old New England port city. It is a portrait of daily life with particular emphasis on the work and the cultural life of the community. Among the activities shown in the film are the work of lobstermen, tug-boat operators, factory workers, shop owners, city counselors, doctors, judges, policemen, teachers, social workers, nurses and ministers. Cultural activities include choir rehearsal, dance class, music lessons and theatre production.</p>
<b>Belladonna of Sadness</b>	<p>A feature film produced by the Japanese animation studio Mushi Production and distributor Nippon Herald Films. It follows the story of Jeanne, a peasant woman who is raped which leads to her being accused of witchcraft, and is notable for its graphic and suggestively erotic, violent and psychedelic imagery. One of the great lost masterpieces of Japanese animation, never before officially released in the U.S., <i>Belladonna of Sadness</i> is a mad, swirling, psychedelic light-show of medieval tarot-card imagery with horned demons, haunted forests and La Belle Dame Sans Merci with J.R.R. Tolkien influences. Extremely transgressive, <i>BELLADONNA</i> is fueled by a mind-blowing Japanese psych rock soundtrack by noted avant-garde jazz composer Masahiko Satoh. The film has been newly restored by Cinelicious Pics using the original 35 mm camera negative and sound elements and including over 8 minutes of surreal footage cut from the negative.</p>

Title	Summary
<b>Belle de Jour</b>	Severine is a beautiful young woman married to a doctor. She loves her husband dearly, but cannot bring herself to be physically intimate with him. She indulges instead in vivid, kinky, erotic fantasies to entertain her sexual desires. Eventually she becomes a prostitute, working in a brothel in the afternoons while remaining chaste in her marriage.
<b>Belly of an Architect, The</b>	American architect Stourley Kracklite (Brian Dennehy) comes with his young wife Louisa (Chloe Webb) to Rome to supervise an exhibition devoted to Etienne-Louis Boullée, a French architect of the 18th century. Suffering from severe abdominal pains, Stourley doesn't pay much attention to his pregnant wife, and she finds consolation in the arms of suave Caspasian Speckler (Lambert Wilson). Built from rigidly symmetrical images, the film has quite an unusual subject: the belly -- both the sick one of the architect and the pregnant one of his wife, the rounded forms alluding to the spherical constructions designed by Boullée, the architect whose visionary projects seldom materialized. Beautifully shot on location in Rome, this ironic fable wittily examines the issues of artistic creativity.
<b>Berkeley in the Sixties</b>	This outstanding documentary by Mark Kitchell, six years in the making, is a comprehensive and insightful story of campus and community activism as born at the University of California at Berkeley. Using extensive archival footage and bridging the distance between past and present with more recent interviews, Kitchell shows how a 1960 protest aimed at the House Un-American Activities Committee was the launching point for the Free Speech movement, which evolved into organized opposition against the Vietnam War, support for the Black Panther party, and the feminist movement. No simple valentine to student-demonstration days, the film brilliantly uses contemporary perspective to show how great legacies and inevitable failures were simultaneously born in a charged atmosphere. Not to be missed. - Tom Keogh
<b>Berlin 1936 "Olympia Part One: Festival of the Nations"</b>	
<b>Berlin 1936 "Olympia Part Two: Festival of Beauty"</b>	
<b>Berlin Alexanderplat</b>	Rainer Werner Fassbinder's controversial, fifteen-hour-plus Berlin Alexanderplatz, based on Alfred Döblin's great modernist novel, was the crowning achievement of a prolific director who, at age thirty-four, had already made forty films. Fassbinder's immersive epic, restored in 2006 and now available on DVD in this country for the first time, follows the hulking, childlike ex-convict Franz Biberkopf (Günter Lamprecht) as he attempts to "become an honest soul" amid the corrosive urban landscape of Weimar-era Germany. With equal parts cynicism and humanity, Fassbinder details a mammoth portrait of a common man struggling to survive in a viciously uncommon time.
<b>Berlin Express</b>	Jacques Tourneur, director of classics like Cat People and Out of the Past, draws on a range of styles, from Hitchcock and film noir to documentary (complete with sombre voice-over). The plot concerns the kidnapping of a German diplomat who is trying to reunite his country, and the efforts of an ad-hoc alliance of strangers to save him. Robert Ryan is the earnest American groping his way through the bombed-out streets, not to mention the shadowy loyalties of his travelling companions. And a suspicious bunch they are too, a microcosm of the shellshocked, uneasy Europe of the late forties. What makes Berlin Express especially fascinating is how it captures a historical moment when the wounds of the War were still very fresh - the ruins of Frankfurt are shown in sobering detail - but when the idea of friendly relations between the US and the Soviets still seemed tenable.
<b>Berlin, Symphony of a Great City</b>	One day in Berlin, the rhythm of that time, starting at the earliest morning and ending in the deepest night.
<b>Berlioz: Les Troyens</b>	Susan Graham is a fine Didon, both vocally and dramatically. She seems to effortlessly convey regality in her movements and gestures, and her singing is divine. Anna Caterina Antonacci is also splendid as Cassandre, and one can safely predict a highly successful career for her. But the other principals in the cast are convincing, too: Gregory Kunde as Énée and Renata Pokupic as Anna in particular stand out. Sir John Eliot Gardiner conducts the Orchestre Revolutionnaire et Romantique.

Title	Summary
<b>Best of Youth, The</b>	<p>One subject of "The Best of Youth" is the transformation of Italy into a modern consumer society. In the montage of newspaper images that introduces Part 1, the major symbol of this change is television, and one of the first things we see is a boxy old set being hauled up the stairs of a Rome apartment building. This is only fitting, since "The Best of Youth" was originally made as a mini-series for Italian television and was broadcast in several other European countries after being released theatrically in Italy. Its genesis as a multi-episode small-screen epic accounts for its length, but also makes it easier to take. The director, Marco Tullio Giordana, is motivated by generosity - toward both his characters and his audience - rather than by self-indulgence. The story he has to tell, written by Sandro Petraglia and Stefano Rulli, is full of nuance and complexity, but it is also as accessible and engrossing as a grand 19th-century novel. Yes, "The Best of Youth" is long. But "War and Peace" is long. "Middlemarch" is long. Life is also long, and there is so much life in these six hours - 37 years, to the extent that you can quantify it - that you may marvel at Mr. Giordana's economy. The film begins in Rome in 1966, in the bustling apartment of the middle-class Carati family. There are four children, but most of the attention focuses on Nicola and Matteo, who are studying for their exams and whose contrasting temperaments structure the crowded, expansive drama that follows. Nicola (Luigi Lo Cascio), who is studying medicine, is the more cheerful, while Matteo (Alessio Boni), a would-be philosopher, is volatile and rebellious. He flunks his exams on purpose and impulsively joins the army. While Nicola and Matteo never waver in their love for each other, their lives take radically different paths. After Nicola's hippie sojourn in Norway (which coincides with Matteo's basic training), they meet in Florence during the terrible winter floods of 1966, when young people from all over Italy converged on the city to rescue its artistic and historic treasures - their common cultural patrimony - from the mud. But the blissful, selfless unity of this moment, in which Nicola falls in love with a beautiful music student named Giulia (Sonia Bergamasco), is short-lived. He impulsively transfers to the University of Turin, the northern industrial city that became a center of late-1960's labor militancy, which he eagerly joins. There he and Matteo cross paths again, but they are on opposite sides, since Matteo is part of a police unit charged with suppressing the violent demonstrations. Mr. Giordana's sympathetic gaze seems to fall, with mellow radiance, on all generations and ideological persuasions, much as Nicola himself is able to love both his angry, sometimes brutal brother and Giulia, whose political ideals lead her toward the abyss of radical nihilism. Despite its unblinking attention to the destructive forces at large in Italian society - from the Red Brigades terror and the political scandals of the 1970's to the anti-Mafia campaigns (and further political scandals) of more recent years - the spirit of "The Best of Youth" is quietly, wryly optimistic. Its political point of view turns out to be precisely the tolerant, middle-class humanism, with its belief in human goodness and the possibility of social progress, that the postwar generation claimed to rebel against. Nicola's professional life, which occasionally drifts into the foreground of the story, involves him in efforts to improve the treatment of the mentally ill, and this rather specialized cause is the clearest statement of the film's central idea, which is that a commitment to human dignity is ideology enough.</p>
<b>Best Years of Our Lives</b>	<p>One of the first films ever selected to go into the Library of Congress for the National Film Registry. It was written for the screen by Robert E. Sherwood, winner of the Pulitzer Prize in 1936, '39, '41, and '49. The Cinematographer was Gregg Toland of 'Citizen Kane' fame who passed away only two years after "The Best Years...". William Wyler, the director. The cast is the final and perfect piece of the puzzle. Neo-realism with Harold Russell, a war veteran who really did lose his hands in WW2; Myrna Loy unselfishly playing Fredric March's dutiful wife; the consummate pretty, intelligent girl-next-door Teresa Wright; flaunting Virginia Mayo and strong male figure Dana Andrews fill the screen with mounting realism of small-town USA in the late 40's. The Best Years of Our Lives is as patriotic as any film hailing from the 1940s; it's just daring enough to document that with service comes sacrifice. Realized with such honesty and humanity, it's an approach that enjoyed colossal critical and commercial success. The Best Years of Our Lives was a juggernaut at the box office, the most successful film in the seven years following Gone with the Wind, and it took home a staggering nine Academy Awards. Nearly seven full decades have passed since The Best Years of Our Lives first roared into theaters, but its power and resonance haven't diminished in the slightest.</p>
<b>Better Call Saul: Season 1</b>	<p>He wasn't always Saul Goodman, ace attorney for chemist-turned-meth dealer Walter White. Six years before he begins to represent Albuquerque's most notorious criminal, Goodman is Jimmy McGill, a small-time attorney hustling to make a name for himself. He's a forceful champion for his low-income clients, an underdog whose morals and ambitions often clash. Jimmy works with private eye Mike Ehrmantraut, a former Philadelphia cop and recent transplant to the Southwest. Mike has a specialized skill set -- he's a "fixer" of sticky situations -- that Jimmy soon learns to appreciate.</p>
<b>Better Call Saul: Season 2</b>	<p>Better Call Saul is so casually visually stunning that its pedestrian beauty feels like grace. Gilligan has retained his eye for the warm geometries of Albuquerque, and he and the other directors who've worked on the series (including Gould) find elegant compositions for every gritty tableau. In the second-season opener, one establishing shot reveals the deserted industrial parking lot where a drug deal is about to go down, and then - for a brief, improbable instant - a hummingbird flits into the frame, pauses to look at the camera, and flits away. The shot was a lucky accident (especially so since the scene that follows features a brightly bedecked Hummer as a key plot point), but the choice to leave it in and make a moment of it is characteristic of the show's confidence and charm. Better Call Saul's pacing is so assured it's like watching a glossy thoroughbred take a few powerful turns around the oval. Many scenes start early and go long, allowing the characters to make slow approaches, size each other up, react, rally, and breathe. The show skips forward and backward in time with nimbleness and purpose, revealing incidents as they shed light on key players without undue deference to chronology. All of this is done without pretense or self-regard, although Better Call Saul isn't above a little showboating: One recent episode began with a four-minute tracking shot at the U.S.-Mexico border, a taut, kinetic homage to Orson Welles' famous opening sequence of Touch of Evil. This time, though, the sensitive cargo is not a ticking bomb but a melting popsicle, a delicious little visual joke.</p>

Title	Summary
<b>Better Call Saul: Season 3</b>	<p>Chuck plots for Jimmy to learn of the existence of the taped conversation through Kim. Jimmy breaks open Chuck's door and breaks the tape, but Chuck has Howard and a private investigator hiding nearby to witness this, allowing him to issue a criminal offence against Jimmy, which can include having his license to practice law pulled. At the hearing, Jimmy creates a situation where Chuck's electromagnetic hypersensitivity was tested, putting his sanity into question; Jimmy is only blocked from practicing law for a year. To try to cover his part of the shared office, Jimmy turns to producing commercials for local businesses under the name "Saul Goodman", but Kim still is forced to take on extra clients to fully cover expenses, leading to sleep deprivation and causing her to crash her car and break her arm. HHM's insurance learns of Chuck's condition from the trial and threatens to raise their rates as a result, and while Chuck tries to work with a doctor to avoid his hypersensitivity symptoms, Howard ultimately buys Chuck out of his share of HHM, terminating him from the firm. Jimmy tries to make amends, but Chuck refuses to listen, and his hypersensitivity symptoms return. After a fit of tearing out the wiring from his home, Chuck purposely knocks a gas lantern over and starts a fire.</p>
<b>Better Call Saul: Season 4</b>	<p>The first and second seasons mainly took place in 2002, with season three advancing the storyline to 2003. The fourth season also takes place mainly in 2003, with the last three episodes taking place in 2004. In season four, Jimmy and Kim struggle to cope with Chuck's death. Howard Hamlin believes that he is responsible for Chuck's death, and suffers with depression and disengagement from work. Mike begins security inspections at Madrigal, disregarding the fact that his consulting contract was supposed to be only a paper transaction. Gus is suspicious of Nacho after Hector's stroke. Nacho becomes a mole for Gus inside the Salamanca organization. Gus hires an engineer and construction crew to begin construction of the meth "superlab" under the industrial laundry. Lalo Salamanca arrives to begin running the family's drug business.</p>
<b>Better Call Saul: Season 5</b>	<p>The fifth season picks up where the fourth left off, also taking place in 2004, four years before Jimmy McGill (Odenkirk) meets Walter White (Bryan Cranston) and Jesse Pinkman (Aaron Paul). The season, the second-to-last planned by AMC, shows the further evolution of Jimmy into the titular character, criminal defense lawyer "Saul Goodman", after regaining his law license, while fully rejecting the goodwill that Howard Hamlin (Fabian) extends to him in the wake of his brother Chuck's death. Kim Wexler (Seehorn) is dismayed by Jimmy's secretive and sporadic nature as well as her own willingness to go along with Jimmy's morally-ambiguous motives to move ahead in her casework. Lalo Salamanca's (Dalton) presence in Albuquerque disrupts Gus Fring's (Esposito) legitimate restaurant business and his reputation with the Juárez Cartel. Both Nacho Varga (Mando), fearing for his father's safety, and Mike Ehrmantraut (Banks), who is struggling to cope with his killing of Werner Ziegler, are caught between Gus and Lalo's conflict, eventually drawing Jimmy and Kim in.</p>
<b>Better Call Saul: Season 6</b>	<p>In January 2020, AMC renewed the series for a sixth season, with a scheduled premiere in 2021. Showrunner Peter Gould confirmed it would be the show's final season and consist of 13 episodes rather than the usual 10. Production experienced long delays due to COVID-19 and star Bob Odenkirk needing several weeks to fully recover from a heart attack he experienced on set. The sixth and final season was split into two halves; the first half premiered on April 18, 2022, while the last half premiered on July 11, 2022. The whole season was released on Blu-ray and DVD in region 1 on December 6, 2022; bonus features include cast and crew audio commentaries on every episode, deleted scenes, outtakes, and various behind-the-scenes featurettes.</p> <p>In 2004, Nacho attempts to flee from the Salamancas after the attempt on Lalo's life, but after Gus falsely implicates him, Nacho sacrifices himself in exchange for his father's safety. Jimmy and Kim smear Howard's reputation, thereby forcing a settlement of the Sandpiper case. Howard confronts them, but is murdered by Lalo. After forcing Kim to act as a diversion, Lalo ambushes Gus to access the meth lab under construction. Gus kills Lalo with a hidden gun. Mike makes Howard's death appear as a suicide, and oversees the burial of Howard and Lalo beneath the lab. A traumatized Kim quits the law and divorces Jimmy. Several years later, Jimmy has fully transformed into Saul Goodman.</p> <p>In 2010, Gene approaches Jeff and Buddy with an offer to rob a department store. After reaching out to Kim, who now lives in Florida, Gene devises a scheme to obtain financial identification of several rich single men at bars he can sell for profit. When the scheme goes wrong, Buddy quits the operation, Jeff is arrested, and Gene is eventually caught. He is extradited to Albuquerque for the trial and feigns testimony implicating Kim so she can be summoned to court. He confesses to Kim and those at the trial about his crimes during the events of Breaking Bad and Better Call Saul, getting an 86-year sentence. Jimmy is recognized as Saul in prison and gains popularity with the inmates. Kim visits him and they share a cigarette before parting again.</p>
<b>Betty</b>	<p>Alone and drunk, Betty, is led to a Paris restaurant by a stranger. Here, she meets an older woman, Laure, with whom she strikes up an instant rapport. The two women seem to have suffered the same lot in their lives. Laure takes Betty back to her hotel and helps to cure the young woman of her depression and alcoholism. Little by little, Betty pieces together her recent history and realizes that perhaps her life is not worth living. The she meets Mario, Laure's lover</p>
<b>Betty Blue</b>	<p>Zorg lives a quiet and peaceful life, working diligently and writing in his spare time. Until Betty walks into his life, a young woman who is as beautiful as she is wild and unpredictable. When Betty's wild manners start to get out of control, Zorg is forced to watch the woman he loves slowly go insane. Featuring French Superstars Jean-Hugues Anglade, Béatrice Dalle. From Jean-Jacques Beineix, the acclaimed director of the cult art house favorite, 'Diva'.</p>

Title	Summary
<b>Betty Boop: The Essential Collection, Volume 1</b>	Newly re-mastered in HD from 4K scans of the original negatives and finegrains. Regarded as one of the first and most famous sex symbols on the animated screen; she was a symbol of the Depression era and a reminder of the more carefree days of the Roaring Twenties. Her popularity was drawn larger from adult audiences and the cartoons, while seemingly surreal, contained many sexual and psychological elements. The queen of the animated screen returns to allure and entice audiences all over again in this fantastic four-volume compilation featuring many of her greatest adventures. Volume One includes 12 animated short films available for the first time on DVD and Blu-ray. All 12 shorts were produced by Max Fleischer and directed by his brother Dave Fleischer. Featuring the voices of Mae Questel, Bonnie Poe and Ann Little as Betty Boop. Also featuring guest voices of Cab Calloway, Jack Mercer, William Pennell and The Royal Samoans. This collection includes the cartoons Chess Nuts (1932), Betty Boop, M.D. (1932), Betty Boop's Bamboo Isle (1932), Betty Boop For President (1932), Betty Boop's Penthouse (1933), Betty Boop's Birthday Party (1933), Betty Boop's May Party (1933), Betty Boop's Hallowe'en Party (1933), Betty Boop's Rise To Fame (1934), Betty Boop's Trial (1934), Betty Boop's Life Guard (1934), and The Foxy Hunter (1937).
<b>Betty Boop: The Essential Collection, Volume 2</b>	Newly re-mastered in HD from 4K scans of the original negatives and finegrains. Regarded as one of the first and most famous sex symbols on the animated screen; she was a symbol of the Depression era and a reminder of the more carefree days of the Roaring Twenties. Her popularity was drawn larger from adult audiences and the cartoons, while seemingly surreal, contained many sexual and psychological elements. The queen of the animated screen returns to allure and entice audiences all over again in this fantastic four-volume compilation featuring many of her greatest adventures. Volume Two includes 12 animated short films available for the first time on DVD and Blu-ray. All 12 shorts were produced by Max Fleischer and directed by his brother Dave Fleischer. Featuring the voices of Mae Questel, Bonnie Poe, Ann Little and Margie Hines as Betty Boop.. This collection includes the cartoons Dizzy Dishes (1930), Bimbo's Initiation (1931), Boo-Oop-A-Doop (1932), Betty Boop Limited (1932), Betty Boop's Bizzy Bee (1932), Betty Boop's Ups and Downs (1932), Betty Boop's Museum (1932), Betty Boop's Big Boss (1933), Morning, Noon and Night (1933), Betty Boop's Little Pal (1934), Betty Boop's Prize Show (1934) and Keep In Style (1934).
<b>Beware of a Holy Whore</b>	Beware of a Holy Whore is a knowing satire – part screwball comedy, part existential pseudo-documentary – about the experiences of a primarily German film crew and cast stuck in a seaside hotel in Spain, waiting for money to come through to finish shooting. But that is only one of their problems. The star, Eddie Constantine (playing himself), thinks his part is too brutal – especially since he is having an affair with the lead actress, Hanna (Hanna Schygulla); the director hasn't shown up yet; and it seems that everyone is sleeping – or at least trying to sleep – with everyone else, regardless of gender. When the tyrannical director Jeff (Lou Castel) finally swoops down in a helicopter, he immediately makes life a living hell for his producer Manfred (Karl Scheydt) – who's in love with him, his harried production manager Sascha (Fassbinder), his fling Babs (Maragrethe von Trotta) – who happens to be Sascha's girlfriend, his ballistic ex named Irm (Magdalena Montezuma) who has convinced herself that she would "bear his children," and especially his off-again, on-again boyfriend Ricky (Marquard Bohm). Not to mention everybody else. Yet we also see Jeff's passion for filmmaking, such as the spellbinding scene in which he tells the cinematographer Mike (Gianni Di Luigi) exactly what he wants in a complicated shot and why. As the pressure – and unpaid bills – mounts, the cast and crew's petty bickerings escalate into shouting matches, a staggering number of Cuba Libres are downed (followed by smashing the glasses), and everyone tries to devise ingenious, albeit desperate, ploys to make it through this crazy production... which may or may not ever wrap.
<b>Bicycle Thieves</b>	Hailed around the world as one of the greatest movies ever made, Vittorio De Sica's Academy Award-winning Bicycle Thieves (Ladri di biciclette) defined an era in cinema. In postwar, poverty-stricken Rome, a man, hoping to support his desperate family with a new job, loses his bicycle, his main means of transportation for work. With his wide-eyed young son in tow, he sets off to track down the thief. Simple in construction and dazzlingly rich in human insight, Bicycle Thieves embodied all the greatest strengths of the neorealist film movement in Italy: emotional clarity, social righteousness, and brutal honesty.
<b>Bidone, Il</b>	Aging small-time con man Augusto, who swindles peasants, works with two younger men: Roberto, who wants to become the Italian Johnny Ray, and Bruno, nicknamed Picasso, who has a wife and daughter and wants to paint. Augusto avoids the personal entanglements, spending money at clubs seeking the good life. His attitude changes when he runs into his own daughter, whom he rarely sees, and realizes she's now a young woman and in need of his help to continue her studies. His usual partners are away, so he goes in with others to run a swindle, and they aren't forgiving when he claims he's given the money back to their mark. They leave him beaten, robbed, and alone.
<b>Big Blue, The</b>	Based very loosely on the life of real life diver Jacques Mayol, The Big Blue concerns the mysterious link between Jacques (Lars Von Trier regular Jean-Marc Barr) and the call of the "big blue," particularly the dolphins swimming below. From early childhood he becomes close to Enzo (Jean Reno), a fellow free diver. Both of them are capable of controlling their heart rate and breathing, allowing them to sink to unnatural depths. After Jacques' father dies in the ocean, the two friends lose touch. Jacques becomes involved with beautiful, daffy insurance clerk Johanna (Rosanna Arquette), who follows him from Peru to a diving competition in Italy. There Jacques meets up again with Enzo, the world's diving champ, and their rivalry and friendship become reignited. Johanna and Jacques begin a passionate but difficult affair in which he finds himself unable to commit to her, torn between the solidity of the real world and the spiritual beckoning of the blue water.
<b>Big Chill, The</b>	A seminal Thirty-Something movie in which a group of old college friends who are now all grown up and hardened by the big wide world come together for the funeral of Alex, a barely glimpsed corpse (which if rumours are to be believed is played by Kevin Costner), who was at one time the brightest and the best of them, and yet who never managed to achieve half as much as any of the others. The friends use the occasion to reacquaint themselves with each other and to speculate as to what happened to their idealism which had been abundant when they were younger.

Title	Summary
Big City, The	The Big City, the great Satyajit Ray's first portrayal of contemporary life in his native Kolkata, follows the personal triumphs and frustrations of Arati (Madhabi Mukherjee), who decides, despite the initial protests of her bank-clerk husband, to take a job to help support their family. With remarkable sensitivity and attention to the details of everyday working-class life, Ray builds a powerful human drama that is at once a hopeful morality tale and a commentary on the identity of the modern Indian woman.
Big Clock, The	When powerful publishing tycoon Earl Janouth commits an act of murder at the height of passion, he cleverly begins to cover his tracks and frame an innocent man, whose identity he doesn't know, but who just happen to have contact with the murder victim. That man is a close associate on his magazine whom he enlists to trap this "killer" George Stroud. It's up to George to continue to "help" Janouth, to elude the police and to find proof of his innocence and Janouth's guilt.
Big Combo, The	<p>A prime example of the American film noir style that flourished during the 1940s and '50s, The Big Combo is now highly regarded as a stylistic milestone for its innovative use of deep shadows and harsh, singular light sources to define its visual strategy. This look is largely credited to the rule-breaking brilliance of cinematographer John Alton, who turns a standard plot of the era into a richly atmospheric experiment in visual invention. Ignoring conventional approaches to lighting, Alton defines the screen in terms of blackness, often framing characters as silhouettes cast in ominous grays or thick, roiling fogs. Moving from clarity to abstraction with masterful grades in between, Alton's trend-setting style has been celebrated by cinematographers since the film's release in 1955.</p> <p>The film's plot keeps brisk pace with the visuals, focusing on the obsessive efforts of a tenacious detective (Cornel Wilde) to destroy a sadistic mobster (Richard Conte) whose vicious influence has nearly ruined the life of the woman (Jean Wallace) he keeps under his dark wing. Lee Van Cleef and Earl Holliman are nicely cast as the villain's toady henchmen, and Brian Donlevy's usual limitations serve him well as the humbled, frustrated kingpin who's been stifled by Conte's ambition. Director Joseph H. Lewis previously demonstrated his raw, stylistic vigor with the earlier cult favorite Gun Crazy, and here he's in peak form with a perfect match of subject and sensibility. The result is hard-boiled entertainment that still packs a punch. --Jeff Shannon</p>
Big Deal on Madonna Street	Considered to be among the masterpieces of Italian cinema. Its original title translates as "the usual unknown persons", a journalistic and bureaucratic euphemism for "unidentified criminals" or "usual suspects". The film is a comedy about a group of small-time thieves and ne'er-do-wells who bungle an attempt to burglarize a state-run pawn shop called Monte di Pietà in Rome. As the film's heist scene bears a striking resemblance to that of the film Rififi, the movie is often considered a parody of that film. The film is also notable for its breezy jazz score by the composer Piero Umiliani, who helped develop the style of the jazz soundtracks now considered characteristic of European films in the 1960s and 1970s.
Big Flame, The	From the BBC's influential 'Wednesday Play' series. Dock workers under the threat of redundancy, work day and night in an attempt to keep employed by running the workforce themselves.
Big Heat, The	Fritz Lang's policier stars Glenn Ford as a loving husband and father driven by grief to conduct a relentless vendetta against mobster Alexander Scourby and his brutal henchman, Lee Marvin. Once dedicated to protect and serve, Ford sacrifices everything—principles, career, and even the woman who comes to him for protection—in a rage to destroy his gangland foes.
Big Knife, The	Adapted from a series of plays by Clifford Odets, Aldrich's film focuses on the ways in which a man's freedom is systematically denied him by the forces that control his world, whether that world is the arts, business, or politics. Palance is superb as the Hollywood star who now has to be blackmailed to continue starring in the dreadful films produced by Rod Steiger (in a magnificent portrayal of Harry Cohn, Louis B. Mayer, and Jack Warner rolled into one). Electric, exciting, and ultimately very depressing.
Big Lebowski, The [4K UHD BD]	<p>Released in 1998 the Coen brothers film The Big Lebowski introduces us to characters that are stuck in the 70's and who are unable or unwilling to adapt to the 90's. The story continues with a focal backdrop of the unique community that has fashioned itself around the American pastime of... bowling. The Coens also found time in the films 118 minutes to pay homage to past film genre's including westerns and Busby Berkley musicals.</p> <p>Plot: Jeff Lebowski prefers to be known as 'The Dude' and is mistaken for another Jeffrey Lebowski by a pair of thugs seeking money from his namesakes wife, Bunny. After assaulting 'The Dude', one of these ne'er-do-wells takes the opportunity to urinate on his rug. In seeking reparation he is thrust into a kidnapping plot of the said young trophy wife to extort money from the wheelchair-bound husband, Jeffrey Lebowski. Along the journey, proliferated with cultural referencing, we meet 'The Dude's' friends, his recreational environment as well as some eccentric new characters. We learn about him and his attitude which helps define his liberal and permissive lifestyle.</p>
Big Parade	The highest-grossing silent film of all time, as well as the first realistic war drama, tells the harrowing story of a young man's (John Gilbert) front-line experiences in World War I. Among the many standout qualities of King Vidor's 1925 epic The Big Parade, with its foundational narrative, thematic, and aesthetic approaches to the war film, the most surprising is its patient, almost naturalistic sense of observation. Vidor establishes his characters with such unhurried, minute focus that the disruption caused by the shriek of a steam whistle jolts less for its announcement of war than for suddenly yoking the carefree camera to a plot. Even then, Vidor's film doesn't rush to the battlefield, devoting more than half its running time to the longueurs of downtime that soldiers experience while waiting for deployment to the front line, from drunken rabble-rousing to romance with the locals.

Title	Summary
<b>Big Red One, The [Reconstructed]</b>	<p>Sam Fuller's <i>The Big Red One</i> was already one of the best films of 1980, despite the fact that the version released to theaters ran barely half as long as the director's cut. Fuller had been America's ballsiest B-movie auteur, an ex-newspaper reporter of the hardnosed breed who made fiercely personal, radically stylized, and politically outspoken films between the early '50s (<i>The Steel Helmet</i>, <i>Pickup on South Street</i>) and the early '60s (<i>Shock Corridor</i>). <i>The Big Red One</i> was his long-dreamt-of account of World War II as experienced by his own squad of the 1st Infantry Division, USA, from the first shot fired (by a dead man, on the coast of North Africa) to the last (in a concentration camp in Czechoslovakia).</p> <p>Even in the studio-truncated version, there was no shortage of astonishing moments and sequences: the squad choking on dust in a bat-filled cave in North Africa as German tanks clatter past the entrance; Fuller's cold-blooded distillation of the D-Day slaughter on Omaha Beach, with a wrist watch on a dead arm in the surf marking time as the water slopping over it grows redder; the rifle squad delivering a Frenchwoman's baby in a German tank on a battlefield full of corpses; a commando-like raid on Nazi troops bivouacked in a Belgian insane asylum. A quarter-century later, film critic Richard Schickel and Warner Bros. executive Brian Jamieson succeeded in restoring 15 never-seen sequences and fleshing out 23 others to create <i>The Big Red One: The Reconstruction</i>, a "new" film nearly an hour longer.</p> <p>Above all, BR1: <i>The Reconstruction</i> has a rhythm the 1980 cut lacked. The arc of years, battles, and battlegrounds is so much more satisfying. Greater play is given to Fuller's feeling for children caught up in the sidewash of history and atrocity. And the 2004 cut puts sex back into the movie, not orgiastically but as a fact of life and a rarely forgotten driving force. We can see now that Fuller touched, bluntly and shockingly, on the phenomenon of infiltrators--English-speaking German warriors who donned GI khaki and moved among their enemies waiting for a chance to strike.</p> <p>It's also apparent, as it was not in 1980, that Lee Marvin as the eternal Sergeant leading the young squad is magnificent. This was Marvin's greatest role, rivaled only by his walking dead man in John Boorman's <i>Point Blank</i>. Just beneath the masterly implacability, we glimpse the tenderness, rage, dark humor, experience, and wisdom beyond guilt that have enabled him to survive, to preserve others and to soldier on. His performance, like Fuller's film, is a masterpiece. - Richard T. Jameson</p>
<b>Big Short, The</b>	<p>This adaptation of Michael Lewis' nonfiction book <i>The Big Short</i> explores the 2008 financial crisis through the lens of four unorthodox moneymen, who foresaw the consequences of the fraudulent mortgage-lending practices of large banks on Wall Street. Christian Bale plays Michael Burry, a former hedge-fund manager who was one of the first to forecast the collapse of the credit bubble due to excessive subprime lending. Steve Carell is Mark Baum (based on the real-life Steve Eisman), a money manager who rose to fame after successfully betting against subprime mortgages.</p>
<b>Big Sleep, The</b>	<p>Summoned by the dying General Sternwood, Philip Marlowe is asked to deal with several problems that are troubling his family. Marlowe finds that each problem centers about the disappearance of Sternwood's favoured employee who has left with a mobster's wife. Each of the problems becomes a cover for something else as Marlowe probes.</p>
<b>Big Steal, The</b>	<p>Jane and Duke (alias Capt. Blake) accidentally meet in Vera Cruz while chasing flim-flam man Fiske. Soon the local Inspector General (El Gato) is involved. Fiske races across Mexico, pursued by Jane and Duke, trailed by the real Capt. Blake. The crafty Inspector General is waiting for them in Tihuacan but they all give him the slip, just in time for the climactic finale. Very tight script and pacing.</p>
<b>Bigamist, The</b>	<p><i>The Bigamist</i> is an amazingly sympathetic portrait of a figure historically given very short shrift: the title character is not only a two-timer—he's a traveling salesman as well. But, as embodied by that perpetually pressured everyman of the 1950s, Edmond O'Brien, the bigamist comes across as a victim of his own sensitivity. Caught between two complementary spouses, O'Brien's dazed indecisiveness dominates the narrative. As always in Ida Lupino's directorial efforts, a strong social consciousness informs all choices: Joan Fontaine is an upper-crust "lady," reverently attached to her dying father, while Lupino herself plays a tough-talking working woman, waitressing in a cheap Chinese restaurant. But no on-screen triangle could beat the one behind the camera—<i>The Bigamist</i> was produced and written by Collier Young, Lupino's longtime collaborator and recently divorced husband, whose new wife was none other than Joan Fontaine. The wonderful cast includes Edmund Gwenn, Kenneth Tobey and Jane Darwell.</p>



Title	Summary
<b>Bigger Than Life</b>	<p>Though ignored at the time of its release, Nicholas Ray's <i>Bigger Than Life</i> is now recognized as one of the great American films of the 1950s. When a friendly, successful suburban teacher and father (James Mason, in one of his most indelible roles) is prescribed cortisone for a painful, possibly fatal affliction, he grows dangerously addicted to the experimental drug, resulting in his transformation into a psychotic and ultimately violent household despot. This Eisenhower-era throat-grabber, shot in expressive CinemaScope, is an excoriating take on the nuclear family. That it came in the day of <i>Father Knows Best</i> makes it all the more shocking—and wildly entertaining.</p> <p><i>Bigger Than Life</i> is one of the greatest American films of the 1950s, a high point in the careers of lead actor James Mason and director Nicholas Ray.</p> <p>James Mason gives a towering performance as Ed Avery, a happily married schoolteacher who agrees to take a new 'miracle drug' when diagnosed with a potentially fatal disease. It is not long before the drug begins producing malevolent and murderous side-effects that bring to the fore all of Ed's long-repressed frustrations with his life.</p> <p>Mason's support is exceptional: Barbara Rush as Ed's devoted wife, Christopher Olsen as his cruelly punished son and Walter Matthau as his faithful colleague.</p> <p>One of the cinema's most persuasive portraits of psychological turmoil, the film also succeeds magnificently as searing melodrama and subversive social critique, with Ray, his scriptwriters and cinematographer achieving a perfect balance between emotional realism and expressionist allegory.</p>
<b>Billions: Season 1</b>	<p>In <i>Billions</i>, money isn't money, but a scorecard signifying a theoretically cold and objective qualification of bitterness and one-upmanship. The show's dominating characters are too well-off for currency to matter to them in the visceral fashion that it does for most people. As a struggling investigator says to an inexplicably rich female co-worker at one point, "Only people with money forget about money, - and the woman in question presumably doesn't have anywhere near the kind of capital that hedge fund king Bobby 'Axe' Axelrod (Damian Lewis) possesses. Prior to producing this series, Koppelman and Levien wrote a number of sturdy genre films, most remarkably <i>Rounders</i>, and Sorkin is a journalist who famously published <i>Too Big to Fail: The Inside Story of How Wall Street and Washington Fought to Save the Financial System—and Themselves</i>. Both sensibilities explicitly inform <i>Billions</i>, a lurid, textured soap opera with an understanding of finance as a rarefied ecosystem that rules unto itself at the cost of most everyone else. The literate macho zingers often suggest a modern-day <i>Sweet Smell of Success</i>, compellingly merging with the casually worn cynicism, which insists that law and order is but a smoke screen, or, perhaps, a battleground fit only for titans mighty enough to thrash it to shreds.</p>
<b>Billy Liar</b>	<p>Tom Courtenay gives a flawlessly nuanced performance as Billy Fisher, the underachieving undertaker's assistant whose constant daydreams and truth-deficient stories earn him the nickname "Billy Liar." Julie Christie is the handbag-swinging charmer whose free spirit just might inspire Billy to finally move out of his parents' house. Deftly veering from gritty realism to flamboyant fantasy, <i>Billy Liar</i> is a dazzling and uproarious classic.</p>
<b>Biograph Shorts</b>	<p>The selection of motion pictures featured in this two-disc set traces D. W. Griffith's rapid, unparalleled development as a filmmaker during his five year stint at the Biograph Company -- a development that contributed substantially to the emergence of film as a powerful form of cultural expression.</p> <p>From the crude humor and melodramatic devices of <i>The Adventures of Dollie</i> (1908) through the remarkably dynamic <i>The Battle at Elderbush Gulch</i> (1913), one is able to witness Griffith's rapid gains in self-confidence and increasing command over the still new medium of motion pictures.</p> <p>Griffith was noted for many achievements, but among his most striking was the use of parallel editing, both for purpose of suspense (<i>An Unseen Enemy</i>, <i>The Lesser Evil</i>) and to generate a powerful social commentary (<i>Corner in Wheat</i>, <i>The Usurer</i>). But, as <i>The Unchanging Sea</i> demonstrates, he was also able to harness the technique for more elegiac purposes. In these fifteen films -- plus eight bonus shorts -- one finds Griffith experimenting with (and thus contributing to the development of) various genres, including the Western (<i>The Last Drop of Water</i>), the crime picture (<i>The Musketeers of Pig Alley</i>), and the seafaring drama (<i>Enoch Arden</i>, one of Griffith's earliest two-reel endeavors).</p>
<b>Bir Zamanlar Anadolu'da [Once Upon a Time in Anatolia]</b>	<p>A group of men set out in search of a dead body in the Anatolian steppes.</p>
<b>Bird With the Crystal Plumage, The</b>	<p>In 1970, young first-time director Dario Argento (<i>Deep Red</i>, <i>Suspiria</i>) made his indelible mark on Italian cinema with <i>The Bird with the Crystal Plumage</i> – a film which redefined the 'giallo' genre of murder-mystery thrillers and catapulted him to international stardom.</p> <p>Sam Dalmas (Tony Musante, <i>We Own the Night</i>), an American writer living in Rome, inadvertently witnesses a brutal attack on a woman (Eva Renzi, <i>Funeral in Berlin</i>) in a modern art gallery. Powerless to help, he grows increasingly obsessed with the incident. Convinced that something he saw that night holds the key to identifying the maniac terrorising Rome, he launches his own investigation parallel to that of the police, heedless of the danger to both himself and his girlfriend Giulia (Suzy Kendall, <i>Spasmo</i>).</p>

Title	Summary
<b>Birdman or (The Unexpected Virtue of Ignorance)</b>	At one point during Birdman, Michael Keaton's Riggan Thomson, a former movie star-turned-wannabe artist, deludes himself that he is his superhero persona, Birdman, skimming through the skyscrapers of New York at a dizzying speed. It's an image that could stand for the film itself: untethered, a feel for the slightly ridiculous, completely exhilarating. Escaping the heavy gloom of 21 Grams, Babel and Biutiful, Alejandro González Iñárritu has conjured up something that takes on board huge issues - sanity, narcissism, parenthood, marriage, creative integrity, artistic legacy - but with a directness and lightness rarely present in his back catalogue.
<b>Birds, The</b>	Loosely based on a Daphne du Maurier short story, the action is set in Bodega Bay and follows bored, spoiled socialite Melanie Daniels (Hedren) as she romantically pursues lawyer Mitch Brenner (Taylor). Tension soon develops among Melanie, schoolteacher Annie Hayworth, Mitch's former flame (Pleschette), and Mitch's domineering mother (Tandy). The emotional interplay is interrupted (and reflected) by the sudden and unexplained attack of thousands of birds on the area. "The opening shots of the film, as so often in Hitchcock, state the theme with almost diagrammatic simplicity. Melanie Daniels crosses a street in San Francisco; overhead, birds mass in ominous dark clouds. She enters an expensive pet shop; she is surrounded by birds in ornamental cages. Outside, reality, with its constant menace of instability; inside, the 'safe' artificial world that sophisticated human beings fabricate and call reality. The light comedy of the opening sequence is not merely there to lull the spectator into a state of unpreparedness for the coming horrors. The triviality is the point: the triviality is constant, even habitual playacting."
<b>Birth of a Nation</b>	Two brothers, Phil and Ted Stoneman, visit their friends in Piedmont, South Carolina: the family Cameron. This friendship is affected by the Civil War, as the Stonemans and the Camerons must join up opposite armies. The consequences of the War in their lives are shown in connection to major historical events, like the development of the Civil War itself, Lincoln's assassination, and the birth of the Ku Klux Klan.
<b>Bishop's Wife, The</b>	When Episcopalian bishop Henry Brougham (David Niven) prays for divine guidance in his efforts to raise the necessary funds for a new cathedral, his prayers are answered in the form of a handsome, personable guardian angel named Dudley (Cary Grant). Establishing himself as a Yuletide guest in the Brougham home, Dudley arouses the ire of Henry, who, unaware that his visitor is from Up Above, assumes that Dudley has designs on the bishop's wife Julia (Loretta Young). Eventually, the lives of both Henry and Julia are agreeably altered by the presence of the affable angel: He regains the "common touch" he'd almost lost, while she realizes anew how much she truly loves her husband. Adapted by Robert E. Sherwood and Robert Bercovicci from a novel by Robert Nathan.
<b>Bitter Rice</b>	During planting season in Northern Italy's Po Valley, an earthy rice-field worker (Silvana Mangano) falls in with a small-time criminal (Vittorio Gassman) who is planning a daring heist of the crop, as well as his femme-fatale-ish girlfriend, played by the Hollywood star Doris Dowling. Both a socially conscious look at the hardships endured by underpaid field workers and a melodrama tinged with sex and violence, this early smash for producer extraordinaire Dino De Laurentiis and director Giuseppe De Santis is neorealism with a heaping dose of pulp.
<b>Bitter Tea of General Yen, The</b>	Set in war-torn Shanghai, this visually stunning melodrama opens as Megan, the fiancée of a missionary, arrives in China for their marriage. But their plans are interrupted by civil war and Megan finds herself caught in a riot after visiting an orphanage. General Yen, a ruthless Chinese warlord, comes to her rescue and whisks her away to safety in his palace. Megan soon suspects she is not his guest but his prisoner yet she begins to feel a strange attraction to her captor. The once controversial topic of interracial romance between a Caucasian woman and a Chinese man earned this film some notoriety upon its release but Capra considered it a 'strangely poetic romance' which was a risky art film for its era.
<b>Bitter Tears of Petra Von Kant, The</b>	Petra von Kant is a successful fashion designer -- arrogant, caustic, and self-satisfied. She mistreats Marianne (her secretary, maid, and co-designer). Enter Karin, a 23-year-old beauty who wants to be a model. Petra falls in love with Karin and invites her to move in. The rest of the film deals with the emotions of this affair and its aftermath. Fassbinder tells his story in a series of 5 or 6 long scenes with extended uses of a single camera shot and deep focus.
<b>Bitter Victory</b>	Jean-Luc Godard once famously wrote, "The cinema is Nicholas Ray." Much less famous is the movie that occasioned the observation. Bitter Victory marked Ray's ascension to "auteur" demigod status in France. Unfortunately, American prints ran 20 minutes shorter than the Amère victoire seen in Europe, with the unsurprising result that this enigmatic film--so charged with suppressed desperation and rage, you can hear the neurons snapping--became well-nigh incoherent. It gets worse. The picture, a milestone in the deployment of CinemaScope for emotional subtlety and expressiveness, was dumped to television in a pan-&-scan version that made hash of its compositions and editing rhythm. And that's the only way it was seen, for decades. The setting is North Africa early in World War II. Two British officers, played by Curd Jürgens and Richard Burton, lead a commando team into the desert to attack a German post. Commander Jürgens doesn't know, but comes to suspect, that his wife (Ruth Roman) and Burton were involved sometime before Jürgens married her. The mission recedes into the background as the tension between the two men builds, and issues of ethics, cowardice, and the legitimacy of wartime killing are thrown into relief against the anvil of the desert. Jurgens was an opaque actor, but Burton etches a searingly modern portrait of an alienated soul whose mordant self-awareness avails him nothing; it's right up there with such Ray-directed landmark performances as James Dean's in Rebel Without a Cause and Humphrey Bogart's in In a Lonely Place. --Richard T. Jameson
<b>Biutiful</b>	
<b>Black Angel</b>	Kirk Bennett is falsely sentenced to death for killing blackmailer Mavis Marlowe, ex-wife of nice-guy drunk Martin Blair. Bennett's stand-up wife Catherine tries to prove him innocent, enlisting the aid of Blair, who falls in love with her. Bennett's execution draws near as the two pose as piano player and singer, trying to get the goods on sleazy nightclub owner Marko, a prime suspect. Failing to nail Marko, Catherine goes off to meet with her husband, scheduled to die the next morning, and Blair slips into an alcoholic stupor before the real killer is revealed.

Title	Summary
<b>Black Books, Season 1</b>	<p>Season 1, Episode 1: Cooking the Books Original Air Date: 29 September 2000 Bernard is struggling to cope with getting down to menial but essential tasks for his book shop, such as the accounts when a chance meeting with a customer, Manny, helps him out. Meanwhile, the owner of the shop next door, enlists the help of Bernard and his customers to find out exactly what an object from her shop is and in doing so misses an important appointment.</p> <p>Season 1, Episode 2: Manny's First Day Original Air Date: 6 October 2000 Bernard wakes up to discover that he has a new employee for his book shop, who infuriatingly has great skill at selling books. While Bernard is reluctant to keep him on, Fran makes her feelings clear on the matter.</p> <p>Season 1, Episode 3: The Grapes of Wrath Original Air Date: 13 October 2000 After Manni calls a cleaner to the shop, he and Bernard must vacate it. Luckily they are asked to house sit for a friend. Meanwhile Fran goes on an ill-fated date.</p> <p>Season 1, Episode 4: The Blackout Original Air Date: 20 October 2000 Manny stays up watching 'The Sweeney' and is mistaken for a policeman after chasing a handbag snatcher. Fran and Bernard exchange stories about their previous day, Bernard recalling a disastrous dinner party with old friends who blanked him and Fran telling him about blanking her boyfriend after catching him with another woman.</p> <p>Season 1, Episode 5: The Big Lock-Out Original Air Date: 27 October 2000</p> <p>Season 1, Episode 6: He's Leaving Home Original Air Date: 3 November 2000 Manni finally gets fed up with Bernards constant abuse and demands on him so he leaves for a better life. However, he doesn't get far when he meets a man at Kings Cross station who wants to make him a star. Meanwhile back at the shop Fran and Bernard are arguing more and more about Manni's departure.</p>

Title	Summary
<b>Black Books, Season 2</b>	<p>Season 2, Episode 1: The Entertainer Original Air Date: 1 March 2002 Fran decides to take up piano lessons with a very prominent teacher, however all doesn't go to plan and she ends up having to ask Manni for a favour. Meanwhile Bernard asks a girl out and once again Manni is called upon for a favour.</p> <p>Season 2, Episode 2: Fever Original Air Date: 8 March 2002 On a scorching hot day, Manni tries to maintain his body temperature so it doesn't go over 88 degrees; Fran has problems with a new neighbour, and Bernard tries to find an appropriate "summer girl".</p> <p>Season 2, Episode 3: The Fixer Original Air Date: 15 March 2002 Bernard and Manni have to deal with a gangster turned writer who plans to hold a reading of his autobiography at the book shop, however he can't read. Meanwhile Fran gets an office job where she isn't quite sure what she is meant to be doing.</p> <p>Season 2, Episode 4: Blood Original Air Date: 22 March 2002 Manni and Bernard try to keep up with modern book shops and in doing so Manni helps Fran get over her boredom by encouraging her to look up her family tree.</p> <p>Season 2, Episode 5: Hello Sun Original Air Date: 29 March 2002 Fran tries to cleanse her lifestyle by taking up yoga and going on a radical diet, while Bernard and Manni receive some books on Freud and their lives descend into his famous theories.</p> <p>Season 2, Episode 6: A Nice Change Original Air Date: 5 April 2002 When construction starts next door to the shop, Manni, Bernard and Fran try to decide what to do while it continues.</p>
<b>Black Books, Season 3</b>	<p>Season 3, Episode 1: Manny Come Home Original Air Date: 11 March 2004 When Manny defects to Goliath Books after an "incident" with Bernard, his ex-employer's life spirals out of control. Meanwhile Fran returns from holiday only to be greeted by the squalor of Bernard's shop.</p> <p>Season 3, Episode 2: Elephants and Hens Original Air Date: 18 March 2004 When Bernard holds a children's themed book day in the shop, Fran bets Manni and Bernard they couldn't write a children's book over a weekend, while Bernard bets Fran back that she will have an awful time at her friend's hen party.</p> <p>Season 3, Episode 3: Moo-Ma and Moo-Pa Original Air Date: 25 March 2004</p> <p>Season 3, Episode 4: A Little Flutter Original Air Date: 1 April 2004</p> <p>Season 3, Episode 5: The Travel Writer Original Air Date: 8 April 2004</p> <p>Season 3, Episode 6: Party Original Air Date: 15 April 2004</p>

Title	Summary
<b>Black Cat</b>	<p>Sven is your run-of-the-mill sweeper (a.k.a. bounty hunter): down on his luck, haunted by the perpetual grumbling of his stomach and looking to make enough cash just to get by. When a damsel in distress enlists his aid, Sven crosses paths with the worst possible luck: Black Cat (a.k.a. Train Heartnet). At odds now with the branded assassin, Sven seeks to save a young girl before the unlucky Number can carry out his mission.</p> <p>But fate has brought these three together for a reason, as Sven adopts two stray pupils, the former Chronos eraser Train and the young bio-weapon Eve. As these newfound companions seek out a new way of life, the past proves unwilling to let them go free. Sought by both the Chronos Numbers and the Taoist revolutionary group risen against them, the Apostles of the Star, their happy ending will require more than just luck. Contains all six volumes (episodes 1-24).</p>

Title	Summary
<p><b>Black Dahlia, The</b></p>	<p>The Black Dahlia is a real film by a real filmmaker and we get so few of those nowadays that it's tempting to praise it simply for existing. It's incredibly exciting to see a film by a director who knows the value of technique and is such a master of the fundamental basis of cinema – the image. A director often criticised for placing style over substance (or in his words, style over content), he realises that cinema is as much about style as substance and that in film, it's entirely acceptable for style to be the substance.</p> <p>But the paradox is that The Black Dahlia is packed with substance as well as style. The complex plot is set in Los Angeles during 1947, the year of the 'Zoot Suit' riots when civic corruption was widespread and being a cop could bring in a nice sideline in earnings from backhanders and blackmail. The story is about two cops who meet as opponents in a 'charity' boxing match – Bucky Bleichert (Hartnett) and Lee Blanchard (Eckhardt). They become friends – joined by Lee's wife Kay (Johansson) - and, while staking out a small-time hood, they are involved in a life-threatening shootout and, subsequently, the discovery of a bisected woman's body in a field. The woman is Elizabeth Short (Kirshner) and she was to become known as the Black Dahlia. The case begins to become an obsession and gets in the way of the relationship between the cops and Kay. Things become even more complicated when the case begins to implicate the powerful Linscott family, in particular their sexually adventurous daughter Madeleine (Swank).</p> <p>Strictly speaking, The Black Dahlia isn't about the Short case per se – Betty Short's murder is incidental for much of the time to the relationship between Lee, Bucky and Kay. It's a dark, brooding study of broken people which more than does justice to James Ellroy's novel – and it's not surprising that the author is so pleased with the result. The film recreates his world in a way which surpasses that of L.A. Confidential thanks to quite stunning set designs by Dante Ferretti and some gorgeously atmospheric lighting from Vilmos Zsigmond. Indeed, on the whole I think this is a superior film because it's less neat. The loose ends of the plot don't tie up and that reflects Ellroy's dark, despairing view of the world far better than the tidy conclusion of Curtis Hanson's film. De Palma recognises that Ellroy doesn't write whodunits and that the audience's desire to know solutions is one of the things that needs to be subverted. People have said this is an unfeeling or soulless film but that strikes me as a baffling response. The soul of the film lies in Elizabeth Short's wide, flying-saucer eyes as tears roll down and she opens her sad little life up to the harsh questioning of her unseen director. The film gives her a voice and the song she sings is a horribly tragic one. But there's also heart in the tale of Lee and Kay and their pathetic secret – the compromises two people make and the small lies they tell to themselves in an attempt to make the past go away, in the full knowledge that it never will. And what about those final moments, when the seemingly romantic ending is subverted in a sequence of shots which pays homage to a number of De Palma's finest coups-de-cinema.</p> <p>Essentially, The Black Dahlia tells a tragic story but De Palma is far too inventive to keep it all on one grim note. Instead, he uses genre as a way of varying the narrative and not just the genres we might expect. Of course, we get the cop movie clichés and the film noir style, not to mention the murder mystery and the gothic romance. But what struck me more than anything here was De Palma's willingness to engage in full-blooded melodrama as not only an academic exercise but as a way of expressing emotion and heightening the intensity of the scenes. Melodrama, of course, is inherently comic as well as dramatic and can reach a pitch of hysteria which becomes simultaneously funny and horrifying. There's certainly no better way to approach Fiona Shaw's performance as Mrs Linscott – in her early scene she is a hysterically funny gargoyle but in her pivotal moments during the climax she is like a demented marionette gone out of anyone's control. Her last scene is played with all the stops out and it's as if we were watching a junked-out Judy Garland playing Medea. It shouldn't work and, for some people it doesn't, but in the context of the melodrama it is the perfect finishing touch.</p> <p>Throughout the film, De Palma's technique is dazzling. Even if we accept his flippant comment that he's more interested in style than content, when the style is as stunning as this then it's hard to complain. De Palma is one of the few directors around who really values the individual shot as a function of narrative – the idea that the camera can be as important to the story as the characters or the dialogue – and in this respect he has rarely erred, even in his lesser works. The control in The Black Dahlia is exemplary – take, for example, the discovery of the Dahlia's body which takes place as an aside during a shootout as part of a carefully conceived crane shot. De Palma is taking us to the heart of the story saying, "Look how random this is, look how arbitrary tragedy is!" and having grabbed us, he delays any more revelations for a good few minutes. Then there's the use of subjective camera to heighten the awkwardness of the first meeting with the Linscotts – and to emphasise that we're seeing them from Bucky's point of view. De Palma is fascinated with subjectivity and he keeps changing points of view, sometimes very fast but he manages to keep things clear – the use of flashbacks towards the end contains some very effective slow motion to ensure we're up to speed and it's fair to say that any ambiguity is deliberate. We get a full range of De Palma techniques here – not e the use of mirrors for example - although some of them - tracking shots for example – are more subtle and controlled than we might expect. He seems to be placing himself in the service of the story and that, perhaps, makes this less of a feast for his fans than the brilliant Femme Fatale. But the set-pieces are as good as ever and De Palma even tries something new – the eerie, oneiric screen tests in which Elizabeth Short reveals herself to us. Only once does he go way over the top in a way which doesn't quite work and that's in the lesbian nightclub scene which is oddly reminiscent of a moment from Advise and Consent. It's funny and well staged – k.d. Lang is a sport – but it seems out of place and, for this viewer, it breaks some of the tension.</p> <p>Where the film does perhaps disappoint is in some of the performances. There's nothing wrong with Aaron Eckhardt as Lee, although he always comes across as more of a creative supporting player than a leading man to me, and there's very solid support from Mike Starr and the excellent John Kavanagh as the monstrous Linscott patriarch – although the latter character is undeveloped and the tendencies of his which resemble those of Noah Cross in Chinatown are sadly unexplored. As discussed above, Fiona Shaw's performance is highly stylised and a matter of taste but I loved it. The weaknesses in the cast are, however, the central duo of Josh Hartnett and Scarlett Johansson. Scarlett, naturally, looks quite sensational and she offers the promise of erotic heat but this never materialises and she ends up looking a bit mumsy and concerned. It's not much of a part though and this is probably the only thing she could do with it. Josh Hartnett is adequate but a huge role like this is beyond him. It need someone who is magnetic enough to dominate his scenes but Hartnett proves best, surprisingly, at blending in to the</p>

Title	Summary
<b>Black Dahlia, The</b>	<p>background rather like Robert Duvall did in <i>The Godfather</i>. His emotional range is limited so when he has his big breakdown scene – which should be emotionally devastating – it seems to come out of nowhere. In contrast, the best performances are given by a wickedly sexy Hilary Swank, having loads of shameless fun as a glossy-lipped bisexual tease, and Mia Kirshner as Elizabeth Short.</p> <p>The <i>Black Dahlia</i> may infuriate filmgoers who want something more conventional and less rambling, and certainly true-crime addicts will be annoyed that it isn't more about the details of the crime and the subsequent investigation. Some may also voice indignation about the melodrama of the second half and the weaker performances. But I think that, despite certain weaknesses, it is a very impressive film indeed, in which De Palma re-establishes his place at the forefront of American directors. For that reason alone, it's essential viewing.</p>
<b>Black Girl</b>	<p>Ousmane Sembène was one of the greatest and most groundbreaking filmmakers who ever lived, as well as the most renowned African director of the twentieth century—and yet his name still deserves to be better known in the rest of the world. He made his feature debut in 1966 with the brilliant and stirring <i>Black Girl</i>. Sembène, who was also an acclaimed novelist in his native Senegal, transforms a deceptively simple plot—about a young Senegalese woman who moves to France to work for a wealthy white family and finds that life in their small apartment becomes a prison, both figuratively and literally—into a complexly layered critique of the lingering colonialist mind-set of a supposedly postcolonial world. Featuring a moving central performance by M'Bissine Thérèse Diop, <i>Black Girl</i> is a harrowing human drama as well as a radical political statement—and one of the essential films of the 1960s.</p>
<b>Black Lagoon: Season 1</b>	<p>Rokura Okajima, a minor flunky in a major corporation, thinks his life is over when he's kidnapped by pirates, but it's only his business career that ends. He joins the pirates as "Rock," and the trio of Dutch, the understated leader; happy-go-lucky techie Benny; and trigger-happy, potty-mouthed Revy becomes a quartet. They're less pirates than soldiers of fortune, ready to do anything if the price is right. They pursue adventures involving treasure left on a sunken World War II U-boat, pornographers, drug- and arms-dealing nuns, kidnappers, and a terrorist plot to blow up US embassies.</p>
<b>Black Lagoon: Season 2</b>	<p>The second season of <i>Black Lagoon</i> ratchets up the action and the violence, as two sadistic assassins throw the underworld into an uproar: a pair of Romanian orphans who developed a taste for cruelty performing in snuff films. But most of the <i>Second Barrage</i> focuses on Rock serving as a translator when Russian crime boss Lady Balalaika intervenes in a yakuza gang war in Tokyo. Revy serves as his bodyguard, leaving Benny and Dutch behind. Rock falls for Yukio, a high school girl who succeeds her father as head of the Washimine crime syndicate. When Lady Balalaika comments, "We're all going to be knee-deep in blood before this ends," she isn't kidding. The Russian gangsters, who command more men, vehicles, and weapons than many national armies, quickly exterminate most of the Washimine gang. Amid the carnage, Yukio complains bitterly (and seriously), "Honor and justice are dead." Although bullets, blood, and four-letter words fly, it doesn't add up to much.</p>
<b>Black Legion</b>	<p>One of Humphrey Bogart's earliest starring vehicles, this 1936 melodrama typifies the Warner Bros. touch in its modest but potent production values and Depression-era social acumen. Prompted by contemporary news reports of new neofascist groups targeting political and religious minorities, the script conjures up a shadowy, Klan-like organization preying on factory workers to set them against blue-collar immigrants. Bogart is Frank Taylor, a hard-working drill-press operator hoping for a promotion that can help him better provide for his adoring wife and cherubic young son. Frank's coworkers reassure him he'll snag the foreman's post, but when a studious young Polish American gets the nod, Frank's bitter disappointment sets the stage for the tragedy that follows.</p> <p>What proceeds in this 83-minute feature is a pointed morality play about tolerance and democracy. The legion's rank and file invoke a "free, white, and 100 percent American" future in justifying their scare tactics, which hound Frank's rival out of town, briefly gaining him the coveted job. But his deepening involvement in the mob soon drives wife and son away, costs him his job, and ultimately spurs him to murder his best friend, Ed (Dick Foran). Indicted for the murder, Frank is nearly acquitted by a crooked defense team funded by the corrupt businessmen who are bankrolling the legion (more to profit off the sale of robes and revolvers than to incite any real political change), but his climactic, cathartic pang of conscience brings the tale to its moralistic end.</p> <p>Bogart, who dutifully marched through dozens of features before graduating to true stardom, gives the simplistic story its modest power through a credible performance that traces Frank's descent from streetwise but principled worker to angry, disillusioned thug. The supporting cast also includes Ann Sheridan, likewise fine in an otherwise two-dimensional role as Foran's wife. -- Sam Sutherland</p>
<b>Black Mass</b>	<p>Director Scott Cooper (<i>Crazy Heart</i>) draws an intense and effectively off-putting performance out of Johnny Depp, who portrays James "Whitey" Bulger, in this adaptation of Dick Lehr and Gerard O'Neill's book. <i>Black Mass</i> captures a sliver of Bulger's life, beginning in 1975 when Bulger runs the Winter Hill Gang in South Boston. Depp becomes Bulger through expert performance and effective make-up effects, and Benedict Cumberbatch, as Billy Bulger, Whitey's Massachusetts senator brother, fares well in a supporting role. Joel Edgerton plays FBI agent John Connolly, a childhood friend of the Bulgers who forms an uneasy alliance with Whitey to take down a common enemy: the Italian mafia. It is Connolly whose resolve is tested the most, and <i>Black Mass</i> is as much about the lawman as it is the criminal. The film should have further explored the relationship between the Bulger brothers, but is an overall compelling drama with a great performance from Depp.</p>

Title	Summary
<b>Black Moon</b>	Louis Malle ( <i>The Lovers</i> , <i>Au revoir les enfants</i> ) meets Lewis Carroll in this bizarre and bewitching trip down the rabbit hole. After skirting the horrors of an unidentified war being waged in an anonymous countryside, a beautiful young woman (Cathryn Harrison) takes refuge in a remote farmhouse, where she becomes embroiled in the surreal domestic odyssey of a mysterious family. Evocatively shot by cinematographer Sven Nykvist ( <i>Cries and Whispers</i> , <i>Fanny and Alexander</i> ), <i>Black Moon</i> is a Freudian tale of adolescent sexuality set in a postapocalyptic world of shifting identities and talking animals. It is one of Malle's most experimental films and a cinematic daydream like no other.
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<b>Black Narcissus</b>	Plagued by uncertainties and worldly desires, five Protestant missionary nuns, led by Deborah Kerr's Sister Clodagh, struggle to establish a school in the desolate Himalayas. All the elements of cinematic arts are perfectly fused in Powell and Pressburger's fascinating study of the age-old conflict between the spirit and the flesh, set against the grandeur of the snowcapped peaks of Kanchenjunga. Criterion is proud to present <i>Black Narcissus</i> in a new Special Edition.
<b>Black Orpheus</b>	1960 Academy Award Winner and winner of the Palme d'Or at the 1959 Cannes Film Festival, Marcel Camus' <i>Black Orpheus</i> retells the Greek myth of Orpheus and Eurydice against the madness of Carnival in Rio de Janeiro. With its magnificent color photography and lively soundtrack, this film brought the infectious bossa nova beat to the United States.
<b>Black Panthers</b>	Agnès Varda turns her camera on an Oakland demonstration against the imprisonment of activist and Black Panthers cofounder Huey P. Newton. In addition to evincing Varda's fascination with her adopted surroundings and her empathy, this perceptive short is also a powerful political statement.
<b>Black Panthers: Vanguard of the Revolution, The</b>	The story of the Black Panthers is often told in a scatter of repackaged parts, often depicting tragic, mythic accounts of violence and criminal activity. Master documentarian Stanley Nelson goes straight to the source, weaving a treasure of rare archival footage with the voices of the people who were there: police, FBI informants, journalists, white supporters and detractors, and Black Panthers who remained loyal to the party and those who left it. An essential history, <i>The Black Panthers: Vanguard of the Revolution</i> , is a vibrant, human, living and breathing chronicle of this pivotal movement that birthed a new revolutionary culture in America.
<b>Black Pirate, The</b>	In the first grand-scale epic shot entirely in Technicolor, the sole survivor of a ship pillaged by buccaneers poses as the mysterious Black Pirate and infiltrates the nest of bandits. Michel (silver screen legend Douglas Fairbanks) mounts an elaborate ploy to recover the brigands' treasure, reclaim the ship and rescue the divine Princess (Billie Dove) held captive there.
<b>Black Power Mixtape 1967-1975, The</b>	<p>In <i>The Black Power Mixtape 1967-1975</i>, a team of Swedish journalists chronicled the American Black Power Movement. It is this view from the outside that distinguishes this documentary from the numerous others that emerged from this period. For over 30 years, their 16mm tapes sat undiscovered in a basement in Sweden. Now, director Göran Hugo Olsson compiles their work into a powerful documentary about the movement's strength and evolution.</p> <p>There are frequent voiceovers provided by a reporter from the National Swedish Broadcast, commenting on various developments across the ocean. In addition, filmmakers recorded selected commentary in 2010 by a variety of modern day artists and activists, including Angela Davis, Bobby Seale, Harry Belafonte, Erykah Badu, Robin Kelley and Marvin Van Peebles.</p> <p>This never-before-seen footage is incredibly insightful and provides extraordinary glimpses into the movement. The journalists were given unprecedented access to some of the chief members of the movement, allowing them to offer more than the traditional footage of the leaders' public speeches.</p>
<b>Black Rain</b>	On the morning of August 6, 1945, a young woman named Yasuko (Yoshiko Tanaka) catches a ride with a neighbor who is evacuating from Hiroshima in order to transport her family's formal clothes and sentimental possessions to a friend's home for safekeeping on a nearby island in Furué. At 8:15, during a tea ceremony, Yasuko and her hosts witness a sudden, blinding flash of light and hurry outside to observe the surreal sight of an ominous mushroom cloud rising from the island. Concerned over the plight of her supportive and compassionate guardians, uncle Shigeko (Etsuko Ichihara) and aunt Shigamatsu (Kazuo Kitamura), Yasuko boards a boat returning to Hiroshima and, along the way, encounters the radioactive fallout from the atomic bomb in the curious form of black rain that discolors her clothing and face. Arriving home, she unsuccessfully attempts to wash the indelible stains from her clothing (which Shigeko innocently surmises must have been caused by the explosion of an oil vessel), but is soon scuttled away by her guardians in order to escape the rampant chaos and continued danger of falling debris and uncontrolled fires raging through the center of town. Yasuko and her family eventually find refuge in Shigeko's place of employment - a factory on the outskirts of the island. A few years later, as the family struggles to rebuild their life amidst the ruins of Hiroshima in the rural village of Takafuta, Shigeko and Shigamatsu attempt to find a suitable husband for Yasuko in the grim realization that they have begun to exhibit initial symptoms of radiation poisoning. However, despite reaching marrying age and receiving a clean bill of health from the neighborhood doctor, Yasuko's marital prospects prove bleak, marred by the experience of the atomic bomb that invariably drives suitors away in fear of the unknown long-term effects of the island's exposure.



Title	Summary
<b>Black River</b>	Perhaps Masaki Kobayashi's most sordid film, <i>Black River</i> examines the rampant corruption on and around U.S. military bases in Japan following World War II. Kobayashi spirals out from the story of a love triangle that develops between a good-natured student, his innocent girlfriend, and a coldhearted petty criminal (Tatsuya Nakadai, in his first major role) to reveal a nation slowly succumbing to lawlessness and violence.
<b>Black Sun</b>	You've probably never seen anything quite like this manic, oddball, anti-buddy picture about a young, jazz-obsessed Japanese drifter and a black American GI on the lam in Tokyo. The two outsiders become outlaws, and Koreyoshi Kurahara depicts their growing bond as an alternately absurd and tragic culture clash. <i>Black Sun</i> (Kuroi taiyo) features original music by American jazz drummer Max Roach.
<b>Blackboard Jungle</b>	Richard Dadiere, a new teacher at inner city North Manual High, is a man eager to make a difference. Topics such as racial and sexual tensions, gang violence and apathy were topics <i>Blackboard Jungle</i> tackled 50 years ago that are still hot-button issues in schools. Glenn Ford as Dadiere clings to his ideals and pays a price vying with teen misfits led by Vic Morrow and, in a star-making performance, a young Sidney Poitier. Featuring Bill Haley's classic "Rock Around the Clock," the film is often remembered as being responsible for the breakthrough of rock 'n' roll to the media and consumer mainstream. Richard Brooks ( <i>In Cold Blood</i> ) directed, based on Evan Hunter's best seller. DVD special features include: Commentary by co-stars Paul Mazursky and Jamie Farr, Glenn Ford's son Peter Ford and Assistant Director Joel Freeman, <i>Droopy</i> Cartoon <i>Blackboard Jungle</i> , theatrical trailer.
<b>BlacKkKlansman</b>	In <i>BlacKkKlansman</i> , undertones are overtones and subtleties are not-so-subtle. Lee's film builds around challenging topics and it faces them head-on, with plenty of humor to play against the more serious currents that shape the movie. He tells a story of organized bigotry and two men's infiltration into one of the most notorious organizations in American history but finds an agreeable balance between the picture's blunt presentation of racism within the Klan's inner circle and the somewhat lighter moments that play around its periphery. Lee masterfully balances the two and the film would not work without the synchronicity they create. John David Washington, who is the son of Denzel Washington and, before <i>BlacKkKlansman</i> , best known for his role in the HBO series <i>Ballers</i> , commands the screen and the material, much like his father, bringing a passion and wit to the part, understanding both the serious currents in which he finds himself (and into which he has placed Flip Zimmerman) while also using humor almost as a defense mechanism against hate.

Title	Summary
<b>Blade Runner (Five Disc Complete Collector's Edition)</b>	<p>Deckard is a Blade Runner, a police man of the future who hunts down and terminates replicants, artificially created humans. He wants to get out of the force, but is drawn back in when 5 "skin jobs", a slang term for replicants, hijack a ship back to Earth. The city that Deckard must search for his prey is a huge, sprawling, bleak vision of the future. This film questions what it is to be human, and why life is so precious.</p> <p>In celebration of Blade Runner's 25th anniversary, director Ridley Scott has gone back into post production to create the long-awaited definitive new version. Blade Runner: The Final Cut, spectacularly restored and remastered from original elements and scanned at 4K resolution, will contain never-before-seen added/extended scenes, added lines, new and improved special effects, director and filmmaker commentary, an all-new 5.1 Dolby® Digital audio track and more. Harrison Ford, Rutger Hauer, Edward James Olmos, Joanna Cassidy, Sean Young, and Daryl Hannah are among some 80 stars, filmmakers and others who participate in the extensive bonus features. Among the bonus material highlights is Dangerous Days, a brand new, three-and-a-half-hour documentary by award-winning DVD producer Charles de Lauzirika, with an extensive look into every aspect of the film: its literary genesis, its challenging production and its controversial legacy. The definitive documentary to accompany the definitive film version.</p> <p>Disc One  RIDLEY SCOTT'S ALL-NEW "FINAL CUT" VERSION OF THE FILM  Restored and remastered with added &amp; extended scenes, added lines, new and cleaner special effects and all new 5.1 Dolby Digital Audio. Also includes:</p> <p>Commentary by Ridley Scott  Commentary by executive producer/co-screenwriter Hampton Fancher and co-screenwriter David Peoples; producer Michael Deely and production executive Katherine Haber  Commentary by visual futurist Syd Mead; production designer Lawrence G. Paull, art director David L. Snyder and special photographic effects supervisors Douglas Trumbull, Richard Yurichich and David Dryer</p> <p>Disc Two  DOCUMENTARY DANGEROUS DAYS: MAKING BLADE RUNNER  A feature-length authoritative documentary revealing all the elements that shaped this hugely influential cinema landmark. Cast, crew, critics and colleagues give a behind-the-scenes, in-depth look at the film -- from its literary roots and inception through casting, production, visuals and special effects to its controversial legacy and place in Hollywood history.</p> <p>Disc Three  1982 THEATRICAL VERSION  This is the version that introduced U.S. movie-going audiences to a revolutionary film with a new and excitingly provocative vision of the near-future. It contains Deckard/Harrison Ford's character narration and has Deckard and Rachel's (Sean Young) "happy ending" escape scene.</p> <p>1982 INTERNATIONAL VERSION  Also used on U.S. home video, laserdisc and cable releases up to 1992. This version is not rated, and contains some extended action scenes in contrast to the Theatrical Version.</p> <p>1992 DIRECTOR'S CUT  The Director's Cut omits Deckard's voiceover narration and removes the "happy ending" finale. It adds the famously-controversial "unicorn" sequence, a vision that Deckard has which suggests that he, too, may be a replicant.</p> <p>Disc Four  BONUS DISC - "Enhancement Archive": 90 minutes of deleted footage and rare or never-before-seen items in featurettes and galleries that cover the film's amazing history, production teams, special effects, impact on society, promotional trailers, TV spots, and much more.</p> <p>Featurette "The Electric Dreamer: Remembering Philip K. Dick"  Featurette "Sacrificial Sheep: The Novel vs. The Film"  Philip K. Dick: The Blade Runner Interviews (audio)  Do Androids Dream of Electric Sheep Cover Gallery (images)  The Art of Blade Runner (image galleries)  Featurette "Signs of the Times: Graphic Design"  Featurette "Fashion Forward: Wardrobe &amp; Styling"</p>

Title	Summary
<b>Blade Runner (Five Disc Complete Collector's Edition)</b>	<p>Screen Tests: Rachel &amp; Pris            Featurette "The Light That Burns: Remembering Jordan Cronenweth"            Unit photography gallery            Deleted and alternate scenes            1982 promotional featurettes            Trailers and TV spots            Featurette "Promoting Dystopia: Rendering the Poster Art"            Marketing and merchandise gallery (images)            Featurette "Deck-A-Rep: The True Nature of Rick Deckard"            Featurette "--Nexus Generation: Fans &amp; Filmmakers"</p>
<b>Blade Runner 2049 [4K UHD]</b>	<p>The story goes that the stretch of snowy landscape at the end of the original cut of Ridley Scott's Blade Runner was actually B-roll from Stanley Kubrick's The Shining, slapped on by Scott at the last minute to help deliver the more upbeat ending his studio requested. Those final moments were excised from subsequent versions of the picture, but to those of us who lived for years with that first cut, they still captured the imagination. Those images hinted that, for all the film's visions of rainy, nocturnal gloom, there were plenty of unexplored corners to its world. This hope extended beyond just Blade Runner: Anyone raised in the age of Atari and cyberpunk can remember the captivating promise that, if you tried hard enough, you could travel into undiscovered spaces beyond the confines of "the game." After all, no dystopia is complete without the possibility of escape.</p> <p>What Scott inadvertently suggested with a few feet of Kubrick's discards, Denis Villeneuve (Arrival, Sicario) now sets out to demonstrate with all the power and majesty of the Hollywood studio system. In Blade Runner 2049, set three decades after Scott's film, he has to re-create and expand Blade Runner, convincingly imagining how it might have changed over the years and reaching beyond its all-too-familiar milieu to envision the rest of its dying world.</p> <p>On those counts, he succeeds beyond anyone's wildest dreams. Blade Runner 2049 is filled with mind-blowing images, with cinematographer Roger Deakins and production designer Dennis Gassner giving us frame after frame of impossible, forbidding beauty: Overhead shots of a gray, cluttered Los Angeles skyline, with brief, mysterious glimmers of those iconic neon screens below; desolate, dust-blasted orange wastelands; abandoned cities stacked with ornate, neoclassical ruins; even, yes, snow. The first Blade Runner was shot by the late Jordan Cronenweth, who found moments of crystalline precision within the grime and the clutter; its world was visually striking, but also somewhat monotone. Deakins, Villeneuve, and team have to stay true to the feel of that classic – the original is too beloved for them to dare reinvent it – and yet still give us something new and exceptional. They have achieved all that, and more.</p>

Title	Summary
<p><b>Blade Runner: The Final Cut [4K UHD]</b></p>	<p>It's easy to understate Blade Runner's impact on the films that followed it, particularly in the genre of science fiction. Based on an eclectic and complex novel by Philip K. Dick (Do Androids Dream of Electric Sheep?), Blade Runner is as much a hard-boiled film noir detective story as it is science fiction. And yet on the latter score, the film's high-concept premise ranks easily alongside such cinematic landmarks of the genre as Stanley Kubrick's 2001 and Forbidden Planet. All you need to do is watch almost any of the classic works of Japanese anime (Akira, Ghost in the Shell, Patlabor) and you'll see Blade Runner's influence in nearly every frame.</p> <p>Set in a gritty, run-down Los Angeles of the near future, Blade Runner follows the efforts of a somewhat reluctant police detective named Deckard (played by a young Harrison Ford, who was just coming into his own as an actor, fresh off the experience of making The Empire Strikes Back and Raiders of the Lost Ark). Deckard's job is to "retire" (read: kill) rogue, synthetic humans called Replicants. These Replicants are made to do Humanity's dirty work, acting as soldiers, laborers, and sex servants, and they're given implanted human emotions and memories to make them seem more realistic. But those emotions eventually become troublesome as, over time, the Replicants develop real consciousness and identities of their own. For this reason, they're also given four-year life spans, at the end of which they simply deactivate. But when they become aware of their own mortality, some Replicants grow desperate, choosing to run and hide in the shadows of society, in the vain hope of saving themselves... or at least understanding the meaning of their brief existence. When they run, it's Deckard's job to find and destroy them before they hurt the humans around them.</p> <p>In addition to Ford's steady on-screen presence, Blade Runner features seminal performances by the likes of Rutger Hauer, Edward James Olmos, Sean Young, and Daryl Hannah, not to mention a host of fantastic character actors. The film's production design was overseen by legendary futurist Syd Mead, giving it a highly unique visual style never-before-seen on the big screen. The film also includes a sparse but evocative score by composer Vangelis (more commercially known for his work on Chariots of Fire). But it's the efforts of director Ridley Scott for which this film is perhaps best known.</p> <p>If The Duellists was the film that first garnered Scott critical notice, and it was Alien that brought him to the attention of a much wider audience, Blade Runner is the film that solidified his acclaim among hard-core cinephiles and earned him a loyal legion of fans. Scott's near manic attention to detail and his use of rich, stylish, and atmospheric staging and camera setups are on full, unrestrained display here – a fact that caused significant problems with his producers and the studio at the time. Surprisingly, when the film was released into theaters, it was a critical and commercial bomb. Many people just didn't know what to make of it. Over the years, however, opinions have shifted dramatically. Blade Runner is, today, considered one of the best films (if not the best) in Scott's decidedly impressive body of work. It showcases Ridley at his most... well, Ridley. Even at the time of its original release back in 1982, Blade Runner quickly and definitively set its director apart from other filmmakers as a singular, visionary talent.</p> <p>In the years since Blade Runner first dazzled and puzzled audiences around the world, a number of different versions of the film have surfaced. There's the original theatrical cut, the international cut, the much sought-after (and seldom seen) "workprint," and a 1992 director's cut that wasn't actually a director's cut. Finally, in 2007 and some 25 years after the film's debut, fans of Blade Runner finally had the chance to see it as its director intended.</p> <p>An incredible wealth of vintage production material was unearthed from the vaults for that release, including some 977 cans of original film negative. Much of this footage was scanned at 4K resolution (some of the 65mm effects footage was even scanned at 8K) and an extensive restoration was done. Throughout this process, restoration producer Charles de Lauzirika worked closely with Warner Bros. and Ridley Scott to assemble the director's ultimate version of the film, billed as The Final Cut. The running time is 117 minutes – virtually identical to the original theatrical release, but there have been many changes, most of them quite subtle. First, the film has undergone a painstaking frame-by-frame digital clean-up to remove unwanted dust, scratches and other age-related image defects. The film has been color-timed to Scott's specifications, and its soundtrack has been remastered as well to take advantage of lossless audio (so when those Spinners fly by now, you'll really hear them zoom past you and away).</p> <p>As you'd expect, the film's editing has been massaged here and there, but this time to Scott's exact instructions. Like the 1992 version, this new Final Cut omits the Deckard narration and the happy ending. Scott has made subtle trims here and there to tighten the footage (without the narration, he felt that some shots went on a little too long), but he's also added material. For example, the "unicorn" scene is now a bit longer and more effective (it's actually the originally-intended version, the complete footage for which couldn't be found for use in the '92 cut). Footage from both the international and workprint versions has been inserted into the film as well, including a number of street/atmosphere shots (such as the infamous hockey-masked geisha dancers) and more intense moments of violence.</p> <p>Scores of subtle digital tweaks have also been made to correct problems that couldn't be addressed during the original production. For example, the wires supporting the practical, on-set Spinner vehicles have been removed. In a couple of street shots, members of the production crew accidentally appeared in the edges of the frame – they're gone now. Various matte lines have been erased, and detail that was lost due to image degradation has been restored. When you see the infamous "eye" shot at the beginning of the film, the optical printing process employed at the time wouldn't allow for a moving image of the eye to be used. So now, in The Final Cut, you'll notice the pupil iris slightly in reaction to the plume of fire billowing before it.</p> <p>Other digital corrections fix continuity errors. In the original shooting script, Leon and Deckard fought in the street before Zhora was "retired," so the make-up reflected this on set. When the</p>

Title	Summary
<p><b>Blade Runner: The Final Cut [4K UHD]</b></p>	<p>film was edited together, however, Leon and Deckard's fight was moved after Zhora's death. But the bruise on Deckard's face was still there, before the fight actually happened on screen, so it's been erased digitally. In another instance, the first time you see Roy Batty on screen in the sidewalk Vid-Phon booth, the shots were actually stolen from later in the film (a moment of Roy at the Tyrell Corporation, I believe, and a shot of him in the Bradbury building). So the lighting and the backgrounds you saw in those shots didn't match the booth or the rain-soaked streets behind it. Now they do. There's also a scene where Deckard is talking to an old Asian woman about the snake scale he's found. She's reading a serial number from a microscope... but when you saw that serial number on the screen, it didn't match. Now it does. The vast majority of these digital effects tweaks are so subtle that only fans who are intimately familiar with the film will even notice them.</p> <p>On the other hand, a few of the digital fixes correct more serious problems with the film in its previous incarnations. For example, when Roy releases the dove at the end of the film, the skyline revealed as it flies away just didn't match anything you'd seen before. So a new digital cityscape was created for the shot that finally does match.</p> <p>There's also a scene when Deckard is talking to the snake dealer, Abdul Ben-Hassan, in which his lip movements didn't match the dialogue. Harrison Ford was unavailable due to scheduling issues, so his son Ben was brought in correct this. Ben was shot on an effects stage from exactly the same angle, wearing exactly the same chin scar (via make-up) that his father has, saying the correct lines. His mouth was digitally inserted over his father's seamlessly.</p> <p>Of course, many of you know of the infamous reshoot from earlier this year, featuring the character Zhora. When news of this leaked on the Net, it sparked an outcry from fans who feared that Scott was drastically altering the film with all new scenes. It turns out, nothing could be further from the truth. Back in 1982, actress Joanna Cassidy wasn't allowed to do the stunt where Zhora crashes through the window panes. But if you watch the film closely, especially now in high-definition, it's painfully obvious that it's a stuntwoman in those shots. So Cassidy was brought back in, dressed in her original costume, and was shot on a greenscreen stage, going through the same movements as the stuntwoman. Her face and body angles were matched to those of the stuntwoman's frame by frame. Cassidy's head was then digitally inserted over the stuntwoman's, and the resulting image was blended, color-corrected and matched seamlessly. So now, when you see Zhora crash through the glass, it's actually Zhora all the way through. The result is amazing. The first time I saw the finished sequence several months ago, I was actively looking for the effect and I completely missed it. It's only when you re-watch the original scene on DVD that you appreciate how startling the difference is... and just how good the new effects shots actually are.</p> <p>Ultimately, when you see The Final Cut for yourself, I think you'll appreciate the tremendous and pain-staking effort that's been made to smooth out the rough edges in Ridley Scott's original film. I'll tell you, I find it extraordinary after all these years to still have the chance to discover so much that's new in this film. If you love Blade Runner like I do, this new version is a treat.</p> <p>As indicated above, Blade Runner was shot on 35mm (and 65mm for select VFX footage) using anamorphic lenses and finished at the 2.39:1 theatrical aspect ratio. To complete The Final Cut in 2007, the negative was scanned at 4K resolution (8K for the 65mm) and finished as a full 4K Digital Intermediate. This has been given a new High Dynamic Range color grade (HDR-10) and is now available on the 4K Ultra HD Blu-ray format. The result is simply spectacular. The increase in fine detail visible here, even given the use of anamorphic lenses, leaves no doubt whatsoever that this is full 4K. You see it in things like the texture of skin and pores on faces, the collar of Deckard's jacket, the finish on the "Ennis House" tiles on the walls of his apartment, the backlit shimmer of Pris' hair and the reflective material in her coat, the different fabrics of Rachel's blouse, the sticker on the windscreen of Gaff's Spinner, the wash of rust or paint on the side of the Tyrell Corporation building, the pictures on the sides of Bryant's lamp shade, hell... even the lettering on Deckard's apartment keycard, which you can now read briefly in one shot. Grain is ever-present but never excessive; it's just right to retain the look of a proper photochemical film production. And – oh, my god – the HDR! The film's colors are incredible – more rich and vibrant looking than ever, but always accurate. Neon glows brightly, reflections shimmer, the Spinner Police lights flash and gleam. Scott and DP Jordan Cronenweth employed copious atmospherics in their framing and staging, and the HDR enhances those such a way that a wonderful sense of depth is added to the image here. The foreground shadows are ink black, while the backlit fog and mist in the background is more luminous. In between, highlights pick out details you've never noticed before. Look at the depth on Roy Batty's face as he talks about glittering C-beams near the Tanhauser Gate, the details of his face sculpted in different colored reflections. I've seen this film quite literally hundreds of times. I've never seen it looking this good before. For a cinema classic, shot on film, this 4K Ultra HD presentation is a genuine stunner.</p> <p>Audio-wise, the 4K Ultra HD includes a new object-based English Dolby Atmos mix that's 7.1 Dolby TrueHD compatible. Like the TrueHD mix that was created for the previous 2007 Blu-ray release, this is a stunning audio presentation, featuring a big, wide soundstage, tremendous surround atmospherics, smooth channel-to-channel movement, crystal clear dialogue, and full LFE. Panning is a little more precise now and the height channels are actively engaged for music and atmospheric sound cues – overflying Spinners, advertising blimps, the patter of rain, etc – to complete the soundfield overhead for greater immersion. The improvement over the TrueHD is minimal, but no matter; the mix is a perfect match to the visuals in every way. Note that additional audio mixes include 5.1 Dolby Digital in French, German, Italian, Latin Spanish, Castilian Spanish, Portuguese, Czech, Polish Voice-over, and Russian. Optional subtitles are available English (for the Deaf and Hard of Hearing), French, German for the hard of hearing, Italian for the hard of hearing, Castilian Spanish, Dutch, three different forms of Chinese, Korean, Latin Spanish, Brazilian Portuguese, Arabic, Czech, Danish, Finnish, Hebrew, Norwegian, Polish, Portuguese, Russian, Swedish, and Turkish.</p> <p>In terms of bonus features, the good news is that the actual 4K Ultra HD disc includes all three of the previous audio commentary tracks. The first features director Ridley Scott himself, the second features co-screenwriters Hampton Fancher and David Peoples, along with producer Michael Deeley and production executive Katherine Haber, and the third features futurist Syd</p>

Title	Summary
<b>Blade Runner: The Final Cut [4K UHD]</b>	<p>Mead, production designer Lawrence G. Paull, art director David L. Snyder, and special effects supervisors Douglas Trumbull, Richard Yuricich and David Dryer. All three tracks are fine listens for different reasons. My favorite is the writers, who bust each other's balls the entire time they're discussing the film's ideas and concepts, often forgetting who wrote what. They're a real hoot to listen to. Note that the 4K disc also includes the Blade Runner: The Final Cut trailer in full 4K.</p> <p>There are three additional discs in the packaging. You get a standard Blu-ray featuring The Final Cut in 1080p HD with the same commentaries – this is essentially Disc One of the 2007 Ultimate Edition. You also get another Blu-ray that features the Archival Versions of the film, including the U.S. Theatrical Cut (1982), the International Cut (1982), and the Director's Cut (1992) all in 1080p HD – this is essentially Disc Three of the 2007 Ultimate Edition. But here's the bad news: The final disc is a DVD only that includes – you guessed it – Charles de Lauzirika's outstanding Dangerous Days: Making Blade Runner documentary in SD. That's extremely disappointing, because I happen to know first-hand that this documentary was produced in full HD, so it could (and should) certainly have been included here in HD on a Blu-ray Disc. The fact that it's not here means one of two things: The powers that be at Warner Bros. Home Entertainment either didn't know that it was available in HD, or they knew and chose not to include it anyway. Either way, it's such an oversight that I almost think the studio should correct it immediately – author a proper Blu-ray Disc of this documentary in full HD and send it out to those who purchase this set as a replacement disc. If the documentary had been upgraded to full HD, this 4K Ultra HD release would be an automatic must-have not just for 4K fans, but for every single fan of this film period. Alas, also not included here are the Enhancement Archive or Workprint BD discs from the 2007 release. Not that any of you were simply going to exchange this 4K release for the previous edition, but it would have been nice if all the previous HD bonus content had been included. For more on all of that, check my review of the 2007 edition here. You do at least get a paper insert in the package with a code for a Digital HD copy of the film. Nevertheless, the omission of previous extras and the lack of an HD documentary upgrade means I've had to knock my Extras grade down quite a bit compared to the 2007 BD release.</p> <p>Blade Runner: The Final Cut is a breathtaking experience – truly the ultimate version of a classic film. It offers one of the most fully-realized fictional worlds you'll ever see on screen, and its vision is even more relevant today than it was back in 1982. The 2007 Blu-ray release deserved an honored place on the video shelves of every self-respecting cinephile. This new 4K Ultra HD release does as well, though the lack of Dangerous Days in true HD is a huge missed opportunity. Still, this in no way diminishes my enthusiasm for the A/V upgrade of the film itself in true native 4K with High Dynamic Range and Dolby Atmos. I've already watched it through twice today and I'm about to start on my third viewing; the moment it starts playing in 4K you just get completely lost in the image. Thirty years ago, I was proud to own Criterion's laserdisc release of Blade Runner in standard definition. Now, I simply can't imagine that this film will ever look or sound better than it does here. The 4K Ultra HD release is very highly recommended for diehard fans of this film and the 4K UHD format alike.</p>
<b>Blaise Pascal</b>	<p>In this evocative, atmospheric biography, Roberto Rossellini brings to life philosopher and mathematician Blaise Pascal, who, amid religious persecution and ignorance, believed in a harmony between God and science</p>
<b>Blanche</b>	<p>One of the greatest of all medieval films, not least for its utterly distinctive realisation of a recognisable yet alien world, Walerian Borowczyk's third feature was widely hailed as a masterpiece from the moment it first appeared and is still regarded as one of his greatest films.</p> <p>Based on Juliusz Słowacki's 19th-century play Mazepa but relocated to 13th-century France, Blanche tells the story of the beautiful young wife (Ligia Branice) of a nobleman many decades older (French acting legend Michel Simon). As innocent as her name suggests, Blanche becomes the unwilling centre of attention in a power struggle between her husband, the visiting King and his page, the latter a notorious womaniser. Its unique visual style resembles a medieval fresco, and its period-instruments soundtrack, adapting the ancient Carmina Burana song book, was years ahead of its time.</p>

Title	Summary
Blast of Silence	<p>Wandering through a bleak Manhattan in the midst of its Christmas Eve rush like some hoodlum Holden Caulfield, Frankie Bono (Allen Baron) is positively saturated with hatred for everyone and everything around him. He was supposed to be concentrating on Troiano (Peter Clume), the mid-level mob boss with more ambition than brains who he's been brought in from Cleveland to send to an early grave. But being back in New York, especially around Christmastime, ruins him with memory and he begins slowly losing the intense focus and passive hostility that brings him these high-paying assignments as a professional hitter. So with Troiano gone home to Long Island for the holiday, Frankie decides to clear his head by losing himself for as long as he can in the vast, indifferent throng, taking a walk around this hated city before it's time to get back to work.</p> <p>Frankie Bono's quiet but no less intense loathing for the world around him — spoken before we ever see him by the film's ubiquitous offscreen narrator (an uncredited Lionel Stander, acting as the persistent spite-filled voice in Frankie's head) — not only isn't portrayed as aberrant, it seems the one trait that renders him such a highly skilled, well-paid professional in his field. As we follow him through every element of the job, the narration reveals more and more dimensions within a damaged psyche that nevertheless appears to aid in his extraordinary competence. Only when Frankie gives in to errant feelings of longing and regret for what his overall disconnectedness and despair have brought his life to, only then do his talents, his great sure-footedness in setting up the hit, begin to falter; getting him in serious trouble when, in a fleeting moment of supreme self-doubt, he informs his contractors that he just can't bring himself to do the job. But rather than pursue this new perspective and renovate his character in its light — as he might have had Blast of Silence been a more conventional Hollywood film — the regret soon passes and Frankie proceeds with his work; he now has to live with the awful, impending consequences of his momentary weakness, that's all. It's a truly odd, depressing posture for an American film. As far as Blast of Silence is concerned, chronic nihilism and despair aren't debilitating conditions at all. They're so conducive to success that they become positively therapeutic.</p> <p>Blast of Silence goes further than any previous noir in eschewing a lumbering chiaroscuro in favor of a naturalism closer to something like Cassavetes' Shadows, further than even a later, comparatively sun-drenched noir such as Gerd Oswald's Crime of Passion (1957). Having to work within the thinnest of shoestring budgets, Baron elected to use, as few filmmakers had before, the expressive potential of New York City; bringing his camera into the streets of midtown Manhattan at Christmastime, to Rockefeller Center, Harlem, Brooklyn, and Staten Island. Whether it was a conscious strategy or the result of having no resources to create a setting for his tale from scratch, this unglamorous, rather desolate photography of the city by Merrill S. Brody (who also acted as the film's producer) worked immeasurably to Baron's advantage. Indeed, as a directorial debut, Blast of Silence is an altogether prodigious achievement. A model thriller and character study, it takes us step by step through Frankie Bono's process in setting up his prey for the eventual kill. And at every turn, Baron's control of his mise-en-scene remains assured and proficient, with few if any missteps. If the film can be said to have a diminishing flaw, it's that the wall-to-wall narration at times goes beyond underscoring the action on-screen and becomes simply redundant. There are moments when it tells us nothing that the film's bleakest images could not have handled on their own. But where one might expect a certain amount of clumsiness in a no-budget film from a first-time film director, Blast of Silence is an unusually expert piece of film craftsmanship, coming as it did from a filmmaker who had no track record at all and, as the years passed, would never really succeed in making a name for himself in his chosen field.</p>
Blaze	<p>Directed, co-written, and produced by Ethan Hawke, Blaze is inspired by the life of Blaze Foley (Ben Dickey), the unsung songwriting legend of the outlaw music movement that gave the world the likes of Merle Haggard and Willie Nelson. The film weaves together three different periods of time, elegantly braiding re-imagined versions of Blaze's past, present, and future. The different strands explore his love affair with Sybil Rosen (Alia Shawkat); his last, dark night on Earth; and the impact his music had on his fans, friends, and foes. Featuring unforgettable performances and stylish direction, Blaze is a glorious exploration of the profound highs and lows of Foley's life.</p>
Bleach Season 1 Box Set	<p>For as long as he can remember, Ichigo Kurosaki has been able to see ghosts. But when he meets Rukia, a Soul Reaper who battles evil spirits known as Hollows, he finds his life is changed forever. Now, with a newfound wealth of spiritual energy, Ichigo discovers his true calling: to protect the living and the dead from evil. And when he vows to defend Rukia from the ruthless justice of the Soul Society, he and his friends must cross over and do battle in the spirit world</p>
Bleach Season 2 Box Set	<p>In the second season of the popular fantasy-adventure Bleach, Ichigo, Chad, Ohime, Ishida, and Master Yoruichi the talking cat pass through the inter-dimensional portal linking Earth to the segregated world of the Soul Society. Lost souls are consigned to the run-down Rukon ("Drifting Spirit Town"), where Yoruichi obtains help from pyrotechnician Kukaku to get into the stronghold the Seireitei. Although the teen-agers have crossed space and time to rescue Rukia, no one knows where she's imprisoned--or where they are--in that city-sized compound. Ichigo and his new ally Ganju seize timid janitor Hanataro: He knows where Rukia is and secret ways to get there. Director Noriyuke Abe skillfully mixes overlapping movements, slow-motion, unusual camera angles, reverse colors, and black-and-white to heighten the drama of the sword fights between Ichigo's team and the bizarre-looking officers of the Soul Society. But the internal conflicts often prove more compelling than the external ones. Viewers learn why Chad never uses his awesome strength in his own interest; Ichigo discovers that he must use his sword as an ally, rather than as a tool. By submitting to Zangetsu, the spirit of the sword, he acquires greater power. But Bleach never stays too serious for too long: Ichigo and Ganju squabble, even in dire straights, and an overhead shot of Ichigo fleeing a squad of Soul Reapers looks like a table-top Pac-Man game. The satisfying balance of comedy, adventure, and well-choreographed battles has made Bleach a smash hit in Japan and America.</p>

Title	Summary
<b>Blind Banker, The</b>	<p>Someone has broken into a big London bank and painted a strange Chinese cipher on the wall. Across town, the same cipher turns up at a library. Two men connected with each of these sites are later found dead: a Hong Kong trader and a freelance journalist. Given the height and security of the various buildings involved, only a killer who can scale sheer walls could have done it. And only the master of deduction can solve it: Sherlock.</p> <p>Sherlock and Dr. Watson soon establish that both men often traveled to China and both met their end shortly after visiting the Lucky Cat Emporium in London. The meaning of the cipher is more baffling, and Sherlock contacts a friendly graffiti artist for help cracking this puzzle. Also helpful is a fugitive museum curator, who herself has received the ominous cipher. And eagerly sought is "the book that everybody owns," whatever that is, which holds the definitive solution to encrypted Chinese messages appearing throughout London.</p> <p>Complicating the plot, Watson has found a part-time job at a medical clinic and has romantic designs on his boss, Sarah. Their first date — to the circus — turns into a circus of sorts when they confront a life-threatening peril. But not as perilous as the fate that awaits them after Watson is delivered the lethal cipher, under the killer's mistaken impression that he is Sherlock.</p>
<b>Blind Beast</b>	<p>Moju (aka "The Blind Beast") is based on a rather grotesque tale by Rampo first serialised in the Asahi national newspaper between 1931 and 1932.</p> <p>The original story featured Michio, a psychopathic blind sculpture who under the guise of an itinerant masseur roams the land in search of suitable female body parts to construct into the perfect sensual sculpture. In Masumura's hands the plot is stripped down to its basic atoms. There is only one victim here to form the basis of the sculptor's latest work, a shapely young model called Aki, abducted in the initial scenes. The rest of the action takes place in one location, the artist's cavernous studio in the basement of a secluded house, each wall covered in biomorphic swells representing parts of the female anatomy - breasts, eyes, lips. The studio is dominated by two recumbent sculptures of male and female nudes.</p> <p>Masumura depicts this claustrophobic milieu with an edgy, hallucinogenic intensity that borders on hyper-realism to explore the cloying, all-encompassing relationship between the artist and his art and the obsessive closed world that the artist inhabits. As Michio maps out the curves of his subject in his attempt to reproduce her in clay, the two engage in a continuous stream of dialogue, and as Aki's fear for her capture turns to respect, she eventually reciprocates to his intense tactile fixation on her body. The two enter into a strange sado-masochistic relationship that, in a squirm-inducing finale reminiscent of Nagisa Oshima's <i>In the Realm of the Senses</i> (Ai No Koriida, 1976) and Jennifer Lynch's <i>Boxing Helena</i> (1993), culminates in each of the model's limbs being severed from her torso.</p> <p>Given the rather static nature of the <i>mise-en-scène</i>, Masumura must be admired for stretching out such an elementary idea to feature length, yet the most overwhelming impression of this film is its deliciously overwrought visual style, conjuring up such a vivid and endlessly interesting, self-contained cinematic world inside the claustrophobic confines of Michio's studio. Yes, <i>Moju</i> really is as outlandish as it sounds, and must rank as one of the most powerful and potently disturbing horror films ever conceived. For anyone with any interest in the horror/fantasy genre, this is quite simply mandatory viewing. A classic.</p>
<b>Blind Chance</b>	<p>Blind Chance is fantastic. Absolutely great. The themes of free choice and predetermination are explored not as opposites but as two qualities somehow blended together. When we think, "ah, I can choose," are we correct, or does each cosmic choice imply similar outcomes, similar problems? If we have three choices, are they really so different? Is the bad choice so bad? On the extra selections, check out the fascinating interview with his film censor, whom he respected so much she became a sort of creative sounding board for his works in progress, while at the same time examining his work in her 'official capacity.'</p>
<b>Blind Chance</b>	<p>Before he stunned the cinematic world with the epic series <i>The Decalogue</i> and the <i>Three Colors</i> trilogy, the great Polish filmmaker Krzysztof Kieślowski made his first work of metaphysical genius, <i>Blind Chance</i>, a compelling drama about the difficulty of reconciling political ideals with personal happiness. This unforgettable film follows Witek (the magnetic Bogusław Linda), a medical student with an uncertain future in Communist Poland; Kieślowski dramatizes Witek's journey as a series of different possibilities, suggesting that chance rules our lives as much as choice does. First suppressed and then censored by the Polish government, <i>Blind Chance</i> is here presented in its complete original form.</p>
<b>Blonde Venus</b>	<p>American chemist Ned Faraday marries a German entertainer and starts a family. However, he becomes poisoned with Radium and needs an expensive treatment in Germany to have any chance at being cured. Wife Helen returns to night club work to attempt to raise the money and becomes popular as the <i>Blonde Venus</i>. In an effort to get enough money sooner, she prostitutes herself to millionaire Nick Townsend. While Ned is away in Europe, she continues with Nick but when Ned returns cured, he discovers her infidelity. Now Ned despises Helen but she grabs son Johnny and lives on the run, just one step ahead of the Missing Persons Bureau. When they do finally catch her, she loses her son to Ned. Once again she returns to entertaining, this time in Paris, and her fame once again brings her and Townsend together. Helen and Nick return to America engaged, but she is irresistibly drawn back to her son and Ned. In which life does she truly belong?</p>



Title	Summary
<b>Blonde Venus</b>	Josef von Sternberg returned Marlene Dietrich to the stage in <i>Blonde Venus</i> , both a glittering spectacle and a sweeping melodrama about motherly devotion. Unfolding episodically, the film tells the story of Helen (Dietrich), once a German chanteuse, now an American housewife, who resurrects her stage career after her husband (Herbert Marshall) falls ill; she then becomes the mistress of a millionaire (Cary Grant), in a slide from loving martyr to dishonored woman. Despite production difficulties courtesy of the Hays Office, the director's baroque visual style shines, as do one of the most memorable musical numbers in all of cinema and a parade of visionary costumes by von Sternberg and Dietrich's longtime collaborator Travis Banton.
<b>Blonde Venus</b>	Dietrich suffers, for once; Von Sternberg's paen to the pain of love in all its variations is so lovingly rendered that the shoestring story looks almost seamless. No one ever looked lovelier after sinking to the gutter than Dietrich—even her tatters are photographed to maximum effect. Dickie Moore was perhaps the most beautiful little boy ever in movies and the two male stars are there to bask in all that is Dietrich. She also appears in her hallmark top hat, white tie and tails singing "You Little So and So" but the sequence that lives on and on is the gorilla surprise and "Hot Voodoo", a highpoint of expressionistic eroticism, replete with blonde afro. Lensed two years before the code; this copy has the skinny-dipping opening intact.
<b>Blood &amp; Sand</b>	Rudolph Valentino's star power burns through this adaptation of Vicente Blasco Ibanez's exotic melodrama of an Andalusian peasant boy who becomes the greatest matador in all of Spain. The swaggering but sincere Valentino marries good Catholic girl Lila Lee, a coy innocent with bow-tie lips, but is seduced by voracious vamp Nita Naldi, a high-society man-eater who decides to add a bullfighter to her list of conquests. Journeyman director Fred Niblo (the 1925 version of <i>Ben-Hur</i> ) mounts this grand piece of romantic nonsense with little subtlety but plenty of spectacle, and in the best Hollywood tradition celebrates the macho glamour of the sport while decrying its cruelty. While it lacks the grace or style of Rouben Mamoulian's 1941 color remake, Valentino's charisma and confidence and smoldering eyes give the film a simmering, sultry life that no remake has been able to capture.
<b>Blood for Dracula</b>	Paul Morrissey's moralistic take on modern values is a brash mixture of humor, horror, and sex – and a revelation to fans of the horror film. In <i>Blood for Dracula</i> , the infamous count searches Italy for virgin blood. Criterion presents the long-suppressed director's cut of this outrageous cult classic in a new widescreen transfer.
<b>Blood of a Poet, The</b>	"Poets . . . shed not only the red blood of their hearts but the white blood of their souls," proclaimed Jean Cocteau of his groundbreaking first film—an exploration of the plight of the artist, the power of metaphor and the relationship between art and dreams. One of cinema's great experiments, this first installment of the Orphic Trilogy stretches the medium to its limits in an effort to capture the poet's obsession with the struggle between the forces of life and death. Criterion is proud to present <i>The Blood of a Poet</i> ( <i>Le Sang d'un poète</i> ).
<b>Blood Simple</b>	A bar-owner in Texas is certain that his wife is cheating on him and hires a private detective to spy on her. This is just the beginning of a complex plot which is full of misunderstandings and deceit. Ethan and Joel Cohen's first feature film.
<b>Blood Wedding</b>	Carlos Saura began what would become his trilogy with this depiction of a single dress rehearsal for choreographer Antonio Gades's adaptation of poet/playwright Federico García Lorca's tale of passionate revenge. No mere recording of a ballet, <i>Blood Wedding</i> ( <i>Bodas de sangre</i> ) uses gripping camerawork and heart-pounding rhythmic editing to evoke the experience of moving with the dancers every step of the way

Title	Summary
<p><b>Bloody Sunday</b></p>	<p>On January 30, 1972, soldiers from the First Parachute Regiment of the British Army opened fire on unarmed civil rights demonstrators in Derry, Northern Ireland. Thirteen were killed in the street and another 14 wounded, one of whom later died in hospital. Greengrass presents an ultra-realistic, documentary-style presentation of the events of the day, beginning at midnight Saturday and moving through to the Northern Ireland Civil Rights Association (NICRA) press conference in the wake of the butchery. McGovern, by contrast, tells the story twice. He shows events as they occurred. He then repeats them in the context of the inquiry, chaired by Lord Widgery, which the British government called to exonerate the army. There are strengths and weaknesses in both presentations.</p> <p>Greengrass takes his time over events. By confining himself solely to the day, his cutting between different scenes builds up a thorough record of events.</p> <p>Inspired by the American Civil Rights movement, NICRA had attracted the support of 10,000 mainly Catholic marchers who defied a ban on demonstrations in order to oppose internment and discrimination. The army's response was deliberately confrontational. Derry's Chief Constable, Royal Ulster Constabulary Chief Superintendent Frank Lagan, argued that the march should proceed to prevent further disturbances. The army insisted the march should not be allowed to reach its proposed destination, Guildhall Square, in the city centre.</p> <p>The organisers compromised, proposing that the march go instead to Free Derry Corner to hear speakers. This caused some confusion among the demonstrators, who were confronted with an army roadblock at the corner of William Street and Rossville Street. Minor skirmishes and stone throwing broke out. The army responded with water cannon, tear gas and rubber bullets. The march had moved on and the speeches were beginning when the Paratroopers opened fire with live ammunition, beginning a brutal rampage that the Derry coroner described as "sheer unadulterated murder".</p> <p>All of this is shown in Greengrass's film. Because of its piling on of details, Bloody Sunday has an astonishing visceral power. His reconstruction of the murders is probably the final word in their accurate representation. Every famous image of that day—Paddy Doherty shot as he crawled along the ground, Bernard McGuigan waving a white handkerchief just before being killed, General Sir Robert Ford's television claim that the Paras had fired just three rounds—is recreated. The grainy camera style and lack of soundtrack heighten the realism. As we hear the muffled and shouted comments of soldiers, the firing of shots, the desperate attempts to get out of the line of fire, we get a sense of the panic and terror of the day. Cuts to a black screen between scenes serve not to emphasise the gaps in our knowledge, but to link disparate moments together into a linear thread.</p> <p>This exhaustive approach is a good example of what is strongest in realist film-making. Greengrass elicits some superb performances, particularly among the soldiers. Nicholas Farrell as Brigadier McLellan and Tim Pigott-Smith as General Ford show the relationship between the professional soldier and the military commander as representative of the state. (McGovern shows this too. Christopher Ecclestone, his Ford, is as determinedly driven as Pigott-Smith's, but McGovern shows more clearly the impetus for the army's response coming from above). Greengrass uses the scenes between Ford and the RUC's Frank Lagan (Gerard McSorley) to show effectively the rapid pace of tactical changes within the British ruling class and its representatives in Ulster.</p> <p>By concentrating solely on that day, Greengrass can claim to have provided a thorough depiction of what happened, but he cannot place Bloody Sunday in context. Captions at the end of the film mention the whitewash that was Widgery, but that is all.</p> <p>His film focuses on Ivan Cooper MP, a Protestant member of the moderate nationalist Social Democratic Labour Party (SDLP) who was a leading figure in the Derry NICRA. A proponent of non-violence influenced by Martin Luther King, he now describes himself as "an idealist ... who believed in working-class representation."</p> <p>In the context of the anti-Catholic discrimination in the North and the decades-long efforts of the British establishment and Unionist politicians to whip up sectarian divisions, the existence of such sentiment amongst the protestant population was an essential starting point for the development of an independent political movement of the working class. It was precisely such a political radicalisation of the working class with potentially revolutionary consequences that was feared by the British ruling class and which led to their violent response.</p> <p>But NICRA could not give anything other than the most limited political expression to this basic desire for working class unity because it was founded on a liberal appeal to the capitalist class and the British state for reforms in housing, education and job allocation. This could not fully challenge the Unionist parties' portrayal of the social advancement of Catholics as a threat to the jobs and social conditions of Protestants, because there was never a question of advocating a united struggle against the employers for better wages and social conditions for all.</p> <p>Cooper is played by James Nesbitt, best known from the comedy drama series Cold Feet and himself an Ulster protestant. His is a reassuringly familiar face, which allows the director to draw in a new audience and then allow the actor to take them somewhere unexpected. Cooper is shown everywhere on the morning of the 30th, leafleting, chatting with local youths, trying to discourage IRA units from getting involved, always and everywhere urging non-violence. By the end of the film his non-violence has come up against the brutality of 1 Para and the British state. As youths queue up to join the IRA in the aftermath of Bloody Sunday, Cooper tells a press conference that the British government has killed civil rights in Derry.</p>

Title	Summary
<b>Blow Out</b>	In the enthralling <i>Blow Out</i> , brilliantly crafted by Brian De Palma, John Travolta gives one of his greatest performances, as a movie sound-effects man who believes he has accidentally recorded a political assassination. He enlists the help of a possible eyewitness to the crime (Nancy Allen), who may be in danger herself, to uncover the truth. With its jolting stylistic flourishes, intricate plot, profoundly felt characterizations, and gritty evocation of early-1980s Philadelphia, <i>Blow Out</i> is an American paranoia thriller unlike any other, as well as a devilish reflection on moviemaking.
<b>Blow-Up</b>	In 1966, Michelangelo Antonioni ( <i>L'avventura</i> ) transplanted his existentialist ennui to the streets of swinging London for this international sensation, the Italian filmmaker's English-language debut. A countercultural masterpiece about the act of seeing and the art of image making, <i>Blow-Up</i> takes the form of a psychological mystery, starring David Hemmings ( <i>Deep Red</i> ) as a fashion photographer who unknowingly captures a death on film after following two lovers in a park. Antonioni's meticulous aesthetic control and intoxicating color palette breathe life into every frame, and the jazzy sounds of Herbie Hancock, a beautifully evasive performance by Vanessa Redgrave ( <i>Howards End</i> ), and a cameo by the Yardbirds make the film a transporting time capsule from a bygone era. <i>Blow Up</i> is a seductive immersion into creative passion, and a brilliant film by one of cinema's greatest artists.
<b>Blue Angel, The</b>	Immanuel Rath, and old single, is a teacher at the town's high school. When he discovers that some of his pupils often goes into a join, <i>The Blue Angel</i> , to visit a dancer, Lola Lola, he comes there to confound them. But he is aroused by Lola. The next night he comes again... and does not sleep at home...
<b>Blue Dahlia, The</b>	When Johnny comes home from the navy he finds his wife Helen kissing her substitute boyfriend Eddie, the owner of the <i>Blue Dahlia</i> nightclub. Helen admits her drunkenness caused their son's death. He pulls a gun on her but decides she's not worth it. Later, Helen is found dead and Johnny is the prime suspect.
<b>Blue Gardenia, The</b>	Fritz Lang's scathing critique of fifties America's hunger for bloodshed and scandal. Classic Hollywood film noir with a feminine twist, " <i>The Blue Gardenia</i> " stars Anne Baxter ( <i>All About Eve</i> ) as Norah Larkin, a working girl who wakes up a murderess after passing out in the apartment of brutish playboy Harry Prebble ( <i>Raymond Burr</i> ). Branded " <i>The Blue Gardenia</i> " by a sensational columnist (Richard Conte), Norah dodges dragnets, informants and the cruel hand of fate as she struggles to conceal her involvement with Prebble and to remember the details of her ill fated night. As her hopes for justice fade, she decides to gamble her future on the journalist who transformed her into such a notorious public figure. Enhancing the melancholy mood of the film is the haunting theme song arranged by Nelson Riddle and performed to perfection by Nat "King" Cole.
<b>Blue is the Warmest Color</b>	A 15-year-old finds her naïve perceptions of human sexuality challenged upon meeting a blue-haired student who encourages her to assert her individuality in director Abdel Kechiche's deeply perceptive drama. Adèle ( <i>Adèle Exarchopoulos</i> ) is in the midst of a sexual awakening when a handsome male classmate strives to catch her attention. Meanwhile, Adèle's daydreams keep drifting back to Emma ( <i>Léa Seydoux</i> ), a worldly art student she ran into on the street. Later, when Adèle and Emma forge an actual connection, the uncertain younger teen discovers a side of herself that she's never known, becoming increasingly comfortable in her own skin despite the reactions of her close-minded classmates. <i>Blue Is the Warmest Color</i> was the recipient of the prestigious <i>Palme d' Or</i> at the 66th Annual Cannes Film Festival.
<b>Blue Jasmine</b>	Cate Blanchett is remarkable as the frayed trophy wife losing her grip. Her performance is jittery and agitated, but her decisions are purposeful rather than broad. The way she appears in the two different timelines are markedly different, yet inextricably linked. The fragile denial she maintained in married life was self-defensive; the broken person she has become was always just on the other side of the facade. At the same time, she is an unreliable narrator in her own life. The ease with which she lies to others, including a new love interest ( <i>Peter Sarsgaard</i> , <i>An Education</i> ), is only matched by how many lies she tells herself.
<b>Blue Lamp, The</b>	An immensely popular British crime film, Basil Dearden's <i>The Blue Lamp</i> was scripted by ex-policeman T.E.B Clark, the writer who arguably did most to define Ealing Studio's post-war identity. The film marked the first appearance of the character of Jack Warner – later to be immortalized in <i>Dixon Of Dock Green</i> . The story follows two London policemen whose daily routine is interrupted by a botched robbery and subsequent murder hunt.

Title	Summary
<b>Blue Planet, The: Seas of Life</b>	<p>Extraordinary footage and eloquent narration by David Attenborough highlight the BBC's remarkable wildlife series The Blue Planet: Seas of Life. "Ocean World" begins with astonishing views of a gigantic blue whale--the elusive Holy Grail of undersea photography--and the marvels continue to demonstrate the power, diversity, and profound ecological influence of Earth's oceans. "Frozen Seas" examines whales, walruses, penguins, and other creatures under the extreme conditions of the Arctic and Antarctic Circles. The next two episodes are even better. "Open Ocean" travels thousands of miles into the vast "liquid desert," where currents determine how the ocean's diverse life forms will assume their places in the food chain. More amazing, "The Deep" descends with a state-of-the-art submersible to the ocean's abyssal plain and beyond, filming such bizarre creatures as the fangtooth, bioluminescent jellies, transparent squid, the giant-mouthed gulper eel, and the never-before-seen hairy angler fish.</p> <p>"Seasonal Seas" focuses on the explosion of life that accompanies every annual blooming of plankton, numbering in the countless billions and captured here with brilliant microphotography. In "Coral Seas," miles-long reefs of living coral are explored, from deep within (requiring brief computer animation) to the surrounding environs, where you'll see white-tipped sharks in a feeding frenzy while beautiful harlequin shrimp wrestle with a starfish. "Tidal Seas" explores the myriad life forms that thrive when lunar gravity pulls the oceans offshore. "Coasts" is easily the most brutal episode, but no less mesmerizing. The most unexpected, and horrifying, sequence is the orca, earning its "killer whale" nickname by capturing, killing, and tail-tossing a seal pup--a sequence so mysteriously primal that even the most seasoned marine biologist will be utterly amazed. One of the finest wildlife programs you're ever likely to see, The Blue Planet: Seas of Life provides the privilege of visiting a truly alien world teeming with the rarest wonders of nature. The series was recut into the feature-length Blue World in 2005.</p>
<b>Blue Tiger</b>	<p>Gena is a sweet and dedicated mother to her little son. One day, while shopping with him for a halloween mask, her son is accidently shot through the chest by a Yakusa assassin, trying to kill an opposing gang of bus operators. Gena notices a Blue Tiger tattoo emblazoned on the gunman. Obsessed with this image, she transforms herself into the predatory Red Tiger to seek revenge. She then tracks down the killer and plots his death. This leads her into the world of the Japanese Mafia.</p>
<b>Blue Velvet</b>	<p>A man returns to his home town after being away and discovers a severed human ear in a field. Not satisfied with the police's pace, he and the police detective's daughter carry out their own investigation. The object of his investigation turns out to be a beautiful and mysterious woman involved with a violent and perversely evil man.</p>
<b>Blues According to Lightnin' Hopkins, The</b>	<p>Soon after founding his production company, Flower Films, Les Blank got up close to the legendary Texas blues musician Lightnin' Hopkins for this rollicking film.</p>
<b>Blues Brothers, The</b>	<p>After the release of Jake Blues from prison, he and brother Elwood go to visit the old home where they were raised by nuns. They learn the church stopped its support and will sell the place to the education authority, and the only way to keep the place open is if the \$5000 tax on the property is paid within 11 days. The brothers want to help and decide to put their blues band back together and raise the the money by staging a big gig. As they set off on their "mission from god" they seem to make more enemies along the way. Will they manage to come up with the money in time?</p>
<b>Boardwalk Empire: Complete Season 1</b>	<p>From Emmy-winning writer Terence Winter (The Sopranos) and Executive Producer Martin Scorsese, Boardwalk Empire begins in Atlantic City in 1920. It is the eve of Prohibition, and county treasurer, Enoch "Nucky" Thompson (Steve Buscemi) is looking to cash in. As the undisputed "Boss" of Atlantic City, Nucky leads a double life as a politician and bootlegger, and must battle with a relentless federal agent, ambitious underlings, and opportunistic rivals - including Arnold Rothstein, Lucky Luciano, and Al Capone.</p>
<b>Boardwalk Empire: Complete Season 2</b>	<p>Atlantic City, 1921. In a city whose fortunes have soared in the wake of Prohibition, Nucky Thompson is paying a steep price for wielding ultimate power in "the world's playground." Though the 1920 election is over, Nucky finds himself the target of a federal investigation for vote tampering – and an insurrection by those he counted among his closest allies.</p>
<b>Boardwalk Empire: Complete Season 3</b>	<p>Picking up 16 months after Season 2 ended, Season 3 begins on New Year's Eve 1922-23. The Roaring '20s are about to start; though the economy is booming, alcohol has become scarce, competition is fierce, and gangster violence is heating up. Amidst this backdrop, Nucky, whose marriage to Margaret (Kelly Macdonald) has become a sham after she signed away his highway windfall to the church, faces new competition in the person of Gyp Rosetti (new cast member Bobby Cannavale), who builds a new strategic bulkhead between New York and Atlantic City in an effort to siphon off Nucky's alcohol business. The conflict brings out the best and worst in Nucky, who proves his brutal mettle in a series of violent encounters – including a climatic facedown with Gyp in the Season 3 finale. New and familiar faces also undergo compelling metamorphoses as the 12 new episodes of Boardwalk Empire unfold.</p>
<b>Boardwalk Empire: Complete Season 4</b>	<p>Season 4 picks up eight months after the end of Season 3, in February 1924 - the year jazz "really came into being," with fictional dancers/singers as well as the ubiquitous Charleston dance. Having barely survived an overthrow by Gyp Rosetti in Season 3, Nucky Thompson is laying low at the end of the Boardwalk as the season begins. Eventually he'll butt heads with Mayor Bader, battle with his brother Eli about the fate of Eli's college-aged son Willie, and set his sights on the lucrative drug and real-estate opportunities in Florida. Most of the drama in this season's twelve episodes will take place in Atlantic City, and musical showpieces will be set in the Onyx Club (modeled after the Cotton Club), to be run by Chalky White. Action will also take place in Florida and Chicago.</p>
<b>Boardwalk Empire: Complete Season 5</b>	<p>The fifth and final season of the HBO television series. Set in Atlantic City, New Jersey, during the Prohibition era, the series stars Steve Buscemi as Enoch "Nucky" Thompson (based on the historical Enoch "Nucky" Johnson), a political figure who rose to prominence and controlled Atlantic City, New Jersey, during the Prohibition period of the 1920s and early 1930s. The fifth season takes place in 1931, seven years after the previous season, during the Great Depression, with flashbacks to 1884 and 1897 detailing Nucky's childhood and young adulthood.</p>

Title	Summary
<b>Boat That Rocked, The</b>	<p>The story proper, to the extent that there is a story, begins when young Carl (Tom Sturridge), is sent by his mother to live on "Radio Rock" for a few months, ostensibly to get him on track. Ha! Radio Rock is a fairly sizable boat, anchored somewhere in the North Sea, home to a handful of DJs, who, under the caring and daring management of Quentin (a sublime Bill Nighy) broadcast rock music to a rapt audience more or less forbidden to hear this music on the public airwaves.</p> <p>As fictional as this seems, such was the case for a few years in the late sixties in and around Great Britain. The government pretty much dictated what could and couldn't be played on public airwaves, and so ruled that rock 'n' roll could only be aired for about an hour a day. Pirate stations proliferated, broadcasting to an audience of 25 million people. Surprising as it may seem, advertisers were keen to reach this audience and were not shy about their support until the government began a serious crackdown.</p> <p>Avoiding such technical matters as how the signal was transmitted, writer/director Richard Curtis concentrates on the boat-sized egos that rotate through their shifts and do or do not speak to each other or join in on the general anarchy. The ship's complement consists entirely of men except for the cook, who is a lesbian (Katherine Parkinson). The "rule" is that no women are allowed on board except for a kind of biweekly happy hour when a boatload of lovely friendlies would arrive to contribute their all for the war effort. Meanwhile, the DJs (Nick Frost, Chris O'Dowd, Tom Brooke, Ralph Brown, Tom Wisdom and Rhys Ivans) in their unique way, serve as godfathers to shy and inexperienced Carl – and you can imagine where that leads.</p> <p>The venerable Kenneth Branagh plays the stuffy and overconfident minister out for pirate blood. And speaking of pirates, there is Jack Davenport as Mr. Twatt, the mister's hatchet man. Talulah Riley is Marianne, the girl young Carl is kinda sorta fixed up with. Emma Thompson drops in as . . . well, I won't spoil the surprise. And we're about it, look for a lingering cameo by January Jones, who took a break from Mad Men to do this for us. --Leonard Norwitz</p>
<b>Bob Dylan - No Direction Home</b>	<p>It's virtually impossible to approach No Direction Home without a cluster of fixed ideas. Who doesn't have their own private Dylan? The true excellence of Martin Scorsese's achievement lies in how his documentary shakes us free of our comfortable assumptions. In the process, it plays out on several levels at once, each taking shape as an unfailingly fascinating narrative. There is, of course, the central story of an individual genius staking out his artistic identity. But along with this Bildungsroman come other threads and contexts: most notably, the role of popular culture in postwar America, art's self-reliance versus its social responsibilities, and fans' complicity with the publicity machine in sustaining myths. All of these threads reinforce each other, together weaving the film's intricate texture.</p> <p>Scorsese's 200-plus-minute focus on Dylan's earliest years allows for a portrayal of unprecedented depth, with multiple angles: a rich composite photo is the result. The main narrative has an epic quality: it moves from Dylan growing up in cold-war Minnesota through Greenwich Village coffeehouses and the Newport Folk Festival, climaxing in the controversial 1966 U.K. tour that crowned a period of unbridled and explosive creativity. In his transition from Robert Allen Zimmerman to Bob Dylan, we observe him concocting his impossible-to-describe, unique combination of the topical with the archaic, like an ancient oracle. Scorsese was able to access previously unseen footage from the Dylan archives, including performances, press conferences, and recording sessions. He also uses interviews with Dylan's friends, ex-friends, and fellow artists, and, intriguingly, with the notoriously reclusive Dylan himself (who looks back to provide glosses on the early years), fusing what could have turned into a tiresome series of digressions and tangents into a powerful whole as enlightening, eccentric, contradictory, and ultimately irreducible as its subject.</p> <p>Some of the deeply personal bits remain unrevealed, but Dylan's preternatural self-assurance acquires a slightly self-deprecating, even comic edge via some of his reflective comments. Alongside the arrogance, we see touching moments of the young artist's reverence for Woody Guthrie and Johnny Cash. Joan Baez, in a poignant confessional mood, comes off well, and the late Allen Ginsberg is so seraphically charming he almost steals the show a few times. A crucial throughline is Dylan's hunger for recognition and ability to shape perceptions so that would be singled out as not just another dime-a-dozen folk singer. It's illuminating--particularly for those familiar with the artist's latter-day aloofness on stage--to see his reactions to audience boing in the wake of his "betrayal" in this fuller context. No Direction Home also makes clear--in a way that wasn't possible in D.A. Pennebaker's iconic Don't Look Back--how Dylan's ability to manipulate his persona always, at its core, protects the urge for expression: Dylan's ultimate mandate, as an artist, is never to be pinned down. As Scorsese masterfully shows, the myth around Dylan only grows bigger the more we discover about him.</p>
<b>Bob le Flambeur (aka Bob the Gambler)</b>	<p>Suffused with wry humor, Jean-Pierre Melville's Bob le Flambeur melds the toughness of American gangster films with Gallic sophistication to lay the roadmap for the French New Wave. As the neon is extinguished for another dawn, an aging gambler navigates the treacherous world of pimps, money men, and naïve associates while plotting one last score—the heist of the Deauville casino. This underworld comedy of manners possesses all the formal beauty, finesse and treacherous allure of green baize.</p>
<b>Boccaccio '70</b>	<p>Four complete segments, each directed by a master filmmaker and starring an extraordinary cast of international stars: "Renzo &amp; Luciana", directed by Mario Monicelli was cut to shorten the film for its international release and it's shown here for the first time ever in America. "The Temptation of Doctor Antonio" directed by Federico Fellini and starring Anita Ekberg, enlighten by a dreamy humoristic touch, it's considered by many to be the best Fellini's work ever! "The Job", directed by Luchino Visconti stars Romy Schneider and future genre icon Tomas Milian. A witty contemplation of marriage with an attention to details was the trademark of the Visconti's incomparable style. Finally, "The Raffle", an earthy comic romp directed by Vittorio De Sica and starring Sophia Loren as a woman who causes all sorts of problems for herself when she offers her favors as the prize in a lottery.</p>

Title	Summary
Body and Soul	Director Robert Rossen's pessimistic critique of the boxing world influenced almost every boxing film that came after it, and reinforced the dominant themes of the noir films that populated the late 1940s. The primarily urban locales of most film noirs are replete with cheap hotels, smoke-infested night clubs, and rainy streets, so the violence and corruption of the boxing venue furnishes an appropriate setting. The boxing ring of 'Body and Soul' is both actual and allegorical, a battleground that links a brutal profession to an intense social struggle. This was Rossen's second directing effort after the equally gritty (but somewhat muddled) Johnny O'Clock. Body and Soul was written by Abraham Polonsky who would go on to write and direct Garfield's Force of Evil. The film apparently set off alarm bells in some Washington circles due to its supposed leftist "anti-capitalism" theme. In fact, the movie is a who's-who of future blacklisted talent. Polonsky, Garfield, Gough, Revere and even former boxer Canada Lee were eventually blacklisted. Director Rossen refused to testify at the HUAC hearings initially, but then named names and admitted to being a member of the Communist Party in the early 50s. Years later – with the ugliness of HUAC behind everyone - Rossen would top the tough mean-streets sports story when he helmed 'The Hustler.'
Body and Soul	A minister is malevolent and sinister behind his righteous facade. He consorts with, and later extorts from, the owner of a gambling house, and betrays an honest girl, eventually driving them both to ruin.
Body Heat	Lawrence Kasdan made his directorial debut with this steamy, contemporary film noir in the tradition of Double Indemnity and other classics from the 1940s. In one of his most memorable roles, William Hurt plays a Florida lawyer unwittingly drawn into a web of deceit spun by Kathleen Turner (in her screen debut) as a married socialite who plots to kill off her husband with Hurt's assistance. Kasdan's dialogue is a hoot (sometimes it borders on satire), and the sultry atmosphere is a perfect complement to the perspiration-soaked chemistry between Hurt and Turner, whose love scenes caused quite a stir when the film was released in 1981. John Barry's score sets the provocative mood, and both Ted Danson and Mickey Rourke are splendid in memorable supporting roles.
Body Snatcher, The	Plot: Edinburgh, 1831. Medical student Donald Fettes goes to his lecturer Dr MacFarlane saying he is too poor to continue with his medical studies and so MacFarlane agrees to take him on as his assistant. Fettes is disgusted when he finds that one of his jobs is to receive the corpses that MacFarlane uses for study which are stolen from the graveyard by cabman John Gray, but MacFarlane convinces him that some unpleasant truths are necessary in the name of science. Gray then pushes MacFarlane to conduct a complex spinal operation on a crippled child. When MacFarlane protests that he has no bodies to study the operation on, Fettes is shocked when Gray goes out and murders them. Slowly Fettes becomes drawn into the wretched games Gray plays with MacFarlane with Gray blackmailing MacFarlane with the information he could reveal about MacFarlane's involvement in the Burke and Hare trial.
Boiler Room	A young man has dropped out of Queens College but desperately wants to please his father, a federal judge who's harsh with his son. At his father's insistence, Seth Davis closes a casino he operates in his own house, mostly for college students. Thinking he'll please dad, he takes a job in a small brokerage house, an hour from Manhattan, where trainees make cold calls to lists of well-paid men, and then apply high-pressure tactics to sell initial public offerings exclusive to the firm. He's terrific at sales. Once training is over, the pay is phenomenal, and Seth wonders why. Curiosity leads him to ethical dilemmas, encounters with the Feds, and new territory with his father.
Bonnes Femmes, Les	Ginette, Rita, Jacqueline and Jane try to find fulfillment and love in their lives. Rita has a fiancé whose family is obsessed with social distinction; Jane has a boy-friend in the army, but does not hesitate to enjoy herself with chance encounters; Ginette has a mysterious passion that keeps her away from her colleagues at nights. Jacqueline is lonely; but who is that mysterious bike-rider who is constantly following her?
Bonnie and Clyde	Clyde Barrow is a bank robber recently out of prison. He meets Bonnie Parker and together the two form the nucleus of a gang of bank robbers who terrorize the southwest in the 1920s. Based on the true story of a pair of notorious bank robbers, the film personalizes them while still showing the violence that went along with them.
Bonus Disc: Coltrane -Gordon-Brubeck-Vaughan	Each DVD features a 24-page booklet with an essay written by an authoritative jazz historian as well as rare and unseen photos. Jazz Icons DVDs are produced with the full support and cooperation of the artists or their estates, who, in most cases, are contributing rare personal photographs, memorabilia, and forewords.
Book of Life, The	The end of the millenium has taken on a certain significance in modern day prophecies. What happens if Jesus Christ has second thoughts about the Apocalypse? It is December 31, 1999 and New Year's Eve takes on new meaning when the Devil, Jesus Christ, and Christ's assistant Magdelina discuss and debate the end of the world, the opening of the seven seals, and the essence of being human.
Book of Marry, The	Anne-Marie Mieville, a frequent collaborator and partner with filmmaker Jean-Luc Godard (who also penned the wonderful First Name: Carmen and, surprisingly, was the one who edited 'Hail Mary'), was by the mid-eighties quite capable of being director as much as co-writer and co-editor, and made this piece about a daughter named Mary and her two parents. They're in the middle of their marital troubles, and at the start of the film are in a bind- will they split for falling out of love, or stay for their child? Soon though, as the child gets a little older, the father leaves, and the mother becomes the primary parent of the intelligent, eccentric, and funny (in a 'French' sort of way) pre-teen. The film is highlighted with a terrific bit of music from Gustav Mahler (the scene itself is surreal when you first see it, but thinking about it it makes sense from the point of view of a kid), and a quiet scene with the daughter and her father late in the film.

Title	Summary
Borderline	<p>Adah, a black woman, has an affair with Thorne, a white man, much to the dismay of some of the prejudiced townsfolk and Thorne's wife, Astrid. Adah attempts a reconciliation with her man, Pete, but eventually leaves him and the town. Meanwhile, Astrid goes mad and cuts Thorne's face and arm with a knife, but then mysteriously dies. Thorne is tried but acquitted. Because of the events, the mayor sends Pete a letter asking him to leave town for the good of all concerned.</p>
Borgen Trilogy	<p>Borgen is a BAFTA winning Danish drama series. Following the intricate and complicated lives of politicians, media spinners and the reporters who feed off their triumphs and failures, Borgen uncovers a world of political and personal intrigue. The setting is Borgen, the nickname for Denmark's Parliamentary building, otherwise known as "The Castle."</p> <p>In Series 1, after scoring her party a landslide victory through her idealism and work ethic, the smart and sexy populist Birgitte Nyborg (Sidse Babett Knudsen) now faces the biggest dilemma of her life as Prime Minister. Will she succumb to pressure of compromise on her ideals and face consequences both on and off the political stage?</p> <p>In Series 2, Birgitte has been Denmark's Prime Minister for two years that have severely taken their toll on her private life. Increasingly, Birgitte finds herself having to make questionable compromises as the inevitable tensions between the various parties continue to mount.</p> <p>In Series 3, over two years have passed and Birgitte Nyborg is no longer the Prime Minister of Denmark. Disillusioned with the way her old party is heading she decides to try to make a comeback by publicly challenging the incumbent Party Chairman. Failing narrowly in this attempt, Birgitte assesses her options and concludes that her only way back into politics is to start again and found a new political party. Forging an unlikely alliance with journalist, Katrine Fønsmark, who becomes her new media adviser and spokesman, the third season of BORGEN follows the journey of Nyborg and her new party towards a taking a fresh shot at parliament and fighting her way back to power back to Borgen.</p>
Born to Kill	<p>The seamiest entry in the mostly decorous filmography of director Robert Wise showcases B-movie bad boy Lawrence Tierney as a psychotic drifter who's irresistible to women ("His eyes run up and down ya like a searchlight!" breathes housemaid Ellen Colby, just about the only female he doesn't bother targeting). A number of people end up dead by his hand, but the kicker is that he crosses paths with a woman--socialite-divorcee Claire Trevor--just as heartless as he, and even more treacherous. The script makes less sense with each passing reel, but there are ripe character turns by Walter Slezak, as a philosophical private eye who operates out of a diner; Elisha Cook Jr., as Tierney's more level-headed partner (in what other company would Elisha Cook be playing the more level-headed lowlife?); and Esther Howard, as a hard-bitten old bat who keeps an ill-advised rendezvous in the most nightmarish nocturnal wasteland San Francisco had to offer. - Richard T. Jameson</p>
Borom Sarret	
Bottle Rocket	<p>Wes Anderson first illustrated his lovingly detailed, slightly surreal cinematic vision in this witty and warm portrait of three young middle-class misfits. Fresh out of a mental hospital, gentle Anthony (Luke Wilson) finds himself once again embroiled in the machinations of his best friend, elaborate schemer Dignan (Owen Wilson). With the aid of getaway driver Bob (Robert Musgrave), they develop a needlessly complex, mildly successful plan to rob a small bookstore then go on the lam. Also featuring Lumi Cavazos as Inez, the South American housekeeper Anthony falls in love with, and James Caan as local thief extraordinaire Mr. Henry, Bottle Rocket is a charming, hilarious, affectionate look at the folly of dreamers. Shot against radiant southwestern backdrops, it's the film that put Anderson and the Wilson brothers on the map.</p>
Boudu Saved From Drowning	<p>Long before there were hippies, there was, sublimely, Boudu. In 1932 director Jean Renoir and French star Michel Simon, fresh from their early-sound triumph La Chienne, decided to re-team in adapting a stage farce about a derelict rescued from the river by a bookseller and groomed for bourgeois society. The bookseller's idea proves to be disastrous, though working through all the possibilities for disruption and catastrophe is a slow-gathering and hilarious process. Simon always seemed as much force of nature as mere actor, and his and Renoir's inspiration is to make Boudu the vagabond not a satyr or opportunist or noble savage or de facto sociopolitical anarchist, but simply an oversized manchild with no more guile or conscious agenda than the shaggy dog whose sudden defection led him to throw himself into the Seine. If his insistence on leaving a downy-soft bed to sleep in the hall happens to block the door to the maid's room, where his benefactor Lestingois is wont to sneak after the wife's asleep, well, Boudu doesn't really plan it that way. And if he leaves a wet lugie between the pages of a first-edition Balzac, well, they asked him not to spit on the floor, after all!</p> <p>We can see that the original farce (by René Fauchois) was probably pretty funny to begin with, but Renoir makes of it much, much more. Boudu Saved from Drowning--arguably the first French New Wave film, nearly 30 years before there was a New Wave--is one of those cardinal works in which we can see, and experience anew, a great filmmaker inventing the cinema. Without jettisoning the formal qualities of the theatrical farce, Renoir opens his film to light, fresh air, and the teeming multifariousness of Parisian street life; the denizens of the city become unwitting extras in the movie as Boudu first shambles, then prances, among them. The deep-focus camerawork is exhilarating, but even the gregarious roughness of the production feels right, indeed essential. - Richard T. Jameson</p>

Title	Summary
<b>Bourne Identity, The</b>	On a stormy night, a young man is pulled out of the Mediterranean Sea by the crew of a fishing boat. Thinking the young man is dead, a curious fisherman with a scalpel finds two bullets in his back and a miniature laser device in his hip. The laser reveals a Swiss bank account number. But our wet hero isn't dead, and soon finds himself in Zurich. In the bank vault the young man discovers his name, Jason Bourne. In addition, he finds a baffling pile of different passports, all with his picture, and a huge pile of cash. In the U.S. Embassy, Jason Bourne discovers his love interest and travel partner, Marie, along with the fact that someone wants to kill him. Armed with a bag of money and mysterious martial arts skills, with Marie by his side, Bourne scours Paris for clues about his identity and past life... and finds himself in the middle of two assassination plots masterminded by the CIA.
<b>Bourne Supremacy, The</b>	Good enough to suggest long-term franchise potential, The Bourne Supremacy is a thriller fans will appreciate for its well-crafted suspense, and for its triumph of competence over logic (or lack thereof). Picking up where The Bourne Identity left off, the action begins when CIA assassin and partial amnesiac Jason Bourne (a role reprised with efficient intensity by Matt Damon) is framed for a murder in Berlin, setting off a chain reaction of pursuits involving CIA handlers (led by Joan Allen and the duplicitous Brian Cox, with Julia Stiles returning from the previous film) and a shadowy Russian oil magnate. The fast-paced action hurtles from India to Berlin, Moscow, and Italy, and as he did with the critically acclaimed Bloody Sunday, director Paul Greengrass puts you right in the thick of it with split-second editing (too much of it, actually) and a knack for well-sustained tension. It doesn't all make sense, and bears little resemblance to Robert Ludlum's novel, but with Damon proving to be an appealingly unconventional action hero, there's plenty to look forward to. - Jeff Shannon
<b>Bourne Ultimatum</b>	The often breathtaking, final installment in the Bourne trilogy finds the titular assassin with no memory closing in on his past, finally answering his own questions about his real identity and how he came to be a seemingly unstoppable killing machine. Matt Damon returns for another intensely physical performance as Jason Bourne, the rogue operative at war with the CIA, which made him who and what he is and managed to kill his girlfriend in the series' second film, The Bourne Supremacy. Now looking for payback, Bourne goes in search for the renegade chief of CIA operations in Europe and North Africa, partnering for a time with a mysterious woman from his past (Julia Stiles) and constantly--constantly--on the run from assassins, intelligence foot soldiers, and cops. Directed by Paul Greengrass (United 93) with the director's thrilling, trademark textures and shaky, documentary style, The Bourne Ultimatum is largely a succession of action scenes that reveal a lot about the story's characters while they're under duress. Joan Allen, Albert Finney, David Strathairn, Scott Glenn, and Paddy Considine comprise the film's terrific supporting cast, and the well-traveled movie leads viewers through Turin, Madrid, Tangiers, Paris, London, and New York. Overall, this is a satisfying conclusion to Bourne's exciting and protracted mystery. --Tom Keogh
<b>Bowery, The</b>	A fond chronicle of the fabled thoroughfare in its final days as a skid row.
<b>Bowling for Columbine</b>	Michael Moore's brilliantly observed documentary is an insight into the American love affair with the gun. From the defence of their homes in the media's climate of fear to the constitutional right to bear arms. Despite the title the film is not solely focussing on the killings at Columbine high school but a refreshing look at the state of a nation which allows the majority of it's population ownership of firearms and then looks to mass media and popular culture to portion blame. Moore interviews the people who have been blamed for the corruption of American youth, and typically it's people like Marylin Manson who make the most intelligent comments in the film.
<b>Boy on a Dolphin</b>	<p>Sophia Loren's English-language debut. Originally, the film was to star Cary Grant and Loren, fresh off The Pride and the Passion (1957), where the two had sparked up a real-life romance. Boy on a Dolphin was four days into shooting in Greece when Grant cancelled. His wife, Betsy Drake, had survived the sinking of the Andrea Doria ocean liner and he went to be with her. Robert Mitchum was next up, but in the end, Alan Ladd was signed by Twentieth Century-Fox president Spyros Skouras, a considerable surprise to director Jean Negulesco, who thought Ladd was all wrong for the part; he was too diminutive in size (reported from 5'4" to 5'6") and presence to visually compliment his costar Loren. "It sounded then and sounds now pure insanity," Negulesco says in his autobiography, Things I Did and Things I Think I Did.</p> <p>Ladd's smallish frame was overweight and reportedly bloated from alcohol, while his bigger-than-life costar would very likely dominate every scene. Reportedly, Ladd, who had stood on boxes for many of his films, felt the practice was beneath him at that stage in his career, so Loren spent the film standing in holes and walking in trenches so they could at least meet eye to eye. The titular "Boy," which adorns the bow of a vessel that has lain sunken off the island of Hydra for 1,900 years, is accidentally discovered by Signorina Loren, a volatile sponge diver, and Jorge Mistral, her belligerent Albanian boy friend. The idea is to sell this art treasure, a practice officially frowned upon by the Greek Government. Alan Ladd, a dedicated archaeologist, agrees to help Signorina Loren, but Clifton Webb, a rich, suave esthete, who is equally dedicated to snagging the statue for himself, offers her lots of drachmas. Ithough the poor, rustic Signorina Loren cannot be blamed for longing for riches, a yearning that forces her to plot against Mr. Ladd, the antiquities lover, it is a losing battle she wages. The outcome of this benign struggle is clear almost from the start. But director Jean Negulesco, who also was responsible for "Three Coins," and the rest of his troupe, did not waste color film. The trip paid off in fine, unusual, exotic and beautiful footage for this first American company to shoot in Greece.</p>
<b>Brainstorm</b>	Michael and Karen Brace are working on a virtual reality system that sends sensory inputs directly into the brain. When one of the senior workers begins to die of a heart attack and puts on the tape unit, things get more interesting. Michael tries to follow her experiences after death, but is prevented by the authorities when one of their people goes into cardiac arrest trying to follow him. The military take over the project to use the experiences of psychotics and others as training and possibly torture aids. Pornographic experience tapes begin to appear as well. None of this is what they had in mind, and Michael is convinced that he must complete the tape of his friend's death.



Title	Summary
<p><b>Brakhage</b></p>	<p>Brakhage is about the film artist Stan Brakhage (January 14, 1933–March 9, 2003). It was about a living legend and now it is about a dead legend. It is probably still a bit close to the bone to put it that way. Compared to other artists working the same turf there is much written on Brakhage (and by Brakhage). There are more than 300 films of his in distribution. People who don't know about experimental film, about film as art, about personal filmmaking, seem to know about Brakhage. Film artists respect and are inspired by his work and his attitude. He had many disciples who revere his work. Some are interviewed in this documentary.</p> <p>Surf the internet and you can find out that he was a man who transcended his medium, was larger than life, kind, generous, difficult, eccentric, complex, obsessed, dedicated, different, and with surprising impulses. You could talk to him. Perhaps slippery but an ever present persona, one that needs to be contained, marketed? Especially now that he has passed away.</p> <p>That is what this film tried to do while he was still with us. Canadian documentarist Ron Mann (Comic Book Confidential [1989], Twist [1992], Grass [1999]) had suggested to Jim Shedden that he should make a film about his hero and friend, to package him for mainstream consumption. So, is it a recycled, homogenised Brakhage that comes out the other end?</p> <p>Brakhage partially contains the filmmaker but does not pin him or his work down. It has been suggested by Shedden that his documentary primes you for the chase. Yet there is a great stream that needs to be crossed to get to Brakhage's work from this documentary. Could it really be any different? Just as a film about the twist and marijuana are removed from the experience of dancing or smoking dope, this documentary does not really deliver the direct experiential nature of Brakhage's art, a gestural, often silent, abstracted, body-oriented visual experience.</p> <p>Brakhage's project (with his first wife Jane Collom) was about implementing an everyday personal film practice that dealt directly with the nature of film, the nature of seeing. It is a practice that had to exist in opposition to spectacle and storytelling, politically and aesthetically. Containing that project within the documentary form diminishes and changes it.</p> <p>There are morsels, it must be said, but perhaps the By Brakhage DVD (compiled by Fred Camper) comes closer to presenting the experience of the film work itself, especially given the stop/start personal viewing space that is opened up through the practice of home viewing and replay, and the option of watching complete films rather than excerpts.</p> <p>There are important and trivial facts about Brakhage that are not in this film. Feel free to read them as a peripheral addendum to its viewing. Brakhage was born Robert Savage on January 14, 1933 and was adopted by Ludwig and Clara Brakhage two weeks later. His step-parents separated when he was six, from which time he lived with his step-mother in Kansas City. He was a boy soprano. There is a record of him singing. Matt Stone and Trey Parker, the creators of South Park were two of his many students in Boulder, Colorado and the Chicago Art Institute. The character of Stan in South Park is an homage to him. When he died of cancer on March 9, 2003, his passing was noted at the subsequent Academy Awards ceremony, amazing for a person working within a "marginal" film practice. Like "many of his generation" he was interested in the innovative writings of Ezra Pound and Gertrude Stein.</p> <p>Most importantly there was also his own poetic writing to entwine and nourish his broader artistic project/practice. Unfortunately this is not explored in the documentary. This writing exhibited a direct honesty, an inventively playful, diaristic expressiveness and a Joycean layering of meaning that complimented the film-work. These are characteristics also evident in his lectures/talks that we do have access to in this documentary. The oft-quoted manifesto-like opening to "Metaphors of Vision" works like an early mission statement for his undertakings:</p> <p>Imagine an eye unrulled by man-made laws of perspective, an eye unprejudiced by compositional logic, an eye which does not respond to the name of everything but which must know each object encountered in life through an adventure of perception. How many colors are there in a field of grass to the crawling baby unaware of 'Green'? How many rainbows can light create for the untutored eye? How aware of variations of heat waves can that eye be? Imagine a world alive with incomprehensible objects and shimmering with an endless variety of movement and innumerable gradations of color. Imagine a world before the "beginning was the word." (1)</p> <p>Shedden's film does include the work of other film artists: Jonas Mekas, Willie Varela, R. Bruce Elder and George Kuchar. Kuchar's footage takes the cake, showing how, in the right hands, engaging humanity can be constructed from just a series of photographs. Through the procession of excerpts from Brakhage's own films we become aware of his critical movement away from the dramatic flow of psychodrama and the use of actors, found in his early work, to a cinema that exists almost exclusively within the first person. The film documents that movement from the influence of works like Maya Deren's (so important in helping to kick-start the American avant-garde in the 1940s) to a layered and fragmented gestural form.</p> <p>Though not examined in the documentary, Daybreak (1957) sits at a nodal point in that transition. To communicate some sort of psychotic episode – as the main character moves through a park – the linear flow of images is broken-down through a stuttering, almost single frame editing technique. It is as if a gash opens up in the film itself for us to fall into. This moment marks a step into the more abstract, impulsive cinema that Brakhage explored and settled.</p> <p>It is a representational shift that can be characterised as a move into the body as a physical and cellular entity. For Brakhage this is enabled metaphorically by the reflexive body of film's materiality. As the "manifesto" also suggests, this is a way of seeing, a way of being that articulates aspects of childhood itself.</p>

Title	Summary
<b>Brakhage</b>	<p>I find the occurrence of this shift interesting given Brakhage's own problematic early childhood. It is also significant that it attained its full force at a time of engagement/disengagement with family life through the development of his relationship with wife Jane. An important aspect of engagement with family life is that as a parent you are faced with the prospect of revisiting your own childhood through your relationship with your children. This film allows for some insights into that.</p> <p>For Brakhage himself, Shedden's film may have marked a passing of responsibility for the project of contextualising his work, a movement away from his own "legendary" talks, writings and appearances. It has certainly seems to have worked out that way. Fuelled by a career of teaching, Brakhage's presentations and talks communicated a disarming sense of authority and comfort inside his own myth. The maintenance and questioning of that myth is now left for others to carry on.</p> <p>In the end, Brakhage was an original who came closer to articulating a vision, his vision, than the rest of us. This film can act as a kind of "QuickStart Sampler for Dummies" of Brakhage's world. Yet on some level I feel that it is all too easy to wax lyrical about all of this: I would have liked a few more warts dissected. This could help the experimental film community move forward. But then again, about a subject like this, I can be very hard to please. - Dirk de Bruyn (Senses of Cinema)</p>
<b>Bram Stoker's Dracula [aka "Dracula"] [4K UHD]</b>	<p>From the moment Dracula (Oldman) trails a bloodied razor across his tongue with a look of ecstasy, you know that this version, going back to source in Stoker's novel, isn't going to offer a silver-tongued bloodsucker hovering over swooning damsels. In the opening sequences, Dracula's soul-mate Elisabeta (Ryder) commits suicide in the mistaken belief that he had died in battle. Forsaking God, he seems doomed to an endless existence of guilt and loneliness, until lawyer Jonathan Harker (Reeves) shows him a picture of his fiancée, who just happens to be the spitting image of Elisabeta. A gorgeous, stylised adaptation, full of visual tricks and dazzling camerawork, this places the emphasis firmly on perverse, rampant eroticism. Equally forceful is Oldman's extraordinary performance, especially in his older guise, complete with bouffant hairdo and elongated fingers. In contrast to Hopkins' aggressive performance as vampire-hunter Van Helsing, a stupefied Reeves puts in a hopeless show of defiance. This lack of a convincing central dynamic leads to the occasional sense that the film is little more than a spectacular edifice, but you'll be too spellbound to resist seduction.</p>
<b>Brand Upon the Brain!</b>	<p>Brand Upon the Brain is constructed in black and white with Maddin's unique blend of old-fashioned and modernist filmic styles and techniques, yet what is most wonderful is the plot's melding of fantasy and reality. Broken up into sections marked by title cards recalling silent films, the film takes place on a Canadian island called Black Notch, where protagonist, Guy (Erik Steffan Maahs as old Maddin, Sullivan Brown as boy Maddin), is raised under the thumb of his controlling mother (Gretchen Krich) who is managing an orphanage. Unfolding in chapters such as "Memory Floods Back," "Background," and "Dark Schedules," Brand Upon the Brain tackles issues of homosexual awakening in a pious environment, cross-dressing, sibling rivalry, youthful lust, escapism's role in the development of artistic imagination, plus many darker topics that will thrill viewers ready for the macabre. In Chapter Six, garments are fetishistically removed with "Undressing Gloves", linking childhood play and adult desire. Maddin's childhood acquaintances, like bully Savage Tom (Andrew Loviska), and crush Wendy Hale who morphs into a boy called Chance with a simple haircut (Katherine Scharhon) underscore the director's love of carnivalesque characters. Smears of Vaseline on the camera lens, quavering shots that look hand-rendered, quick-cut editing, and sets alongside costuming lend the film an over-the-top nostalgia that borders on camp. This adds to the absurdist tale an historicism that convinces the viewer of this story's truth, though it is clearly fictionalized. In fact, the extras contain a mini-documentary interview with Maddin, in which he describes the roughly two-percent of the film that actually occurred. Also notable is the audio format experimentation. Having once toured live as a silent film narrated by various artists in person, the DVD contains narration from Maddin's point of view in several different voices, such as Isabella Rossellini, Laurie Anderson, and John Ashbery. One can select whose voice they want to serve as Maddin's stand-in, which is jarringly strange. The short films, "It's My Mother's Birthday Today," and "Footsteps," about the sound effects company who contribute greatly to the hazy, atmospheric, are also excellent. It is so lovely to see such an individualist gain recognition through Criterion Collection, as this will hopefully expose more viewers to this stridently independent artist.</p>
<b>Branded to Kill</b>	<p>Branded to Kill, the wildly perverse story of the yakuza's rice-sniffing No. 3 Killer, is Seijun Suzuki at his delirious best. From a cookie-cutter studio script, Suzuki delivered this brutal, hilarious, and visually inspired masterpiece—and was promptly fired. Criterion presents the DVD premiere of Branded to Kill in a pristine transfer from the original Nikkatsu-scope master.</p>
<b>Braveheart</b>	<p>William Wallace is a Scottish rebel who leads an uprising against the cruel English ruler Edward the Longshanks, who wishes to inherit the crown of Scotland for himself. When he was a young boy, William Wallace's father and brother, along with many others, lost their lives trying to free Scotland. Once he loses another of his loved ones, William Wallace begins his long quest to make Scotland free once and for all, along with the assistance of Robert the Bruce.</p>
<b>Brazil</b>	<p>Pitting the imagination of a common man against the oppressive storm troopers of the Ministry of Information, this bitter parable for the Information Age is more relevant than ever. Gathering footage from both the European and American versions, Terry Gilliam has assembled the ultimate 142-minute director's cut of his most celebrated film, then annotated it with a shot-by-shot commentary on an alternate audio channel.</p>
<b>Bread and Roses</b>	<p>Maya is a quick-witted young woman who comes over the Mexican border without papers and makes her way to the LA home of her older sister Rosa. Rosa gets Maya a job as a janitor: a non-union janitorial service has the contract, the foul-mouthed supervisor can fire workers on a whim, and the service-workers' union has assigned organizer Sam Shapiro to bring its "justice for janitors" campaign to the building. Sam finds Maya a willing listener, she's also attracted to him. Rosa resists, she has an ailing husband to consider. The workers try for public support; management intimidates workers to divide and conquer. Rosa and Maya as well as workers and management may be set to collide.</p>

Title	Summary
<b>Breaker Morant</b>	At the turn of the twentieth century, three Australian army lieutenants are court-martialed for alleged war crimes committed while fighting in South Africa. With no time to prepare, an Australian major, appointed as defense attorney, must prove that they were just following orders and are being made into political pawns by the British imperial command. Director Bruce Beresford garnered international acclaim for this riveting drama set during a dark period in his country's colonial history, and featuring passionate performances by Edward Woodward, Bryan Brown, and Jack Thompson; rugged cinematography by Donald McAlpine; and an Oscar-nominated script, based on true events.
<b>Breakfast at Tiffany's</b>	Audrey Hepburn created one of her signature roles in Holly Golightly, the hard-living escort girl who wants nothing more than to find love. That comes in the shape of her new neighbor, would-be writer Paul Varjak (Peppard, a long way from 'The A-Team'). Romance, however, is a complicated endeavor, given that Varjak is himself being kept by his wealthy patroness (Patricia Neal).  Romantic comedy is a difficult genre to perfect and it has rarely been done as well as it is here. Hepburn and Peppard create the kind of screen chemistry that comes along all too rarely. Despite the sordid implications of the relationships portrayed, the humor and the Oscar-winning refrains of Henry Mancini's score maintain the feelgood factor. The result is a charming fable of love in big, bad New York.
<b>Breaking Bad: Season 1</b>	Bryan Cranston stars as Walter White, a down-on-his-luck chemistry teacher struggling to make ends meet for his wife (Anna Gunn) and physically challenged son (RJ Mitte). Everything changes when Walter receives a startling diagnosis: terminal lung cancer. With only a few years to live and nothing to lose, Walter uses his training as a chemist to cook and sell crystal meth with one of his former students (Aaron Paul). As his status grows, so do his lies, but Walt will stop at nothing to make sure his family is taken care of after he's gone, even if it means putting all their lives on the line. Executive produced by Vince Gilligan and Mark Johnson.
<b>Breaking Bad: Season 2</b>	Now that they've launched their drug business, there's no turning back for Walt and his young partner, Jesse. Using Walt's knowledge of chemistry to cook up high-grade methamphetamine to pay for Walt's cancer treatments, the pair is thrust into a netherworld of murder, mayhem and the twin threats of exposure and arrest. Amid suspicions about her husband's fidelity, Walt's wife Skyler faces an unexpected pregnancy and a grim financial outlook that forces her back to work for a boss she once threatened to sue for sexual harassment. The prospect of leaving his family penniless catapults Walt headlong into the deal to end all deals, elevating his reputation in the eyes of criminals and cops alike, but bringing him and Jesse to the brink of disaster while potentially making them rich beyond anything they could have dreamed up.
<b>Breaking Bad: Season 3</b>	Even though his cancer's in remission, chemistry teacher-turned-meth maker Walter White (Cranston) still can't catch a break. his wife (Anna Gunn) has filed for divorce, his DEA agent brother-in-law (Dean Norris) is out to bust him and a Mexican cartel just wants him dead. But with his family's future still at stake Walt cooks up a deal that will make him a fortune, a scheme with a terrible price. Executive produced by Vince Gilligan and Mark Johnson.
<b>Breaking Bad: Season 4</b>	Bryan Cranston stars as Walter White, a one-time mild-mannered chemistry teacher whose transformation into a deadly criminal kicks into overdrive in the explosive fourth season. As his young accomplice Jesse (Aaron Paul in his Emmy Award-winning role) turns increasingly distant and hostile, Walt must deal with his estranged wife (Anna Gunn), his relentless DEA Agent brother-in-law (Dean Norris), and the ruthless kingpin manipulating the entire operation (Giancarlo Esposito) - culminating in a bombshell season finale that will leave you speechless.
<b>Breaking Bad: Season 5</b>	With Gus Fring dead, Walt's transformation from a well-meaning family man to ruthless drug kingpin is nearly complete. Forming a partnership with Jesse and Mike (Jonathan Banks), Walt proceeds to make a killing in the meth business until the fruits of his murderous schemes are threatened by a new development in the investigation led by his relentless brother-in-law Hank (Dean Norris).
<b>Breaking Bad: Season 6 [The Final Season]</b>	In the final episodes, Emmy winners Bryan Cranston and Aaron Paul bring the saga of Breaking Bad to a bloody conclusion in their roles as meth kingpin Walter White and his guilt-ridden partner Jesse Pinkman. As each tries to get clear of the wreckage they left behind in the meth world, DEA agent Hank Schrader's obsessive pursuit of 'Heisenberg' gains steam, leading up to a shattering finale that will leave no one in Walt's world unscathed.
<b>Breaking Point, The</b>	Michael Curtiz brings a master skipper's hand to the helm of this thriller, Hollywood's second crack at Ernest Hemingway's To Have and Have Not. John Garfield stars as Harry Morgan, an honest charter-boat captain who, facing hard times, takes on dangerous cargo to save his boat, support his family, and preserve his dignity. Left in the lurch by a freeloading passenger, Harry starts to enter-tain the criminal propositions of a sleazy lawyer (Wallace Ford), as well as the playful come-ons of a cheeky blonde (Patricia Neal), making a series of compromises that stretch his morality—and his marriage—further than he'll admit. Hewing closer to Hemingway's novel than Howard Hawks's Bogart-Bacall vehicle does, The Breaking Point charts a course through daylight noir and working-class tragedy, guided by Curtiz's effortless visual fluency and a stoic, career-capping performance from Garfield.
<b>Breaking the Waves</b>	Drama set in a repressed, deeply religious community in the north of Scotland, where a naive young woman named Bess McNeil (Emily Watson) meets and falls in love with Danish oil-rig worker Jan (Stellan Skarsgaard). Bess and Jan are deeply in love but, when Jan returns to his rig, Bess prays to God that he returns for good. Jan does return, his neck broken in an accident aboard the rig. Because of his condition, Jan and Bess are now unable to enjoy a sexual relationship and Jan urges Bess to take another lover and tell him the details. As Bess becomes more and more deviant in her sexual behaviour, the more she comes to believe that her actions are guided by God and are helping Jan recover.

Title	Summary
Breathless	There was before Breathless, and there was after Breathless. Jean-Luc Godard burst onto the film scene in 1960 with this jazzy, free-form, and sexy homage to the American film genres that inspired him as a writer for Cahiers du cinéma. With its lack of polish, surplus of attitude, anything-goes crime narrative, and effervescent young stars Jean-Paul Belmondo and Jean Seberg, Breathless helped launch the French New Wave and ensured that cinema would never be the same.
Bride of Frankenstein, The	This greatest of all Frankenstein movies begins during a raging thunderstorm. Warm and cozy inside their palatial villa, Lord Byron (Gavin Gordon), Percy Shelley (Douglas Walton), and Shelley's wife Mary (Elsa Lanchester) engage in morbidly sparkling conversation. The wicked Byron mockingly chastises Mary for frightening the literary world with her recent novel Frankenstein, but Mary insists that her horror tale preached a valuable moral, that man was not meant to dabble in the works of God. Moreover, Mary adds that her story did not end with the death of Frankenstein's monster, whereupon she tells the enthralled Byron and Shelley what happened next. Surviving the windmill fire that brought the original 1931 Frankenstein to a close, the Monster (Boris Karloff) quickly revives and goes on another rampage of death and destruction. Meanwhile, his ailing creator Henry Frankenstein (Colin Clive) discovers that his former mentor, the demented Doctor Praetorius (Ernst Thesiger), plans to create another life-sized monster -- this time a woman! After a wild and wooly "creation" sequence, the bandages are unwrapped, and the Bride of the Monster (Elsa Lanchester again) emerges. Alas, the Monster's tender efforts to connect with his new Mate are rewarded only by her revulsion and hoarse screams. "She hate me," he growls, "Just like others!" Wonderfully acted and directed, The Bride of Frankenstein is further enhanced by the vivid Franz Waxman musical score; even the film's occasional lapses in logic and continuity (it was trimmed from 90 to 75 minutes after the first preview) are oddly endearing. Director James Whale was memorably embodied by Ian McKellen in the Oscar-winning 1998 biopic Gods and Monsters.
Bride Wore Black, The	Julie Kohler is prevented from suicide by his mother. She leaves the town. She will track down, charm and kill five men who do not know her. What is her goal? What is her purpose?
Bridge on the River Kwai, The	British WW2 prisoners of war are given the task, by their Japanese captors, of building a railway bridge in a harsh Asian jungle. Led by Col Nicholson, a stereotypical British officer, the prisoners score a moral victory over the Japanese by not only building the bridge, but running the whole show. Unknown to Nicholson, an allied demolition team are planning a spectacular opening for the bridge.
Bridge, The	Bernhard Wicki's astonishing The Bridge was the first major antiwar film to come out of Germany after World War II, as well as the nation's first postwar film to be widely shown internationally, even securing an Oscar nomination. Set near the end of the conflict, it follows a group of teenage boys in a small town as they contend with everyday matters like school, girls, and parents, before enlisting as soldiers and being forced to defend their home turf in a confused, terrifying battle. This expressively shot, emotionally bruising drama dared to humanize young German soldiers at a historically tender moment, and proved influential for the coming generation of New German Cinema auteurs.
Brief Encounter	After a chance meeting on a train platform, a married doctor (Trevor Howard) and a suburban housewife (Celia Johnson) begin a muted but passionate, and ultimately doomed, love affair. With its evocatively fog-enshrouded setting, swooning Rachmaninoff score, and pair of remarkable performances (Johnson was nominated for an Oscar), this film, directed by David Lean and based on Noël Coward's play Still Life deftly explores the thrill, pain, and tenderness of an illicit romance, and has influenced many a cinematic brief encounter since its release.
Brigitte et Brigitte	Two identically-named women move to Paris to study film (allowing for cameos by legendary directors Sam Fuller, Claude Chabrol, and Eric Rohmer). Moullet's protagonists are two identically named but radically dissimilar college students: a right-wing brunette from the Pyrenees and a blonde communist from the Alps. Moullet indulges Godardian cinephilia, cramming in a Sam Fuller cameo so brief it makes his appearance in Pierrot le fou seem positively indulgent, while simultaneously lampooning it: One ardent movie buff proclaims his desire to "die watching a film," while another pulls a list from his pocket to prove that Alfred Hitchcock is the third-worst director of all time.
Bring Me the Head of Alfredo Garcia	<p>Sam Peckinpah knew he couldn't call a movie Bring Me the Head of Alfredo Garcia and get away with it. That's why he did it. When he undertook this nakedly personal project, in self-exile in Mexico, the director was a deeply bitter man out of favor with critics, the media, and the Hollywood establishment, which had just released his Pat Garrett &amp; Billy the Kid in a mutilated version. "Bring Me the Head..." sounded like the parody title of an ultraviolent Sam Peckinpah movie, and he flung it in our faces just as his onscreen surrogate tosses the titular object at the camera.</p> <p>Thing is, the movie is a masterpiece--raw, shocking, beautiful, and brave--in which Peckinpah confronts his enemies and his own demons. Warren Oates plays a gringo piano-player stuck in Mexico who hears that some powerful men are willing to pay a bounty on a guy he knows. They don't know the guy is already dead, killed in a car accident. It'll be easy to exhume the trophy and collect the money--except that it will cost our seedy hero everything he has and ever wanted.</p> <p>John Huston's Treasure of the Sierra Madre had always been a key legend for Peckinpah; this film is a subterranean re-imagining of it, with Oates as both the son of Fred C. Dobbs and the carnival-mirror reflection of Peckinpah himself. And Isela Vega's performance as the sainted whore Elita--bruised and worldly one minute, radiant and clear-skinned as a child the next--is an act of grace. - Richard T. Jameson</p>

Title	Summary
<b>Bringing Out the Dead</b>	<p>An Easter story. Frank is a Manhattan medic, working graveyard in a two-man ambulance team. He's burned out, exhausted, seeing ghosts, especially a young woman he failed to save six months' before, and no longer able to save people: he brings in the dead. We follow him for three nights, each with a different partner: Larry, who thinks about dinner, Marcus, who looks to Jesus, and Tom, who wallops people when work is slow. Frank befriends the daughter of a heart victim he brings in; she's Mary, an ex-junkie, angry at her father but now hoping he'll live. Frank tries to get fired, tries to quit, and keeps coming back, to work and to Mary, in need of his own rebirth.</p>
<b>Britannia Hospital</b>	<p>Whilst it may lack the iconic vitality of 'If....' (1968) or the cinematic daring of 'O Lucky Man!' (1973), Lindsay Anderson's 'Britannia Hospital' (1982) should nonetheless be regarded as highly as its well-received predecessors in the 'Mick Travis' trilogy. However, from its première at Cannes – which witnessed a walk-out by British critics – to the present day, opinion has generally been slanted against this sideswipe at Thatcherite Britain. Does this opinion fail to notice the powerful moral questions that lie beneath 'Britannia Hospital's caustic exterior? Or does it choose to ignore them?</p> <p>It is likely that people have been swayed by the surface qualities of the film; many of which seem designed to ostracize the casual viewer. Not only is the popular Mick Travis (Malcolm McDowell) a peripheral figure (in comparison to his central roles in 'If....' and 'O Lucky Man!'), but also 'Britannia Hospital' eschews the subtle humour of its forerunners in favour of lurid silliness and near-slapstick. Further, the ultra-gory experiments conducted by the hospital's resident Frankenstein, Professor Millar (Graham Crowden), are fodder only for the midnight movie crowd.</p> <p>However, perhaps the feature of the film which most alienates the crowds is its seemingly cynical and unforgiving portrayal of humankind as a whole. 'Britannia Hospital's overarching plot – which sees the titular establishment (acting as a microcosm for all of Thatcherite Britain) descend into conflict and madness, as 'haves' and 'have-nots' clash over healthcare – enables Anderson and his screenwriter, David Sherwin, to attack groups from across all of the political and social spectra. Both hospital workers and public figures, alike, are portrayed as being capable of cruelty, and thus almost no-one is spared Anderson's wrath.</p> <p>But, at the same time – and this is crucial – almost no-one is spared Anderson's compassion. It is this fact that prevents 'Britannia Hospital' from being the exercise in rampant cynicism that many believe it to be. The film recognizes that just as anyone, from any background, can be cruel, so too can anyone be a victim of cruelty. Accordingly, then, there are numerous scenes in which Anderson elicits our sympathy for his subjects, regardless of their place on the social ladder – for example, when left-wing demonstrators are brutally clubbed, or when the hospital's wealthy patients are refused treatment. These scenes are distinguished by emotive, Fordian close-ups of the victimized; close-ups which – as well as recalling the tenderness of earlier Anderson films such as 'Thursday's Children' (1954) and 'Every Day Except Christmas' (1957) – serve to individualize the crowds. The message is almost Biblical: people persecute as groups but suffer as individuals. And so Anderson's true target becomes apparent: all organizations, classes, groupings and institutions which stand as a barrier to true human fellowship and understanding. Individuals deserve sympathy and forgiveness, whilst organizations do not; and herein lies the film's anarchism.</p>
<b>Broadcast News</b>	<p>Basket-case network news producer Jane Craig falls for new reporter Tom Grunnick, a pretty boy who represents the trend towards entertainment news she despises. Aaron Altman, a talented but plain correspondent, carries an unrequited torch for Jane. Sparks fly between the three as the network prepares for big changes, and both the news and Jane must decide between style and substance.</p>
<b>Broadway Melody of 1940</b>	<p>Astaire plays Johnny Brett, one half of an unsuccessful dancing duo of some duration with King Shaw (George Murphy). Each night, after performing their act, Johnny rushes to another theatre to see Broadway headliner Clare Bennett (Powell) perform. The boys' act is seen by Bob Casey (the wonderful Frank Morgan), a theatrical agent whose partner, Bert Matthews (Ian Hunter) is Clare's fiancé – and who just so happens to be on the lookout for a new dancing partner for her. Mistakenly believing that Casey is a debt collector, Johnny passes himself off as King. Instead of resenting his friend's good fortune when King receives an invitation to an audition from Matthews which he successfully passes, Johnny selflessly works to help him improve his performance. However, as opening night draws nearer King begins drinking heavily, a problem which is exacerbated when he realises that his love for Clare is unrequited and that she, in fact, loves Johnny.</p>
<b>Broken Blossoms</b>	<p>Cheng Huan is a missionary whose goal is to bring the teachings of peace by Buddha to the civilized Anglo-Saxons. Upon landing in England, he is quickly disillusioned by the intolerance and apathy of the country. He becomes a storekeeper of a small shop. Out his window, he sees the young Lucy Burrows. She is regularly beaten by her prizefighter father, underfed and wears ragged clothes. Even in this deplorable condition, Cheng can see that she is a priceless beauty and he falls in love with her from afar. On the day that she passes out in front of his store, he takes her in and cares for her. With nothing but love in his heart, he dresses her in silks and provides food for her. Still weak, she stays in his shop that night and all that Cheng does is watch over her. The peace and happiness that he sees last only until Battling Burrows finds out that his daughter is with a foreigner.</p>

Title	Summary
<b>Broken Embraces</b>	<p>Pedro Almodóvar continues to reinvent Hollywood's Golden Age for a new era with Broken Embraces. A blind screenwriter in the present day, Mateo Blanco, a.k.a. Harry Caine (Lluís Homar), reminisces about his favorite leading lady to his assistant, Diego (Tamar Novas). In 1992, when Caine met Lena (Penélope Cruz), stockbroker Ernesto (José Luis Gómez) had just made the cash-strapped secretary his mistress. First, Ernesto pays for her mother's medical care; then he supports her dream to act. In the process, Caine casts her in his screwball comedy and falls in love, and a passionate affair begins. Ernesto suspects something is up, so he hires his shifty son, Ernesto Jr. (the off-key Rubén Ochandiano), to film the couple surreptitiously, and a lip reader translates their conversations. Caine's production manager, Judit (Volver's Blanca Portillo), further complicates the scenario. By the end, Caine, whose name serves as a tip of the hat to hard-boiled author James M. Cain (The Postman Always Rings Twice), has lost his vision and his girl, and the culprit isn't as obvious as it seems. With Embraces, Almodóvar riffs on Tinseltown classics where greed and lust lead to death. If less successful than Live Flesh, a prior noir, his jigsaw storytelling remains just as riveting and his principal cast rises to the occasion, particularly Cruz, who plays a more passive character than usual and remains, much like Otto Preminger's Laura before her, a mystery that no one, not even the filmmaker, can ever completely solve. - Kathleen C. Fennessy</p>
<b>Broken Lance</b>	<p>Joe Devereaux (Robert Wagner) has just spend four years in jail and now discovers, that not only is his father (Spencer Tracy) dead, but his brothers have taken over the ranch and sold it off to an oil company. Refusing to become part of the enterprise, he revisits the ranch, thereby the past, and eventually comes face to face with the elder brother, Ben Devereaux (Richard Widmark). A classic Western, noting upon the birth of the west, where men took law into their own hands, and how that part of the west died away, with the introduction of towns, and as such laws and banks. Tracy is superb as the self-made rancher, who is betrayed by his oldest son.</p>
<b>Brood</b>	<p>A disturbed woman is receiving a radical form of psychotherapy at a remote, mysterious institute. Meanwhile, her five-year-old daughter, under the care of her estranged husband, is being terrorized by a group of demonic beings. How these two story lines connect is the shocking and grotesque secret of this bloody tale of monstrous parenthood from David Cronenberg, starring Oliver Reed and Samantha Eggar. With its combination of psychological and body horror, The Brood laid the groundwork for many of the director's films to come, but it stands on its own as a personal, singularly scary vision.</p>
<b>Brother Orchid</b>	<p>Racket Boss John Sarto tired of gang violence quits and goes to Europe for "culture." His fortune soon dissipated by European swindlers he returns to the old mob; but new boss Jack Burns finds him strictly superfluous. Narrowly escaping being rubbed out Sarto is taken in by the monastery of the "Little Brothers of the Flower." His unique talents prove very useful to the monks...especially when Sarto's old mob forces them out of the flower market.</p>
<b>Brotherhood: Season 1</b>	<p>SEASON 1  Episode 1 - Mark 8:36 - Pilot Episode  Episode 2 - Genesis 27:29  Episode 3 - Matthew 13:57  Episode 4 - Matthew 5:6  Episode 5 - Matthew 12:25  Episode 6 - Samyutta 11:10  Episode 7 - Genesis 27:39  Episode 8 - Job 31:5-6  Episode 9 - Ecclesiastes 7:2  Episode 10 - Vivekachudamani :51  Episode 11 - Matthew 22:10</p>
<b>Brotherhood: Season 2</b>	<p>SEASON 2  Episode 1 - "One Too Many Mornings 3:4-8"  Episode 2 - "Down In the Flood 3:5-6"  Episode 3 - "The Lonesome Death Of... 4:7-8"  Episode 4 - "Not Dark Yet 3:5-6"  Episode 5 - "Dear Landlord 1:3-4"  Episode 6 - "True Love Tends to Forget 1:1-4"  Episode 7 - "Only a Pawn... 1:7-8"  Episode 8 - "Shelter From the Storm 1:1-2"  Episode 9 - "Call Letter Blues 1:2-6"  Episode 10 - "Things Have Changed 1:7-8"</p>

Title	Summary
<b>Brotherhood: Season 3</b>	<p>SEASON 3</p> <p>Episode 1 - Uneasy Lies The Head</p> <p>Episode 2 - Things Badly Begun...</p> <p>Episode 3 - Let Rome into Tiber Melt...</p> <p>Episode 4 - The Course of True Love Never Did Run Smooth</p> <p>Episode 5 - Give Me the Ocular Proof...</p> <p>Episode 6 - The Chimes at Midnight</p> <p>Episode 7 - All the Interim is Like a Phantasma...</p> <p>Episode 8 - Birnam Wood Come to Dunsinane</p>
<b>Brothers Quay Collection, The</b>	<p>The surreal visions of the Brothers Quay, identical-twin animators from Minnesota who have since made London their home, are an offbeat mix of clockwork mechanics, wire, thread, and 19th-century curios, all set to life in a series of beautiful but elusive set pieces. Directed in a highly stylized manner, with a shallow plane of focus that intentionally keeps certain objects blurred and a camera that moves with conspicuous mechanical precision, their works have a dreamlike quality about them. This is directly alluded to in the subtitle of one of their most handsome films, "The Comb (From the Museum of Sleep)," where scenes of a latticework of ladders shooting through an angular construction are intercut with shots of a sleeping woman. "Street of Crocodiles," their most famous short work, references turn-of-the-century cinema as a man peers through a Kinetoscope to watch the nightmare-tinged fantasy of a figure overwhelmed by mysterious forces on the deserted streets of a city after dark. These are the longest and most accomplished short films in The Brothers Quay Collection, a compendium of ten works from 1984 to 1993, but the tape contains other spellbinding works, from the early "The Cabinet of Jan Svankmajer," a tribute to the great Czech animator and the Quay's spiritual godfather, to the inventive art history documentary "De Artificiali Perspectiva, or Anamorphosis," to the four short works in the "Stille Nacht" series. These films, along with "The Epic of Gilgamesh" and "Rehearsals For Extinct Anatomies," showcase a vision of quivering objects and surreal narratives in a shadowy, self-contained dream world.</p>
<b>Brothers Rico, The</b>	<p>Richard Conte tackles the mob in a classic film noir (1957) by Phil Karlson (99 River Street, Walking Tall). Karlson's style is hard, fast, and unadorned, which may explain why he's never attracted the attention lavished on Robert Siodmak and the prissier noir specialists. But the angry rhythms of Karlson's films seem just as true to the genre's fatalistic spirit as any of Siodmak's bizarre camera angles; with Dianne Foster and Kathryn Grant.</p>

Title	Summary
<p><b>Browning Version, The</b></p>	<p>Professor Andrew Crocker-Harris has devoted his life to teaching classics at a prestigious English public school (in America, we would call it a private school). Due to a heart condition, he has been forced to resign from his teaching position and today is both the last day of term and his last day at the school. Though he has been at the school for years, not too many people seem all that sad about Andrew's departure. His students mock him for his rigid, authoritarian style and refer to him as "the Crock" behind his back. One student laughs when he hears about his professor's heart condition as the thought of the Crock having any heart at all is a riot.</p> <p>The students are much fonder of science teacher Frank Hunter and his more down-to-earth style. Andrew's wife Millicent is also rather fond of Frank, and the two of them have been conducting a secret affair for some time now. At least they think it's a secret, but Andrew knows all about it; he just doesn't have the time or interest to do anything about it. Andrew Crocker-Harris keeps his life in strict order and his emotions firmly in check, but at the sunset of his career, and perhaps his life, he is forced to take survey of his accomplishments and finds them sorely lacking. After a life devoted to his work, he appears to have no friends at all... at least until an over-eager student named Taplow reaches out to "the Crock" and inadvertently changes his life.</p> <p>"The Browning Version" is directed by Anthony Asquith (Mike Figgis directed a 1994 remake starring Albert Finney) who made quite a career for himself by adapting popular stage plays, including George Bernard Shaw's "Pygmalion" (1938) and Oscar Wilde's "The Importance of Being Earnest" (1952). "The Browning Version" is based on a play by Terrence Rattigan who collaborated with Asquith on several film projects. Rattigan, also a prolific screenwriter, wrote the film adaptation of his own play and greatly expanded his original material (the play took place entirely on a single set).</p> <p>The success of the film hinges on two factors: first, Rattigan's well-crafted script and, second, the exceptional performance by Michael Redgrave as Andrew Crocker-Harris. Andrew has every intention of keeping a stiff upper lip as he white-knuckles his way through his last miserable day at the school, derided by his students, betrayed by his wife and even undermined by his headmaster (played by the distinctive Wilfred Hyde White) who won't even support his petition to receive a full pension. Redgrave brings a quiet dignity to the role that comes in handy when the emotional fireworks start going off at the midway point of the movie.</p> <p>Just as Andrew is ready to pack up and leave, a new professor inadvertently lets slip that his students haven't just dubbed him "the Crock": they also call him "the Himmler of the Lower Fifth." Andrew is wounded: all his life's work and he is nothing more than a cruel joke to his students. At home, Andrew, still processing the Himmler insult, is visited by his student Taplow who has brought him a present, a translation of "Agamemnon" by Robert Browning. The two had previously discussed the work, and Andrew is deeply touched by this unsolicited act of kindness; he even cries, shocking his young pupil. Andrew feels renewed and shows his new prize to his wife who instantly snuffs out his new sense of hope, revealing that she had seen Taplow just that morning performing a mocking imitation of "the Crock." She grins wickedly as she tells her husband that Taplow was just trying to buy his teacher's favor (and an early promotion to the next grade) with a cheap used book. In this remarkable sequence, Andrew rides an emotional roller coaster. He is knocked down, lifted up and knocked back down again, experiencing the very emotional lows and highs he had tried to suppress in himself for many years. The scenes could easily have degenerated into mawkishness, but Redgrave holds it all together through sheer will. He manages somehow to simultaneously convey worlds of emotional depth while always maintaining a sense of restraint. When Andrew weeps, it is not an explosion but a brief release, a rare acknowledgement of the terrible stress he has been under. Later, when his wife thoroughly defangs him, we can see the pain in his eyes and his posture – she has scored a direct hit – but Redgrave plays it close to the vest.</p> <p>Redgrave was primarily known as a stage actor, but here he eschews any of the grand gestures associated with the theater. We see it all in the way Andrew stiffens his posture and fusses with his jacket sleeves: he has been wounded deeply but will not let his wife know just how badly. Redgrave's carefully modulated performance is sincere, textured and utterly plausible. We sympathize with Crocker-Harris' plight, but we can also understand why his students mock him and, even more, why his wife (who seems, at first, so gratuitously callous) despises him. He is cold and self-centered, but also profoundly vulnerable and the film benefits greatly from this complex portrayal. Andrew is a man who thought he knew exactly what he wanted out of life, only to realize he's only just beginning to find his true path.</p>
<p><b>Brute Force</b></p>	<p>At overcrowded Westgate Penitentiary, where violence and fear are the norm and the warden has less power than guards and leading prisoners, the least contented prisoner is tough, single-minded Joe Collins. Most of all, Joe hates chief guard Captain Munsey, a petty dictator who glories in absolute power. After one infraction too many, Joe and his cell-mates are put on the dreaded drain pipe detail; prompting an escape scheme that has every chance of turning into a bloodbath.</p>



Title	Summary
<b>Bubblegum Crisis</b>	<p>The term "Bubblegum Crisis" is a bit of a mistranslation as the series' creators meant more along the lines of "Sticky Situation." The series began as an eight episode OAV, an original animation video, meaning it went direct-to-video. It spawned a sequel in "Bubblegum Crash" and a TV series, "Bubblegum Crisis Tokyo 2040", which was an alternate universe take on the original. There was also a pair of spin-offs based around the AD Police force, "AD Police Files" and a 2040 version, "AD Police."</p> <p>The year is 2033 and the location is Mega-Tokyo, a futuristic city recovering from a massive earthquake several years ago. Japan is now a world superpower due in no small part to the massive conglomerate known as Genom. Their advancements in robotics and lead to the creation of Boomers, named so because they helped in the economic and technological boom. The AD Police are in charge of handling Boomers that go out of control. But with technology improving at a rapid pace, they become ill-equipped to handle the dangers in front of them, especially when we learn that isn't all that benevolent.</p> <p>It is now up to a group of women known as the Knight Sabers, freelance troubleshooters each wearing high-tech armor called "hardsuits." The leader of the group is Sylia Stingray, whose father was a Genom scientist killed in a lab accident by a rogue Boomer. Other members include; Priss, whose rough life on the streets gave her a tough attitude. There's Linna, an aerobics instructor that lost both her parents to a crazed Boomer. And finally there's, Nene, the youngest of the group and a member of the AD Police. She's also the most different of the Sabers due to the fact she's not highly skilled in combat situations. Instead, Nene assists the gang with her computer know-how.</p> <p>The series is heavily influenced by the cyber-noir classic, "Blade Runner". The look of the futuristic Tokyo certainly owes a lot to the Los Angeles of 1947 that was shown in "Blade Runner." Genom's main headquarters appears very much like the Tyrell Building. The idea of specialized operatives assigned to take down renegade robots? Lifted right from "Blade Runner." Even Priss is a direct nod to Darryl Hannah's character. The similarities grow as Priss dons a blonde wig, skimpy clothes and performs with a band called The Replicants.</p> <p>"Blade Runner" itself was influenced by Fritz Lang's "Metropolis" and "Bubblegum Crisis" follows in this tradition of inspiration. Many elements of this series found their way into "The Matrix Trilogy." Does an expansive green tinted city, beautiful women in tight outfits riding motorcycles, and giant robotic battle suits sound familiar? In Episode 2, Linna tries to use a phone booth and is nearly run down by a Boomer, a scene that reappears in the first "Matrix" film.</p> <p>"Bubblegum Crisis" is more than just cool action and beautiful animation. The soundtrack consists of 80's style pop rock and there isn't a single song that I don't like. I'm not ashamed to say that I got extremely pumped when I popped in the first DVD and immediately heard "Konya-Wa Hurricane." The music is a driving force in each episode setting the tempo for the action happening on screen.</p>
<b>Buchanan Rides Alone</b>	<p>In the town of Agry, many of the founding family members are at each other's throats. Into the befuddled blood feud rides Tom Buchanan (Scott). When the reigning deputy (L. Q. Jones, The Naked and the Dead) sides with the newcomer and his defense of a Mexican prisoner named Juan de la Vega (Manuel Rojas, The Buccaneer), it creates even more havoc. With a hired gun (Craig Stevens, Peter Gunn) sent in to settle matters, it's soon a shoot-'em-up free-for-all.</p>
<b>Buck Privates</b>	<p>The duo accidentally enlists in the U.S. Army to avoid getting arrested.</p>
<b>Buck Privates Come Home</b>	<p>Bud and Lou return to civilian life and get involved in midget car racing in the sequel to Buck Privates.</p>
<b>Buddy Rich Live in '78</b>	<p>Each DVD features a 16-page booklet with an essay written by an authoritative jazz historian as well as rare and unseen photos. Jazz Icons DVDs are produced with the full support and cooperation of the artists or their estates, who, in most cases, are contributing rare personal photographs, memorabilia, and forewords.</p>
<b>Buena Vista Social Club</b>	<p>A group of legendary Cuban musicians, some as old as their nineties, were brought together by Ry Cooder to record a CD. In this film, we see and hear some of the songs being recorded in Havana. There is also footage from concerts in Amsterdam and New York City's Carnegie Hall. In addition, many of the individual musicians talk about their lives in Cuba and about how they got started in music.</p>

Title	Summary
<b>Buffalo '66</b>	<p>In Vincent Gallo's "Buffalo '66," Billy Brown (Gallo) steals a blond kewpie doll named Layla (Christina Ricci) out of her tap dancing class and browbeats her into masquerading as his wife at a dinner with his parents. Billy hectors, cajoles and tries to bribe Layla. ("You can eat all the food you want. Just make me look good.") He threatens both that he will kill her and that he won't be her best friend. He bullies her outrageously but with such crazy brio and jittery persistence that Layla falls for him. Gallo's film, a deadpan original mixing pathos with bravado, works on its audience in much the same way.</p> <p>Having acted for filmmakers as adventurous and diverse as Abel Ferrara, Aki Kaurismaki, Claire Denis and Emir Kusturica (and served as the embodiment of junkie chic in Calvin Klein ads), the gaunt, hollow-eyed Gallo knows how to cut a striking figure. Skinny and volatile, hunching as if he's cold no matter what the weather, he looks comically desperate from the very start of this story. The film's opening sequence finds him being released from prison ("I was innocent," he later explains) and then refusing to go away. Next thing Billy knows, he is wild to use a bathroom and begging a prison guard to let him back in. Clearly Billy has some issues with the concept of home.</p> <p>It doesn't take long to see why. The visit to Billy's parents, played with sly finesse by Anjelica Huston and Ben Gazzara, proves nightmarish in hilarious ways. Mom is an obsessive Buffalo Bills fan who sits twitching and clicking a television remote control while she feigns interest in her son. She has yet to forgive him for being born on the day of a big game, and in the family photo gallery Jack Kemp and O. J. Simpson are as well represented as Billy. Dad turns out to be the guy from whom Billy inherited his general misanthropy and excitable temper. At least Billy's father likes one guest. "C'mere, honey," he keeps saying to Ms. Ricci, who has stunningly reinvented herself as a baby-blue sexpot for this role, and who plays Layla with tenderness and shrewd comic timing. "Let me hug my new little daughter!"</p> <p>One loony visit home is enough to underscore Billy's plight and explain his self-imposed isolation. ("Just look like you like me," he orders Layla in a photo booth, where the two pretend to be a happy couple. But the fact that Layla does like him is more than he can stand.) Despite its utterly despairing notion of family, the film is openly autobiographical to the point of using Gallo's hometown, a house where he lived with his parents and a recording of his father's singing.</p> <p>Cool, stark compositions and the occasional audacious visual trick give "Buffalo '66" a memorable look even when its narrative enters the occasional uneventful stretch. The strong cast includes such indie notables as Rosanna Arquette, Kevin Corrigan and Mickey Rourke. It's a group that could ordinarily be expected to include Steve Buscemi, but he would be redundant here. Gallo's nutty, tightly wound Billy is the only lovable loser "Buffalo '66" needs.</p>

Title	Summary
<b>Bukowski - Born Into This</b>	<p>Charles Bukowski was an uncompromising counterculture icon and this documentary, Bukowski: Born Into This, attempts to provide some insight into his life and unique worldview.</p> <p>Director John Dullaghan has found some great, vintage archival footage of Bukowski at his rawest - drunken ramblings that, at times, almost seem confessional in nature. We also see him at poetry readings feeding into his mythology of a foul-mouthed purveyor of skid row culture. And there is footage of his private side - a gentle, family man living in the shadow of his cruel, abusive father.</p> <p>Born Into This paints a fascinating portrait of a crude, hard-drinking man given to bouts of paranoia and jealousy. Bukowski led a hard life but one devoid of sympathy for his plight because it was a life he chose to lead. Dullaghan has put together a compelling doc that succeeds at dispelling many of the myths surrounding Bukowski and manages to celebrate his work while also showing his less than savory side. This doesn't demonize the man but rather humanizes him, presenting a fuller picture.</p> <p>Six previously unpublished Bukowski poems are reproduced on this DVD. They will eventually see the light of day in a new collection to be published in January 2007.</p> <p>"Bukowski's Final Home Movie Footage From 1992" was shot by his wife and is considered to be the last known footage of him before his death in 1994. In it, he reads a couple pieces of his work.</p> <p>There is a deleted scene where publisher John Martin recounts a story of how a female fan wrote to Bukowski, they met and spent a night together. He ended up writing about the experience. She is interviewed and recounts the experience from her perspective.</p> <p>Also included are "Extended Interviews" with the likes of Taylor Hackford who gives us a walking tour of East Hollywood where Bukowski used to live and work as a postal carrier. Bono talks about the layers to Bukowski's work and its truthfulness.</p> <p>Both Tom Waits and Bono read some of Bukowski's poetry. Waits, in particular, has that great gravelly, weathered voice perfect for the man's prose.</p> <p>"Born Into This: Behind-the-Scenes Featurette." The director talks about how he got into Bukowski's work and the impetus for the documentary. He credits Linda Bukowski with opening a lot of doors and giving him access to people like Bono and some of her husband's close friends.</p> <p>Finally, there is an engaging audio commentary by the film's director John Dullaghan. The director talks about the extensive research and leg work he did and also goes into detail about Bukowski's life, pointing out things that didn't make it into the film. Best of all, he tells all sorts of great Bukowski anecdotes in this enjoyable track.</p>
<b>Bullets or Ballots</b>	<p>They rule by the fear of their guns. They must be stopped by the power of your ballots." They refers to Bugs Fenner and other mobsters whose illicit rackets will be smashed to smithereens by undercover cop Johnny Blake. When Warner Bros.' Depression-era gangster movies began to draw protests the studio reinvigorated the genre with stories emphasizing law enforcers instead of lawbreakers. The swift sturdy Bullets or Ballots reflects that with Edward G. Robinson (as Blake) siding with the good guys for the first time in a gangland saga. Humphrey Bogart plays the short-fused Fenner. And Joan Blondell and Louise Beavers in an unusual story element for the times are thriving numbers operators whose grift is usurped by the mob.</p>
<b>Bullitt</b>	<p>Frank Bullitt is selected by Chalmers, a politician with ambition, to guard a Mafia informant. Bullitt's friend is shot and the witness is left at death's door by two hit men who seem to know exactly where the the witness was hiding. Bullitt begins a search for both the killer and the leak, but he must keep the witness alive long enough to make sure the killers return. Chalmers has no interest in the injured policeman or the killers, only in the hearings that will catapult him into the public eye and wants to shut down Bullitt's investigation.</p>
<b>Bunny Lake Is Missing</b>	<p>Just arrived in England from the US, Annie Lake takes her four year-old daughter Bunny to her new school. Having to rush away to meet movers, she leaves Bunny alone to wait for the teacher. But when she returns Bunny is missing and nobody can remember seeing her. She calls the police. But when she goes to find a photo of Bunny for them, she discovers that all of Bunny's things have been removed from the apartment - there is no longer any trace of Bunny and all the evidence, or lack of it, seems to points to Bunny being a figment of her imagination.</p>
<b>Burden of Dreams</b>	<p>For nearly five years, acclaimed German filmmaker Werner Herzog desperately tried to complete the most ambitious and difficult film of his career "Fitzcarraldo", the story of one man's attempt to build an opera house deep in the Amazon jungle. Documentary filmmaker Les Blank captured the unfolding of this production, made all the more perilous by Herzog's determination to shoot the most daunting scenes without models or special effects, including a sequence requiring hundreds of natives to pull a full-sized, 320-ton steamship over a small mountain. The result is an extraordinary document of the filmmaking process and a unique look into the single-minded passion of one of cinema's most fearless directors.</p>

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<b>Burning</b>	South Korean director/co-writer Lee Chang-dong's unconventional thriller is loosely based on Haruki Murakami's 1992 short story "Barn Burning." Ah-in Yoo stars as Jongsu, a poor young man who falls in love with a beautiful young dancer named Haemi Jong-seo Jun. He becomes angry and insecure when she becomes romantically entangled with Ben (Steven Yeun), an eccentric young millionaire who claims to be occasionally impelled to burn greenhouses.
<b>Burning Crucible, The [aka Le Brasier ardent]</b>	<p>A married woman, Elle, is adored by her rich husband who caters to her every whim. She has buttons by her bed so she can eat breakfast, apply her makeup and even have her dogs brought to her without ever getting up. From humble origins, she seems to have everything that she desires.</p> <p>There is one problem though: her husband, who hails from South America, wants to sell their house and leave Paris for good, and Elle loves the city. They get in a fight and she runs out of the house. He follows her, but ends up at "the mysterious Seekers Club whose very location was secret." Being brought inside Le Mari (as he's identified in the film... husband in French) encounters many strange and unusual things... disembodied eyes, countless floating hands typing, and finally a group of slightly grotesque-looking gentlemen behind a door marked "Return of Missing Wives." There he's informed that if he wishes to select one of their number, that person will find his wife's "soul" and return it to him within two months. He selects a particularly odd looking man, who removes his disguise with a swipe of his hand to reveal Z, a famous (and very handsome) detective. The sleuth proceeds to go about altering Elle's perception of Paris, but he soon discovers that he's drawn to her.</p>
<b>Burroughs: The Movie</b>	Made up of intimate, revelatory footage of the singular author and poet filmed over the course of five years, Howard Brookner's 1983 documentary about William S. Burroughs was for decades mainly the stuff of legend; that changed when Aaron Brookner, the late director's nephew, discovered a print of it in 2011 and spearheaded a restoration. Now viewers can enjoy the invigorating candidness of Burroughs: The Movie, a one-of-a-kind nonfiction portrait that was brought to life with the help of a remarkable crew of friends, including Jim Jarmusch and Tom DiCillo, and that features on-screen appearances by fellow artists of Burroughs's including Allen Ginsberg, Herbert Huncke, Patti Smith, and Terry Southern.
<b>Burst Angel</b>	<p>The story opens with Kyohei Tachibana, a student at a culinary arts school with dreams of someday becoming a [pâtissier] (pastry chef) motorcycling down an inner city street and becoming caught up in a shoot-out between a mysterious white-haired woman and a couple of gangsters. Kyohei escapes unharmed and ends up working as a cook for a group of four girls named Jo, Meg, Amy, and Sei in an effort to gather up enough money to travel to France. The girls, ranging in ages of eleven to nineteen, turn out to be pseudo-mercenary agents for a larger international group known as Bai Lan.</p> <p>The anime focuses on the group as they investigate a series of mutated human monsters with odd glowing brains that cause various amount of mayhem mostly throughout the Tokyo, Japan, area. There are also a couple of side characters (namely the group's mecha, Jango, that is maintained by a man named Leo) along with various third persons that occur throughout or in specific parts of the series, such as a new Japanese Prime Minister that takes over via an assassination of an early, newly-elected Prime Minister nearing the end of the series.</p>
<b>Bus Stop</b>	Innocent rodeo cowboy Bo falls in love with cafe singer Cherie in Phoenix. She runs away to Los Angeles but he finds her and forces her to board the bus to his home in Montana. When the bus stops at Grace's Diner the passengers learn that the road ahead is blocked. By now everyone knows of the kidnapping, but Bo is determined to have Cherie.
<b>Busoni: Doktor Faust</b>	The legacy of Ferruccio Busoni (1866-1924) includes some notable compositions, and among them is his unique setting of the Faust story. Thomas Hampson, Guenther Groissboeck, Gregory Kunde, Reinaldo Macias, Sandra Trattnigg, and Martin Zysset perform in this 2006 Zurich Opera production of the Busoni opera conducted by Philippe Jordan
<b>Butch Cassidy and the Sundance Kid</b>	Butch and Sundance are the two leaders of the Hole-in-the-Wall Gang. Butch is all ideas, Sundance is all action and skill. The west is becoming civilized and when Butch and Sundance rob a train once too often, a special posse begins trailing them no matter where they run. Over rock, through towns, across rivers, the group is always just behind them. When they finally escape through sheer luck, Butch has another idea, "Let's go to Bolivia". Based on the exploits of the historical characters.

Title	Summary
<b>By Brakhage - Anthology</b>	<p><b>REVIEW</b></p> <p>While you go out to see most other kinds of movies, you must go inward to see the extraordinary avant-garde films of Stan Brakhage. Foremost among American experimental film artists, Brakhage influenced the evolution of the moving image for nearly 50 years (his impact is readily seen on MTV), and this meticulously prepared Criterion Collection anthology represents a virtual goldmine of Brakhage's finest, most challenging work. Challenging because--as observed by Brakhage film scholar Fred Camper in the accompanying booklet--these 26 carefully selected films require the viewer to be fully receptive to "the act of seeing with one's own eyes" (to quote the title of one film, consisting entirely of autopsy footage), which is to say, open to the perceptual and psychological responses that are provoked by Brakhage's non-narrative shorts, ranging here from nine seconds to 31 minutes in length. While "Dog Star Man" (1961-64) is regarded as Brakhage's masterpiece, what emerges from this superb collection is the creative coherence of Brakhage's total vision. Through multilayered textures (often painted or scratched directly on film) and infinite combinations of imagery and rhythmic cutting, these films (most of them soundless) represent the most daring and purely artistic fulfillment of Criterion's ongoing goal to preserve important films on DVD. - Jeff Shannon</p> <p><b>DESCRIPTION</b></p> <p>Working completely outside the mainstream, Stan Brakhage has made nearly 400 films over the past half century. Challenging all taboos in his exploration of "birth, sex, death, and the search for God," Brakhage has turned his camera on explicit lovemaking, childbirth, even actual autopsy. Many of his most famous works pursue the nature of vision itself and transcend the act of filming. Some, including the legendary Mothlight, were made without using a camera at all. Instead, Brakhage has pioneered the art of making images directly on film itself--starting with clear leader or exposed film, then drawing, painting, and scratching it by hand. Treating each frame as a miniature canvas, Brakhage can produce only a quarter- to a half-second of film a day, but his visionary style of image-making has changed everything from cartoons and television commercials to MTV music videos and the work of such mainstream moviemakers as Martin Scorsese, David Fincher, and Oliver Stone.</p> <p>Criterion is proud to present 26 masterworks by Stan Brakhage in high-definition digital transfers made from newly minted film elements. For the first time on DVD, viewers will be able to look at Brakhage's meticulously crafted frames one by one</p>
<b>C: Control - The Money and Soul of Possibility</b>	<p>The Japanese government was rescued from the brink of financial collapse by the Sovereign Wealth Fund. For its citizens, however, life has not improved, and unemployment, crime, suicide, and despair are rampant. Kimimaro is a scholarship student whose only dream is to avoid all this and live a stable life as a civil servant. One day, however, he meets a man who offers him the chance to make money fast. From then on Kimimaro is drawn into a mysterious realm known as "The Financial District," where people engage in supernatural battles for the possibility of money.</p>
<b>Cabaret</b>	<p>Brilliantly adapted from the acclaimed stage production, which was in turn inspired by Christopher Isherwood's Berlin Stories and the play and movie I Am a Camera, this remarkable musical turns the pre-war Berlin of 1931 into a sexually charged haven of decadence. 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 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.</p>
<b>Cabin in the Sky</b>	<p>Hollywood's first all-black film since The Green Pastures tells the vibrant fable of rascally Little Joe, torn between the love of his good wife Petunia and the wiles of good-time bad girl Georgia Brown...and caught in a tug-of-war between emissaries from the Lord and Satan. How can virtue triumph over evil? Well, as Petunia says, "Sometimes when you fight the devil, you gotta jab him with his own pitchfork." Debuting movie director Vincente Minnelli (An American in Paris, Gigi) and stars Ethel Waters, Eddie "Rochester" Anderson, Lena Horne, Louis Armstrong and Duke Ellington are more than a match for the devil in this musical treasure. With a soundtrack of dazzling standards including Taking a Chance on Love and Happiness Is a Thing Called Joe, Cabin in the Sky is a joyous classic.</p>
<b>Cabinet of Dr. Caligari, The</b>	<p>A man named Francis relates a story about his best friend Alan and his fiancée Jane. Alan takes him to a fair where they meet Dr. Caligari, who exhibits a somnambulist, Cesare, that can predict the future. When Alan asks how long he has to live, Cesare says he has until dawn. The prophecy comes to pass, as Alan is murdered, and Cesare is a prime suspect. Cesare creeps into Jane's bedroom and abducts her, running from the townspeople and finally dying of exhaustion. Meanwhile, the police discover a dummy in Cesare's cabinet, while Caligari flees. Francis tracks Caligari to a mental asylum. He is the director! Or is he?</p>

Title	Summary
<b>Cache (Hidden)</b>	<p>The opening shot of Michael Haneke's "Caché" shows the facade of a townhouse on a side street in Paris. As the credits roll, ordinary events take place on the street. Then we discover that this footage is a video, and that it is being watched by Anne and Georges Laurent (Juliette Binoche and Daniel Auteuil). It is their house. They have absolutely no idea who took the video, or why it was sent to them.</p> <p>So opens a perplexing and disturbing film of great effect, showing how comfortable lives are disrupted by the simple fact that someone is watching. Georges is the host of a TV program about books; yes, in France they have shows where intellectuals argue about books, and an audience that actually watches them. Georges and Anne live in their book-lined house with their son Pierrot Laurent (Lester Makedonsky), a teenager who is sulky and distracted in the way that teenagers can be when they have little to complain about except their discontent.</p> <p>Another video arrives, showing the farmhouse where Georges and his family lived when he was a child. All the videos they receive will have the same style: A camera at some distance, simply looking. Many of the shots in the film itself are set up and filmed in the same way, so that "Caché" could be watching itself just as the videos watch the Laurents. No comment is made in the videos through camera position, movement, editing -- or perhaps there is the same comment all the time: Someone wants them to know that they are being watched.</p> <p>Another video arrives, showing a journey down a suburban street and into a building. Georges is able to freeze a frame and make out a street name; going off alone, he follows the path of the video and find himself in front of a door in an apartment building. The person inside is someone he knows, but this person (who I will not describe) is unlikely to be the author of the alarming videos.</p> <p>Georges conceals the results of his trip from his wife. Then another video arrives, showing him speaking with the occupant of the apartment. Now there is a fierce argument between Georges and Anne: She cannot trust him, she feels. He must tell her who the person is. He will not. In a way, he cannot. She feels threatened by the videos, and now threatened because her husband may be withholding information she needs to know. Juliette Binoche trembles with fury as the wife who feels betrayed by her husband; Daniel Auteuil, a master of detachment, folds into himself as a man who simply cannot talk about his deepest feelings.</p> <p>Meanwhile their lives continue. Georges does the TV show. Their son goes to school. There is a dinner party, at which a story about a dog will give you something to recycle with great effect at your own next dinner party. Georges goes to visit his mother. He asks about events that happened in 1961, when he was a boy. His mother asks him if something is wrong. He denies it. She simply regards him. She knows her son, and she knows something is wrong.</p> <p>I have deliberately left out a great deal of information, because the experience of "Caché" builds as we experience the film. There are parallels, for example, between the TV news that is often on in the background, and some of the events in Georges' past. We expect that the mystery of the videos will be solved, explained, and make sense. But perhaps not. Here is a curious thing: In some of the videos, the camera seems to be in a position where anyone could see it, but no one ever does.</p> <p>When "Caché" played at Cannes 2005 (where it won the prize for best direction), it had an English title, "Hidden." That may be a better title than "Caché," which can also be an English word, but more obscure. In the film, the camera is hidden. So are events in Georges' life. Some of what he knows is hidden from his wife. The son keeps secrets from his parents, and so on. The film seems to argue that life would have gone on well enough for the Laurents had it not been for the unsettling knowledge that they had become visible, that someone knew something about them, that someone was watching.</p> <p>The last shot of the film, like many others, is taken from a camera that does not move. It regards events on the outside staircase of a building. There are a lot of people moving around. Closer to us than most of them is a figure with her back turned, placed just to the right of center; given basic rules of composition, this is where our eye will fall if all else in the shot is equal. Many viewers will not notice another element in the shot. Stop reading now if you plan to see the film, and save the review...</p> <p>...and now observe that two people meet and talk on the upper left-hand side of the screen. They are two characters we recognize, and who should not know each other or have any way of meeting. Why do they know each other? What does it explain, that they do? Does it explain anything? Are there not still questions without answers? "Caché" is a film of bottomless intrigue. "The unexamined life is not worth living," said Socrates. An examined life may bring its own form of disquiet.</p> <p>When "Caché" played at Cannes, some critics deplored its lack of a resolution. I think it works precisely because it leaves us hanging. It proposes not to solve the mystery of the videos, but to portray the paranoia and distrust that they create. If the film merely revealed in its closing scenes who was sending the videos and why, it would belittle itself. We are left feeling as the characters feel, uneasy, violated, spied upon, surrounded by faceless observers. The non-explanation supplied by the enigmatic last scene opens a new area of speculation which also lacks any solution or closure. And the secrets of Georges' past reach out their guilty tendrils to the next generation. - Roger Ebert</p>

Title	Summary
<b>Caine Mutiny</b>	A group of officers get a new captain during WW II. The new captain is different and they begin to suspect his sanity. In wartime, will he endanger them? Will they have to remove him from command? Will they be charged with mutiny in time of war if they do?
<b>Calcutta</b>	When he was cutting Phantom India, Malle found that the footage shot in Calcutta was so diverse, intense, and unforgettable that it deserved its own film. The result, released theatrically, is at times shocking – a chaotic portrait of a city engulfed in social and political turmoil, edging ever closer to oblivion.
<b>Calendar</b>	A photographer and his wife take photographs of Armenian churches for use in a calendar. Their driver, a local resident, expounds on the history of the churches while the wife translates. The photographer becomes jealous of his wife's bonding with the driver. In a series of flash-forwards, the photographer stages identical dinners with several women, who pretend to talk on the phone while he writes. His wife, now estranged from him, leaves repeated messages on his answering machine, asking why he never contacts her. Yet another thought-provoking look into strange, intertwined relationships from the always enigmatic Egoyan.
<b>Calgary 1988 "Calgary '88: 16 Days of Glory"</b>	
<b>Call Northside 777</b>	The postwar vogue for documentary-style realism, prompted by The March of Time and the critical success of Roberto Rossellini's Open City, cross bred with film noir to create a compelling strain of crime films; this is one of the most low-key and credible, based on the true story of a Chicago reporter (James Stewart) who became convinced of the innocence of a death-row inmate (Richard Conte). Director Henry Hathaway (whose Kiss of Death started the trend) stages the action on the actual Chicago locations, providing a fascinating documentary record of an underfilmed metropolis (the convict's mother is a washerwoman at the Wrigley Building), and leads his cast to appropriately restrained, naturalistic performances. Stewart is just beginning to explore his newfound, postwar maturity here, and there's an undercurrent of obsessiveness in his performance that anticipates the haunted figures he would soon be playing for Anthony Mann and Alfred Hitchcock. - Dave Kehr
<b>Camera Buff</b>	On the extras of Camera Buff, Kieslowski's short documentary Talking Heads shows the humanity and hopes of ordinary people, and also of the filmmaker Kieslowski himself. Camera Buff works on several levels. First, it's laugh-out-loud funny(in parts). Second, it raises questions of putting somebody in the spotlight . . . and its implications. Like the dwarf worker or the communist functionary who loses his job. I see implications in news stories everyday . . . the power of turning the camera on ourself. This is Kieslowski's first "breakthrough film," and, perhaps it is here that Kieslowski first all incorporates all of the parts in the sum in combination making Kieslowski a singular genius. No other filmmaker or artist of any kind examines life in this manner, turning the camera inward.
<b>Cameraman, The</b>	Buster Keaton is at the peak of his slapstick powers in The Cameraman—the first film that the silent-screen legend made after signing with MGM, and his last great masterpiece. The final work over which he maintained creative control, this clever farce is the culmination of an extraordinary, decade-long run that produced some of the most innovative and enduring comedies of all time. Keaton plays a hapless newsreel cameraman desperate to impress both his new employer and his winsome office crush as he zigzags up and down Manhattan hustling for a scoop. Along the way, he goes for a swim (and winds up soaked), becomes embroiled in a Chinatown Tong War, and teams up with a memorable monkey sidekick (the famous Josephine). The marvelously inventive film-within-a-film setup allows Keaton's imagination to run wild, yielding both sly insights into the travails of moviemaking and an emotional payoff of disarming poignancy.
<b>Cameraman: The Life &amp; Work of Jack Cardiff</b>	“He gave me half my performance with the lighting,” says actress Kathleen Byron of cinematographer Jack Cardiff, who shot her in 1947's Black Narcissus. A rebuke to style-versus-substance segregationists, these words pay tribute to the star of Craig McCall's documentary, a soapbox for the wizened eminence to explain the innovative effects he achieved with a Technicolor camera the size of a sedan while narrating his epoch-spanning career. The son of music-hall actors, Cardiff began in movies in 1918, as a child performer. An autodidact whose “film school” was the National Gallery, he trained as England's first colour cinematographer; shot Narcissus and other legendary collaborations with Michael Powell; directed Sons and Lovers and several ingenious, scurrilous B-movies; then returned to cinematography to immortalize the sweat-beaded torsos of Stallone and Schwarzenegger in the '80s.
<b>Camille</b>	Life in 1847 Paris is as spirited as champagne and as unforgiving as the gray morning after. In gambling dens and lavish soirees, men of means exert their wills and women turned courtesans exult in pleasure. One such woman is Marguerite Gautier (Greta Garbo), the Camille of this sumptuous romance tale based on the enduring Alexandre Dumas story. Garbo's aloof mystique and alabaster beauty illuminate this George Cukor-directed film featuring what many call her finest performance. Her Camille is a movie paragon of true love found (in suitor Armand Duval, memorably played by Robert Taylor), then sacrificed for a greater good. Garbo earned an Academy Award nomination and the New York Film Critics Best Actress Award for her memorable work.
<b>Camille Claudel</b>	Biography of Camille Claudel. Sister of writer Paul Claudel, her enthusiasm impresses already-famous sculptor Auguste Rodin. He hires her as an assistant, but soon Camille begins to sculpt for herself and for Rodin. She also becomes his mistress. But after a while, she would like to get out of his shadow.

Title	Summary
<b>Canada: A People's History Series 1 Episodes 01-05</b>	<p>This set contains Episodes 1-5, plus a bonus program entitled Making History, a one-hour special that takes you behind-the-scenes of the series.</p> <p><b>Episode 1: When the World Began...</b>  Time Span: 15,000 BC to 1800 AD  The opening episode of this 16-part documentary ranges across the continent, looking back more than 15,000 years to recount the varied history of the first occupants of the territory that would become Canada. From the rich resource of native oral history and archeology come the stories of the land's first people - how dozens of distinct societies took shape, and how they encountered a strange new people, the Europeans. Among the earliest of these epoch-making encounters is the meeting between Jacques Cartier and Donnacona, the Iroquoian chief whom Cartier first met on the Gaspé shore in 1534 and later kidnapped. Later on the Pacific coast, Nootka chief Maquinna encounters John Jewitt, the English sailor who became his captive and eventually his reluctant friend.</p> <p><b>Episode 2: Adventurers and Mystics</b>  Time Span: 1540 To 1670  With the search for the Northwest Passage and the expansion of the Grand Banks fishery, the New World soon becomes a destination for permanent European colonies, in Newfoundland and along the St. Lawrence. Samuel de Champlain begins his legendary journeys, and the precarious beginnings of New France are established. It is an era of unprecedented alliances and devastating conflicts with native people, driven by the merchants' search for furs and the Jesuits' quest for souls. After a half-century of struggle, with the colony on the verge of extinction, Louis XIV takes personal control, sending French soldiers to defend the struggling outpost and eligible young women, the "filles du roi," to become their wives.</p> <p><b>Episode 3: Claiming the Wilderness</b>  Time Span: 1670 To 1755  A small French settlement in New France builds a flourishing society and stakes a claim to a massive continent between 1660 and 1750. New France's populace includes shop keepers, artisans, farmers and landlords, as well as fur-trading expansionists like Governor Frontenac and his commercial partner, Robert Cavelier de La Salle, who build a network of Indian alliances and extend French trading posts to the Gulf of Mexico. But this fast-paced growth brings New France into ever more bitter conflict with the wealthier and more numerous - but less venturesome - British colonists to the south. The story culminates with the heartrending deportation of more than 10,000 French Catholic Acadians as the struggle to possess North America enters its final, decisive phase.</p> <p><b>Episode 4: Battle for a Continent</b>  Time Span: 1754 To 1775  A period of a little more than two decades in the mid-18th century changes the destiny of North America. England and France battle each other in the Seven Years' War, a conflict that begins as a clash between les Canadiens and land-hungry American settlers in the Ohio Valley and becomes a world war that engulfs the continent. Fortress Louisbourg, symbol of the French empire, is the target of 27,000 soldiers and sailors in the greatest naval invasion in North America's history. In 1759, General James Wolfe leads the assault against Quebec but the citadel withstands a devastating siege and bombardment. With winter soon arriving, Wolfe forces the commander of the French troops, Louis-Joseph de Montcalm, into one last desperate encounter. The battle for North America unfolds on an abandoned farmer's field, the Plains of Abraham, just outside the city's walls. When war ends in 1763, 70,000 French colonists come under British rule, setting in motion the ever-evolving French-English dynamic in Canada.</p> <p><b>Episode 5: A Question of Loyalties</b>  Time Span: 1775 To 1815  At the beginning of the American Revolution in 1775, American rebels invade Canada but despite the efforts of rebel spies to entice Quebec to join the revolution, les Canadiens refuse to take up arms against British rule, and the invasion ultimately fails. The mass migration of Loyalists that follows - more than 40,000 people in all - creates an English-speaking Canada virtually overnight. Over the next 30 years, the colony continues to develop. When the next American invaders arrive in 1812, they are fought to a stand-still at the battles of Queenston Heights, Chateauguay and Lundy's Lane, setting boundaries that remain today. The cast of characters includes the audacious military commanders General Isaac Brock and Colonel Charles-Michel de Salaberry; Hannah Ingraham and her dispossessed Loyalist family; Benedict Arnold, the notorious traitor to the American Revolution; visionary Indian leader Tecumseh; Pierre Bédard, brilliant tactician of an emerging colonial democracy; and Canadian traitors who are publicly executed near Hamilton, Ontario.</p>



Title	Summary
<p><b>Canada: A People's History Series 2 Episodes 06-09</b></p>	<p>Episode 6: The Pathfinders  Time Span: 1670 To 1850  The Canadian west is opened by the great fur-trading empires of the Hudson's Bay and Northwest Companies, the native people who were their indispensable allies, and bold explorers and map makers who ventured from the Great Lakes to the Arctic Ocean and long-sought-for Pacific. Pierre Esprit Radisson defies a governor to take New France's trade far into the continent's interior and later, founds an English trading empire; Pierre Gaultier de Varennes, sieur de la Vérendrye, spends a lifetime searching for the Western Sea and pays dearly for it. Tough Dene chief Matonabee leads Samuel Hearne on a monumental trek into the Barren Lands; Alexander Mackenzie's dash to the Pacific makes him one of the most celebrated men of his age. And David Thompson comes to the forbidding shores of Hudson Bay as a 14-year-old apprentice and eventually unlocks the secrets of the West more than any other man. As the fur trader's day comes to an end, settlers on the prairies and gold miners in British Columbia begin to claim the west for themselves.</p> <p>Episode 7: Rebellion and Reform  Time Span: 1815 To 1850  By 1830, the struggle for democratic government in the colonies of British North America has reached fever pitch. As the colonies grow in wealth and population, a generation of charismatic reformers -- Joseph Howe in Nova Scotia, Louis-Joseph Papineau in Lower Canada and William Lyon Mackenzie in Upper Canada - confront the appointed governors and their local favourites with one demand: let the citizens' elected representatives run their own affairs. In the Canadas, the struggle leads to bloody rebellion and disastrous defeat for the rebels. Yet within 10 years, the prize of self-government is won, thanks in part to an unexpected alliance between the French and English-speaking forces of reform.</p> <p>Episode 8: The Great Enterprise  Time Span: 1850 To 1867  In a few short years, a handful of small and separate British colonies are transformed into a new nation that controls half the North American continent. The story of Confederation, its supporters and its bitter foes, is told against a backdrop of U.S. Civil War and Britain's growing determination to be rid of its expensive, ungrateful colonies. The dawn of the photographic era provides a vivid portrait of the diverse people who make up the new Dominion of Canada: the railway magnates, the unwed mothers of Montreal, the nuns who provide refuge for the destitute, the prosperous merchants of Halifax, the brave fugitives of the Underground Railroad, and the tide of Irish immigrants who flood into the cities.</p> <p>Episode 9: From Sea to Sea  Time Span: 1867 To 1873  Confederation is barely accomplished when the new dominion must face an enormous challenge: extending its reach into the vast prairies and beyond, to the Pacific Ocean. But Canada blunders catastrophically in seeking to take over the west without the consent of its inhabitants, especially the Métis of Red River and their leader, the charismatic, troubled Louis Riel. The resistance of 1869-70 lays the groundwork for Manitoba to join Canada, but it also sets the stage for decades of conflict over the rights of French and English, Catholic and Protestant in the new territories. Thanks to an audacious promise of a transcontinental railway in 10 years, the settlers of British Columbia are more easily convinced of the merits of union; by 1873 Prince Edward Island has joined as well, and Canada can boast a dominion that extends from sea to sea.</p>

Title	Summary
<b>Canada: A People's History Series 3 Episodes 10-13</b>	<p>Episode 10: Taking the West Time Span: 1873 To 1896 The 1870s and 1880s are a time of trial for the young Dominion of Canada. The country's first Prime Minister, John A. Macdonald, faces economic depression in the fast-growing factories of the east and a new revolt in the west, led by his old nemesis, Louis Riel. The suppression of the Northwest Rebellion and Macdonald's single-minded insistence that the French-speaking Catholic Riel must hang for treason threatens to tear apart the fragile bond between Quebec and English Canada. During this same era, debates over provincial powers and the Manitoba Schools Question rage, and a dream is realized: the Canadian Pacific Railway links the country and opens the prairies to new floods of immigration.</p> <p>Episode 11: The Great Transformation Time Span: 1896 To 1915 Massive waves of immigration, a headlong economic boom with the growth of prairie agriculture and urban industry transform Canada between 1896 and 1915. Those who shape the new society include peasants from Eastern Europe, in search of free land; socialists who try to mobilize an emerging urban working class; and campaigners for temperance and women's suffrage. The dizzying pace of change also brings ethnic intolerance and racism, particularly against Asian immigrants. As well, growing tensions over Canada's role in the British Empire help put an end to Sir Wilfrid Laurier's reign in 1911. When World War I breaks out, a burst of enthusiasm in English Canada and resistance in French Canada foreshadows domestic conflict as wartime pressures grow.</p> <p>Episode 12: Ordeal by Fire Time Span: 1915 To 1929 Canada's heavy military role in World War I (60,000 dead in a population of 8 million) transforms its society, its politics and its place in the world. The horror, bravery and sacrifice of trench warfare are evoked in Canada's great battles: Ypres, the Somme, Vimy Ridge, Courcellette and Passchendaele. The domestic consequences of Canada's war effort are also wrenching - the conscription crisis of 1917 marks a low point in English-French relations. After the war ends, labour revolts in Winnipeg and across the country raise fears of a Bolshevik insurrection. The return to stability in the mid-1920s lasts only briefly as the crash of 1929 plunges the country into economic chaos.</p> <p>Episode 13: Hard Times Time Span: 1929 To 1940 Canada's economy collapses during the 1930s, creating a prolonged political and social crisis. In the context of the Dust Bowl, the relief camps and the Regina Riot, political leaders such as William Aberhart, Maurice Duplessis, and Mitchell Hepburn capture national attention. Meanwhile, an increasingly menacing international climate sees the rise of fascism and mounting likelihood of another world war. When war does arrive, Canada finds itself fighting virtually alone at Britain's side.</p>
<b>Canada: A People's History Series 4 Episodes 14-17</b>	<p>Canada comes of age amidst the anguish of World War II and the post-war baby boom that leads to unprecedented growth and prosperity. By the 1960s, Canada has its own flag and is host to Expo '67, but the times are changing with widespread political, social and cultural ferment. Some of Canada's most exciting - and difficult - challenges are explored, including Newfoundland's decision to join Confederation, the birth of Medicare, the 1970 FLQ crisis, and the clash of ideology and strong personalities in the ongoing constitutional debate. The final episode explores the emerging issues of recent times, such as aboriginal treaty negotiations, the environmental movement, and the wide-ranging impact of the computer revolution.</p> <p>The series concludes with a poignant reflection on the country's historical experience and the currents that Canada will have to navigate in the 21st century.</p> <p>Contains: Episode 14: The Crucible (1940-1946) Episode 15: Comfort and Fear (1946-1964) Episode 16: Years of Hope and Anger (1964-1976) Episode 17: In an Uncertain World 1976-1990 (Series Finale)</p>
<b>Candidate, The</b>	<p>Michael Ritchie's 1972 drama about a political idealist (Robert Redford) recruited to make a run for the Senate is still engrossing and still a terribly accurate reflection of the contemporary campaign process. In one of his trademark roles as a man haunted by some shadow of inauthenticity (see <i>Downhill Racer</i>, <i>The Natural</i>, <i>The Great Gatsby</i>, <i>Sneakers</i>, and such), Redford is superb as a first-time candidate watching his values and control over his message disappear in the age of TV-friendly prefabrication. Peter Boyle is ideal as his clearheaded campaign manager, Allen Garfield is effectively creepy as a media strategist, and Melvyn Douglas makes a memorable appearance as a retired politico whose endorsement is gold.</p>

Title	Summary
<b>Candy</b>	An adaptation of Terry Southern's satiric sex farce. Ewa Aulin is Candy, a sweet young woman who doesn't seem entirely aware of the powerful sexual desire she brings out in men. While her father (John Astin) and mother (Elsa Martinelli) try to keep Candy in line, the task proves to be all but impossible, as she's seduced by a remarkable variety of men in her journeys, including a booze-addled poet (Richard Burton), a mystical guru who lives on a truck (Marlon Brando), a gardener from Mexico (Ringo Starr), a fanatical military man who refuses to leave his plane (Walter Matthau), a pair of uncomfortably high-strung doctors (John Huston and James Coburn) and even her own uncle (Astin, again). The Byrds and Steppenwolf contributed songs to the soundtrack; the screenplay was written by Buck Henry.
<b>Canoa: A Shameful Memory</b>	One of Mexico's most highly regarded works of political cinema, <i>Canoa: A Shameful Memory</i> reimagines a real-life incident that had occurred just eight years before its release, when a group of urban university employees on a hiking trip were viciously attacked by residents of the village of San Miguel Canoa who had been manipulated by a corrupt priest into believing the travelers were communist revolutionaries. Director Felipe Cazals adopts a gritty documentary style to narrate the events in Canoa while referencing the climate of political repression that would lead to the massacre of student protesters in Mexico City shortly thereafter. The resulting film is a daring commentary on ideological manipulation, religious fanaticism, and mass violence, as well as a visceral expression of horror.
<b>Canterbury Tales, The</b>	Eight of Geoffrey Chaucer's lusty tales come to life on-screen in Pier Paolo Pasolini's gutsy and delirious <i>The Canterbury Tales</i> , which was shot in England and offers a remarkably earthy recreation of the medieval era. From the story of a nobleman struck blind after marrying a much younger and promiscuous bride to a climactic trip to a hell populated by friars and demons (surely one of the most outrageously conceived and realized sequences ever committed to film), this is an endlessly imaginative work of merry blasphemy, framed by Pasolini's portrayal of Chaucer himself.
<b>Cape Fear (1962)</b>	Small-town lawyer Sam Bowden's life becomes torturous when Max Cady re-enters his life. Cady went to jail for 8 years after Bowden testified that Cady attacked a young woman. Now that Cady has been released, he begins to terrorize Bowden and his family, particularly targeting Bowden's daughter, Nancy. Initially, Cady uses his newfound knowledge of the law (learned in prison) to annoy the Bowdens, then poisons the family dog... Who's next ?
<b>Capital</b>	A scathing assault on the world of financial speculation. The work is based on the 2004 novel by Stéphane Osmont, reportedly the pseudonym of a major "insider" in the French banking industry.
<b>Capitalism: A Love Story</b>	<p>The film is disjointed and jumbled. Moore has great difficulty separating the essential from the inessential. There is no shortage of social atrocities in America. The filmmaker indignantly introduces us to the "condo vultures" and "bottom feeders" who for 25 cents on the dollar grab up foreclosed properties. What does the filmmaker expect? Too much moralizing, sentimentality, and even manipulation go on. Moore has an unpleasant tendency of letting his camera linger on the distressed faces of his social victims. The most serious weaknesses, however, involve his continued support for the Democratic Party, and Obama, and his inability to advance any serious alternative to the capitalist system. His film is dominated by an internal contradiction: between the harsh social facts he presents and the paltriness of his political solution. <i>Capitalism: A Love Story</i> absurdly advocates the "elimination" of the profit system at the same time as it praises one of the parties, and that party's leading figure, who preside over that system. While he excoriates the obviously corrupt individual Democrat (Christopher Dodd, Richard Holbrooke), he gives a platform to other of its spokespeople, especially those who posture as "populists." For example, Rep. Marcy Kaptur of Ohio is given wide coverage in the film. Kaptur, like a Dennis Kucinich, is capable of any amount of demagoguery about Wall Street and Goldman Sachs, but she is staunchly pro-military, a protectionist, a ferocious anti-communist, and an opponent of abortion. As for Obama, Moore is obliged to mention in passing that Goldman Sachs was the largest private contributor to his 2008 presidential campaign. Robert Rubin, Lawrence Summers and Timothy Geithner, the brain trust of Obama's "Government Goldman," come under fire—but without any mention of the president himself. <i>Capitalism</i> refers to events that occurred in the spring of 2009, by which time the right-wing character of the Obama administration had shown itself, both on the domestic and foreign fronts, and Moore is entirely silent on that. He is one of those who invariably invoke Franklin D. Roosevelt as the ultimate reformer. Roosevelt, a canny representative of the American bourgeoisie, lived in another era. What remains of the Democratic Party's legacy of social reform, particularly in the form of healthcare "reform," is under attack today by a president whom Moore refers to as—potentially—the 21st Century Roosevelt!</p> <p>The filmmaker presents himself as a kind of "Christian socialist." He offers a forum to various bishops and priests in ravaged areas like Detroit and Chicago, where the Church plays on the misery and illusions of the some of the poorest of the poor, to pontificate about social ills. The bishop of Chicago is filmed sermonizing and giving communion to the Republic workers during their occupation.</p> <p>His argument, repeated a number of times, that capitalism is "evil," is false. It is a socio-economic system that arose under certain objective conditions and was thoroughly revolutionary and progressive in its day. The parasitic character of contemporary capitalism is bound with its historical decay, and not, in the first place, the moral depravity of its leading figures. At the film's climactic moment, Moore calls for the replacement of capitalism...by "democracy." What does that mean? It means more than anything else that he hasn't the political courage to mention socialism.</p> <p>To the extent that Moore believes the ahistorical, eclectic views he espouses in <i>Capitalism: A Love Story</i>, he is deluding himself. To the extent that he attempts to sell them to a broad audience, he is deluding others.</p>

Title	Summary
<b>Capitalism: A Six-Part Series</b>	<p>An ambitious and accessible six-part documentary series that looks at both the history of ideas and the social forces that have shaped the capitalist world.</p> <p>Blending interviews with some of the world's great historians, economists, anthropologists, and social critics (view the complete list of participants), with on-the-ground footage shot in twenty-two countries, "Capitalism" questions the myth of the unfettered free market, explores the nature of debt and commodities, and retraces some of the great economic debates of the last 200 years.</p> <p>The series features some of the world's top economists, historians, anthropologists, and sociologists, including Thomas Piketty, Noam Chomsky, Yanis Varoufakis, Nicholas Phillipson, Kari Polanyi Levitt, David Graeber, and Abraham Rotstein.</p>
<b>Capote</b>	<p>Bolstered by an Oscar-caliber performance by Philip Seymour Hoffman in the title role, Capote ranked highly among the best films of 2005. Written by actor/screenwriter Dan Futterman and based on selected chapters from the biography by Gerald Clarke, this mercilessly perceptive drama shows how Truman Capote brought about his own self-destruction in the course of writing <i>In Cold Blood</i>, the "nonfiction novel" that was immediately acclaimed as a literary milestone. After learning of brutal killings in rural Holcomb, Kansas, in November 1959, Capote gained the confidence of captured killers Perry Smith (Clifton Collins, Jr.) and Dick Hickock (Mark Pellegrino) in an effort to tell their story, but he ultimately sacrificed his soul in the process of writing his greatest book. Hoffman transcends mere mimicry to create an utterly authentic, psychologically tormented portrait of an insincere artist who was not above lying and manipulation to get what he needed. Bennett Miller's intimate direction focuses on the consequences of Capote's literary ambition, tempered by an equally fine performance by Catherine Keener as Harper Lee, Capote's friend and the author of <i>To Kill a Mockingbird</i>, who served as Capote's quiet voice of conscience. Spanning the seven-year period between the Kansas murders and the publication of <i>In Cold Blood</i> in 1966, Capote reveals the many faces of a writer who grew too close to his subjects, losing his moral compass as they were fitted with a hangman's noose. --Jeff Shannon</p>
<b>Capricious Summer</b>	<p>Two years after his worldwide hit <i>Closely Watched Trains</i>, Jiří Menzel directed this amusing idyll about three middle-aged men whose mellow summer is interrupted by the arrival of a circus performer and his beautiful assistant. A meditation on aging and sex, shot in warm, sun-dappled color, <i>Capricious Summer</i> is one of the New Wave's loveliest reveries.</p>
<b>Captain Blood</b>	<p>The swashbuckler had been around long before Errol Flynn drew a cutlass, but the Tasmanian-born bit player reinvigorated the genre with his mix of dashing good looks, haughty insolence, and alluring confidence. Adapted from the novel by Rafael Sabatini (who also penned <i>The Sea Hawk</i>), this rousing adventure chronicles the travails of Peter Blood (Flynn), a righteous doctor unjustly sold into slavery for treating the wounds of rebels, a kind of British Dr. Mudd. Sent to a Jamaican plantation where he toils under the brutal whip of Lionel Atwill and seethes with passion for his fair niece (the astonishingly beautiful Olivia de Havilland), he escapes from bondage with his fellow prisoners and becomes the gentleman rogue pirate of the Caribbean. Director Michael Curtiz builds from one set piece to another, including a nimble beachside sword fight with pirate nemesis Basil Rathbone and climaxing with a grand sea battle that belies the film's modest budget. Flynn's bravado and charisma are apparent from his entrance, but once he leaps into action he takes command of the picture, overcoming his still-green dramatic skills with sheer personality. <i>Captain Blood</i> made stars of Flynn and de Havilland and catapulted Curtiz to the top ranks of Warner directors.</p>
<b>Captain's Paradise, The</b>	<p>Mediterranean ferryboat captain Henry St James has things well organised - a loving and very English wife Maud in Gibraltar, and the loving if rather more hot-blooded Nita in Tangiers. A perfect life. As long as neither woman decides to follow him to the other port.</p>
<b>Carefree</b>	<p>Stephen Arden (Ralph Bellamy) benefits so much from his psychiatrist pal Tony Flagg's (Astaire) drinking cure that he sends his fiancée Amanda Cooper (Rogers) to see Tony in hopes that she can be 'cured' of her reluctance to get married. Tony falls fast in love with Amanda but has a tough pursuit when she overhears him on a voice recording calling all females idiots. Tony's hypnosis treatments gets out of hand when Amanda repeatedly leaves the sessions in an unconscious Ego-at-the-wheel state. The first time out she enjoys a destructive rampage on the city streets. Tony becomes unwelcome at Stephen's country club when he announces his interest in Amanda, and guiltily tries to hypnotize Amanda into hating him. This sets her loose with a shotgun on the country club's shooting range. The only way Tony can get his romance back on track is to break his own hypnotic spell, before Stephen rushes Amanda toward the altar.</p>
<b>Careful</b>	<p>Watching Guy Maddin's <i>Careful</i> is like stepping into a mutating time warp of cinema history, where German alpine dramas of the 1920s are gene-spliced with Daliesque surrealism, Murnau's silent melodrama, and--in an uncannily precise act of stylistic homage--the hypnotically skewed universe of German Expressionism. Filmed in gloriously filtered colors that cross Maxfield Parrish with Peter Max, this stylistic hybrid virtually defies description and must be seen to be truly appreciated. Suffice it to say, the fictional mountain village of Tolzbad--where silence is golden, and extreme measures are taken to avoid a sound-induced avalanche--is one of the strangest and most outrageously amusing locations in the history of film. You think that's an exaggeration? If anything, it's an understatement.</p> <p>The villagers of Tolzbad have developed repression into an art form: nearly every sentence begins with "Don't," and they slavishly follow a litany of safety guidelines. Desires are equally suppressed, and this precarious equilibrium is fractured when a young villager's Oedipal dreams collide with his dysfunctional family reality. Pandora's box is opened, Tolzbad-style, and <i>Careful</i> turns into a fever-dream of sibling rivalry, forbidden romance, suicide, murder, and delirious cinematic ecstasy. This is Maddin's best and most coherent film, but even so it's hardly for everyone; only the truly adventurous film lover will eagerly follow Maddin on this demented journey, but the rewards are plentiful for those who dare. Many films strive for enduring uniqueness, but few can make that claim as triumphantly as <i>Careful</i>. This is filmmaking on another plane of consciousness--quite simply, a work of art like nothing you've ever seen. - Jeff Shannon</p>

Title	Summary
<b>Carl Th. Dreyer - My Métier</b>	Torben Skjød Jensen's elegant documentary is a collage of memories and reflections on one of cinema's greatest directors. Visually rich and densely layered, Carl Th. Dreyer—My Métier illuminates an artist too little understood and too important to overlook. Through interviews, historical writings, and rare archival footage, a portrait of Dreyer emerges—an austere perfectionist, yes, but also a passionate man possessing a genuine sense of humor.
<b>Carlito's Way</b>	Al Pacino plays a Puerto Rican, Carlito Brigante, an ex-con who, within the time-honored code of nobility, and tries to go straight. His character's grace and dignity help carry the duality of the film and bind us through his honorable noble-thief intentions. Penelope Ann Miller uncharacteristically plays a stripper (the good) and is certainly capable of pulling some strings of sensuality, but the true star, in one of his most memorable roles as dishonest Jewish lawyer Kleinfeld (the bad), is Sean Penn.
<b>Carlos</b>	"Carlos," a monumental work about the infamous and mysterious celebrity terrorist Carlos the Jackal, is a meticulous, documentary-style film (actually, a French miniseries) that delivers nonstop action. Kaleidoscopic—spanning two decades, a dozen countries, and more than a hundred speaking parts in a handful of languages—Carlos is nevertheless a movie that one can somehow remember vividly for months. Much of this power is due to the whiplash widescreen cinematography (oft-mistaken for DV), the hopped-up editing, and, not least, Ramirez's aptly arrogant, fully transfixing, Method-style turn.
<b>Carmen</b>	Saura's biggest international box-office success was this self-reflexive meditation on both Bizet's popular opera Carmen and the original novella by Prosper Mérimée. Antonio Gades plays a choreographer who gets involved with his neophyte lead dancer (Laura del Sol), and grows dangerously jealous. Depicting the ups and downs of their affair in between rehearsals for Gades's ballet, Carmen is a visually hypnotic hall of mirrors in which the dancers become inseparable from their personas.
<b>Carmen Jones</b>	Unique Preminger offering with a super wide 2.55:1 aspect ratio. Songs from the Bizet opera with modernized lyrics and an all-black cast. Sweet Cindy Lou (Olga James) and soon-to-be pilot Joe (Harry Belafonte) plan to wed, but sexy and wanton Carmen Jones (Dorothy Dandridge) has her sights set on him. Everyone wants her... and she wants Joe. Wonderful use of the familiar Bizet music, this could be considered a classic in its own right. Preminger uses long takes with a sweeping camera and tons of choreographed staging.
<b>Carnival of Souls</b>	A young woman in a small Kansas town survives a drag race accident, then agrees to take a job as a church organist in Salt Lake City. En route, she is haunted by a bizarre apparition that compels her toward an abandoned lakeside pavilion. Made by industrial filmmakers on a small budget, the eerily effective B-movie classic 'Carnival of Souls' was intended to have 'the look of a Bergman and the feel of a Cocteau' and, with its strikingly used locations and spooky organ score, it succeeds. Herk Harvey's macabre masterpiece gained a cult following on late-night television and continues to inspire filmmakers today.
<b>Carol</b>	Patricia Highsmith's 1952 lesbian love story Carol, originally a pseudonymously published million-selling pulp fiction, The Price of Salt, is the only non-crime novel she wrote. Yet Todd Haynes's masterfully intelligent and meticulous screen adaptation links it smartly to her transgression-packed oeuvre from the get-go. For love is the crime here. Wealthy housewife Carol and callow shopgirl Therese's slow-burning passion is an offence against society, for which they are hunted, and Carol punished. The film is overwhelmingly sustained by the two excellent performances at its heart. Blanchett's is the more studied portrayal – playfully predatory, with blond furs, deep voice and slanting eyes. Her Carol has a screen-siren allure, keeping both camera and lover rapt, even when nerves and misery shake her fine facade. Gazing despairingly at a phone during a forbidden call, she's almost Garbo-esque. Her sleek opacity is beautifully complemented by Mara's tender, enraptured timidity, gradually emboldened by love and suffering. Swinging between hope and fear as their risky liaison unfurls, she's astonishingly good.
<b>Carrie</b>	This terrifying adaptation of Stephen King's bestselling horror novel was directed by shock maestro Brian De Palma for maximum, no-holds-barred effect. Sissy Spacek stars as Carrie White, the beleaguered daughter of a religious kook (Piper Laurie) and a social outcast tormented by her cruel, insensitive classmates. When her rage turns into telekinetic powers, however, school's out in every sense of the word. De Palma's horrific climax in a school gym lingers forever in the memory, though the film is also built upon Spacek's remarkable performance and Piper Laurie's outlandishly creepy one. John Travolta has a small part as a thug, De Palma's future wife, Nancy Allen, is his girlfriend, and Amy Irving makes her screen debut as one of the girls giving Carrie a hard time.
<b>Cartesius</b>	As profoundly simple as its hero's famous statement "I think, therefore I am," Roberto Rossellini's Cartesius is an intimate, psychological study of obsession and existential crisis.
<b>Casablanca</b>	Rick Blaine, who owns a nightclub in Casablanca, discovers his old flame Ilsa is in town with her husband, Victor Laszlo. Laszlo is a resistance leader, and with Germans on his tail, Ilsa knows Rick can help them get out of the country - but will he?

Title	Summary
<b>Case of the Scorpion's Tail, The</b>	<p>Lisa Baumer (Ida Gali), makes love to her lover and in the sky above in an airplane with her husband Kurt Baumer an explosive detonates killing everyone on board. A phone call awakens her with the bad news as she lay in bed with her lover. She is informed that her husband unknown to her had taken out a life insurance policy for \$1,000,000 that named Lisa as his beneficiary. In order to collect on the policy she must fly to Athens for the release of the funds. In Athens after Lisa has collected her money she runs into some trouble when Lara Florakis (Janine Reynaud), Kurt's mistress wants a piece of the pie. Lisa is murdered by a blacked gloved killer in her hotel room and he makes off with her money. Insurance detective Peter Lynch (George Hilton), helps Cleo Dupont (Anita Strinberg), who photographed Lisa's murder as they set out to solve Lisa's Murder.</p> <p>Sergio Martino is a master craftsmen filmmaker who has worked in about every genre of cinema and in the early 1970's when the giallo was at the height of its popularity it only made sense for Martino to capitalize on the current trend. The 1970's would be Sergio Martino's most creative decade as a filmmaker. He would direct several classic giallo's Next!, Case of the Scorpion's Tail, All the Colors of the Dark, Torso and Gently Before She Dies most them which would star his girlfriend at the time Edwige Fenech. The Case of The Scorpions Tale was shot on several locations Italy, England, Spain and Greece and cinema photographer's Giancarlo Ferrando and Emilio Foriscot beautifully capture the landscapes. Composer Bruno Nicolai most know for his collaborations with Ennio Morricone the score is nerve wracking and haunting as his gorgeous melody give the film more depth. The Case of The Scorpion Tale is a perplexing story that weaves so many red herrings that once the killer's identity is revealed you will be surprised. There are also a couple brutal set peices that the giallo is know for in this film. Sergio Martino direction is creates intense moments throughout and he manages to give us in the final product one of his most suspenseful films of his career.</p>
<b>Cash on Demand</b>	<p>A compact and intense bank robbery tale, 1961's Cash on Demand provides Hammer stalwarts Peter Cushing and André Morell with a showcase for their acting talents. Adapted from a Television play, David T. Chantler and Lewis Greifer's script makes an asset of the film's single set. Director Quentin Lawrence broke out of TV only occasionally but acquits himself admirably.</p> <p>The focus is on Cushing's bank manager Fordyce, a veritable Ebenezer Scrooge who alienates his employees and browbeats his top clerks Pearson and Sanderson (Richard Vernon &amp; Norman Bird) over inconsequential errors. That's when Bank Security Chief Hepburn (André Morell) shows up. The layout of the bank's rooms and vault (designed by Hammer's Bernard Robinson) becomes critical when Hepburn reveals to Fordyce that he's a bank robber, and that his confederates have already kidnapped Fordyce's wife and child.</p> <p>Forced to play along with Hepburn's scheme to loot the vault, the once-imperious Fordyce begins to crack up under the strain. Although fifty years of caper movies make a few of Cash on Demand's explanations and situations seem a little obvious now, its tension remains high. It's especially pleasant to see Peter Cushing given so much screen time to develop his character -- we're reminded of his breakout role in the BBC's landmark teleplay of 1984, where he carried the entire show. After Morell's robber beats him about the face, Cushing must take a few seconds to wipe the tears from his eyes. It's a marvelous little moment of acting. Cash on Demand is a real gem and a very welcome surprise.</p>

Title	Summary
<b>Casino [4K UHD]</b>	<p data-bbox="706 110 2561 167">Martin Scorsese's fascinating new film "Casino" knows a lot about the Mafia's relationship with Las Vegas. It's based on a book by Nicholas Pileggi, who had full access to a man who once ran four casinos for the mob, and whose true story inspires the movie's plot.</p> <p data-bbox="706 199 1427 224">Like "The Godfather," it makes us feel like eavesdroppers in a secret place.</p> <p data-bbox="706 256 2529 313">The movie opens with a car bombing, and the figure of Sam "Ace" Rothstein floating through the air. The movie explains how such a thing came to happen to him. The first hour plays like a documentary; there's a narration, by Rothstein (Robert De Niro) and others, explaining how the mob skimmed millions out of the casinos.</p> <p data-bbox="706 345 2561 427">It's an interesting process. Assuming you could steal 25 percent of the slot-machine take - what would you do with tons of coins? How would you convert them into bills that could be stuffed into the weekly suitcase for delivery to the mob in Kansas City? "Casino" knows. It also knows how to skim from the other games, and from food service and the gift shops. And it knows about how casinos don't like to be stolen from.</p> <p data-bbox="706 459 1970 483">There's an incident where a man is cheating at blackjack, and a couple of security guys sidle up to him and jab him with a stun gun.</p> <p data-bbox="706 516 2529 540">He collapses, the security guys call for medical attention, and hurry him away to a little room where they pound on his fingers with a mallet and he agrees that he made a very bad mistake.</p> <p data-bbox="706 573 2529 654">Rothstein, based on the real-life figure of Frank (Lefty) Rosenthal, starts life as a sports oddsmaker in Chicago, attracts the attention of the mob because of his genius with numbers and is assigned to run casinos because he looks like an efficient businessman who will encourage the Vegas goose to continue laying its golden eggs. He is a man who detests unnecessary trouble. One day, however, trouble finds him, in the person of Ginger McKenna (Sharon Stone), a high-priced call girl.</p> <p data-bbox="706 686 1970 711">Scorsese shows him seeing Ginger on a TV security monitor and falling so instantly in love that the image becomes a freeze-frame.</p> <p data-bbox="706 743 2561 824">Ace showers her with gifts, which she is happy to have, but when he wants to marry her, she objects; she's been with a pimp named Lester Diamond (James Woods) since she was a kid, and she doesn't want to give up her profession. Rothstein will make her an offer she can't refuse: cars, diamonds, furs, a home with a pool and the key to his safety-deposit box. She marries him. It is Ace's first mistake.</p> <p data-bbox="706 857 2548 938">Another mistake was to meet Nicky Santoro (Joe Pesci) when they were both kids in Chicago. Nicky is a thief and a killer, who comes to Vegas, forms a crew and throws his weight around. After he squeezes one guy's head in a vise, the word goes out that he's the mob's enforcer. Not true, but people believe it, and soon Nicky's name is being linked with his old pal Ace in all the newspapers.</p> <p data-bbox="706 971 2529 1052">Scorsese tells his story with the energy and pacing he's famous for, and with a wealth of little details that feel just right. Not only the details of tacky 1970s period decor, but little moments such as when Ace orders the casino cooks to put "exactly the same amount of blueberries in every muffin." Or when airborne feds are circling a golf course while spying on the hoods, and their plane runs out of gas and they have to make an emergency landing right on the green.</p> <p data-bbox="706 1084 2413 1109">And when crucial evidence is obtained because a low-level hood kept a record of his expenses. And when Ace hosts a weekly show on local TV - and reveals a talent for juggling.</p> <p data-bbox="706 1141 2561 1320">Meanwhile, Ginger starts drinking, and Ace is worried about their kid, and they start having public fights, and she turns to Nicky for advice that soon becomes consolation, and when Ace finds out she may be fooling around, he utters a line that, in its way, is perfect: "I just hope it's not somebody who I think it might be." "It was," a narrator tells us, "the last time street guys would ever be given such an opportunity." All the mob had to do was take care of business. But when Ace met Ginger and when Nicky came to town, the pieces were in place for the mob to become the biggest loser in Vegas history. "We screwed up good," Nicky says, not using exactly those words. Scorsese gets the feel, the mood, almost the smell of the city just right; De Niro and Pesci inhabit their roles with unconscious assurance, Stone's call girl is her best performance, and the supporting cast includes such people as Don Rickles, whose very presence evokes an era (his job is to stand impassively beside the boss and look very sad about what might happen to whoever the boss is talking to).</p> <p data-bbox="706 1352 2561 1490">Unlike his other Mafia movies ("Mean Streets" and "GoodFellas"), Scorsese's "Casino" is as concerned with history as with plot and character. The city of Las Vegas is his subject, and he shows how it permitted people like Ace, Ginger and Nicky to flourish, and then spit them out, because the Vegas machine is too profitable and powerful to allow anyone to slow its operation. When the Mafia, using funds from the Teamsters union, was ejected in the late 1970s, the 1980s ushered in a new source of financing: junk bonds. The guys who floated those might be the inspiration for "Casino II." "The big corporations took over," the narrator observes, almost sadly. "Today, it works like Disneyland." Which brings us back to our opening insight. In a sense, people need to believe a town like Vegas is run by guys like Ace and Nicky.</p>

Title	Summary
<b>Casino [4K UHD]</b>	In a place that breaks the rules, maybe you can break some, too. For those with the gambler mentality, it's actually less reassuring to know that giant corporations, financed by bonds and run by accountants, operate the Vegas machine. They know all the odds, and the house always wins. With Ace in charge, who knows what might happen?
<b>Casino Royale</b>	At the height of the James Bond craze in the mid-sixties, the studio executives at Columbia Pictures desperately wanted to capitalize on the 007 phenomenon, but Harry Saltman and Albert "Cubby" Broccoli (who had a distribution deal with United Artists) owned the rights to every Ian Fleming novel except one - Casino Royale, which had been acquired by producer Charles K. Feldman. A deal was struck to create the biggest James Bond extravaganza of all time, but the resulting film was something else entirely - a wildly uneven parody that required the services of five directors, countless screenwriters, and a cast of international actors and celebrities, many of them reduced to fleeting cameo appearances. In terms of its immense cost and production delays, Casino Royale (1967) was the Heaven's Gate (1980) of its era and critics savaged the film mercilessly when it was released. Yet surprisingly, Casino Royale was a big box-office hit and it's not hard to find passionate fans of the film due to its oddball and chaotic structure; it's closer to a sixties "happening" than a major studio release. After all, what's not to like about a film that features a Burt Bacharach score performed by Herb Alpert and the Tijuana Brass, Dusty Springfield singing "The Look of Love" while Ursula Andress seduces Peter Sellers, Woody Allen in one of his first screen roles as the megalomaniac Dr. Noah (billed as "the tallest dwarf in the world"), lavish special effects, and groovy art direction with all the psychedelic trappings?
<b>Casino Royale</b>	<p>The twenty-first film in the James Bond film series and the first to star Daniel Craig as fictional MI6 agent James Bond. Directed by Martin Campbell and written by Neal Purvis, Robert Wade and Paul Haggis, the film marks the third screen adaptation of Ian Fleming's 1953 novel of the same name, which was previously produced as a 1954 television episode and a 1967 satirical film. Casino Royale is set at the beginning of Bond's career as Agent 007, just as he is earning his licence to kill. After preventing a terrorist attack at Miami International Airport, Bond falls for Vesper Lynd, the treasury employee assigned to provide the money he needs to bankrupt terrorist financier Le Chiffre by beating him in a high-stakes poker game. The story arc continues in the following Bond film, Quantum of Solace (2008).</p> <p>Casino Royale reboots the series, establishing a new timeline and narrative framework not meant to precede or succeed any previous Bond film. This allowed the film to show a less experienced and more vulnerable Bond and for the first time in the series the character of Miss Moneypenny does not appear. Casting the film involved a widespread search for a new actor to portray James Bond, and significant controversy surrounded Craig when he was selected to succeed Pierce Brosnan in October 2005. Location filming took place in the Czech Republic, The Bahamas, Italy and the United Kingdom with interior sets built at Pinewood Studios.</p>
<b>Casque d'Or</b>	Jacques Becker lovingly evokes the Belle Èpoque Parisian demimonde in this classic tale of doomed romance. When gangster's moll Marie (Simone Signoret) falls for reformed criminal Manda (Serge Reggiani) their passion incites an underworld rivalry that leads inexorably to treachery and tragedy. With poignant, nuanced performances and sensuous black-and-white photography, Casque d'or is Becker at the height of his cinematic powers - an achingly romantic masterpiece.
<b>Castle in the Sky</b>	<p>"Laputa: Castle in the Sky" is a frequently astounding animated feature from Japan. Written and directed by Hayao Miyazaki, it is an imaginative extrapolation of a reference in Jonathan Swift's "Gulliver's Travels" to Laputa, a floating island-city hovering over Balnibarbi. Miyazaki uses that to spin off a modernistic sci-fi fable with a subtle ecological message that is delivered only after two hours of Indiana Jones-style adventure.</p> <p>The film kicks off with the kind of slam-bang, pre-credits confrontation Jones would appreciate. A young orphan named Sheeta has been kidnapped by the secret agent Muska and is being flown to a military fortress when their transport is attacked by air pirates. Trying to escape, Sheeta flies out the window, but instead of crashing to the ground, she floats unconscious to a soft landing in the arms of Pazu, an orphan who works in the mines but whose head is constantly in the clouds. Seems Pazu's father was a photographer who once got off a shot of the legendary and elusive Laputa, only to be disgraced when it was dismissed as a hoax.</p> <p>When Sheeta and Pazu discover that the pendant she's wearing is not just a family heirloom (or airloom, since it turns out to be a magical levitation stone), they set out to find the floating city before the government can usurp its wealth and power. Pazu's looking to clear his father's reputation; Sheeta turns out to be long-lost royalty; Muska has his own devious agenda.</p> <p>Naturally, there are many adventures along the way, particularly after the youngsters team up with the air pirates, a jolly albeit bumbling crew led by their mother, Dola. Although some action takes place on the ground, most of it is in the air. Miyazaki has built some delightful propeller-driven planes with parts from Jules Verne, Rube Goldberg and comic artist Ron Cobb, and Laputa itself is a wondrous planet, an Atlantis-in-the-air where technology and ecology have fallen out of balance. Even the robots and levitating cubes have a moral duality.</p>



Title	Summary
Castle Keep	<p>Released to mixed reviews in 1969, Castle Keep now qualifies as a potent allegory for the insanity of the Vietnam War. In that respect it belongs in the same category as better-known anti-war films of the period including Little Big Man and The Wild Bunch, and director Sydney Pollack (who scored his breakthrough hit later that year with They Shoot Horses, Don't They?) deftly straddles a stylistic line between old-school Hollywood and the emerging counterculture epitomized by Easy Rider. He also gets a memorably off-kilter performance from Burt Lancaster (who had been instrumental in launching Pollack's directorial career), the young-looking Tony Bill (who later became a successful producer-director), and especially Peter Falk, who would soon gain TV fame as Columbo. As American soldiers occupying a richly-appointed medieval castle in the Ardennes Forest near the end of World War II, they're a M*A*S*H-like bunch of military misfits (including Bruce Dern as a conscientious objector) engaged in a microcosm of occupational warfare as German troops draw closer. The ending is uncompromisingly bleak, reflecting the futility of Vietnam with long-lasting resonance. From a latter-day perspective, Castle Keep is a bold hybrid of large-scale WWII action and political statement, which may explain why such high-profile filmmakers as Steven Spielberg and Martin Scorsese campaigned for this glorious widescreen DVD.</p>
Cat on a Hot Tin Roof	<p>The story begins at Big Daddy Pollitt's sixty-fifth birthday party, an occasion for the gathering of the Pollitt clan at Big Daddy's antebellum-style, Mississippi mansion. Big Daddy is a grumpy, hateful old codger, very rich and very powerful. He dominates everyone around him, and his inability to express any kind of warmth or love provides one of the movie's central turning points. But more than the birthday party, the family has gathered to find out if the old man is going to live or die. He's dying presumably of cancer (although it's never mentioned in the film, the subject of cancer apparently being another of those taboo subjects that Hollywood's self-imposed censorship code forbade, along with sex and profanity and excess violence and a ton of other stuff we take for granted today). It's clear from the beginning, however, that the family is more interested in who will inherit Big Daddy's lands and money than in wishing him well. Interestingly, too, Burl Ives was only in his late forties when he did the role, and the singer/actor would continue to perform for the next thirty years or more.</p> <p>Newman and Carson play Big Daddy's two sons, Brick and Gooper. Brick is a drunken ex-football star, now sullen and uncommunicative, who says he can't stand his wife and does everything he can to ignore and avoid her, including sleeping on the sofa. They have been married three years and are childless, clearly a misdemeanor or sorts among the Pollitts. Gooper is the older son, a spineless lawyer with an obnoxious wife (Sherwood) and a half dozen equally obnoxious kids, all of them eager to get their hands on the old man's millions.</p> <p>Taylor plays Maggie "the Cat" Pollitt, Brick's wife. Like everyone else in the story, she appears to harbor secrets. But is she as wicked as Brick implies, or is she the only person in the family with spine, gumption, heart, soul, and life? For Taylor, the role was another stepping stone in her transition from child star to adult award-winner, going on to do "Suddenly Last Summer," "BUtterfield 8," "Cleopatra," "Who's Afraid of Virginia Woolf?," "The Taming of the Shrew," and other mature works.</p> <p>Brick and Maggie are the center posts of the film. Their relationship represents the "mendacity" that Williams mentions maybe a half dozen times in the story, a relationship currently built on lies, falsehoods, and deception. What are the real motives behind Brick's decline into alcoholism and despondency? Is he simply a spoiled, limp, indecisive jellyfish, governed entirely by his overbearing father? Does his hatred of his wife have anything to do with his best friend Skipper's suicide several years before? Or does he hate himself for Skipper's death, and is he now playing out a long, agonized guilt, which he blames on everybody else?</p> <p>The characters all lie and connive (more of that "mendacity" business), and all of them appear not to be able to stand each other. Big Daddy doesn't seem to like either of his sons and plans to outlive them both just so neither of them will inherit his estate. Can any of these folks stop lying and hating for a moment to see the love around them?</p> <p>The film is virtually all talk and takes place almost exclusively in Big Daddy's house. In those respects, the film betrays its stage origins more than do most film adaptations of plays. Yet, the dialogue is so absorbing and the acting so intense, we hardly notice that 108 minutes go by or that there is a whole lot less to the plot than meets the eye.</p>
Cat People	<p>"Cat People" moves back and forth between its mythic and realistic levels, held together primarily by the strength of Kinski's performance and John Heard's obsession. Kinski is something. She never overacts in this movie, never steps wrong, never seems ridiculous; she just steps onscreen and convincingly underplays a leopard. Heard also is good. He never seems in the grip of an ordinary sexual passion, but possesses one of those obsessions men are willing (and often are called upon) to die for. "Cat People" is a good movie in an old tradition, a fantasy-horror film that takes itself just seriously enough to work, has just enough fun to be entertaining, contains elements of intrinsic fascination in its magnificent black leopards, and ends in one way just when we were afraid it was going to end in another.</p>
Cat People	<p>Plot: Architect Oliver Reed falls in love with beautiful Irena Dubrovna and they duly marry. But Irena refuses to give herself to him, believing that there is something evil inside herself. She tells of her Serbian ancestors who were reputed to be able to transform into cats when angered. As Oliver's frustration and unhappiness grows, he seeks consolation in the arms of co-worker Alice Moore. But a series of near-attacks on the two of them leave him wondering either if Irena has not become jealously deranged or if maybe her Serbian legends are true and that she is turning into a cat person to avenge herself on them.</p>

Title	Summary
<b>Cat People</b>	The first of the horror films producer Val Lewton made for RKO Pictures redefined the genre by leaving its most frightening terrors to its audience's imagination. Simone Simon stars as a Serbian émigré in Manhattan who believes that, because of an ancient curse, any physical intimacy with the man she loves (Kent Smith) will turn her into a feline predator. Lewton, a consummate producer-auteur who oversaw every aspect of his projects, found an ideal director in Jacques Tourneur, a chiaroscuro stylist adept at keeping viewers off-kilter with startling compositions and psychological innuendo. Together, they eschewed the canned effects of earlier monster movies in favor of shocking with subtle shadows and creative audio cues. One of the studio's most successful movies of the 1940s, <i>Cat People</i> raised the creature feature to new heights of sophistication and mystery.
<b>Catch-22</b>	A bombardier in World War II tries desperately to escape the insanity of the war. However, sometimes insanity is the only sane way cope with a crazy situation. <i>Catch-22</i> is a parody of a "military mentality" and of a bureaucratic society in general.
<b>Cathy Come Home</b>	From the BBC's influential 'Wednesday Play' series. This tells the bleak tale of Cathy, who loses her home, husband and eventually her child through the inflexibility of the British welfare system. A grim picture is painted of mid-sixties London, and though realistic the viewer cannot but realise that a political point is being made. One of the consequences of this film was the enormous public support for the housing charity 'Shelter', whose public launch came shortly after the programme was first shown.
<b>Caught</b>	<p><i>Caught</i> (1949) resembles Orson Welles' <i>Citizen Kane</i> (1941), especially that film's second half, which deals with the marriage of Kane and Susan. Both films show a domineering rich man married to a poor woman. Both show him tyrannizing her, being a control freak and organizing every aspect of her life. In both films, the woman becomes a virtual prisoner in a huge mansion, a mansion built on a massive scale that dwarfs its human inhabitants. Both mansions express great wealth without joy. They are all formal magnificence without any sense of pleasure. In both homes, there is a major domo with a foreign accent and a sardonic, cynical sense of humor, a man with much more actual independence than the wife. In both films, the husband suffers a serious health crisis. Both films offer a thinly disguised portraits of real media moguls of the day: Kane of newspaper man William Randolph Hearst, <i>Caught</i> of film producer Howard Hughes. Both films have a left wing point of view; both contain a critique of capitalism and capitalists in their negative portrayal of the rich. Both of these men started out by inheriting great fortunes; both went on to even bigger financial adventures. Both films use newspapers to tell part of their story.</p> <p>There are some differences between the two films. <i>Caught</i> is set entirely in the present, unlike <i>Kane</i>, and it lacks the intricate flashback structure of <i>Kane</i>, being told in a linear, straightforward way. The film is as episodic as <i>Kane</i>, however. The relationship is also a bit different in the two films, with the millionaire in <i>Caught</i> being actually abusive of his wife in a direct way, whereas <i>Kane</i> is more purely obsessively domineering. While the man in <i>Kane</i> is emotionally disturbed, the man in <i>Caught</i> is a full fledged crackpot, consistent with what we all know about Howard Hughes. The couple in <i>Kane</i> married out of love, while the couple in <i>Caught</i> married for money and spite.</p>
<b>Celia Cruz and the Fania All-Stars: Live in Zaire 74</b>	In 1974, the Godmother of Salsa, Celia Cruz was invited to perform in front of 80, 000 fans in Kinshasa, Zaire. The three day festival and one of the greatest fights of the century between George Foreman and Muhammad Ali (the Rumble in the Jungle) were a celebration of sports and music. Celia Cruz appears with the Fania All Stars led by Johnny Pacheco. Also featured is the incredible rhythm section of Ray Baretto. This inspired concert was shot by Academy Award winner Leon Gast.
<b>Celia the Queen</b>	Celia the Queen, a feature length documentary about the life and legacy of a woman whose voice symbolized the soul of a nation. Erupting onto the Cuban music scene as the front woman for La Sonora Matancera. Celia Cruz broke down all barriers of racism and sexism. With the powerful weapon of her voice and the warm tolerance of her heart, Celia soon became all things to all people. This film shows the diversity of the people whose lives she touched, from the big stars of music, literature and film like Quincy Jones, Andy Garcia, and Wyclef Jean to ordinary people all over the world.
<b>Celine and Julie Go Boating</b>	Celine (Juliet Berto), a magician, and Julie (Dominique Labourier), a Librarian, meet in Montmartre and wind up sharing the same flat, bed, finance, clothes, identity and imagination. Soon, thanks to a magic sweet, they find themselves spectators, then participants, in a Henry James-inspired 'film-within-the-film' - a melodrama unfolding in a mysterious suburban house with the 'Phantom Ladies Over Paris' (Bulle Ogier and Marie-France Pisier), a sinister man (Barbet Schroeder) and his child. The atmosphere, however, is more Lewis Carroll, with Juliet Berto and Dominique Labourier as twin Alices. The four main actresses improvised their own dialogue in collaboration with Rivette and scriptwriter Eduardo de Gregorio.
<b>Cemetery of Splendor</b>	Soldiers with a mysterious sleeping sickness are transferred to a temporary clinic in a former school. The memory-filled space becomes a revelatory world for housewife and volunteer Jenjira, as she watches over Itt, a handsome soldier with no family visitors. Jen befriends young medium Keng who uses her psychic powers to help loved ones communicate with the comatose men. Doctors explore ways, including colored light therapy, to ease the mens' troubled dreams. Jen discovers Itt's cryptic notebook of strange writings and blueprint sketches. There may be a connection between the soldiers' enigmatic syndrome and the mythic ancient site that lies beneath the clinic. Magic, healing, romance and dreams are all part of Jen's tender path to a deeper awareness of herself and the world around her.

Title	Summary
<b>Censored Voices</b>	<p>Censored Voices, which won the Israeli prize for best documentary last year, is based on a simple but powerful premise. A group of Israeli veterans of the 1967 Six-Day War—almost 50 years after the events—listen to tape recordings of interviews they gave in the weeks immediately after the conflict. The conversations are combined with footage of the war and its aftermath.</p> <p>The soldiers' accounts, mostly suppressed by military censorship when efforts were made to publish them at the time, reveal truths about the war that have rarely been discussed. At the same time, as the former soldiers listen to their younger selves, their original testimony also functions as a kind of time capsule, exposing the bankruptcy and dead-end of the whole Zionist project.</p> <p>This significant documentary, directed and co-written by Mor Loushy, is an Israeli-German co-production. Loushy conceived the film after reading a book, based on these interviews, by historian Avraham Shapira. Shapira had led the informal conversations with the soldiers, working with a young teacher, Amos Oz, a veteran of the war himself and, subsequently, one of Israel's leading writers.</p>
<b>Central Park</b>	<p>Central Park is a film about the famous New York City landmark and the variety of ways in which people make use of it: running, boating, walking, skating, music, theatre, sports, picnics, parades and concerts. The film also illustrates the complex problems the New York City Parks Department deals with in order to maintain and preserve the park and keep it open and accessible to the public.</p>
<b>Cérémonie, La</b>	<p>In the 1960s and early '70s, Claude Chabrol was celebrated as the Gallic Hitchcock for his crisp, character-rich thrillers. <i>La Cérémonie</i>, his 1997 hit adapted from Ruth Rendell's novel <i>A Judgement in Stone</i>, is a return to form, an assured domestic drama set in the upper-class household of the kind but condescending Lelievres family. Sandrine Bonnaire, excellent in an enigmatic, uncommunicative role, stars as their new, neurotically silent maid Sophie. She performs her duties efficiently and emotionlessly, staring out from behind an implacable, mask-like face born of loneliness and defensiveness. Isabelle Huppert is the town's gleefully misanthropic postmistress Jeanne, a gossipy, energetically insolent misfit who hates the Lelievres. When she becomes Sophie's best friend, her pathological game of taunts and gossip goes into overdrive with her sudden access to their house, and an already simmering class conflict boils over in unleashed anger. Chabrol charts the cascade of mischief and misunderstandings to its shattering conclusion, with a sensitivity to character and an eagle-eyed remove that makes the explosive climax all the more chilling. It's a devastating thriller, one of Chabrol's best, and a powerful portrait in hate and psychosis pushed over the edge in misunderstanding, manipulation, and mistrust. Jacqueline Bisset is the fumbling but sincere Mme. Lelievres, Jean-Pierre Cassel her complacent husband, and Virginie Ledoyen (<i>A Single Girl</i>) their sensitive young daughter. --Sean Axmaker</p>
<b>Certain Women</b>	<p>The expanses of the American West take center stage in this intimately observed triptych from Kelly Reichardt. Adapted from three short stories by Maile Meloy and unfolding in self-contained but interlocking episodes, <i>Certain Women</i> navigates the subtle shifts in personal desire and social expectation that unsettle the circumscribed lives of its characters: a lawyer (Laura Dern) forced to subdue a troubled client; a wife and mother (Michelle Williams) whose plans to construct her dream home reveal fissures in her marriage; and a night-school teacher (Kristen Stewart) who forms a tenuous bond with a lonely ranch hand (Lily Gladstone), whose longing for connection delivers an unexpected jolt of emotional immediacy. With unassuming craft, Reichardt captures the rhythms of daily life in small-town Montana through these fine-grained portraits of women trapped within the landscape's wide-open spaces.</p>
<b>Certified Copy</b>	<p>From acclaimed director Abbas Kiarostami (<i>Taste of Cherry</i>, <i>The Wind Will Carry Us</i>) comes the story of a couple's apparent chance meeting in beautiful Tuscany. He (William Shimell) is a British author in town to talk about his new book. She (Juliette Binoche) is a French gallery owner in search of originality. Together they tour the local galleries, cafes and museums and discover that nothing is quite what it seems and truth, like art, is always open to interpretation. A captivating film, <i>Certified Copy</i> marries post-modern reality games with mature romantic comedy in a single playful and provocative package.</p>
<b>César</b>	<p>In the final chapter of <i>The Marseille Trilogy</i>, Marcel Pagnol returns his compassionate gaze to his weathered characters as they discover the possibility of reconciliation and the durability of love. Leaping forward twenty years, the trilogy continues with the death of Fanny's husband, Panisse, and the discovery of her secret by her son, César. The young man resolves to track down his biological father, Marius, whose life has been fraught with calamity and poverty. The only film in the trilogy written expressly for the screen and directed by Pagnol, <i>César</i> resolves the protagonists' star-crossed destinies with the garrulous wit and understated naturalism that have made this epic love story a landmark of humanist filmmaking.</p>
<b>Chafed Elbows</b>	<p>This riot of bad taste was a breakthrough for Downey, thanks to rave notices. Visualized largely in still 35 mm photographs, it follows a shiftless downtown Manhattanite having his "annual November breakdown" as he wanders from one odd job to the next, coming across all sorts of sordid types, from a desperate independent filmmaker to a destitute dirty-sock sniffer. And there is something to offend everyone: incest, murder, bad pop songs, you name it.</p>
<b>Chamonix 1924 "The Olympic Games Held at Chamonix in 1</b>	

Title	Summary
Chaplin	<p>Sir Richard Attenborough's biographical film of the life and times of Charles Chaplin is a little thin as a narrative, but it is so charmingly creative and ultimately moving, it's hard to care about any deficits. Robert Downey Jr. does an excellent job re-creating Chaplin's graceful slapstick and getting inside the silent-film superstar's head over many years of triumph, defeat, scandal, official persecution, exile, and inner peace. A huge cast portray the allies, friends, lovers, and enemies in Chaplin's life, including Moira Kelly as his final, longtime wife, Oona, Kevin Kline as Douglas Fairbanks, Geraldine Chaplin as Charlie's mother, and James Woods as a prosecutor working hard to nail Chaplin for anti-American sentiments. Attenborough declines to tell the story in a flat, linear way, employing such clever techniques as detailing one chapter in Chaplin's life as a silent comedy. The climactic scene set at an Oscar tribute for Chaplin will get the tears flowing.</p>
Charade	<p>A trio of crooks relentlessly pursue a young American (Audrey Hepburn) through Paris to recover the fortune her dead husband stole from them. The only person she can trust is a suave, mysterious stranger (Cary Grant). A deliciously dark comedic thriller, Stanley Donen's Charade dazzles with style and macabre wit to spare. Unavailable for nearly three years, The Criterion Collection is proud to re-release this '60s spy classic in a gorgeous new anamorphic transfer.</p>
Charles Mingus Live in '64	<p>Each DVD features a 24-page booklet with an essay written by an authoritative jazz historian as well as rare and unseen photos. Jazz Icons DVDs are produced with the full support and cooperation of the artists or their estates, who, in most cases, are contributing rare personal photographs, memorabilia, and forewords.</p>
Charleston Parade	<p>Bizarre to the say the least, Charleston posits Hessling as a goofy sex symbol, dragging a gorilla on a leash and entertaining a visitor from the future, a black man (in blackface) who dresses like Charlie Chaplin. I suppose it's no more racist than other movies of the period, but it's hardly progressive, and while there are interesting slow-motion and fast-motion film effects here and there, it's kind of stupid.</p>
Charly	<p>Charly is a retarded adult male struggling to survive in the world. His frequent attempts at learning, reading, and writing prove worthless. His teacher, Miss Kinian, takes Charly to the clinic where he is observed by doctors who have Charly "race" a mouse, Algernon. Algernon, a once retarded mouse, is usually the winner thanks to an experiment that greatly raised his intelligence. This experiment is given to Charly, who at first does not seem affected. However, he gradually becomes more and more educated, eventually becoming a pure genius. Very emotional consequences are involved when Charly learns the truth of the experiment, however.</p>
Chase, The	<p>Sometimes when you bring together a talented group of actors, a critically acclaimed director, a successful producer and the most experienced film crew professionals in Hollywood you get a masterpiece or a box-office hit. Most of the time, however, with so much creative talent involved, egos, artistic compromises and internal power struggles undermine what could have been an important and highly influential motion picture. This was certainly the case with Sam Spiegel's ambitious production of The Chase (1966), based on the novel and play by Horton Foote.</p> <p>Most major film critics in the U.S. panned The Chase. The New Yorker proclaimed it "an opulent melodrama, overproduced by Sam Spiegel, overplotted to the point of incoherence...and overdirected." Bosley Crowther in The New York Times called it "a phony, tasteless movie...everything is intensely overheated." And Judith Crist in the New York Herald-Tribune wrote that it was "a mishmash of Peyton Place sociology, Western mythology, and Deep South psychology." She did, however, single out a few performances for praise: "Robert Redford is, at very least, the most nearly sympathetic character on hand as the bad boy; Robert Duvall is notable as the sexpot's weakling husband, a sneaky, cowardly kid who never grew up; and Richard Bradford is very good as the nastiest of the town's nasties."</p> <p>European critics, however, praised The Chase seeing it as a telling indictment of violence in American society, particularly in France where it was released as La Poursuite Impitoyable. And since then, other defenders of the film have come forward such as critic Robin Wood who describes The Chase as "a seminal work" and Tom Milne of TimeOut Film Guide who wrote "it does manage to weave a credible pattern out of the tangled loyalties and enmities, which Penn's direction takes by the scruff and shakes into a firework display of controlled violence. Terrific performances too..."</p>
Che	<p>Far from a conventional biopic, Steven Soderbergh's film about Che Guevara is a fascinating exploration of the revolutionary as icon. Daring in its refusal to make the socialist leader into an easy martyr or hero, Che paints a vivid, naturalistic portrait of the man himself (with a stunning, Cannes-award-winning performance by Benicio del Toro), from his overthrow of the Batista dictatorship, to his 1964 United Nations trip, to the end of his short life. Originally released in two parts, the first a kaleido-scopic view of the Cuban revolution and the second an all-action dramatization of Che's failed campaign in Bolivia, Che is presented here in its complete form.</p>
Chet Baker Live in '64 & '79	<p>Each DVD features a 16-page booklet with an essay written by an authoritative jazz historian as well as rare and unseen photos. Jazz Icons DVDs are produced with the full support and cooperation of the artists or their estates, who, in most cases, are contributing rare personal photographs, memorabilia, and forewords.</p>
Chicken with Vinegar	<p>When a small town begins losing its citizenry in a series of grisly murders, out-of-town police inspector Jean Lavardin is sent to investigate. Could the killers be a bullied son and his cruel mother, who run the local post office? Or a pushy trio of would-be land developers?</p>

Title	Summary
<b>Chico &amp; Rita</b>	<p>Oscar-winning director Fernando Trueba (<i>Belle Epoque</i>, <i>Calle 54</i>) and Spain's legendary illustrator Javier Mariscal celebrate the music and culture of Cuba with an epic story of love, passion and heartbreak.</p> <p>Cuba, 1948. Chico is a young piano player with big dreams. Rita is a beautiful singer with an extraordinary voice. Music and desire unite them as they chase their dreams and each other from Havana to New York, Paris, Hollywood and Las Vegas. With an original soundtrack by legendary Cuban pianist and five-time Grammy-winning composer Bebo Valdes, <i>Chico &amp; Rita</i> captures a defining moment in the evolution of history and jazz, and features the music of (and animated cameos by) Thelonious Monk, Charlie Parker, Cole Porter, Dizzy Gillespie, Woody Herman, Tito Puente, Chano Pozo and others.</p>
<b>Children of Paradise</b>	<p>Poetic realism reaches sublime heights with <i>Children of Paradise</i> (<i>Les enfants du paradis</i>), the ineffably witty tale of a woman loved by four different men. Deftly entwining theater, literature, music, and design, director Marcel Carné and screenwriter Jacques Prévert resurrect the tumultuous world of 19th-century Paris, teeming with hucksters and aristocrats, thieves and courtesans, pimps and seers. The Criterion Collection is proud to present this milestone of cinema in a new high-definition film transfer made from the restored negative.</p>
<b>Children of the Revolution</b>	<p>Documentary in which the daughters of revolutionary leaders Ulrike Meinhof and Fusako Shigenobu reflect on their mothers' lives. Enraged by the killings in the Vietnam War, Meinhof and Shigenobu became determined to bring down capitalist power, training in the Middle East and ultimately becoming two of the most infamous terrorists of their time. Their daughters, Bettina Röhl and May Shigenobu now look back on their mothers' activities, discussing what they were fighting for and the lessons learned from their actions.</p>
<b>China Syndrome, The</b>	<p>When "The China Syndrome" was released in 1979, America was embroiled in a debate over nuclear energy. Protesters went up against powerful utility companies to try to halt the spread of nuclear power plants, for which there hadn't been a carefully reasoned plan to deal with radioactive wastes or to ensure plant safety. Until it was explained in the film, nobody in America except nuclear power insiders knew what the title meant. "The China Syndrome" refers to a worst-case scenario where the core of a nuclear reactor becomes exposed and, without water to cool it, "melts down," accelerating into an explosive chain reaction that goes downward, all the way to China, releasing a cloud of deadly radiation at the site. Before "The China Syndrome" was made, nuclear power plant worker Karen Silkwood was killed in a mysterious car accident as she tried to blow the whistle on a plant for continuing to operate when serious defects existed that might cause such a disaster. "The China Syndrome" was the first film to deal with the issue of nuclear safety, and just two and a half weeks after the prophetic film opened, America experienced a near-meltdown at Three Mile Island. Yet, 25 years later, little has changed. Utility companies still petition to build new plants, Congress still argues over what to do with a literal mountain of nuclear waste, and activists continue protesting while holding their breaths that we won't have a China Syndrome disaster as they did at Chernobyl. Maybe that's why "The China Syndrome" is still as taut of a thriller as it was in 1979.</p> <p>Jack Lemmon gives a very "unlemmony" but still powerful performance as nuclear power plant supervisor Jack Godell (Go tell? Is there a better name for a whistleblower?)—a performance which would earn him an Academy Award nomination for Best Actor. Jane Fonda was nominated for Best Actress for her performance as TV fluff reporter Kimberly Wells, who yearns to report hard news at a time when women newscasters were little more than eye candy. But things heat up when she and her cameraman, Richard Adams (Michael Douglas) go to the local power plant to film what was supposed to have been another light PR piece featuring a behind-the-scenes glimpse of the gargantuan machinery. What they see, though, scares the pants off of them. Watching the control room from a bullet-proof glass-enclosed observation walkway, they witness an accident that causes the entire building to vibrate. Later, Godell and his assistant, Ted Spindler (Wilford Brimley), try to pass it off as a "routine turbine trip," but Wells and Adams know better. They saw genuine fear in the men's eyes and the relief when their corrections stopped the water level from sinking further and exposing the core. What's more, they have proof. Adams secretly had his camera running as he held it waist-high. Eventually, Godell gives in and agrees to go public, but the explosive footage and their attempts to bring the information to the attentions of nuclear regulatory hearings and to try to convince KXLA to run the story, ends up drawing them all into a multi-pronged conspiracy to silence them. Douglas, fresh from his triumphant debut producing "One Flew Over the Cuckoo's Nest," puts together another top-notch cast and fuses two nuclear disaster scripts to make one tense wake-up film—the domestic version of "Failsafe."</p>
<b>Chinatown</b>	<p>Hollis Mulwray is a wealthy Californian landowner. Ida Sessions, pretending to be his wife Evelyn, asks P.I. JJ Jake Gittes to investigate his adulterous ways. Jake takes photos of Hollis with a young lady. Hollis then turns up murdered, which Jake decides to investigate. Jake finds more than he was looking for. He discovers a plot to buy cheap, unwatered land for low prices, water the land, and sell it for millions of dollars. The plot is masterminded by one Noah Cross, who is Evelyn's father and Hollis' one-time business partner. His investigation leads him to an affair with Evelyn and a discussion with Noah Cross, both of whom seem curiously interested in the girl Hollis was seen with.</p>
<b>Chloe in the Afternoon</b>	<p>The last of Rohmer's <i>Six Moral Tales</i>. Frederic leads a bourgeois life; he is a partner in a small Paris office and is happily married to Helene, a teacher expecting her second child. In the afternoons, Frederic daydreams about other women, but has no intention of taking any action. One day, Chloe, who had been a mistress of an old friend, begins dropping by his office. They meet as friends, irregularly in the afternoons, till eventually Chloe decides to seduce Frederic, causing him a moral dilemma.</p>

Title	Summary
<b>Chobits: The Complete Series</b>	<p>From the celebrated manga group, CLAMP (<i>X</i>, <i>Cardcaptor Sakura</i>), comes a stimulating exploration of the connection between a bumbling young man and his extraordinary android.</p> <p>Tokyo is abuzz with persocoms - humanoid computers that are virtually perfect. The socially and technologically inept Hideki is dying to get his hands on one. When he finds Chi abandoned in the trash, she's cuter than any current model he's ever seen before. But when he gets her home and turns her on, she has no data and only a single learning program installed. While Hideki puts his whole heart into teaching Chi the ins and outs of humanity, a mystery unfolds as a dark secret within her awakens.</p>
<b>Christ in Concrete</b>	<p>Author Pietro Di Donato's acclaimed novel <i>Christ in Concrete</i> (1937) is, like its contemporary <i>The Grapes of Wrath</i>, a rich blend of poetry, social realism, and tough social criticism. A 1939 Book-of-the-Month selection, Di Donato's semi-autobiographical book explored the immigrant experience in America, the complex family bonds of Italian-Americans, the difficult struggle to build a better life for themselves and their children.</p> <p>This important work of American literature became the basis for a hard-hitting and intense film by director Edward Dmytryk (<i>Murder My Sweet</i>, <i>Crossfire</i>, <i>The Caine Mutiny</i>). Blacklisted in America for refusing to testify to the House Un-American Activities Commission, Dmytryk mounted his production in England. On London soundstages, his art designers created an extraordinary reproduction of New York streets and tenements, lit with stunning grace and beauty by cinematographer C. Pennington Richards. A blend of neo-realism and film noir, <i>Christ in Concrete</i> (also variously released under the titles <i>Give Us This Day</i> and <i>Salt to the Devil</i>) won the Grand Masterpiece Award at the Venice Film Festival. It also won the Paris Press Prize for Direction and an honor for Dmytryk from the Czechoslovakian Film Fest. Widely praised as a masterwork, it remained Dmytryk's personal favorite of his films.</p> <p>Unfortunately, thanks to the director's notoriety as one of the Hollywood Ten, coupled with the blacklisting of the film's producer and star and the story's bitter indictment of the American Dream, <i>Christ in Concrete</i> barely played in the US at all, and was withdrawn under protest from the Legion of Decency. It has remained out of circulation in all media, in all countries, for half a century. Indeed, as long ago as 1966, it was believed that all copies of the film had been lost or destroyed.</p> <p>All Day Entertainment has worked closely with the Di Donato family to restore <i>Christ in Concrete</i> from its archival 35mm nitrate originals at the British Film Institute for this exclusive DVD presentation.</p>
<b>Christ Stopped at Eboli</b>	<p>An elegy of exile and an epic immersion into the world of rural Italy during the Mussolini years, Francesco Rosi's sublime adaptation of the memoirs of the painter, physician, and political activist Carlo Levi brings a monument of twentieth-century autobiography to the screen with quiet grace and solemn beauty. Banished to a desolate southern town for his anti-Fascist views, the worldly Levi (Gian Maria Volontè) discovers an Italy he never knew existed, a place where ancient folkways and superstitions still hold sway and that gradually transforms his understanding of both himself and his country. Presented for the first time on home video in its original full-length, four-part cut, <i>Christ Stopped at Eboli</i> ruminates profoundly on the political and philosophical rifts within Italian society—between north and south, tradition and modernity, fascism and freedom—and the essential humanity that transcends all.</p>
<b>Chronicle of a Summer</b>	<p>Few films can claim as much influence on the course of cinema history as <i>Chronicle of a Summer</i>. The fascinating result of a collaboration between filmmaker-anthropologist Jean Rouch and sociologist Edgar Morin, this vanguard work of what Morin termed <i>cinéma-vérité</i> is a brilliantly conceived and realized sociopolitical diagnosis of the early sixties in France. Simply by interviewing a group of Paris residents in the summer of 1960, beginning with the provocative and eternal question -- <i>Are you happy?</i> -- and expanding to political issues, including the ongoing Algerian War—Rouch and Morin reveal the hopes and dreams of a wide array of people, from artists to factory workers, from an Italian émigré to an African student. <i>Chronicle of a Summer's</i> penetrative approach gives us a document of a time and place with extraordinary emotional depth.</p>
<b>Chronicle of Anna Magdalena Bach</b>	<p>The life and music of Johann Sebastian Bach as presented by his wife, Anna.</p>
<b>Chulas Fronteras &amp; Del Mero Corazón</b>	<p><i>Chulas Fronteras</i> and <i>Del Mero Corazón</i>, appropriately released on a single disc, were filmed simultaneously in the late 1970s, and focus on the conjunto and norteño music birthed on the Texas/Mexico border. Based around the trill of a button accordion and the thrum of a 12-string guitar, the music of <i>Chulas Fronteras</i> flows out with little introduction; Blank provides context visually, juxtaposing music with people dancing, cooking, living their lives. Without following along in the DVD booklet, you'd never know that the film often bridges the gap between one artist and another by having one perform a song written by the next, but perhaps the connection is felt even if it's not understood. <i>Del Mero Corazón</i> repeats the process, but with the love songs that were left out of the earlier film. The music in <i>Chulas Fronteras</i> has to rank among the most joyful-sounding I've ever heard, up there with the exuberance of klezmer, though oddly it's in the tales of racial injustice and the hardness of border life that it most comes alive; <i>Del Mero Corazón's</i> love songs are melancholy, subdued affairs by comparison. (It's more powerful when the two combine in Flaco Jiménez's <i>ÔUn Mojado Sin Licencia</i>, Ó the story of a man who's prevented from marrying by his inability to get a driver's license.) Featuring legends like Lydia Mendoza and Narciso Martínez (both seen to even greater advantage in the half-hour of deleted scenes), <i>Chulas Fronteras</i> is the perfect introduction for the uninitiated, next step for the curious, or treasure chest for the aficionado.</p>
<b>Chungking Express</b>	<p>Two stories, two lovelorn cops, two objects of desire: one a big-time heroin dealer in deep trouble with her bosses after the cargo disappears, the other a seriously flaky bartender who inadvertently gets hold of the keys to her admirer's apartment, all shot in a breathless kaleidoscope of colour and hand-held camerawork to create a mesmerising portrait of Hong Kong in the 1990s.</p>

Title	Summary
<b>Cincinnati Kid, The</b>	In New Orleans, an up-and-coming poker player takes on a long-time master of the game. Not only is there a small fortune at stake, but also the status of being the top player. But the trusted dealer has been blackmailed into rigging the game.
<b>Cinema Europe - The Other Hollywood</b>	Chronicles the birth of European cinema, from the Lumiere brothers to World War I, and then the first golden age of Swedish cinema, from the formation of Svenska Bio to the departure for Hollywood of Stiller and Sjöström. The French build the first studio, invent the traveling shot, and experiment in sound. Max Linder becomes the first comedic star. The Italians do spectacle and early realism. Germans invent film propaganda and have Lubitsch. The Danish cinema is rich before the war. An affectionate portrait of Swedish cinema appreciates its cinematography, led by Jaenzon, its conversion of novels into film, and the emergence of a production company that owned its own theaters.
<b>Cinema Paradiso</b>	Giuseppe Tornatore's beautiful 1988 film about a little boy's love affair with the movies deservedly won an Oscar for Best Foreign Film and a Special Jury Prize at Cannes. Philippe Noiret plays a grizzled old projectionist who takes pride in his presentation of screen dreams for a town still recovering from World War II. When a child (Jacques Perrin) demonstrates fascination not only for movies but also for the process of showing them to an audience, a lifelong friendship is struck. This isn't just one of those films for people who are already in love with the cinema. But if you are one of those folks, the emotional resonance between the action in Tornatore's world and the images on Noiret's screen will seem all the greater--and the finale all the more powerful.
<b>Circus, The</b>	In the last film he made during the silent era, Charlie Chaplin revels in the art of the circus, paying tribute to the acrobats and pantomimists who inspired his virtuoso pratfalls. After being mistaken for a pickpocket, Chaplin's Tramp flees into the ring of a traveling circus and soon becomes the star of the show, falling for the troupe's bareback rider along the way. Despite its famously troubled production, this gag-packed comedy ranks among Chaplin's finest, thanks to some of the most audacious set pieces of the director-performer's career, including a close brush with a lion and a climactic tightrope walk with a barrelful of monkeys. The Circus, which was rereleased in 1969 with a new score by Chaplin, is an uproarious high-wire act that showcases silent cinema's most popular entertainer at the peak of his comic powers.
<b>Citizen Kane</b>	Multimillionaire newspaper tycoon Charles Foster Kane dies alone in his extravagant mansion, Xanadu, speaking a single word: "Rosebud". In an attempt to figure out the meaning of this word, a reporter tracks down the people who worked and lived with Kane; they tell their stories in a series of flashbacks that reveal much about Kane's life but not enough to unlock the riddle of his dying breath.
<b>Citizenfour</b>	Laura Poitras's film shows the first extensive interviews with Edward Snowden, conducted in his hotel room in Hong Kong when he first revealed his information to reporter Glenn Greenwald: Snowden contacted him under the handle Citizenfour. Greenwald wrote about it for Salon, in his book No Place to Hide and for this newspaper. Snowden risked his neck, revealing that despite official statements to the contrary, the US and the UK were widely using their ability to eavesdrop upon every phone call, every email, every internet search, every keystroke. The pre-emptive mining of data has gone beyond suspicion of terrorist activity. As Snowden says: "We are building the biggest weapon for oppression in the history of mankind," and a martial law for intercepting telecommunication is being created by stealth. This is despite the bland denials of every official up to and including President Obama, whose supercilious claim to have been investigating the issue before the Snowden revelations has been brutally exposed by this film.
<b>City and the City, The</b>	The City and the City is a British television serial, first screened in April 2018. It is a science-fiction/crime drama, based on the novel of the same name by China Miéville. The story follows the investigation of a young woman's murder in the unusual twin cities of Beszel and Ul Qoma. The setting (the sci-fi aspect of the production) is the twin cities of Beszel and Ul Qoma, fictional city-states somewhere in eastern Europe. The two cities have differing societies, cultures, technologies and language, yet co-exist in the same geographical space. The separation is achieved by the residents of each city "unseeing" the other, while being aware of it, and the separation is enforced by a shadowy organization called Breach. While crossing the border is possible (after a lengthy re-orientation process), those who "breach" the separation illegally are taken by Breach and disappear forever.
<b>City for Conquest</b>	Cagney is Danny Kenny, a truck driver who enters "the fight game" and Sheridan his former girlfriend, Peggy. Danny realizes success in the ring and uses his income to pay for his bother Eddie's music education. Danny is blinded by acid on the boxing gloves of his opponent during a fight. When Danny attempts to get even with the gangster who was responsible for his blindness he is wounded. His former manager finances a newsstand for the now blind and handicapped Danny. The movie ends some time later when Eddie becomes a successful composer and dedicates a symphony at Carnegie hall to his brother who listens to the concert on the radio from his newsstand. Peggy, in the audience at Carnegie, rushes to Danny at his newsstand where they reunite.
<b>City Lights</b>	A tramp falls in love with a beautiful blind girl. Her family is in financial trouble. The tramp's on-and-off friendship with a wealthy man allows him to be the girl's benefactor and suitor.
<b>City of Fear</b>	Pacy Columbia B-picture from a film-maker who did pretty well on the barest of resources and later won praise from Martin Scorsese (who also hired him as co-editor on New York, New York). Edwards escapes from prison with a sealed cannister he believes contains \$1m worth of heroin. In fact he's toting radioactive cobalt that could contaminate the whole city. The premise is more exciting than the execution, but the movie's strong on seedy atmosphere (notable b/w camerawork from Lucien Ballard) and there's an excellent jazz-tinged score from Jerry Goldsmith.

Title	Summary
<b>City of God</b>	<p>Cidade de Deus (City of God) is a housing project built in the 1960's that--in the early 80's--became one of the most dangerous places in Rio de Janeiro. The tale tells the stories of many characters whose lives sometimes intersect. However, all is seen through the eyes of a singular narrator: Busca-Pé, a poor black youth too frail and scared to become an outlaw but also to smart to be content with underpaid, menial jobs. He grows up in a very violent environment. The odds are all against him. But Busca-Pé soon discovers that he can see reality differently than others. His redemption is that he's been given an artist's point of view as a keen-eyed photographer. As Busca-Pé is not the real protagonist of the film--only the narrator--he is not the one who makes the decisions that will determine the sequence of events. Nevertheless, not only his life is attached to what happens in the story, but it is also through Busca-Pé's perspective of life that one can understand the complicated layers and humanity of a world, apparently condemned to endless violence.</p>
<b>City of Life and Death</b>	<p>City of Life and Death, a 135-minute widescreen feature by Chinese director Lu Chuan, dramatises the Nanjing massacre by Japanese occupying forces in 1937 and its aftermath. The bloodletting began in December 1937 when Japanese troops defeated the Chinese forces defending the city and unleashed a systematic campaign of looting, murder and rape. Approximately 300,000 residents—men, women and children—were killed and an estimated 20,000 women raped.</p> <p>Commonly known as the Rape of Nanjing, the mass murder—one of the worst atrocities of the twentieth century—continued for months until March 1938. Foreign witnesses reported mounds of decapitated and charred bodies and other unprecedented acts of savagery. In one incident an American journalist saw Japanese troops gun down over 200 men in 10 minutes.</p> <p>The City of Life and Death is shot in black and white with extensive use of hand-held cameras and other methods aimed at giving it a low-budget, semi-documentary feel. Notwithstanding these techniques, the movie flounders and ultimately fails because it pays too little attention to character development and approaches the terrible war crimes committed in Nanjing as a series of horrifying spectacles.</p> <p>Without minimising the problems involved in trying to dramatise the tragedy of the Nanjing massacre, the movie overloads the viewer with almost mind-numbing examples of the mass horror; repeatedly settling for epic scenes involving thousands of extras and frightening examples of the savagery. No attempt is made to provide audiences with any understanding of why this crime by Japanese imperialism was committed or its connection to the bloody conflagration that would erupt a few years later in World War II.</p>
<b>City of Women [La Città]</b>	<p>Federico Fellini's epic 1980 fantasia introduced the start of the Maestro's delirious late period. A surrealist tour-de-force filmed on soundstages and locations alike, and overflowing with the same sensory (and sensual) invention heretofore found only in the classic movie-musicals (and Fellini's own oeuvre), La città delle donne [City of Women] taps into the era's restless youth-culture, coalescing into nothing less than Fellini's post-punk opus.</p> <p>Marcello Mastroianni appears as Fellini's alter ego in a semi-reprise of his character from 8-1/2, Snàporaz. As though passing into a dream, the charismatic avatar finds himself initiated into a phantasmagoric world where women — or an idea of women — have taken power, and which is structured like an array of psychosexual set-pieces — culminating in a bravura hot-air balloon that decisively sticks the "anti" up into "climax".</p> <p>A great adventure "through the looking-glass," as it were, of Fellini's own phallic lens and life-long libidinal ruminations, La città delle donne sharply divided critics at the 1980 Festival de Cannes, some of whom had merely anticipated a nostalgic retreat of the earlier Mastroianni works. What they were greeted with, and what remains today, is, in the words of Serge Daney, "a victory of cinema".</p>
<b>Claim, The</b>	<p>A man sells his wife and daughter to another goldminer for the claim to a gold mine, only to be haunted by them 20 years later when he is rich beyond his wildest dreams</p>
<b>Claire's Knee</b>	<p>"Why would I tie myself to one woman if I were interested in others?" says Jérôme, even as he plans on marrying a diplomat's daughter by summer's end. Before then, Jérôme spends his July at a lakeside boardinghouse nursing crushes on the sixteen-year-old Laura and her blonde stepsister, Claire.</p>
<b>Classe Tous Risques</b>	<p>After hiding out in Milan for nearly a decade, fugitive gangland chief Abel Davos (Lino Ventura) sneaks back to Paris with his children despite a death sentence hanging over his head. Accompanied by appointed guardian Eric Stark (Jean-Paul Belmondo, fresh off his star turn in Breathless) and beset by backstabbing former friends, Abel begins a journey through the postwar Parisian underworld that's both throat grabbing and soul searching. A character study of a career criminal at the end of his rope, this rugged noir from Claude Sautet (Un coeur en hiver) is a thrilling highlight of sixties French cinema.</p>



Title	Summary
<b>Claymore: Complete Series</b>	<p>A fantasy set in a fictional medieval world, Claymore is an anime based on the first eleven volumes of a manga by Norihiro Yagi. Directed by Hiroyuki Tanaka, the series revolves around a female knight-like warrior named Clare. As part of an organization which oversees these warrior women that the people have named “Claymores” based on the swords that they wield, Clare roams the countryside fighting horrible beasts known as “yoma” that eat human innards.</p> <p>The Claymores, also known as “The Silver-Eyed Witches,” are themselves half yoma and half human. They have been created solely for the purpose of protecting humans from the yoma, and they possess great strength within, known as their “yoki power.” They must be careful, however, because as they expend their energies fighting the yoma, they reach their limits and ultimately turn into the things that they fight, losing their humanity. These yoma, however, are known as “awakened beings” and are more powerful than can be imagined.</p> <p>When Clare comes to a town and slays a yoma, she meets an orphan boy named Raki whose parents were killed by yoma. He follows her to show his gratitude, and he becomes Clare’s traveling companion on her journeys. It soon becomes clear that Clare is on a journey of revenge to kill an awakened being named Priscilla who killed someone very close to her from her past. Not only that, but the clandestine nature of the Claymore organization slowly begins to unravel, as unimaginable secrets about the yoma and the women created to fight them are slowly revealed.</p>
<b>Cleo from 5 to 7</b>	<p>Agnès Varda eloquently captures Paris in the sixties with this real-time portrait of a singer (Corinne Marchand) set adrift in the city as she awaits test results of a biopsy. A chronicle of the minutes of one woman’s life, Cléo from 5 to 7 is a spirited mix of vivid vérité and melodrama, featuring a score by Michel Legrand (The Umbrellas of Cherbourg) and cameos by Jean-Luc Godard and Anna Karina.</p>
<b>Close Encounters of the Third Kind</b>	<p>Planes reported missing in 1945 suddenly appear in the Mojave desert. A commercial flight is buzzed by a 'bright' object that the pilot 'wouldn't know how to describe'. Roy Neary, while working one night, has a Close Encounter. The US Government determines where the visitors plan to land and creates an elaborate cover-up to keep people away. However, a group of people, including Neary, share a vision which draws them to the place and a meeting with new, and old, friends.</p>
<b>Closed Circuit</b>	<p>A drama about the infiltration of a terrorist cell by the British intelligence services and how it goes wrong. In other words, the film approaches politically explosive territory.</p> <p>Closed Circuit, unlike the vast majority of current film efforts, genuinely bears some concrete and intense relation to our time: closed circuit cameras are omnipresent (there are reportedly 1.85 million trained on the British population); mousy civil servants turn out to be sinister intelligence officials; secret courts hear damning evidence, which remains hidden forever from public scrutiny; with apparent impunity, government agencies intimidate or murder those who threaten to reveal their crimes.</p> <p>These are some of the police-state conditions and methods the powers-that-be have introduced in recent years, using the 'war on terror' as their justification. Unfortunately, the filmmakers still tend to take the 'war on terror' and associated developments at face value, even as they strenuously criticize repressive and even homicidal over-reactions. On the other hand, and as artistically incomplete as it may be, Closed Circuit remains a chilling, disturbing film.</p>
<b>Closely Observed Trains</b>	<p>Closely Watched Trains won the 1968 Oscar for Best Foreign-Language film, and along with Milos Forman’s early works The Fireman’s Ball and Loves of a Blonde, remains the best-known example of Czechoslovakia’s cinematic New Wave of the 1960s. It was a film revival that was cut short by the Prague Spring of 1968. Shy teenage virgin Milo gets his first job as a railway dispatcher and is suddenly forced to confront the realities of the adult world, not least the temptations of the opposite sex. But they in turn are more attracted to his more experienced colleague Hubi ka and his distinctive way with an inkpad and rubber stamp.</p>
<b>Close-up</b>	<p>On a bus in Tehran, an unemployed movie buff reading a published screenplay passes himself off as its author, the internationally acclaimed filmmaker Mohsen Makhmalbaf. Invited into the home of a credulous family, the impostor announces his plan to make a film starring their adult son. The father, growing skeptical, invites a journalist to visit, who, in turn, brings the police. Having read an account of this true case, the director Abbas Kiarostami decided to make a film of it, in which each participant would reënact his own role-including Kiarostami himself. In so doing, he also gained permission to film the trial, which was presided over by religious authorities. In this 1990 masterpiece of ironic reflexivity, Kiarostami’s clear, self-possessed vision reveals the dogma of others while conveying none of its own, besides a faith in the power of the cinema itself to expose the artifice on which it depends. If religion is the suppression of the evidence of the eye through the dictate of the word, such calmly unwavering images, with their wry humor and generous sympathy, have the force of a quiet, steadfast resistance.</p>

Title	Summary
<b>Cloud-Capped Star, The</b>	In an impoverished refugee village in Calcutta, an attractive and industrious young woman, Nita (Supriya Choudhury), breaks a sandal while passing through the market square, and without complaining, continues barefoot on the graveled street, unable to buy a replacement pair of sandals for the walk home. Patently aware that Nita has received her monthly salary, her talented, but indolent older brother Shankar (Anil Chatterjee) pays an unexpected visit, and encountering Nita absorbed in reading a personal letter from a suitor named Sanat (Niranjan Ray), playfully snatches the note and reads aloud its affectionate contents, before asking her for spending money. Meanwhile her younger sister, Gita (Gita Ghatak) and brother Mantu (Dwij Bhawal) brazenly plead with their desperate and resourceless mother (Gita De) for new articles of clothing, before re-directing their vain and selfish entreaties to Nita. Having spent her entire salary on her burdensome, coddled siblings, her embittered and insecure mother then vociferously complains to her father (Bijon Bhattacharya), an underemployed school teacher, that Nita has squandered the monthly household budget. Bound by a selfless sense of familial duty, Nita has decided to postpone her marriage to Sanat until Shankar realizes his ambition to become a classical singer. However, as Nita perseveres in her sacrifice for her ungrateful and demanding family, her own prospects for happiness proves ever increasingly bleak.
<b>Clouds of Sils Maria</b>	This multilayered, immensely entertaining drama from the great contemporary French director Olivier Assayas is a singular look at the intersection of high art and popular culture. The always extraordinary Juliette Binoche is stirring as Maria, a stage and screen icon who is being courted to star in a new production of the play that made her famous—only this time she must assume the role of the older woman. Kristen Stewart matches her punch for punch as her beleaguered assistant, called upon to provide support both professional and emotional for her mercurial boss. And Chloë Grace Moretz is Maria's callow new castmate, a starlet waiting in the wings. An amorphous, soul-searching tale, filled with ethereal images of its Swiss Alps setting, Clouds of Sils Maria brilliantly dramatizes one woman's reckoning with herself and the world.
<b>Cobra Verde</b>	Based upon Bruce Chatwin's 1980 novel, 'The Viceroy of Ouidah'. The film depicts the life of a fictional slave trader. It was filmed in locations in Brazil, Colombia and Ghana.  Klaus Kinski died four years after the release of Cobra Verde, and the film would stand as the last of his collaborations with director Werner Herzog.
<b>Cocoanuts, The</b>	Groucho Marx, equipped with George S. Kaufman's crisp lines, rather monopolizes things, allowing but scant time for the fair Mary Eaton and her partner, Oscar Shaw, to rhapsodize on love to the music composed by Irving Berlin. As the talking pictures were still in their puppyhood, it is justifiable to comment on the registering of the voices and the incidental sounds. Groucho's flow of repartee comes out clearly and naturally. He and the microphone get along well. Chico and Zeppo also succeed in their utterance, and, so far as the fourth Marx is concerned, it matters little to him whether pictures talk or not, for he is the illustrious Harpo who is content with a silence that has proved golden. True, in this film he shines, as he did before the footlights, in playing the harp and the piano. Plot: Hammer (Groucho) is running a failing hotel in Florida. His real goal however is to strike it rich either marrying a rich widow (Margaret Dumont) or by fleecing some speculators by selling them some swamp land. Enter Harpo and Chico (they aren't given names in the film) who arrive at the hotel basically to cause trouble. Add a plot about a stolen necklace, and two young lovers who are forbidden to marry, and you have a classic Marx Brothers Movie.
<b>Code Unknown</b>	One of the world's most influential and provocative filmmakers, the Academy Award-winning Austrian director Michael Haneke diagnoses the social maladies of contemporary Europe with devastating precision and staggering artistry. His 2000 drama Code Unknown, the first of his many films made in France, may be his most inspired work. Composed almost entirely of brilliantly shot, single-take vignettes focusing on characters connected to one seemingly minor incident on a Paris street, Haneke's film—with an outstanding international cast headlined by Juliette Binoche—is a revelatory take on racial inequality and the failure of communication in today's increasingly diverse European landscape.
<b>Coffee and Cigarettes</b>	Shot over many years with eccentric actors, Jim Jarmusch's collection of black-and-white vignettes is as uneven as a collection of music videos (without songs). Even with the dull spots and the drop-dead-hip ambiance, there's something touching about this parade of frazzled people holding on to their coffee and cigarettes like life rafts—especially in the final sequence with Taylor Mead. There are some severely misconceived pieces, but the best are a treat: Alfred Molina and Steve Coogan in a hilarious Hollywood encounter, Tom Waits and Iggy Pop getting off on the wrong foot in a funky diner, and Cate Blanchett doing a dual role as herself and a jealous cousin. Bill Murray can't save one underwritten piece, but Jack and Meg White are amusing in an absurdist blackout. Use the Scene Selection menu, and revel in the fetishizing of java and butts. - Robert Horton
<b>Cold War</b>	This sweeping, delirious romance by Paweł Pawlikowski begins in the Polish countryside, where Wiktor (Tomasz Kot), a musician on a state-sponsored mission to collect folk songs, discovers a captivating young singer named Zula (Joanna Kulig, in a performance for the ages). Over the next fifteen years, their turbulent relationship will play out in stolen moments between the jazz clubs of decadent bohemian Paris, to which he escapes, and the corrupt, repressive Communist Bloc, where she remains—universes bridged by their passion for music and for each other. Photographed in luscious monochrome and suffused with the melancholy of the simple folk song that provides a motif for the couple's fateful affair, Pawlikowski's timeless story—inspired by that of his own parents—is a heart-stoppingly grand vision of star-crossed love caught up in the tide of history.
<b>Cold Water [L'eau froide]</b>	An acclaimed early work by Olivier Assayas, the long-unavailable, deeply felt coming-of-age drama Cold Water can at last be seen in the United States. Drawing from his own youthful experiences, Assayas revisits the outskirts of Paris in the early 1970s, telling the story of teenage lovers Gilles (Cyprien Fouquet) and Christine (Virginie Ledoyen), whose rebellions against family and society threaten to tear them apart. The visceral realism of the movie's narrative and the near experimentalism of its camera work come together effortlessly thanks in part to a rock soundtrack that vividly evokes the period. Cold Water, whose centerpiece is one of the most memorable party sequences ever committed to film, is a heartbreaking immersion in the emotional tumult of being young.

Title	Summary
<b>College</b>	<p>Buster Keaton goes back to school and stages a hilarious send-up of university life in <i>College</i>. Keaton stars as Ronald, an idealistic freshman who attends Clayton College in pursuit of higher learning, but finds himself instead embroiled in a war of athletics as he fights for the heart of his beloved coed, Mary (Anne Cornwall).</p> <p>More than he had in any other feature, Keaton stretched the boundaries of solo physical comedy. In a series of unforgettable vignettes, stone-faced Ronald tries his hand as a baseball player, soda jerk, waiter, coxswain, and track star, performing each task with a steady determination but with consistently disastrous results. These scenes are especially amazing because in demonstrating Ronald's athletic inadequacies, Keaton reveals a surprising degree of physical prowess and finesse, particularly during the film's exhilarating climax.</p> <p>In addition to the feature, this DVD also contains three Keaton short films.</p> <p>In <i>The Electric House</i> (Dir. Buster Keaton, Eddie Cline. U.S. 1922. 23 mins. B&amp;W. Music arranged by Robert Israel.), Buster turns an ordinary dwelling into an automated funhouse, whose modern conveniences go hilariously haywire at the hands of a jealous rival.</p> <p>Mechanical mayhem is also wrought in the shop of <i>The Blacksmith</i> (Dir. Buster Keaton, Mal St. Clair. U.S. 1922. 21 mins. B&amp;W. Music: Robert Israel at the Fotoplayer.).</p> <p><i>Hard Luck</i>, which Keaton named as his favorite short work, follows a suicidal Buster as he makes a final effort at fitting in with society at a swank country club.</p>
<b>Colonia [The Colony]</b>	<p>German director Florian Gallenberger's political thriller <i>Colonia</i> takes place during and after the US-backed Chilean military coup in September 1973. Lufthansa flight attendant Lena (Emma Watson) is in Santiago to visit her boyfriend, Daniel (Daniel Brühl), a militant supporter of Salvador Allende's Popular Unity government. When Allende is overthrown, General Augusto Pinochet's forces round up thousands of people. Daniel and Lena, who are caught taking photos of the brutal sweep, are among those picked up. In the national stadium filled with political opponents of the dictatorship (40,000 people were held there), Daniel is identified by a hooded informer as a poster-maker for the Allende camp. While Lena is released, Daniel is taken to a compound in the south of the country, called Colonia Dignidad ("Colony of Dignity"). It is home to an evangelical cult run by psychopath, pedophile and pro-fascist Paul Schäfer (Michael Nyqvist), which uses the cult followers as slave labor in the production of poison gas and weapons for the Pinochet regime. The compound also serves as a disposal center for enemies of the state.</p>
<b>Color of Pomegranates, The</b>	<p>A breathtaking fusion of poetry, ethnography, and cinema, Sergei Parajanov's masterwork overflows with unforgettable images and sounds. In a series of tableaux that blend the tactile with the abstract, <i>The Color of Pomegranates</i> revives the splendors of Armenian culture through the story of the eighteenth-century troubadour Sayat-Nova, charting his intellectual, artistic, and spiritual growth through iconographic compositions rather than traditional narrative. The film's tapestry of folklore and metaphor departed from the realism that dominated the Soviet cinema of its era, leading authorities to block its distribution, with rare underground screenings presenting it in a restructured form. This edition features the cut closest to Parajanov's original vision, in a restoration that brings new life to one of cinema's most enigmatic meditations on art and beauty.</p>
<b>Comanche Station</b>	<p>As the last of the famed Ranown films, <i>Comanche</i> doesn't flinch from the now-established formula. Once again, we get complex characters, questionable motivations, and the stark, stripped-down dynamic of Boetticher's direction. Lovers of pro-PC pronouncements beware, however—the films collected here never evolve past the redman/pale face pronouncements of typical Tinseltown prejudice. The Indians are seen as savage, senseless killers in an environment where everyone else has overdone purposes for the ends they pursue. This isn't to say that the rest of the cast gets off lightly. Gender also defines the individuals involved, though Boetticher was known to make his female characters a tad more important than machine cog victims. When the French were coming up with their auteur theory of filmmaker, movies like these would be prime examples of their scholarship. Boetticher seemed to be making the same story over and over. But it's the "how" of his directorial doing that makes these movies so important.</p>
<b>Comandante</b>	<p>In February 2002, acclaimed director Oliver Stone traveled to Havana to meet with Cuban leader, Fidel Castro. Over the course of three days, the two men engaged in a series of frank conversations, which culminated, months later, in the film <i>Comandante</i>. The project began when Fernando Sulichan, a Spanish producer, offered Stone a chance to interview Fidel Castro for Spanish TV. The Cuban leader had agreed to the interview under the condition that he could stop filming at any moment. The production team taped over 30 hours of interviews and Castro never exercised his power to stop the cameras. Over the three days, Stone films Castro working at his office, touring a medical school and a museum, and follows him through the streets where he mingles freely with Cuban citizens.</p>
<b>Comedians, The</b>	<p>Set in the Haiti of "Papa Doc" Duvalier, <i>The Comedians</i> tells the story of a sardonic white hotel owner and his encroaching fatalism as he watches Haiti sink into barbarism. Complications include a friendship with a rebel leader, politically "charged" hotel guests, an affair with the wife of a European ambassador, and the manipulations of a conniving British arms dealer.</p>

Title	Summary
Comfort of Strangers, The	Adapting the acclaimed novel by Ian McEwan, playwright and screenwriter Harold Pinter lends his trademark unnerving dialogue and air of creeping menace to this spellbinding study of power, control, and the frighteningly thin line between pleasure and pain. Rupert Everett and Natasha Richardson are the prey, a beautiful British couple working on their relationship while on holiday in Venice; Christopher Walken and Helen Mirren are the hunters who draw them into the sinister web of their opulent, old-world palazzo. What plays out is an unsettling, sadomasochistic seduction imbued with an atmosphere of sumptuous dread by the elegantly gliding tracking shots of cinematographer Dante Spinotti, lush score by Angelo Badalamenti, and carefully controlled direction of Paul Schrader, who choreographs a mesmerizing pas de quatre of sustained erotic and emotional tension.
Comin' Round the Mountain	Lou discovers he is heir to a secret fortune, and the boys search for the hidden treasure.
Comment Ca Va	Two workers of a communist newspaper strike out to make a film and video about the newspaper and the printing plant. One of the workers, Odette (Anne-Marie Mieville), has strange ideas about content and form and how the film should be made. "Comment ca va" is a formally brilliant work about the transmission of ideas by the major media.
Complete Humphrey Jennings Volume One: The First Days	<p>Humphrey Jennings (1907-1950), one of Britain's greatest documentary filmmakers, is best known for films which beautifully evoke everyday heroism in times of war and peace. Combining poetic observation and humanism with a subtle but intense national feeling that is also very personal, Jennings was a visionary and progressive patriot.</p> <p>The First Days, the first of three volumes, gathers 14 short films from the period 1934-1940 and provides a fascinating insight into Jennings' earliest days as a filmmaker as he learned and developed his craft. It features the critically acclaimed Spare Time (1939), a memorable portrait of the inter-war working class made for the New York World Fair in 1939, and the rousing London Can Take It! (1940), accompanied by its alternative cut Britain Can Take It! This, the most renowned cinematic representation of the resilient heroism of ordinary Londoners during the early days of the Blitz, features iconic images of St Paul's Cathedral, the Palace of Westminster and the royal family. There are also previously neglected works, many of which will be available for the first time since their original release.</p> <p>Contains: Post Haste (1934), Locomotives (1934), The Story of the Wheel (1934), Farewell Topsails (1937), Penny Journey (1938), Speaking from America (1938), The Farm (1938), Making Fashion (1938), Spare Time (1939), SS Ionian (1939), The First Days (1939), Spring Offensive (1940), Welfare of the Workers (1940) and London Can Take It! (1940).</p>
Complete Humphrey Jennings Volume Two: Fires Were Started	<p>Widely considered to be one of Britain's greatest filmmakers, Humphrey Jennings has long been celebrated as the director of works which beautifully capture the everyday heroism in times of war and peace. Combining poetic observation and humanism with a subtle yet intense national feeling that is also very personal, Jennings was a visionary and progressive patriot. This second of three volumes collecting together Jennings' entire output gathers 5 films from 1941-1943 and shows Jennings at the pinnacle of his career.</p> <p>From the rousing call to arms of The Heart of Britain and Words for Battle to the poetic evocation of daily life during wartime in Listen to Britain and the powerfully resonating drama of Fires Were Started and The Silent Village, the films included in this volume offer a lyrical portrait of the nation at war and a moving celebration of Britishness.</p> <p>Contains: The Heart of Britain (1941), Words for Battle (1941), Listen To Britain (1941), Fires Were Started (1943) and The Silent Village (1943).</p>
Complete Monterey Pop Festival, The	<p>The Monterey International Pop Festival, the three-day event staged in 1967 that has become one of rock music's most famous and in some ways greatest concerts, gets the royal treatment with this three-disc boxed set.</p> <p>Material on two of the three discs has already been widely available. Monterey Pop, D.A. Pennebaker's 79-minute, 1968 film, effectively sets the scene for the festival, which took place during the fabled "Summer of Love," when the hippie ethos was in its fullest flower, especially on the West Coast. And while not all the featured performances are thrilling, those that are--principally by the Who, Jimi Hendrix, and the amazing Ravi Shankar--are worth the price of admission, especially in the high-definition digital transfer and new 5.1 mix seen and heard here. The same can be said for Jimi Plays Monterey and Shake! Otis at Monterey, which appear in the boxed set on a separate disc and provide a much fuller look at Hendrix's and Otis Redding's incendiary sets (literally, in the former case).</p> <p>Those two discs are also loaded with bonus features, including audio commentary by Pennebaker, festival producer Lou Adler (on Monterey Pop), and author Peter Guralnick (Shake!); audio-only remarks by some of the performers; photos; trailers; and other material. There's also a substantial booklet, filled with essays and photos. But it's the third disc, "The Outtake Performances," comprising some two hours of music that didn't make the final film edit, that will be of most interest to many viewers. The disc supplies a taste of some of the artists who didn't appear in Monterey Pop at all (the Byrds, Buffalo Springfield, Quicksilver Messenger Service), and a more complete look at some who did (the Who, Simon and Garfunkel, the Mamas and the Papas). A nice addition to an already very impressive DVD collection. -- Sam Graham</p>

Title	Summary
<b>Comrades</b>	<p>The epic story of the Tolpuddle Martyrs, six Dorset labourers deported to Australia in the 1830s for forming a trade union. The Tolpuddle Martyrs were a group of 19th century English labourers who formed a "friendly society"—in effect, a trade union—to protest against the continual lowering of their wages. Invoking an obscure and ancient law against the swearing of oaths, the local landowner complained to the prime minister, and the men were arrested and transported to Australia, to serve a seven-year sentence of indentured labour under the harshest conditions. Meanwhile, in England, the martyrs became a cause celebre, resulting in their sentences finally being overturned. In tackling this slice of history, Douglas eschewed the traditional tropes of the British period movie, avoiding nostalgia, romance, and larger-than-life heroics. His film is epic in the sense meant by Brecht, rather than that of David Lean, and he even shows, in parallel with the story, the development of early, pre-cinematic entertainments. The lanternist, in fact a disparate group of characters played by one actor, the great Alex Norton, pops up throughout the story, on opposite sides of the Earth at more or less the same time, and takes a bow at the end. Britain's top TV critic, Barry Norman, complained that "I was always aware I was watching a film." Apart from these moments of theatrical verfremdungseffekt, Douglas stages his action with simplicity and force, influenced by Bresson—insert shots often make up the bulk of a scene, and the editing imparts a measured weight and force to each action. As a somewhat incongruous contrast, the photography in the early scenes of Dorchester has a rather glossy, artificial feel: graded filters darken the sky, and coloured gels give us orange firelight and blue moonlight. It feels a little like a Ridley Scott commercial of the period, but the resemblance is at least partially quashed by the stark treatment of landscape and the understated narrative.</p> <p>Casting the film, Douglas resisted featuring stars in his star roles, allowing the martyrs to truly be of the people, no more familiar to us than the players cast as their wives and children (although fate has tripped him up a little, since one of them, Keith Allen, now enjoys a form of tabloid stardom as the father of pop songstress Lily Allen, and Imelda Staunton has become a fixture in the films of Mike Leigh). Instead, the cream of British theatrical talent is funneled into the supporting roles of toffs and tradespersons: Robert Stephens, Barbara Windsor, Michael Hordern, Vanessa Redgrave, Freddie Jones, Murray Melvin and James Fox add a certain showbiz sparkle, but they are used for their artificiality compared to the simple expressiveness of the heroes.</p> <p>Douglas also tried to secure the services of Stephen Archibald, who had played the boy in his autobiographical trilogy. But Archibald was in prison. Douglas wrote to the governor, arguing passionately that this film might be the young man's last chance to turn his life around. The governor refused a parole. Archibald, who never made another film, died in 1998, aged 39.</p>
<b>Confession, The</b>	<p>The master of the political thriller, Costa-Gavras became an instant phenomenon after the mammoth success of Z, and he quickly followed it with the equally riveting The Confession. Based on a harrowing true story from the era of Soviet bloc show trials, the film stars Yves Montand as a Czechoslovak Communist Party official who, in the early fifties, is abducted, imprisoned, and interrogated over a frighteningly long period, and left in the dark about his captors' motives. Also starring Simone Signoret and Gabriele Ferzetti, the film is an unflinching, intimate depiction of one of the twentieth century's darkest chapters, told from one bewildered man's point of view.</p>
<b>Confidentially Yours</b>	<p>Claude Massoulier is murdered while hunting at the same place than Julien Vercel, an estate agent that knew him and whose fingerprints are found on Massoulier's car. As the police discovers that Marie-Christine Vercel, Julien's wife, was Massoulier's mistress, Julien is very suspected. But his secretary, Barbara Becker, while not quite convinced he is innocent, defends him and leads her private investigations...</p>
<b>Conformist, The</b>	<p>Marcello (the great Jean-Louis Trintignant) has a common yearning in his life, though he puts it much more bluntly than others would. Marcello wants to be normal. Normal as in Fascist, normal as in wife, children and government job, and, finally, normal in that he represses and attempts to forget all his dark dreams and past deeds. The charge from his hushed organization is to assassinate his old philosophy professor (Enzo Tarascio) in France while on a fake honeymoon with his "petty" wife, Giulia (Stefania Sandrelli, playing the part with a marvelous mixture of oblivious commitment and hollowed sexiness). While on assignment, he flirts and sneaks to hidden corners with the Anna (Dominique Sanda), the professor's volatile, anti-Fascist wife, and attempts to keep his agency contact (Gastone Moschin) happy.</p> <p>Bertolucci, only 29 at the time, commands the screen with a series of stylistic and technical haymakers. The timeline gets chopped up and scattered as if it were being prepared on Iron Chef, returning intermittently to Marcello's solemn façade as he gets driven through a snowy back road by his contact. Though the car ride is all melancholic gray, the rest of the film tilts at the spectrum. Most notable is the use of blue when Anna begs for her husband's life, right before going shopping with Giulia. It gives the night time setting an alien glow of nostalgia and (let's just say it) an irrevocably cool look.</p> <p>Fundamentally, Bertolucci attacks the ideologies of the Fascists by embracing a cool, rupturing anti-hero in Marcello. His ultimately indefinable hatred for feeling and public love is expected, but it's the way that Bertolucci punctuates this with a series of perversities and devious acts that turns Marcello into a classic construction of complexity. The one time we see him wanting to openly have sex with his wife is when she tells him of a six-year, obviously detrimental affair she had with a 60-year-old family friend, in a train no less. Even more striking is the confessional scene, where Marcello openly (in front of Giulia) tells a priest about a sexual molestation and subsequent murder he was involved with as a child, and then talking of his need for "petty" things and a "normal" life. The point of the chat with the priest is that sin is no longer a surprise in the modern man, only the time it takes him to confess the acts and start racking up points again. Since he never made another film that even came close to The Conformist, the assumption would be that Bertolucci is in desperate need of some time with a man of the cloth.</p>

Title	Summary
<b>Constant Gardener, The</b>	The Constant Gardener is the kind of thriller that hasn't been seen since the 1970s: Smart, politically complex, cinematically adventurous, genuinely thrilling and even heartbreaking. Mild diplomat Justin Quayle (Ralph Fiennes, The English Patient, Schindler's List) has a loose cannon of a wife named Tessa (Rachel Weisz, The Shape of Things, The Mummy), who's digging into the dirty doings of a major pharmaceutical company in Kenya. Her brutal murder forces Justin to continue her investigation down some deadly avenues. This simple plot description doesn't capture the rich texture and slippery, sinuous movement of The Constant Gardener, superbly directed by Fernando Meirelles (Oscar-nominated for his first film, City of God). Shifting back and forth in time, the movie skillfully captures the engaging romance between Justin and Tessa (Fiennes shows considerably more chemistry with Weisz than he had with Jennifer Lopez in Maid in Manhattan) and builds a vivid, gripping, and all-too-justified paranoia. And on top of it all, the movie is beautiful, due to both its incredible shots of the African landscape (which at times is haunting and unearthly) and the gorgeous cinematography. Featuring an all-around excellent cast, including Bill Nighy (Love Actually), Pete Postlethwaite (In the Name of the Father), and Danny Huston (Silver City). - Bret Fetzer
<b>Contagion</b>	"Contagion" follows the rapid progress of a lethal airborne virus that kills within days. As the fast-moving epidemic... grows, the worldwide medical community races to find a cure and control the panic that spreads faster than the virus itself. At the same time, ordinary people struggle to survive in a society coming apart.
<b>Contempt (aka Le Mepris)</b>	Jean-Luc Godard writes and directs this French drama starring Brigitte Bardot, Fritz Lang and Jack Palance. An aspiring playwright, Paul Javal (Michel Piccoli), finds himself caught between the creative director (Lang) and the crass American producer, Jeremy Prokosch (Palance), on a movie adaptation of Homer's epic poem 'The Odyssey'. While the director wants to faithfully recreate Homer's world artistically, the producer demands a more commercial feature and waves his mighty chequebook to make it happen. When Paul finds himself swayed by the power of the producer's money, he finds his wife Camille (Bardot) begins to regard him with increasing contempt.
<b>Control Room</b>	Startling and powerful, Control Room is a documentary about the Arab television network Al-Jazeera's coverage of the U.S.-led Iraqi war, and conflicts that arose in managed perceptions of truth between that news media outlet and the American military. Egyptian-American filmmaker Jehane Noujaim (Startup.com) catches the frantic action at Al-Jazeera headquarters as President Bush stipulates his 48-hour, get-out-of-town warning to Saddam Hussein and sons, soon followed by the network's shocking footage of Iraqi civilians terrorized and killed by invading U.S. troops. Al-Jazeera's determination to show images and report details outside the Pentagon's carefully controlled information flow draws the wrath of American officials, who accuse it of being an al-Qaida propagandist. (The killing of an Al-Jazeera reporter in what appears to be a deliberately targeted air strike is horrifying.) Most fascinating is the way Control Room allows well-meaning, Western-educated, pro-democratic Arabs an opportunity to express views on Iraq as they see it--in an international context, and in a way most Americans never hear about. -Tom Keogh
<b>Conversation Piece [Gruppo di Famiglia in Un]</b>	When Lancaster's professor opts for a quiet life in a solitary Roman palazzo, the last thing he expects is for the room upstairs to be rented by a vulgar Italian family and his cozy, ordered life to be completely turned upside down by their antisocial lifestyle. It's an unusual role for the Hollywood heavyweight but he does well, more than holding his own against some genuinely unpleasant characters and giving depth to this art house outing.
<b>Conversation, The</b>	Francis Ford Coppola's provoking mystery/thriller stars Gene Hackman as Harry Caul, an expert surveillance man. A routine wiretapping job turns into a nightmare when Harry hears something disturbing in his recording of a young couple in a park. His investigation of the tape and how it might be used sends Harry spiraling into a web of secrecy, murder and paranoia. Set against the backdrop of San Francisco, "The Conversation" is a harrowing psychological thriller that costars Cindy Williams, Frederic Forrest and Harrison Ford and symbolizes the uneasy line where technology and privacy cross.
<b>Cook, the Thief, His Wife, and Her Lover, The</b>	The wife of a barbaric crime boss engages in a secretive romance with a gentle bookseller between meals at her husband's restaurant. Food, colour coding, sex, murder, torture and cannibalism are the exotic fare in this beautifully filmed but brutally uncompromising modern fable which has been interpreted as an allegory for Thatcherism.
<b>Cool Hand Luke</b>	Luke is sent to a prison camp, where he gets a reputation as a hard man. The head of the gang hates him, and tries to break him by beating him up. It doesn't work, and he gains respect. His mother dies, and he escapes, but is caught, escapes again, and is caught again. Will the camp bosses ever break him? Cool Hand Luke was set in the Deep South but actually filmed on location in Stockton, California. While the movie painted an authentic visual portrait of life on a chain gang, it was individual scenes that earned Cool Hand Luke a cult reputation: Strother Martin as the head jailer uttering the famous line, "What we got here is failure to communicate," Newman's egg-eating contest, and the brutal boxing match between Newman and his fellow in-mate George Kennedy. The movie makes for particularly interesting viewing today due to its eclectic and fascinating supporting cast - Dennis Hopper, Harry Dean Stanton, Wayne Rogers (from the TV series M.A.S.H.), Ralph Waite (from the TV series The Waltons), Joe Don Baker, Anthony Zerbe, and Richard Davalos, who appeared with James Dean in East of Eden.
<b>Cornered</b>	From England to continental Europe to Buenos Aires, ex-RCAF pilot Dick Powell stalks the Nazi collaborator who murdered his bride. But one fact constantly surfaces during his quest: no one can describe the mysterious man. Joining Powell in the film shadows are the director and other key talent behind Murder, My Sweet of the year before

Title	Summary
<b>Corporate Coup d'Etat, The</b>	<p>A democracy should protect its citizens, especially the most vulnerable among them, but increasingly the United States is failing to do so. This investigative and persuasive documentary blends the insights of philosophers, authors and journalists with the experiences of citizens of the Rust Belt in the U.S. Midwest, where the steel industry once flourished, but where closures and outsourcing have left urban areas desolate and hopeless. It's here that Donald Trump finds some of his most fervent supporters, as he's not considered part of the hated Washington establishment.</p> <p>Journalist Chris Hedges, argues that the crisis predates Donald Trump's election by many years. Like his source of inspiration, the Canadian philosopher John Ralston Saul, Hedges regards Trump as the symptom rather than the disease. Decades ago, U.S. democracy began selling its soul to big corporations. Lobbyists and corporatism took control in Washington, gradually undermining the will of the people. Journalist Naomi Klein recently described Trump's administration as a "corporate coup d'état". Hedges and Ralston Saul argue that the real coup took place long before.</p> <p>Featuring: Chris Hedges, John Ralston Saul, Cornel West, Sarah Jaffe, Lee Fang, Maude Barlow, Phillip Martin</p>
<b>Corporation, The</b>	<p>The Corporation explores the nature and spectacular rise of the dominant institution of our time. Footage from pop culture, advertising, TV news, and corporate propaganda, illuminates the corporation's grip on our lives. Taking its legal status as a "person" to its logical conclusion, the film puts the corporation on the psychiatrist's couch to ask "What kind of person is it?" Provoking, witty, sweepingly informative, The Corporation includes forty interviews with corporate insiders and critics - including Milton Friedman, Noam Chomsky, Naomi Klein, and Michael Moore - plus true confessions, case studies and strategies for change. The film is based on the book <i>The Corporation: The Pathological Pursuit of Profit and Power</i> by Joel Bakan.</p>
<b>Cortina d'Ampezzo 1956 "White Vertigo"</b>	
<b>Cosmopolis</b>	<p>Robert Pattinson stars as Eric Packer who has accumulated vast wealth by speculating on the international currency exchanges and all before his thirtieth birthday. Self made and "raised by wolves", Packer has built up his massively-resourced corporation to be a globe-spanning money-machine. Isolated by his fortune, he has taken to sitting in a black leather throne in his stretch limo, surrounded by the latest information technologies and cocooned behind an inch of bullet-proof glass. From this impressive perch, Packer and his young, tech-savvy cohorts practise rarefied business strategies that allow them to predict currency fluctuations based on vast amounts of data collected from any and all available sources.</p> <p>As the film opens, Packer has decided on a whim to travel across Manhattan to get a haircut from his childhood barber. His bodyguard Torval (Kevin Durand), one finger constantly pressed to his earpiece, warns him about the complications presented by a presidential motorcade, an anti-capitalist protest and what he refers to as a "credible threat" against Packer's life. To make things worse, the tycoon has made a huge bet against the Chinese Yuan and his constantly updating computer screen isn't delivering him any good news.</p> <p>Ignoring all advice, Packer gets into the car and makes his meandering way across the city, like Leopold Bloom in a very expensive suit.</p>
<b>Count Basie Live in '62</b>	<p>Each DVD features a 16-page booklet with an essay written by an authoritative jazz historian as well as rare and unseen photos. Jazz Icons DVDs are produced with the full support and cooperation of the artists or their estates, who, in most cases, are contributing rare personal photographs, memorabilia, and forewords.</p>
<b>Coup d'Etat</b>	<p>Kiju Yoshida's <i>Coup d'état</i> (1973) is the last film the director made before taking a 13 year break from the cinema. Centered around the revolutionary activities surrounding author Kita Ikki in the 1930s, which included multiple assassinations and attacks on political and business leaders by several conflicted and confused military, ex-military, and civilian groups, Yoshida's film takes an abstract and theatrical (perhaps Noh) approach to the turmoil by eliminating most major events. The film focuses instead on the inscrutable inner attitude and external strategy of Ikki, and humanizes this cryptic element through the melodramatic tortured conscience of a young army officer torn between (or stuck in the grey zone between) the revolt movement and national duty. In its abstraction <i>Coup d'état</i> reveals the complete strangeness ingrained in the pre-war revolutionary ideologies that called Japanese to pay ultimate respect and homage to their country and its leadership by radically and violently attacking it. The film's very short distance from political unrest and student movements in Japan in the late 1960s finds very topical relevancy, as Yoshida strips away the specificities of the historical era to capture on a knife's edge the hope, dejection, and complete anguish of Japanese who wish to change so much.</p>
<b>Court</b>	<p>Winner of top prizes at the Venice and Mumbai film festivals, Chaitanya Tamhane's <i>Court</i> is a quietly devastating, absurdist portrait of injustice, caste prejudice, and venal politics in contemporary India. An elderly folk singer and grassroots organizer, dubbed the "people's poet," is arrested on a trumped-up charge of inciting a sewage worker to commit suicide. His trial is a ridiculous and harrowing display of institutional incompetence, with endless procedural delays, coached witnesses for the prosecution, and obsessive privileging of arcane colonial law over reason and mercy. What truly distinguishes <i>Court</i>, however, is Tamhane's brilliant ensemble cast of professional and nonprofessional actors; his affecting mixture of comedy and tragedy; and his naturalist approach to his characters and to Indian society as a whole, rich with complexity and contradiction.</p>

Title	Summary
<p><b>Cousin Bette</b></p>	<p>Cousin Bette was the film debut of Des McAnuff, the theatre and opera director (and artistic director of the Stratford Shakespeare Festival in Ontario) noted for brash theatricality, and his flamboyant treatment of Honore de Balzac's classic novel is a feverish exercise in gilding a lily. Balzac's rich canvases of la comedie humaine neither require nor invite the sort of overheated cinematic flourishes and over-italicized archness with which McAnuff has chosen to goose up his interpretation. (The necessarily stripped-down, but serviceable, screenplay is by Lynn Siefert and Susan Tarr.) The result comes close at times to subverting an authoritatively low-key, and wickedly sly, performance by Jessica Lange in the title role of an embittered spinster, appearing waxenly pale but steely in a black wig of late-19th century sausage curls.</p>
<p><b>Cowards Bend the Knee</b></p>	<p>When the Canadian director Guy Maddin passes from this mortal coil, here's hoping that he bequeaths his gloriously strange brain to science or at least to one of the nation's leading film schools. Given Mr. Maddin's flights of imaginative fancy, which soar as high as Icarus but to happier end, and given too his passion for old movies, film students would do well to study this noggin shaped by the codes and lyricism of early cinema. If nothing else, they would learn that before Steven Spielberg created "Jaws," F. W. Murnau lighted up the theater dark with "Sunrise."</p> <p>All good filmmakers have a sense of film history. Mr. Maddin's cuts to the marrow. His obvious inspirations are culled from silent cinema and those first few years when movies learned to talk, but he evinces an appreciation for proto-cinematic forms as well. His interest in the atavistic takes wonderful shape in his latest offering, "Cowards Bend the Knee." Originally designed as installation art in which 10 "chapters" were viewed through separate peepholes, "Cowards" has since been stitched into a near-feature-length movie that opens today at the Film Forum.</p> <p>No longer will viewers need to risk eyestrain and cramped necks to appreciate Mr. Maddin's singular genius. Raincoats, however, remain optional.</p> <p>"Cowards Bend the Knee" carries traces of its self-consciously racy peep show past, but the overall vibe is more naughty than nasty. The story involves a hockey enthusiast pointedly named Guy Maddin (played by Darcy Fehr), whose off-the-ice pursuits are called Veronica (Amy Stewart) and Meta (Melissa Dionisio).</p> <p>When Veronica becomes pregnant, the feckless Guy hauls her off to an abortionist who operates out of the backroom of a beauty parlor that serves double time as a bordello. There, in a scene as strafed with shadows and steeped in dread as any German Expressionist classic, Guy betrays Veronica by falling for a woman across the operating table. For all the flashes of occasional nudity and intimations of polymorphous pleasure, nothing in this film is as remotely perverse as love.</p> <p>Shot on black-and-white Super 8 film (it will be projected in high-definition Beta video), "Cowards Bend the Knee" has the gently battered look of a movie that's been run through a projector a few too many times.</p> <p>Mr. Maddin doesn't just delight in early movies, in which women possessed rosebud mouths and men had manners as slick as pomade; he exudes in the splotches, accidental jump cuts and ragged edges that can cling to well-used movies.</p> <p>Combined with his impressive array of old-movie techniques, which include tinting the film different colors and assembling a key narrative moment into a kaleidoscopic patchwork, the sense that movies are something you make with your hands, not a computer, gives Mr. Maddin's movies a rough-textured beauty that dovetails beautifully with the deranged, overheated and oddly personal stories he likes to spin.</p> <p>"Cowards" is one of Mr. Maddin's more sexually explicit films, with scenes of naked men showering together and a naked breast that looks as if it were photographed by Man Ray. Needless to say, there is something slightly disconcerting about men and women who look as if they belong in a Fritz Lang silent masterpiece or, for that matter, your great-grandparents' wedding album, vamping around with such unbridled lust.</p> <p>There is also something rather splendid about this extended-play peep show, as if Mr. Maddin had stumbled across a hitherto lost archive of cinema's less-than-innocent past. What makes all this nostalgia for a movie history that never happened (as far as I know) is that, as is always the case with Mr. Maddin's work, it's executed with more love than irony and not a whit of derision.</p> <p>To augment "Cowards Bend the Knee," which has a fleet 64-minute running time, the film's distributor has added on a short called "The Phantom Museum" from the Quay Brothers, kindred spirits to Mr. Maddin in their cinematic obsessions. The Film Forum has further enhanced this engagement by programming two new short films by Mr. Maddin, the splendidly named and conceived "Sissy-Boy Slap Party" and "'Sombra Dolorosa." To divulge too much about any of these pocket-size movies would be to drain away some of their enjoyment.</p> <p>Suffice it to say that one of Mr. Maddin's short films features scantily clad sailors who could have stepped out of a 1950's "health" magazine, while the other finds unlikely poetry among the grunts and gaudy histrionics of a Mexican wrestling smackdown.</p>



Title	Summary
<p><b>Cowboy Bebop - Best Sessions</b></p>	<p>Best Sessions' features six of the best Cowboy Bebop episodes in completely remixed Dolby Digital 5.1 Surround Sound (English and Japanese audio) and DTS Surround Sound (Japanese audio) with English subtitles optional. Experience the the adventures of the Bebop and her crew like never before!</p> <p>Meet Spike and Jet, a drifter and a retired cyborg cop who have formed a partnership in a bounty hunting enterprise. In a converted fishing ship the Bebop, with the help of the intelligent data dog, Ein, and the voluptuous and vexing femme fatale, Faye Valentine - Spike and Jet scour the galaxy in search of wanted criminals. They're going to clean up space, one bounty at a time!</p> <p>Episodes Disc 1: 1. Asteroid Blues 2. Ballad of Fallen Angels 3. Wild Horses</p> <p>Disc 2: 1. Waltz for Venus 2. Mushroom Samba 3. Hard Luck Woman</p> <p>Special Features &amp; Extras - Dolby Digital 5.1-Japanese/English - DTS-Japanese - Aspect Ratio - 4:3 - Interactive Menu - Trailers - Scene Select - Reversible Cover</p> <p>What The Critics Say "Cowboy Bebop Is a Spectacular Series That Out-Thinks, Out-Speeds, and Out-Cools Anything Else Out There" - Sci Fi Weekly</p> <p>Japanese Staff Credits Director - Shinichiro Watanabe Composer - Yoko Kanno Character Design - Toshihiro Kawamoto Mechanical Design - Kimitoshi Yamane</p>
<p><b>Cranes are Flying, The</b></p>	<p>Mikhail Kalatozov's luscious portrait of love and loss during World War II stars almond-eyed beauty Tatyana Samojlova and handsome Aleksei Batalov as moony-eyed young lovers whose innocent romance is shattered by war. When the idealistic boy volunteers for service, his draft-dodging cousin steals the despondent girl by brute force, yet she never gives up on her true love, even when he's reported dead. Kalatozov's patriotic paean to fallen soldiers and home-front heroes is an undeniably sentimental melodrama suffused with lush images and lyrical sequences, a kind of cinematic poetry unseen in Soviet cinema since the experimentation and optimism of the silent days. Produced during the "thaw" following Stalin's repressive reign, it won the Palme d'Or prize at the 1958 Cannes Film Festival and set Kalatozov on the road to more ambitious expressions of Soviet idealism in the modern world, culminating in his masterpiece, I Am Cuba. --Sean Axmaker</p>
<p><b>Crash</b></p>	<p>Since a road accident left him with serious facial and bodily scarring, a former 'TV scientist' has become obsessed by the marriage of motor car technology with what he sees as the `raw sexuality' of car-crash victims. The scientist, along with a crash victim he has recently befriended, sets about performing a series of sexual acts in a variety of motor vehicles, either with other crash victims or with prostitutes who they contort into the shape of trapped-corpses. Ultimately, the scientist craves a suicidal union of blood, semen and engine coolant, a union with which he becomes dangerously obsessed.</p>

Title	Summary
<b>Crazed Fruit</b>	Two brothers compete for the amorous favors of a young woman during a seaside summer of gambling, boating, and drinking, in this seminal Sun Tribe (taiyozoku) film from director Ko Nakahira. Adapted from the controversial novel by Shintaro Ishihara, and critically savaged for its lurid portrayal of the postwar sexual revolution among Japan's young and privileged, Crazed Fruit is an anarchic outcry against tradition and the older generation.
<b>Crazy Heart</b>	In a career filled with unforced, naturalistic performances, Jeff Bridges gives one of his finest in Crazy Heart. His oft-married, booze-soaked troubadour Bad Blake has just rolled into Santa Fe when he meets Maggie Gyllenhaal's journalist Jean. "Where do all the songs come from?" she asks during their initial encounter. "Life, unfortunately," he sighs. Against Jean's better judgment, her fling with Blake blooms into a full-fledged relationship. Between gigs, Blake hangs out with the divorcée and her 4-year-old son, with whom he establishes an instant rapport, possibly because the musician is just an overgrown kid himself (and also because he hasn't seen his own boy in years). While Blake plays juke joints, his protégé, Tommy Sweet (Colin Farrell, cast against type to fine effect), plays stadiums, but just when director Scott Cooper's debut seems to be going down the same path as A Star Is Born, Sweet offers his mentor an opportunity that could revive his reputation--at the expense of his still-healthy ego. Between Jean and Tommy, things start looking up for Blake until a critical error puts his stab at redemption in jeopardy. Once Robert Duvall enters the scene as Blake's favorite bartender, it's clear that Cooper has Tender Mercies in his sights, but Crazy Heart, which features music by T-Bone Burnett and rough-hewn singing by its Golden Globe-winning star, plays more like a sincere cover version than a strikingly original composition. Still, like Duvall's in Tender Mercies, Bridges's performance is Oscar-worthy.
<b>Creature From the Black Lagoon, The</b>	The story involves the members of a fossil-hunting expedition down a dark tributary of the mist-shrouded Amazon, where they enter the domain of a prehistoric, amphibious "Gill Man" -- possibly the last of a species of fanged, clawed humanoids who may have evolved entirely underwater. Tranquilized, captured, and brought aboard, the creature still manages to revive and escape -- slaughtering several members of the team -- and abducts their sole female member (Julie Adams), spiriting her off to his mist-shrouded lair. This sparks the surviving crewmen to action -- particularly those who fancy carrying the girl off themselves. Director Jack Arnold makes excellent use of the tropical location, employing heavy mists and eerie jungle noises to create an atmosphere of nearly constant menace. The film's most effective element is certainly the monster itself, with his pulsating gills and fearsome webbed talons. The creature was played on land by stuntman Ben Chapman and underwater by champion swimmer Ricou Browning -- who was forced to hold his breath during long takes because the suit did not allow room for scuba gear. The end result was certainly worth the effort, proven in the famous scene where the Gill Man swims effortlessly beneath his female quarry in an eerie ballet.
<b>Cria Cuervos</b>	Carlos Saura's exquisite Cría cuervos... heralded a turning point in Spain: Shot while General Franco was on his deathbed, the film melds the personal and the political in a portrait of the legacy of fascism and its effects on a middle-class family (the title derives from the Spanish proverb: "Raise ravens and they'll peck out your eyes"). Ana Torrent (the dark-eyed beauty from The Spirit of the Beehive) portrays the disturbed eight-year-old Ana, living in Madrid with her two sisters and mourning the death of her mother, whom she conjures as a ghost (played by an ethereal Geraldine Chaplin). Seamlessly shifting between fantasy and reality, the film subtly evokes both the complex feelings of childhood and the struggles of a nation emerging from the shadows.
<b>Cries and Whispers</b>	Legendary director Ingmar Bergman creates a testament to the strength of the soul—and a film of absolute power. Karin and Maria come to the aid of their dying sister, Agnes, but jealousy, manipulation, and selfishness come before empathy. Agnes, tortured by cancer, transcends the pettiness of her sisters' concerns to remember moments of being—moments that Bergman, with the help of Academy Award™-winning cinematographer Sven Nykvist, translates into pictures of staggering beauty and unfathomable horror.
<b>Crime in the Streets</b>	Following a turf rumble with a rival group, a street gang leader (John Cassavetes) tells his gang to do what they've never done before: kill a snitch. Reginald Rose wrote and Don Siegel directs a jazz-riffing screen version of a tale first seen on TV and co-starring James Whitmore and Sal Mineo.
<b>Crime Wave</b>	Three San Quentin escapees (Penny, Hastings and Morgan) kill a cop in a gas-station holdup. Wounded, Morgan flees through black-shadowed streets to the handiest refuge: with former cellmate Steve Lacey, who's paroled, with a new life and lovely wife, and can't afford to be caught associating with old cronies. But homicide detective Sims wants to use Steve to help him catch Penny and Hastings, who in turn extort his help in a bank job. Is there no way out for Steve?
<b>Criminal Woman: Killing Melody</b>	Kicking off the internationally renowned action series known as Zero Woman, Miki Sugimoto electrifies Criminal Woman: Killing Melody with raw sexuality, searing physical prowess and a reckless passion for revenge. The violence is as hard as the women are beautiful and when it comes time for the naked knife-fights - look out!
<b>Crimson Kimono, The</b>	Samuel Fuller sat in the director's chair for the first time at Columbia Pictures for The Crimson Kimono (1959), for which he also wrote the screenplay and produced. This taut film noir concerns two L.A. detectives investigating the murder of a stripper. As their search takes them through skid row, Little Tokyo and other atmospheric neighborhoods, the tension between the two cops rises to a boil as they both fall for the same girl. Fuller's cast includes two actors making their film debuts: Glenn Corbett (Pirates of Blood River, Homicidal) and James Shigeta (Bridge to the Sun, Flower Drum Song), along with Victoria Shaw (The Eddy Duchin Story) and Anna Lee (This Earth is Mine). The Crimson Kimono has a running time of approximately 82 minutes and is not rated.
<b>Crisis</b>	Urban beauty-shop proprietress Miss Jenny arrives in an idyllic rural town one morning to whisk away her eighteen-year-old daughter, Nelly, whom she abandoned as a child, from the loving woman who has raised her. Once in Stockholm, Nelly receives a crash course in adult corruption and wrenching heartbreak.

Title	Summary
<b>Crisis: Behind a Presidential Commitment</b>	A 1963 cinéma vérité documentary film directed by Robert Drew. The film centers on the University of Alabama's "Stand in the Schoolhouse Door" integration crisis of June 1963. Drew and the other filmmakers, such as D.A. Pennebaker and Richard Leacock, were given access to all the key areas, including United States President John F. Kennedy's Oval Office and the homes of United States Attorney General Robert F. Kennedy and Alabama Governor George Wallace. The film first aired on ABC television four months after the incident. In 2011, it was added to the National Film Registry of the Library of Congress.
<b>Criss Cross</b>	Romantic, obsessive Steve Thompson is drawn back to L.A. to make another try for Anna, his former wife. However, Anna belongs now to the L.A. underworld. Steve believes he can rescue her, ignoring the advice and warnings of people who would try to save him. He commits himself to a dangerous course of action that quickly takes everyone somewhere unintended.
<b>Cronos</b>	Guillermo del Toro made an auspicious and audacious feature debut with Cronos, a highly unorthodox tale about the seductiveness of the idea of immortality. Kindly antiques dealer Jesús Gris (Federico Luppi) happens upon an ancient golden device in the shape of a scarab, and soon finds himself the possessor and victim of its sinister, addictive powers, as well as the target of a mysterious American named Angel (a delightfully crude and deranged Ron Perlman). Featuring marvelous special makeup effects and the haunting imagery for which del Toro has become world-renowned, Cronos is a dark, visually rich, and emotionally captivating fantasy.
<b>Crouching Tiger Hidden Dragon</b>	The disappearance of a magical jade sword spurs a breathtaking quest for the missing treasure. Li (Chow Yun-Fat) is embittered by the loss of his jade sword, and his unrequited pursuit of Yu (Michelle Yeoh) is further complicated by the mysterious intrusion of an assassin. The identity of the assassin is gradually unveiled as another poignant tale of love begins to unravel with that of Li and Yu against the backdrop of Western China's magnificent landscape.
<b>Cruel Gun Story</b>	Fresh out of the slammer, Togawa (Branded to Kill's Joe Shishido) has no chance to go straight because he is immediately coerced by a wealthy mob boss into organizing the heist of an armored car carrying racetrack receipts
<b>Crumb</b>	Terry Zwigoff's brilliant, scary documentary about the underground-comics artist R. Crumb. While the film is reviewing Crumb's career, from its psychedelic-era heyday to the present, and following him as he goes about his everyday activities, it's also telling a harrowing story about his damaged family. The hero of this picture is both a courageous resister and a shell-shocked casualty of his family's wars, and Zwigoff's portrait carefully preserves that ambiguity. The movie is often funny, but what makes it extraordinary is that it explores, without presuming to explain, the sources of a unique and savage comic sensibility. And it shows us that Crumb's gift-the detachment that allows him to create such hilariously contemptuous images of the world around him (and inside him)-is also a kind of curse, or, at least, a nasty habit.
<b>Cry of the City</b>	A dark crime melodrama, filmed on location in New York City in voluptuous black and white by a director whose name is synonymous with the era of classic film noir. Martin Rome (Richard Conte) drives the law crazy - he is a beautiful loser, defying death, the great charismatic anti-hero of Siodmak's masterpiece of law and disorder. Adapted from a novel by Henry Edward Helseth, Cry of the City tells the tale of a charismatic New York criminal and his nemesis, the dogged cop and one-time friend who chases him down with a neurotic possessiveness as though in pursuit of his own evil twin. Richard Conte's dazzling performance as Rome conveys a seductive ruthlessness opposite the brawny Victor Mature - a Fox favourite following his powerful performance in Kiss of Death - as Lieutenant Candella, the 'good guy' in the film's running battle between good and evil. They are supported by a brilliant cast including Debra Paget, Shelley Winters, and the mesmerizing, scene-stealing Hope Emerson in her most original and remarkable role as a thieving murderess.
<b>Cul-de-sac</b>	Roman Polanski orchestrates a mental ménage à trois in this slyly absurd tale of paranoia from the director's golden 1960s period. Donald Pleasence and Françoise Dorléac star as a withdrawn couple whose isolated house is invaded by a rude, burly American gangster on the run, played by Lionel Stander. The three engage in role-playing games of sexual and emotional humiliation. Cul-de-sac is an evocative, claustrophobic, and morbidly funny tale of the modern world in chaos.
<b>Culloden</b>	Culloden restages the rout of Scottish rebel forces in 1746, the last battle fought on British soil. Deliberately aping the style of TV coverage of the Vietnam War -- where US forces were "pacifying" the Vietnamese highlanders with the same vigour as the Brits conducted their slaughter -- Watkins shot in a cinéma-vérité style using amateur actors, most of whom spend the film covered in muck and fake blood.
<b>Culpepper Cattle Co., The</b>	Although a small movie, "The Culpepper Cattle Company" is arguably one of the top ten westerns of all time. It takes a fairly basic but relevant coming of age story and sets it in the American West. But the "been there-done that" stuff gives way to something that has extremely heavy Peckinpah influences. Like "The Wild Bunch" (and Bo Hopkins gets to reprise his Clarence "Crazy" Lee role) this becomes a violent anti-violence film with blurred lines between "good guy" and "bad guy". As with Peckinpah's "Straw Dogs", moral ambiguity is the theme and it is not until near the end that the four drovers, pressed to finally take a moral stand, redeem themselves with a final act of personal responsibility.

Title	Summary
<b>Curb Your Enthusiasm: Season 1</b>	<p>Season 1, Episode 1: The Pants Tent Original Air Date: 15 October 2000 In the premier episode, Larry jokingly refers to his wife Cheryl as "Hitler", offending his manager Jeff's conservative Jewish parents. Since Jeff cant go to the movies with Larry, Cheryl sets Larry up with a friend of hers. But a bunch-up in Larry's trousers results in many misunderstandings.</p> <p>Season 1, Episode 2: Ted and Mary Original Air Date: 22 October 2000 Larry and Cheryl enjoy their bowling double-date with Ted Danson and Mary Steenburgen, but it ends badly when Larry accuses the bowling alley of misplacing his sneakers. Later, Ted gets the wrong idea about Larry when he goes shopping with Mary at a downtown department store.</p> <p>Season 1, Episode 3: Porno Gil Original Air Date: 29 October 2000 A bizarre chain of events finds Larry having dinner with a porno star (Bob Odenkirk). The party turns out to be one disaster after another when Larry breaks a lamp, is forced to take off his shoes, loses his watch, gets lost along the way, and has to do the dreaded "double goodbye". Meanwhile, Jeff undergoes emergency surgery and asks Larry to go to his house and retrieve his porno collection so Suzie doesn't see it.</p> <p>Season 1, Episode 4: The Bracelet Original Air Date: 5 November 2000 Larry gets in a tense, heated fight with Cheryl, So to make up for it, Larry's secretary suggests that he buy Cheryl a present to make up for it. After having lunch with Richard Lewis and helping out a blind man, Larry spots the perfect present for Cheryl - a bracelet. Unfortunately, Richard Lewis is also coveting said bracelet.</p> <p>Season 1, Episode 5: Interior Decorator Original Air Date: 12 November 2000 Larry holds an elevator, and is denied his doctor's appointment. Of course, this causes him to miss an appointment with Diane Keaton. Cheryl hires an interior decorator who also happens to be Diane Keaton's, but the decorator wont give Larry Keaton's phone number.</p> <p>Season 1, Episode 6: The Wire Original Air Date: 19 November 2000 Cheryl gives Larry an ultimatum - bury the wire in the backyard - or else! But the permit the city gives Larry requires six signatures from his neighbors, and that means having to be nice to them at all costs - or else.</p> <p>Season 1, Episode 7: AAMCO Original Air Date: 26 November 2000 Larry befriends a mechanic at Cheryl's dinner party. But then the next day, while taking Jeff's newly purchased '65 Bel Air out for a drive, he gets in an accident while shouting at an Aamco commercial. Thankfully, the mechanic, who owns an Aamco, will fix Jeff's car for a price.</p> <p>Season 1, Episode 8: Beloved Aunt Original Air Date: 3 December 2000 When Cheryl's aunt dies, the family asks Larry to write the obituary. But when it gets printed in the newspaper, an unfortunate typo lands Larry in the hot seat.</p>

Title	Summary
<b>Curb Your Enthusiasm: Season 1</b>	<p>Season 1, Episode 9: Affirmative Action Original Air Date: 11 November 2000 Cheryl needs a prescription picked up for a terrible rash, which is repeatedly complicated by Larry, including a bad joke that he tells in front of Richard Lewis' doctor.</p> <p>Season 1, Episode 10: The Group Original Air Date: 17 December 2000 Thanks to Larry's connections with Jeff, Cheryl can get a part on "The Vagina Monologues". Meanwhile, Larry runs into one of his ex-girlfriends, who suggests that he attend group therapy</p>

Title	Summary
<b>Curb Your Enthusiasm: Season 2</b>	<p>Season 2, Episode 1: The Car Salesman Original Air Date: 23 September 2001 Larry joins a new job of car salesman- a job for which he is ready to give up a lot of things. He also buys a house and so everything seems to be going fine. Only that people keep asking stupid questions to Larry when they come to look for a car and the house makes weird sound at night. So Larry puts his genius into action- GTS means guaranteed tremendous safety. He was this close to fulfilling his lifelong dream of selling a car before Richard Lewis shows up with grievances and ruins everything.</p> <p>Season 2, Episode 2: Thor Original Air Date: 30 September 2001 While going to meet Jason Alexander to discuss an idea for a new TV project, Larry has a run-in with professional wrestler Thor Olsen. Thor accuses Larry of "shooting at his kids", and Larry thinks Thor slashed his tires. Meanwhile, Jeff separates from Suzie, and asks Larry to go pick up his clothes. Doing so incurs the wrath of Suzie, and he asks Jeff to repay the favor by letting the air out of Thor's tires.</p> <p>Season 2, Episode 3: Trick or Treat Original Air Date: 7 October 2001 Larry offends some uncostumed trick or treaters when he doesn't give them candy. By doing so, he sees the "trick" side of Halloween. Larry also alienates Cheryl's screenwriter friend Cliff, and a Jewish neighbor. Larry also spoils his romantic anniversary present when Jeff shows up to play a round of golf.</p> <p>Season 2, Episode 4: The Shrimp Incident Original Air Date: 14 October 2001 Larry gets take out food and has a run-in with a TV executive, the same one he is about to meet with to discuss his TV pilot idea. But after getting home, he accuses the network exec of taking some shrimp from his dinner.</p> <p>Season 2, Episode 5: The Thong Original Air Date: 21 October 2001 Larry no longer feels comfortable going to his psychiatrist after he sees him wearing a thong at the beach.</p> <p>Season 2, Episode 6: The Acupuncturist Original Air Date: 28 October 2001 Larry promises to pay an acupuncturist \$5,000 if he can cure his neck. Meanwhile, a struggling writer asks Larry for a \$5,000 loan which he promises to pay back after his father dies.</p> <p>Season 2, Episode 7: The Doll Original Air Date: 4 November 2001 As part of a deal with ABC, Larry agrees to attend a screening of a new mini series. While at the after-party, Larry finds that the bathroom doors have no locks, so he goes to use the upstairs bathroom, and the network exec's daughter asks him to cut the hair off her doll's head. He does so, but it incurs the wrath of Suzie, a theater-goer, and the network exec's wife.</p> <p>Season 2, Episode 8: Shaq Original Air Date: 11 November 2001 After Larry accidentally trips and injures Shaq during a Lakers game, everything seems to start going his way.</p> <p>Season 2, Episode 9: The Baptism</p>

Title	Summary
<b>Curb Your Enthusiasm: Season 2</b>	<p>Original Air Date: 18 November 2001 Cheryl and Larry head to Monterrey to attend her sister's wedding. Larry is peeved that the man her sister is marrying is a Jewish man converting to Christianity. But Larry has even bigger fish to fry when he misplaces his plane tickets, and accuses the other passengers of stealing them.</p> <p>Season 2, Episode 10: The Massage Original Air Date: 25 November 2001 In the second season finale, Larry is busted by a restaurant owner for stealing forks. Julia Louis-Dreyfus becomes so frustrated by the incident that she drops out of the pilot, and that ends Larry's quest to get it on TV. Meanwhile, Cheryl learns that Larry got a naughty massage, and he's busted for that. Larry later faces an ironic punishment for his restaurant crimes.</p>

Title	Summary
<b>Curb Your Enthusiasm: Season 3</b>	<p>Season 3, Episode 1: Chet's Shirt Original Air Date: 15 September 2002 While comforting a friend whose husband passed away, Larry and Cheryl comment on the husband's shirt. Larry then goes to the department store the next day to buy it. Meanwhile, Jeff talks Larry into investing in a trendy new celebrity restaurant. Larry also gets into trouble when he throws away some trash in a random garbage can.</p> <p>Season 3, Episode 2: The Benadryl Brownie Original Air Date: 23 September 2002 Thanks to Larry's miscommunication on his new cell phone, Richard Lewis' girlfriend succumbs to peanut allergies a week before they're supposed to go to the Emmy Awards. A practicing Christian Scientist, she doesn't take any medicine, so Richard and Larry devise a scheme to cook up some brownies laced with medicine. Like all things Larry does, the plan backfires.</p> <p>Season 3, Episode 3: Club Soda and Salt Original Air Date: 29 September 2002 Larry, Jeff, and Ted scramble to find a chef for the new restaurant, but Larry doesn't like Ted's recommendation. While trying to find a replacement, Larry learns a few things - Cheryl has a new, male, tennis playing friend, people won't take a wedding gift after a year, and that club soda and salt will get stains out of anything.</p> <p>Season 3, Episode 4: The Nanny from Hell Original Air Date: 6 October 2002 The restaurant investors plan a pool party, but only Larry and Jeff show up. Larry goes to use the bathroom in the main house, and winds up getting the nanny fired. Larry recommends the nanny to Jeff and Suzie. After the nanny snaps, Suzie's life is threatened. Meanwhile, Richard Lewis tries to get into Bartlett's Book Of Quotations for claiming to have invented the phrase "the _____ from hell".</p> <p>Season 3, Episode 5: The Terrorist Attack Original Air Date: 13 October 2002 Wanda Sykes unknowingly starts a rumor about a terrorist attack when she tells Larry about it. Meanwhile, Cheryl's friend is planning a benefit concert with Alanis Morissette performing. When people skip town because of the rumors, the benefit is canceled, and the blame is placed squarely on Larry.</p> <p>Season 3, Episode 6: The Special Section Original Air Date: 20 October 2002 Larry is distraught when he learns that his mother died while he was off shooting a movie in New York, and he doesn't learn about the news until two days after the funeral. Larry uses the loss to get out of a number of unappealing invitations, while plotting to move his mother to the "special section" of the cemetery.</p> <p>Season 3, Episode 7: The Corpse-Sniffing Dog Original Air Date: 27 October 2002 Suzie buys a guard dog, and Jeff has to leave the house because of allergies. Larry has to persuade Jeff's daughter Sammy to give up the dog, but Sammy won't. Larry, concerned, tries to find a way to please both Jeff and some friends who are also vying for the dog.</p> <p>Season 3, Episode 8: Krazee-Eyez Killa Original Air Date: 3 November 2002 Larry befriends Wanda Sykes' new boyfriend, a gangsta rapper. While helping Krazee-Eyez Killa with his lyrics, Larry shoots a scene for a new Martin Scorsese film. When Cheryl tosses the jacket Larry needs for the shoot, he learns Krazee Eyez has one, but after accidentally telling Wanda about his plans, no dice. Meanwhile, Larry offends Suzie by not taking the tour of her new house.</p>



**Curb Your Enthusiasm: Season 3**

Season 3, Episode 9: Mary, Joseph and Larry

Original Air Date: 10 November 2002

It's December 23rd, and Larry gets up to get a midnight snack. He eats some cookies in the refrigerator. Unfortunately, those cookies were a nativity scene that Cheryl's devoutly religious sister was preparing, and being Christmas Eve, it's too late to get a replacement. Larry scrambles to find a replacement, which he does in the form of a live nativity scene at a local church. But a hair stuck in Larry's throat means no nativity scene.

Season 3, Episode 10: The Grand Opening

Original Air Date: 17 November 2002

In the third season finale, Bobo's Restaurant is two days away from being scheduled to open. Larry discovers that the head chef was hired under false pretenses for pretending to be bald. After firing the chef, Larry and Jeff scramble to find a replacement. During the process, Larry accidentally injures the most influential food critic in Los Angeles, who is coming to the opening. The food critic recommends a chef from New York, who turns out to have a rather interesting quirk. Meanwhile, Cheryl has a tense confrontation with Suzie after she bails on lunch after getting stuck in a car wash.

Title	Summary
<b>Curb Your Enthusiasm: Season 4</b>	<p>Season 4, Episode 1: Mel's Offer Original Air Date: 4 January 2004 Mel Brooks sees Larry performing some karaoke at a bar one night and is quickly impressed with his singing abilities. He then invites Larry to audition to star in a Broadway production of "The Producers". But the deal quickly goes south once Mel hits Larry in the head and Larry's doctor drools on him.</p> <p>Season 4, Episode 2: Ben's Birthday Party Original Air Date: 11 January 2004 Mel Brooks taps Ben Stiller to be Larry's co-star in The Producers. But when Larry accidentally punctures Ben Stiller in the eye during a birthday party game gone wrong, Ben drops out of the production.</p> <p>Season 4, Episode 3: The Blind Date Original Air Date: 18 January 2004 Larry makes a last-ditch effort to keep Ben Stiller in The Producers, and tries to keep a friend happy by setting him up with a blind date. Meanwhile, Jeff's bizarre sexual fantasy gets out in the open.</p> <p>Season 4, Episode 4: The Weatherman Original Air Date: 25 January 2004 Larry accuses a weatherman of manipulating the media so he can have the country club to himself. Meanwhile, Larry learns that David Schwimmer has been tapped to co-star in The Producers with him.</p> <p>Season 4, Episode 5: The 5 Wood Original Air Date: 1 February 2004 Still thinking he flirted with her, Dalilah the Hygienist officially asks Larry out, but Oscar the dog causes a problem. Leo Funkhauser succumbs to the "good" Hodgkin's. During the viewing, Larry is disgusted to see what appears to be his five wood in the casket with Leo, and asks Jeff to switch clubs with Leo. The result of the incident finds Larry being kicked out of the country club and having to cheat his way into a republican club.</p> <p>Season 4, Episode 6: The Car Pool Lane Original Air Date: 8 February 2004 Larry scrambles to find tickets to a very promising Dodger game. But before he can go, he has to take care of a few things first. The duties include getting out of jury duty, driving a friend to the airport, and scoring some medical marijuana for his dad's glaucoma. Thankfully a run-in with a rather large hooker helps make all the chores easier.</p> <p>Season 4, Episode 7: The Surrogate Original Air Date: 22 February 2004 Larry needs a clean bill of health for the Producers, but a little heart trouble means no dice. The doctor gives Larry a device called a "heart halter" that is used to monitor his heart. Larry uses the device to get out of some unappealing situations including a baby shower, accusations of blatant racism, and a car accident, which lands him in trouble with his Producers co-star David Schwimmer.</p> <p>Season 4, Episode 8: Wandering Bear Original Air Date: 29 February 2004 Larry and Jeff decide to buy a "Girls Gone Wild" video tape, and that lands them both in the hot seat with Larry's secretary and Jeff's wife after the dog leaves the house during the viewing of the tape. Meanwhile, Larry seeks the help of his native American gardener to cure Cheryl of a feminine problem after Larry mistakenly wears a condom inside out.</p>

**Curb Your Enthusiasm: Season 4**

Season 4, Episode 9: The Survivor

Original Air Date: 7 March 2004

At a dinner party, generations collide when a contestant from the television show "Survivor" and a holocaust survivor butt heads, and Larry is caught in the middle. Larry and Cheryl renew their vows, but Larry has a hard time remembering his vows - or his lines for The Producers.

Season 4, Episode 10: Opening Night

Original Air Date: 14 March 2004

In the 4th season finale, Larry David flies to New York with fellow performers David Schwimmer and Cady Huffman to star on Broadway in "The Producers". Along the way, he argues with Schwimmer, develops a strange relationship with Huffman, finds he's tipping way too often and attempts to use his 10th anniversary gift from Cheryl. On stage, Larry and David put aside their differences and blow the audience away - Unexpectedly, Mel Brookes isn't impressed.

Title	Summary
<b>Curb Your Enthusiasm: Season 5</b>	<p>Season 5, Episode 1: The Larry David Sandwich Original Air Date: 25 September 2005 Larry is changed by a near-death experience, a revelation about his father, and a sandwich named after him.</p> <p>Season 5, Episode 2: The Bowtie Original Air Date: 2 October 2005 Wanda Sykes thinks Larry purposefully adopted a dog she deems "racist", Larry falls off his pedestal as a friend of the lesbian community, and Larry hires a private investigator to uncover some information about his past.</p> <p>Season 5, Episode 3: The Christ Nail Original Air Date: 9 October 2005 Larry goes bra-shopping for his maid, landing him in trouble with her husband and his neighbors.</p> <p>Season 5, Episode 4: Kamikaze Bingo Original Air Date: 16 October 2005 Larry offends a Japanese restaurant owner by implying that the owner's father was not a real Kamikaze pilot. Later, Larry accuses his dad's retirement home of fixing their bingo game.</p> <p>Season 5, Episode 5: Lewis Needs a Kidney Original Air Date: 30 October 2005 Larry learns that Richard Lewis is bedridden and needs a kidney transplant. Larry and Jeff both turn up as positive matches for Lewis, but neither one are willing to give up their precious organs that easily.</p> <p>Season 5, Episode 6: The Smoking Jacket Original Air Date: 6 November 2005 Larry joins the "Make A Wish" foundation, and swaps his smoking jacket with Hugh Hefner.</p> <p>Season 5, Episode 7: The Seder Original Air Date: 13 November 2005 A sex offender (Rob Corddry) moves into the neighborhood, and becomes friends with Larry. Larry also suspects that Dr. Mark is stealing his newspaper, after his neighbor Ethel claims she saw him take it. Tension mounts when all of these people are guests at Larry's Passover Seder.</p> <p>Season 5, Episode 8: The Ski Lift Original Air Date: 20 November 2005 Larry's quest to get Richard Lewis a kidney takes a turn when Larry learns about the head of the kidney consortium. After befriendng the guy, Larry invites him and his daughter on a ski trip. Like everything Larry does, the trip ends as badly as it started.</p> <p>Season 5, Episode 9: The Korean Bookie Original Air Date: 27 November 2005 Larry takes his chances with a Korean Bookie. While Cheryl's friends get married on the beach, Larry accuses the Korean Bookie of cooking up Jeff's dog and serving him for dinner.</p>

Title	Summary
<b>Curb Your Enthusiasm: Season 5</b>	Season 5, Episode 10: The End Original Air Date: 4 December 2005 In the 5th season finale, Larry discovers who his real parents are, and flies to Arizona to meet them. After a life-changing religious revelation, Larry decides to give Richard Lewis his kidney. Will Larry survive the operation... or is it the end?

Title	Summary
<b>Curb Your Enthusiasm: Season 6</b>	<p>Season 6, Episode 1: Meet the Blacks Original Air Date: 9 September 2007 After Larry's quest to find the perfect excuse for missing a pair of parties backfires on him big time, he gets in a tense, heated fight with Cheryl. So to make up for it, he agrees to take in the Black Family, who lost their home in Hurricane Edna. But can the Blacks deal with Larry's total recklessness and lack of respect, not to mention his poorly planned pastry selection?</p> <p>Season 6, Episode 2: The Anonymous Donor Original Air Date: 16 September 2007 Larry decides to be nice for a change and actually donate money to a worthy cause. But when he's revealed to be the anonymous donor for the hospital wing, Larry goes ballistic. He then accuses a dry cleaner of giving his jersey to someone else, and goes off in search of it. Meanwhile, Larry, Jeff, and the Blacks get their reputation stained.</p> <p>Season 6, Episode 3: The Ida Funkhouser Roadside Memorial Original Air Date: 23 September 2007 A sweaty \$50 bill, a sample abuser, a roadside memorial, and a private school superintendent are all things that intimidate Larry while he tries to help Marty Funkhauser cope with the sudden death of his mother in a freak accident.</p> <p>Season 6, Episode 4: The Lefty Call Original Air Date: 30 September 2007 Questions about Larry's bathroom habits become concern when Larry gets Richard Lewis' girlfriend a job at a place across the hall from his office. Meanwhile an incident involving a waiter and some take-out food threatens Jeff's dog.</p> <p>Season 6, Episode 5: The Freak Book Original Air Date: 7 October 2007 Larry's birthday gift to Ted Danson - a coffee table book called "Mondo Freaks" gets him in trouble with everyone he shows the book to, which includes Ted, the limo driver, tennis star John McEnroe, a group of random mourners, and Paul McCartney's ex-wife Heather Mills.</p> <p>Season 6, Episode 6: The Rat Dog Original Air Date: 14 October 2007 A faulty toaster makes life difficult for Loretta and Leon. Larry repeatedly offends a hearing impaired girl about the small dog she keeps with her. Larry and Leon get their phones mixed up, and Larry traumatizes the entire audience at Sammy's middle school production of Grease when he invites Jeff's exterminator to watch the show.</p> <p>Season 6, Episode 7: The TiVo Guy Original Air Date: 21 October 2007 Cheryl is finally tired of Larry being Larry after her plane encounters severe turbulence and Larry seems more concerned about a malfunctioning TV device. After Cheryl announces that she's leaving Larry, the incident quickly splits up Larry's friends, who now have to break the news to Larry as to whose side they are taking.</p> <p>Season 6, Episode 8: The N Word Original Air Date: 28 October 2007 Larry goes to the hospital to see his new girlfriend, an orthopedist. While in the bathroom, Larry overhears one end of a very angry, horribly offensive cell phone conversation. But repeating what the man said offends another doctor - the same one who is about to perform Jeff's operation. But it only results in Jeff's head getting shaved, who now has to deal with being bald. Larry has to give testimony as Jeff prepares to sue the hospital.</p>

Title	Summary
<b>Curb Your Enthusiasm: Season 6</b>	<p>Season 6, Episode 9: The Therapists Original Air Date: 4 November 2007 Larry devises an overly elaborate plan to win back Cheryl. He does so by trying to get on her therapist's good side. Meanwhile, Larry accuses Marty Funkhauser of taking charity money under false pretenses.</p> <p>Season 6, Episode 10: The Bat Mitzvah Original Air Date: 11 November 2007 The Blacks learn some good news: they get to go home. As Larry says goodbye, he once again offends the wrong person, who takes his revenge on Larry by spreading a nasty rumor involving him and a gerbil. But thankfully Jeff's daughter's bat mitzvahs is coming up, and that provides Larry with the perfect, public opportunity to clear up that nasty rumor, as well as one more chance to patch things up with Cheryl.</p>
<b>Curb Your Enthusiasm: Season 7</b>	<p>Art continues to imitate life to squirm-inducing effect in Curb Your Enthusiasm's seventh season. Now divorced, Larry (creator Larry David) lets agent Jeff (Jeff Garlin) talk him into a Seinfeld reunion. He convinces the old gang to participate--Jerry, Julia Louis-Dreyfus, Jason Alexander, and Michael Richards--but mostly he hopes to win back Cheryl (Cheryl Hines), who longs to play George's ex-wife (Jerry would prefer guest stars Meg Ryan or Elisabeth Shue). Seinfeld fans are in for a treat when George's mother, Mrs. Costanza (Estelle Harris), and neighbor Newman (Wayne Knight) drop by for rehearsals. In the show's boldest move, Richards's taped tirade at a comedy club in 2006, which set the Internet on fire, plays into the season's story arc. When he isn't working on the script with Jerry, Larry hangs out with Leon (J.B. Smoove), tries to find a way to break up with Loretta (Vivica A. Fox), and discovers the benefits of dating a "wheelie" (in David's scenes with Seinfeld, the two often appear on the verge of cracking up). Of course, it wouldn't be Curb if Larry didn't step into a few minefields along the way, including an awkward plumbing problem, an inappropriately bare midriff (not his), a 9-year-old texting buddy (talk about inappropriate!), a dessert war with Ted Danson, a misunderstanding with Mocha Joe, and in a nod to the musical West Side Story, a real-life Officer Krupke. If some episodes are funnier than others--"The Black Swan" features one death too many--Curb comes through in the finale, in which Larry's jealousy of Jason's relationship which Cheryl gets out of hand. A fine addition to the L.D. canon, the season also offers the immortal line, "I'm Larry David, and I happen to enjoy wearing women's panties."</p>
<b>Curb Your Enthusiasm: Season 8</b>	<p>Larry remains single after his divorce. At the midpoint of the season, all the main characters travel to New York City, where the rest of the season is set.</p>
<b>Curse of the Cat People, The</b>	<p>Plot: After the death of his wife Irena, Oliver Reed has married Alice Moore and they now have a young daughter Aimee. But Aimee is getting in trouble at school because she spends too much time daydreaming. Oliver tries to encourage her to make friends. But after Aimee finds a photo of Irena, whose name is never mentioned in the house, Irena's ghost appears to her and the two happily strike up a friendship much to the consternation of Oliver and Alice.</p>
<b>Cutter's Way</b>	<p>Disenchanted yacht bum Richard Bone (Jeff Bridges) hangs out with Vietnam double-amputee survivor Alex Cutter (John Heard), an alienated malcontent with an extremely volatile personality that his alcoholic wife Mo (Lisa Eichhorn) somehow finds attractive. Late one night, Richard thinks he sees local oil millionaire J.J. Cord (Stephen Elliott) in an alley where the bludgeoned body of a teenaged girl is found the next day. Richard would like to forget it all, but Alex seizes upon the possibility that the arrogant Cord might truly be brought to account for the crime. He conspires with the victim's surviving sister Valerie (Ann Dusenberry) and cajoles Richard into helping entrap the oil baron. But considering Cord's power, and the trio's amateur extortion fumbling, it's soon unclear who is trapping whom.</p>
<b>Daguerréotypes</b>	<p>Spending most of her days at home following the birth of her son but curious as ever about the people and places that surrounded her, Agnès Varda found inspiration for Daguerrotypes just outside her door: on Paris's rue Daguerre, where she had lived and worked since the 1950s. The director turns her camera on the business owners whose shops are the street's lifeblood: bakers, tailors, butchers, perfumers, music-store clerks, driving instructors, and others, who, between the everyday rituals of their work, talk of their lives, relationships, and dreams. Blending her photographer's eye for still portraiture with her filmmaker's gift for finding visual rhymes and resonances between images, Varda reveals the rich social fabric of an entire world—all without leaving her block.</p>
<b>Daisies</b>	<p>A satirical, wild and irreverent story of rebellion, Věra Chytilová's classic of surrealist cinema is perhaps also the most adventurous and anarchic Czech movie of the 1960s.</p> <p>Two young women, both named Marie, revolt against a degenerate, decayed and oppressive society, attacking symbols of wealth and bourgeois culture. Defiant feminist statement? Nihilistic, avant-garde comedy? It remains a cinematic enigma and its influence is still felt today - from the extreme Baise-Moi to the mainstream Thelma &amp; Louise and in the films of (amongst others) Jacques Rivette, Bertrand Blier, Catherine Breillat and Gregg Araki.</p> <p>A riotous, punk-rock poem of a film that is both hilarious and mind-warpingly innovative, Daisies continues to provoke, stimulate and entertain.</p>

Title	Summary
<b>Daisies</b>	Maybe the New Wave's most anarchic entry, Věra Chytilová's absurdist farce follows the misadventures of two brash young women. Believing the world to be "spoiled," they embark on a series of pranks in which nothing—food, clothes, men, war—is taken seriously. Daisies is an aesthetically and politically adventurous film that's widely considered one of the great works of feminist cinema.
<b>Dallas Buyers Club</b>	Matthew McConaughey stars as the real-life Ron Woodroof, a homophobic rodeo-obsessed electrician who discovers he has contracted HIV and full-blown AIDS. The year is 1985, and the doctors have few recommendations for him, apart from getting his affairs in order and preparing to die in thirty days. He loses all of his friends, and soon finds himself homeless when a fearful landlord changes his locks. Nobody is willing to help or support him. He partners up with a trans woman (Jared Leto, Requiem for a Dream), who introduces him to other frustrated patients. Together they form the Dallas Buyers Club. It's an organization that collects and distributes supplements and medications not yet approved by the FDA for AIDS patients.
<b>Dames</b>	Multi millionaire Ezra Ounce wants to start a campaign against 'filthy' forms of entertainment, like Broadway-Shows. He comes to his relatives families and makes them members of his morale-boosting campaign. But Jimmy, another relative is producing a show, starring Ezra's nice Barbara. But he had bad luck with his backer, this person has give him an invalid check. Another of his victims, the show-girl Mabel has the idea of blackmailing Horace, Barbara's father, whom she has met before in a slightly compromising situation to get the money. It takes longer than usual to dispense with the plot (something about a public decency campaign waged against a Broadway show) and get down to the three Busby Berkeley numbers that are every Warner musical's raison d'etre. But the wait is worth it for "I Only Have Eyes for You," a literally hallucinatory number in which Dick Powell imagines every female resident of New York City transformed into Ruby Keeler--a main extension of Berkeley's obsession with multiplication and symmetry.
<b>Damnation</b>	DAMNATION is the film that first brought universal acclaim to Europe's most daring filmmaker, Béla Tarr. His films are notable for long takes and atmospheric cinematography, and DAMNATION seethes with the director's existential melancholy and apocalyptic view of the world. Karrer, a hapless human wreck, is in love with a married cabaret singer in a Hungarian mining town. He longs for a better life with the singer, who wants to escape to work the nightclubs of the big cities. In a plot designed to give him more time with her, Karrer involves the singer's husband in a smuggling scheme, but his plans go awry. Béla Tarr (Satantango, Werckmeister Harmonies) has been compared to Tarkovsky and Antonioni and hailed as one of the most significant contemporary filmmakers in Europe.
<b>Dance of Reality</b>	After a 23-year hiatus, The Dance of Reality marks the triumphant return of Alejandro Jodorowsky, the visionary Chilean filmmaker behind cult classics El Topo and The Holy Mountain. In the radiantly visceral autobiographical film, a young Jodorowsky is confronted by a collection of compelling characters that contributed to his burgeoning surreal consciousness. The legendary filmmaker was born in 1929 in Tocopilla, a coastal town on the edge of the Chilean desert, where the film was shot. Blending his personal history with metaphor, mythology, and poetry, 'The Dance of Reality' reflects Jodorowsky's philosophy that reality is not objective but rather a 'dance' created by our own imaginations.
<b>Dancer in the Dark</b>	Selma (Björk) is a Czech immigrant, a single mother working in a factory in rural America. Her salvation is her passion for music, specifically, the all-singing, all-dancing numbers found in classic Hollywood musicals. Selma harbors a sad secret: she is losing her eyesight and her son Gene stands to suffer the same fate if she can't put away enough money to secure him an operation. When a desperate neighbor falsely accuses Selma of stealing his savings, the drama of her life escalates to a tragic finale.
<b>Dances with Wolves</b>	Kevin Costner stars in and directs this triumphant masterpiece written by Michael Blake, based on his novel. This breathtaking 20th Anniversary Edition includes an extended cut of the film and all-new exclusive extras. Winner of seven Academy Awards, including Best Directing and Best Picture, this modern classic tells the story of Lt. Dunbar (Costner), a Civil War hero who befriends a tribe of Sioux Indians while stationed at a desolate outpost on the American frontier. What follows is a series of unforgettable moments – from Dunbar's tender scenes with Stands With a Fist (Mary McDonnell), to the thrilling, action-packed buffalo hunt.
<b>Dante's Inferno</b>	With his wife sickly and his career stifled, Dante Gabriel Rossetti tries to make a mark with his painting and poetry. Like the dissertation on Duncan, Russell's look at painter/poet Rossetti and his own personal Hell (a clear allusion to the Dante of Divine Comedy fame) can be tough going at times. His relationship with Elizabeth Siddal is very upsetting, especially when we learn of her terminal illness and Rossetti's mere indifference to it. There is also another woman, a dark haired succubus who seems to bring out the worst in the artist, constantly turning causal outings into turmoil even where situations finally seem settled. As mentioned before, Russell seems obsessed by the way women of the age interacted with men. There is a contemporary twist of course, but the overall interpretation seems wrapped up in an intricate combination of need, nurturing, and novelty. As played by Reed, Rossetti is a ruthless cad, treating everyone with determined disdain. At least in this situation, we see how the personalities of everyone involved influenced the art.
<b>Dark City</b>	John Murdoch awakens alone in a strange hotel to find that he has lost his memory and is wanted for a series of brutal and bizarre murders. While trying to piece together his past, he stumbles upon a fiendish underworld controlled by a group of beings known as The Strangers who possess the ability to put people to sleep and alter the city and its inhabitants. Now Murdoch must find a way to stop them before they take control of his mind and destroy him.
<b>Dark City</b>	After losing his company's \$5,000 cashier's check in a crooked card game, a stranger in Chicago commits suicide. The group of gamblers, with Danny Haley (Charlton Heston) as a member, worries about the dangers of cashing the check, but this becomes the least of their worries when the head of the group is found hanged. Police Captain Garvey (Dean Jagger) concludes the hanging to be a case of homicide and discovers that the stranger had a mentally deranged brother who is out to avenge his brother's death. Fran (Lizabeth Scott), a torch singer desperately in love with Danny, begs him to runaway with her. This classic film noir also features the stars of Dragnet, Jack Webb and Harry Morgan, as Danny's gambling partners.



Title	Summary
<b>Dark Knight Rises, The</b>	It has been eight years since Batman vanished into the night, turning, in that instant, from hero to fugitive. Assuming the blame for the death of D.A. Harvey Dent, the Dark Knight sacrificed everything for what he and Commissioner Gordon both hoped was the greater good. For a time the lie worked, as criminal activity in Gotham City was crushed under the weight of the anti-crime Dent Act. But everything will change with the arrival of a cunning cat burglar with a mysterious agenda. Far more dangerous, however, is the emergence of Bane, a masked terrorist whose ruthless plans for Gotham drive Bruce out of his self-imposed exile. But even if he dons the cape and cowl again, Batman may be no match for Bane.
<b>Dark Knight, The</b>	The follow-up to Batman Begins, The Dark Knight reunites director Christopher Nolan and star Christian Bale, who reprises the role of Batman/Bruce Wayne in his continuing war on crime. With the help of Lt. Jim Gordon and District Attorney Harvey Dent, Batman sets out to destroy organized crime in Gotham for good. The triumvirate proves effective, but soon find themselves prey to a rising criminal mastermind known as The Joker, who thrusts Gotham into anarchy and forces Batman closer to crossing the fine line between hero and vigilante. Heath Ledger stars as archvillain The Joker, and Aaron Eckhart plays Dent. Maggie Gyllenhaal joins the cast as Rachel Dawes. Returning from Batman Begins are Gary Oldman as Gordon, Michael Caine as Alfred and Morgan Freeman as Lucius Fox.
<b>Dark Mirror, The</b>	Olivia De Havilland (The Heiress) plays twin sisters in this entertaining psychological film noir. The twins are implicated in a Hollywood murder and a police detective (Thomas Mitchell) must figure out if one or both were involved in the killing. Lew Ayers plays a psychiatrist approached by the detective to help with the complicated case... he agrees to see them separately and he's immediately attracted to one of them and fears the other one to be killer, but he's worried that if he's wrong he could end up on a slab in the morgue himself. Beautifully shot in glorious black-and-white by Milton Krasner (All About Eve) with a haunting musical score by Dimitri Tiomkin (Dial M For Murder) and superior direction by noir-specialist Robert Siodmak (The Killers). Vladimir Pozner received a Best Writing, Original Story Oscarr nomination. Screenplay by the film's producer, Nunnally Johnson (The Grapes of Wrath).
<b>Dark Passage</b>	Bogey's on the lam and Bacall's at his side in Dark Passage, Delmer Daves' stylish film-noir thriller that's the third of four films Humphrey Bogart and Lauren Bacall made together. Bogart is Vincent Parry who, framed for murder, escapes San Quentin and soon emerges from plastic surgery with a new face. Bacall is Irene Jansen, Vincent's lone ally. In a supporting role, Agnes Moorehead portrays Madge, a venomous harpy who finds pleasure in the unhappiness of others. The chemistry of the leads is undeniable, and they augment it here with exceptional tenderness. Exceptional too are the atmospheric San Francisco locations and the imaginative camera work that shows Vincent's point of view - but not his face - until the bandages are removed. Lest Irene get ideas, the post-surgery Vincent tells her: "Don't change yours. I like it just as it is." So do we.
<b>Dark Waters</b>	Edward Lachman's cinematography for Dark Waters is remarkable. Tasked with depicting the American Midwest to Southwest (more specifically, sprawling Cincinnati, Ohio, and small-town Parkersburg, West Virginia), the veteran DP imbues each exterior and interior location with its own sense of neglect or decay. The movie looks as if it's rotting from the inside out, which, given its subject matter – the seepage of dangerous 'forever chemicals' into a rural population's water supply – represents an inspired and effective aesthetic choice, working as it does to complicate (if not quite transcend) the generic form of Todd Haynes's David-versus-Goliath legal thriller. Even as we're being asked to identify with, and root for, a crusading attorney tilting at the armoured windmills of multinational capitalism, the imagery suggests that his quest is unfolding within a fallen world.
<b>Darkness Light Darkness</b>	A man literally constructs himself within the confines of a very small room -- a potent allegory of Svankmajer's life in Eastern Europe.
<b>Darling</b>	Julie Christie's miracle year of 1965 (she was also in Doctor Zhivago) was capped by a best-actress Oscar for this sardonic take on Swinging London. Looking about as gorgeous as women get, Christie ascends the ladder of social success, trampling everybody in her path - an ascent that allows writer Frederic Raphael and director John Schlesinger to slash away at the morally bankrupt world that would enable such a person to triumph. Cynics might suggest that Schlesinger's approach, rife with the experiments of New Wave filmmaking, is nearly as empty and showy as the world it describes... which may be why this movie seems more dated than, say, Richard Lester's films from the '60s. Still, with Christie getting generous and suave support from two of the top British stars of the day, Dirk Bogarde and Laurence Harvey, Darling remains a watchable missive from a volatile era. - Robert Horton
<b>Das Boot</b>	A detailed look into the claustrophobic and terrifying world of a German U-boat crew hunting ships from undersea. Gritty, realistic, and peppered with black humour, this is one of the few sympathetic portrayals of the war from the German side to be released in western distribution.
<b>Dave Brubeck Live in '64 &amp; '66</b>	Each DVD features a 24-page booklet with an essay written by an authoritative jazz historian as well as rare and unseen photos. Jazz Icons DVDs are produced with the full support and cooperation of the artists or their estates, who, in most cases, are contributing rare personal photographs, memorabilia, and forewords.
<b>David Golder</b>	The first sound film by Julien Duvivier also marked his first collaboration with the marvelous actor Harry Baur. Together, they brought to life the vivid protagonist of Irène Némirovsky's best-selling first novel, an avaricious, self-interested banker whose family life is as tempestuous as his business dealings. Directed with visual panache, this grim yet arresting tale showcases Duvivier's preternatural cinematic maturity during a transitional phase for the French film industry.

Title	Summary
<b>David Holzman's Diary</b>	Inducted into the prestigious United States National Film Registry in 1991, David Holzman's Diary is a hilarious and well-aimed satire of the cinéma vérité filmmakers of the 1960s. So naturalistic it fooled many an expert, Diary pretends to be the actual, day-to-day life of young filmmaker David Holzman. Holzman plans to film himself and his acquaintances in order to present a documentary about the common man, if the common man were an annoying film-school student whose girlfriend is getting fed up with being surreptitiously photographed, whose draft board is after him, and who is constantly assailed and assaulted on the streets of New York. Completely self-deprecating and ceaselessly entertaining, this is a rare example of self-conscious filmmaking that never takes itself seriously, but never condescends in its humor. --James DiGiovanna
<b>Day After, The</b>	This film had such a powerful impact on the audience that it would not be re-run for many years and not be released to DVD until 2004. The film shook the nation and succeeded in starting a serious and public debate of the effectiveness of nuclear weapons. The ABC TV network had to open telephone hot lines to assist its audience in coping with the nightmarish possibility of the fictionalized events portrayed actually playing out.
<b>Day for Night</b>	A film company at work. Actors arrive and depart; liaisons develop. Julie, the beautiful but possibly unstable lead, is recovering from a breakdown, aided by an older physician, her new husband. Alphonse is insecure, he babbles. When his fiance exits with a stunt man, he threatens to quit. Julie must convince him to stay. Alexandre, a consummate pro on the set, runs back and forth to the airport hoping a certain young man will visit. Severine, no longer young, hits the bottle and covers blown lines with emotional outbursts. At the center is Ferrand, the writer director, who must make constant decisions, answer a stream of questions, and deliver the film on schedule.
<b>Day He Arrives, The</b>	From the minute the opening credits of Hong Sangsoo's The Day He Arrives start up (bright red with white Korean characters flashing on and off to the half-sprightly, half-lilting tempo of composer Yong-jin Jeong piano piece, which constitutes the film's sparsely-used "score"), you get the feeling that you're in the hands of a master, and what follows vindicates that impression absolutely. Score and credit design might seem like small, inconsequential details, but right from the outset, Hong matches the "little things" right up with his vision, enfolding them into a film whose every aspect contributes to its simultaneous relaxed open-heartedness and powerful visual elegance. That brief snatch of melody, with its perky notes up top and a deeper, sadder undertow carrying them along, is like a succinct bit of emotional foreshadowing, a musical microcosm of the film itself. Like that salient bit of music, the film is deceptively simple yet surprisingly deep, seemingly direct yet actually quite complex, and ultimately unforgettable. Hong sustains this tone -- catchy, light notes on the surface with a melancholy undercurrent sweeping them along -- over the entire film as he recounts the story of a very brief but resonant interlude in the life of its down-on-his-luck protagonist, an artist whose impressions and experience of his own life and place in the world seem to be both heightened and compromised by his restlessly creative imagination, its convictions and deceptions, and his frustrated wish to impose a narrative on his own slapdash, humdrum reality, controlling and dramatizing the "movie" of his life, investing it with a decipherable meaning and arc that real life seldom provides. -- Christopher McQuain
<b>Day of the Dolphin, The</b>	Intense researcher Jake Terrell (George C. Scott) and his fellow marine biologists have taught rudimentary human speech to two dolphins, Fa and Bee. Their secret project is violated by outside interests - spy agencies represented by slippery intelligence agent Curtis Mahoney (Paul Sorvino), and an odd group of men unconcerned with science, but 'associated' with the foundation that funds Terrell's project. Away for a pre-emptive press conference, Terrell leaves his aquarium compound in the hands of his first assistant David (Jon Korkes), not knowing there's a complicated conspiracy afoot.
<b>Day of the Jackal, The</b>	It is the early 60s in France. The remaining survivors of the aborted French Foreign Legion have made repeated attempts to kill DeGaulle. The result is that he is the most closely guarded man in the world. As a desperate act, they hire The Jackal, the code name for a hired killer who agrees to kill French President De Gaulle for half a million dollars. We watch his preparations which are so thorough we wonder how he could possibly fail even as we watch the French police attempt to pick up his trail. The situation is historically accurate. There were many such attempts and the film closely follows the plot of the book.
<b>Day of the Locust, The</b>	It is the early 60s in France. The remaining survivors of the aborted French Foreign Legion have made repeated attempts to kill DeGaulle. The result is that he is the most closely guarded man in the world. As a desperate act, they hire The Jackal, the code name for a hired killer who agrees to kill French President De Gaulle for half a million dollars. We watch his preparations which are so thorough we wonder how he could possibly fail even as we watch the French police attempt to pick up his trail. The situation is historically accurate. There were many such attempts and the film closely follows the plot of the book.
<b>Day of the Locust, The</b>	An adaptation of Nathanael West's sweeping novel about Hollywood's netherworld in 1930s, seen mostly through eyes of a young artist (Atherton) who finds little glamor and a lot of broken-down people in Tinseltown. A deeply insightful work that is powerful in its presentation, staggering in its vision. Director John Schlesinger is masterful in creating a world of platinum blondes, cockfights, glamour and broken dreams. And throughout, he plays on the edge of sexual and physical danger which finally erupts in the shocking climax. Oscar nominations went to Burgess Meredith and cinematographer Conrad Hall.
<b>Day of Wrath</b>	Filmed during the Nazi occupation of Denmark, Carl Dreyer's Day of Wrath (Vredens dag) is a harrowing account of individual helplessness in the face of growing social repression and paranoia. Anna, the young second wife of a well-respected but much older pastor, falls in love with her stepson when he returns to their small 17th-century village. Stepping outside the bounds of the village's harsh moral code has disastrous results. Exquisitely photographed and passionately acted, Day of Wrath remains an intense, unforgettable experience.

Title	Summary
<b>Day the Earth Stood Still, The</b>	An alien (Klaatu) with his mighty robot (Gort) land their spacecraft on cold war Earth just after the end of World War II. They bring an important message for the planet which Klaatu wishes to tell to representatives of all nations. However, communication turns out to be difficult so, after learning something of the natives, Klaatu decides on an alternative approach.
<b>Days of Glory</b>	<p>Bouchareb's film begins in 1943, the year that the French Expeditionary Corps is formed, comprising the Algerian Infantry Division, the 2nd Moroccan Infantry Division and the 4th Moroccan Mountain Division. Agents of General Charles de Gaulle scour Algerian slums to enlist young men who have never ventured far from home and have no idea what they're getting into.</p> <p>The recruitment campaign, promoted as a fight against fascism, is born out of necessity: in 1940, much of the French bourgeoisie capitulated to Hitler and a staggering 1,400,000 French soldiers were imprisoned in Germany, where 40,000 of them eventually perished. The French national army essentially collapsed.</p> <p>The 'African Army' is the formal name for the more than 200,000 North African fighters in the French military. No amount of heroism and sacrifice, however, prevents the colonial power's army brass from dubbing them "wogs." Forced to wear different uniforms, they are set apart even further from the French soldiers."▯</p> <p>Indigènes movingly renders the plight of North African peasants who answered the French call to liberate "the fatherland" from the Nazi scourge. On top of the indignities suffered by these "indigenous" soldiers during the war, the film's postscript reveals that the French government froze their military pensions in 1959 during the Algerian War. A law passed in 2002 promised restitution, but no funds were allocated until 2007, apparently in response to the impact of the film.</p>
<b>Days of Heaven</b>	One-of-a-kind filmmaker-philosopher Terrence Malick has created some of the most visually arresting movies of the twentieth century, and his glorious period tragedy Days of Heaven, featuring Oscar-winning cinematography by Nestor Almendros, stands out among them. In 1910, a Chicago steel worker (Richard Gere) accidentally kills his supervisor and flees to the Texas panhandle with his girlfriend (Brooke Adams) and little sister (Linda Manz) to work harvesting wheat in the fields of a stoic farmer (Sam Shepard). A love triangle, a swarm of locusts, a hellish fire—Malick captures it all with dreamlike authenticity, creating at once a timeless American idyll and a gritty evocation of turn-of-the-century labor.
<b>Days of Hope</b>	A BBC television drama serial produced in 1975. The series dealt with the lives of a working-class family from the turmoils of the First World War in 1916 to the General Strike in 1926.
<b>Days of Wine and Roses</b>	Days of Wine and Roses is one film not to watch if you are melancholic by nature, as this tale of middle-class alcoholism rings very true. Jack Lemmon and Lee Remick are the besotted couple who find that life is not always fun when viewed through rosé-colored glasses. He's the San Francisco business executive who marries Remick and seduces her into a cocktail culture that soon overpowers them both. It is not a pretty picture when their life shatters around them, but this film is extremely compelling for their performances. It is matched only by Billy Wilder's Lost Weekend and the more explicit Leaving Las Vegas. This was nominated for five Academy Awards and won for the title song by Henry Mancini and Johnny Mercer. Filmed by Blake Edwards in 1962, it is based on a Playhouse 90 television production from 1958, starring Cliff Robertson and Piper Laurie.
<b>Dazed and Confused</b>	America, 1976. The last day of school. Bongs blaze, bell-bottoms ring, and rock and roll rocks. Among the best teen films ever made, Richard Linklater's Dazed and Confused eavesdrops on a group of seniors-to-be and incoming freshmen. A launching pad for a number of future stars, Linklater's first studio effort also features endlessly quotable dialogue and a blasting, stadium-ready soundtrack. Sidestepping nostalgia, Dazed and Confused is less about "the best years of our lives" than the boredom, angst, and excitement of teenagers waiting . . . for something to happen.
<b>Dead Man</b>	<p>Dead Man is likely Jim Jarmusch's most stunning achievement. A period piece, and what's more, one that draws directly upon a genre (the western), the film stands apart from Jarmusch's other work categorically as well. Johnny Depp plays William Blake, who ventures westward by train to the dystopian town of Machine in search of work. While there, he meets Thel (Mili Avital), whose boyfriend (Gabriel Byrne) catches them in bed. The violence that ensues causes Blake to scramble across the wilderness with a bullet in his chest. Pursued by savage bounty hunters, his journey is an extended death scene—he avoids one meeting with mortality before encountering another.</p> <p>Depp's Blake doesn't quite grasp the coincidence of his name, which is pointed out to him when he befriends Nobody (Gary Farmer), a Native American familiar with the works of Blake the poet, a fact that instigates a stream of droll comedy. More than minor confusion, though, Dead Man situates Depp's Blake as an ignorant everyman, unaware of his namesake just as Nobody is unaware that this Blake is not the same as that Blake. While Jarmusch undoubtedly got a few kicks letting his audience groove on the joke, he's up to something deeper and more poignant - and he doesn't let a viewer sit lazily from his or her more omniscient vantage point.</p>
<b>Dead Reckoning</b>	The shadow of World War II falls over this stateside film noir thriller about a GI paratrooper (Humphrey Bogart) who trails his AWOL war buddy to a treacherous city populated by gamblers, goons, pug cops, and the smoky, suspicious Lizabeth Scott, a seductive femme who may be fatale. Bogie's tight lipped, war hardened intensity dominates the B roster of supporting actors (Morris Carnovsky as a finicky nightclub owner with a gambling sideline, Marvin Miller as his brutal baby-faced thug) and the plot echoes with elements of earlier Bogie classics The Big Sleep and The Maltese Falcon recast on a low budget. Scott is, for all her fog-voiced sultriness, no Lauren Bacall, but her mannered performance is appropriately ambiguous and the film's cynical edge, ruthless desperation, and tarnished view of small-time hoodlums with big dreams casts a darker shadow unique to Hollywood's postwar funk. --Sean Axmaker

Title	Summary
<b>Deadline at Dawn</b>	A gangster's sister lies dead. All clues point to sailor Bill Williams as the murderer. Slated to depart for duty at dawn, the swabbie, aided by good-hearted dime-a-dancer Susan Hayward and affable cabbie Paul Lukas, has mere hours to prove his innocence. The tangy Clifford Odets script is based on a novel by William Irish (pseudonym of Cornell Woolrich).
<b>Deadline U.S.A.</b>	An abundance of subplots are expertly woven together by screenwriter/director Richard Brooks in <i>Deadline - USA</i> . Humphrey Bogart stars as crusading editor Ed Hutcheson, whose newspaper is on the verge of closing thanks to the machinations of the mercenary daughter (Audrey Christie) of Mrs. Garrison (Ethel Barrymore), the paper's owner. Though he and his staff will all be out of work within a few days, Hutcheson intends to go out with a bang, exposing the criminal activities of "untouchable" gang boss Rienzi (Martin Gabel). Despite numerous disappointments and setbacks, Hutcheson achieves a pyrrhic victory as the film draws to a close. Throughout the story, the many pressures brought to bear upon a big-city newspaper--political, commercial, etc.--are realistically detailed, as is the relationship between Hutcheson and his ex-wife Nora (Kim Hunter). And the cast of <i>Deadline USA</i> is uniformly excellent.
<b>Deadwood - The Complete Series</b>	Set in <i>Deadwood</i> , in the Dakota Territory, the series begins in 1876, when the settlement was just a few buildings in the crease between two hills, lining the sides of a muddy street, there to meet the needs of the men who flocked to the Black Hills after gold was discovered in the area. The settlement is so small that your eye can take in the whole town at a glance; in a sense, viewers have the same perspective as Al Swearengen (Ian McShane), the saloonkeeper and power broker of the camp, who conducts much of his business from his second-story quarters, above the bar, but often goes out on his balcony to observe the goings on in town below. Over the first two seasons, we have watched <i>Deadwood</i> grow--the real <i>Deadwood</i> went from being a cluster of prospectors to a roiling community in less than a year. In the show, the cemetery expands; bigger, louder equipment is brought in to get at the gold deep underground; more prostitutes are shipped in. Seeing America being built in this way, we see what it is made of. Men are constantly digging, hauling, and hammering, and the desire, hard work, and risk that it took to create this place are always front and center. " <i>Deadwood</i> " takes you past the familiar cardboard cutouts of Wild Bill Hickok, Calamity Jane, and "the Old West," and acquaints you with the real forces and peoples that converged to form our country.
<b>Death by Hanging (Nagisa Oshima)</b>	Genius provocateur Nagisa Oshima, an influential figure in the Japanese New Wave of the 1960s, made one of his most startling political statements with the compelling pitch-black satire <i>Death by Hanging</i> . In this macabre farce, a Korean man is sentenced to death in Japan but survives his execution, sending the authorities into a panic about what to do next. At once disturbing and oddly amusing, Oshima's constantly surprising film is a subversive and surreal indictment of both capital punishment and the treatment of Korean immigrants in his country.
<b>Death in the Garden</b>	Amid a revolution in a South American mining outpost, a band of ill-starred fugitives--a roguish adventurer (Georges Marchal), a local hooker (Simone Signoret), a priest (Michel Piccoli), an aging diamond miner (Charles Vanel) and his def-mute daughter--are forced to flee for their lives into the jungle. Starving, exhausted and stripped of their old identities, they wander desperately lured by one deceptive promise of salvation after another. Shot in brilliant Eastmancolor and featuring a star-studded cast, <i>Death in the Garden</i> is a pulsating adventure film, alive with Surrealist gestures, making it classic Luis Buñuel. The garden of the title is a terrifying South American jungle, through which an international cast of refugees flees after a surprise banana-republic revolution. This 1956 French-Mexican production was obviously designed as escapist entertainment, but in the hands of director Luis Bunuel it becomes a little more than that. As things get curiouser and curiouser, it's interesting to see how close Bunuel's surrealist vision is to the expected extravagancies of genre filmmaking.

Title	Summary
<p><b>Death of a Cyclist</b></p>	<p>A bicyclist rides up an empty road in the evening. Just as he passes the horizon and disappears out of sight, there is a crash. A motorcar comes swerving into view and stops, its tires screeching. A man and a woman emerge and go to the downed biker. The man says the cyclist is still alive, but the woman, who was driving, urges him back into the car. They speed away, leaving the crash victim where he lay.</p> <p>This is the opening of Juan Antonio Bardem's entertaining, suspenseful 1955 film <i>Death of a Cyclist</i>. There is no fuss, we are right in it.</p> <p>As it turns out, the woman, Maria Jose (Lucia Bose), is married, and not to the man in the car. Juan (Alberto Closas) was her sweetheart before the war, but she married a rich man (Otello Toso) before he could return. Now they are lovers in secret, and helping the man they ran down would expose the adultery. This may not be that big of a deal for Juan, because he has nothing. Even his job as an assistant professor at the university was secured for him by his brother-in-law. Maria Jose, on the other hand, has plenty to lose. She enjoys her high-society existence, and even dares to suggest that it's her marriage that makes her affair with Juan possible. She doesn't say it outright, but the implication is clear: there is no romance in poverty.</p> <p>Bardem's film is a little like a Spanish version of Renoir's <i>Rules of the Game</i>. Juan and Maria Jose are part of a class system that allows them to leave a man of lesser standing to die on the pavement. It's significant that the travelers are on the road going in two opposite directions, one in an expensive machine and the other on a simpler device. The bicyclist was likely returning home from work, and Maria was in a hurry so that she would not be late for her own dinner party. The division could not be more clear.</p> <p>Really, the entire film is about divisions. Though the story is a rather standard murder plot, Bardem is using the pair's act of callous disregard as an excuse to extend a larger social critique. Lines are drawn in multiple instances to show the gulf between the common people and Spain's upper crust. The overcrowded tenement where the dead man lived is nothing like the large houses where his killers reside. Juan's lack of success is in stark contrast to his brother-in-law and Maria Jose's husband, Miguel. There is also a marked difference between the young and the old, between Juan and his students, particularly Matilde (Bruna Corra). Matilde has the misfortune of giving her oral exam when Juan sees the report of the hit-and-run in the newspaper, and instead of acknowledging that her assignment was halted by his own panic and not anything she did wrong, he flunks her. Her quiet crusade to achieve some kind of redress ends up being the catalyst for Juan's moral transformation. He is reminded of his own youthful fire before the war destroyed all of his beliefs. He is inspired not just by the passion Matilde evokes in her fellow students, but also by the compassion she shows him. Even though she is the one who has been wronged, she intuits that there is some kind of turmoil in Juan and would just as soon see it resolved as have her rightful grade restored.</p> <p>From a filmmaking standpoint, Bardem and editor Margarita Ochoa show the criss-crossing interests through innovative and clever cutting. Virtuoso scenes of juxtaposed action push the story forward. This is most effective in the back-and-forth jumps between Juan's lonely torment at his mother's home and Maria Jose's attempts to cover her guilt amongst their society friends, including Juan's sister and her husband. Bardem jumps from the blowhard brother-in-law pontificating at Maria Jose's party to Juan watching a similar grandstand at a different party projected as part of a newsreel in a movie theatre, Isidro B. Maiztegui's melodramatic music ironically underscoring the political puffery. This shows us further how divorced these wealthy citizens are from reality, that they could just as easily be concoctions for the movies as they are actual people.</p> <p>That is just one of the many inventive cuts that Bardem stacks in a particularly dizzy montage. In one instance, Juan exhales cigarette smoke in his bedroom, and the film jumps to Maria Jose fanning smoke away from her face across town in her own bedroom. The exhalation she chokes on is her husband's, but the connection is fairly obvious. Bardem uses similar connectors throughout the film, sometimes to lace pieces together, sometimes to pull them apart. He's showing us the various levels of the hierarchy, while also exposing the inconsistencies.</p> <p>The most active agent for pointing out the class differences is also the major agent for <i>Death of a Cyclist</i>'s plot momentum. The piano-playing art critic Rafa (Carlos Casaravilla) saw Juan and Maria Jose on that road that day. His revelation is almost like one of Bardem's clever editing set-ups, but without the edit. When Maria Jose asks him the name of the tune he is playing, he says, "Blackmail," and the proceeds to explain the story behind the song, about a man and a woman in a car on their way to somewhere they aren't supposed to be. Rafa gleefully toys with the pair, refusing to show his cards, taking pleasure in their torment. He sees himself as the man in the middle, a lower-class citizen who is tolerated by the fancy crowd because he is entertaining. Now they can entertain him. It's an act of class revenge, but Rafa's own bid for social standing lacks the purity of a real revolution, and so he risks being a failed villain rather than a righteous crusader.</p> <p>Without Rafa, however, Juan and Maria Jose would not be put on their opposing paths for dealing with the murder. While Juan seeks out what the police and the rest of the world knows about what happened, Maria Jose only cares about what Rafa knows. This means that Juan becomes concerned with how his actions affect those around them, be it the cyclist's widow or students like Matilde, while Maria Jose is only concerned with how it affects her. It becomes clear to Juan that he can't continue on as he has been going, that he must take responsibility for his choices, he is not above the law. He realizes that the supposed nobility lacks any real nobility, that these divides we have been seeing are unfair. The question is whether or not he can make Maria Jose have a similar moral awakening.</p> <p>Despite the socially conscious underpinnings, Bardem's film is no more a message picture than Renoir's was. Its surface trappings are that of a thriller: who knows what, and what lengths will</p>

Title	Summary
<b>Death of a Cyclist</b>	<p>the guilty go to in order to stop that information from coming to light. As far as the tone and pacing of the film is concerned, Bardem also creates a division through technique. The scenes that directly relate to the killing are feverish, with Bardem employing his quick cuts and never lingering too long on one scene. Death of a Cyclist only stops to breathe when Matilde is on the screen, shifting gears from being a race against the clock to being a picture about moral issues. Though I wouldn't classify Death of a Cyclist as a film noir, there are hints of noir tropes in this dichotomy. Maria Jose, the brunette, would be the femme fatale in a Hollywood noir, while the lighter-haired Matilde is the noble and pure woman who sees redemption for the male heavy. Were this, say, Out of the Past, she'd be the farm girl who offers Juan a more pastoral home life, a place far away from the city and the thugs who are looking for him. Instead, she offers Juan a moral and intellectual high ground that the upper classes have long since abandoned, and the only escape is in rekindling his principles.</p> <p>Ah, if only it were that simple. If Juan was up on his noir conventions, he'd know that the past always catches up with you, that the bad guys the hero wronged will always find the farm he's hiding out on. Bardem sees the difference between a moral victory and true change, and thus Death of a Cyclist ends where it began, on the same patch of road where the crime took place. The question that remains is if Juan's newfound conscience has enough cosmic influence to mean justice will be served. If we are truly on the symbolic flipside, then it will be poetic justice, and I must say, there's certainly nothing wrong with that.</p> <p>Death of a Cyclist has one of the best photographic covers I have seen in a good long while. The choice of the right still from the movie can have a lot of impact (no pun intended), and the single image used as the front of this package is intriguing, showing us the basic set-up without saying too much. The well-placed logo and the decision to use a fractured font add to the sense of urgency while also suggesting danger. The art team at Criterion take it even a step further, and when you open the case, the image on the top of the disc is sequentially only a few more frames ahead of the cover still--Juan has reached the cyclist--and like two comic book panels, it creates the illusion of motion even before the DVD is inserted into the player.</p> <p>Also smartly chosen is the DVD's sole video extra, the 2005 documentary Calle Bardem. The 40-minute feature gathers Bardem's friends and collaborators to share their experiences with and impressions of the late director. What emerges is a portrait of a filmmaker who walked it as he talked it. A lifelong member of the Communist Party, Bardem sought to fuse his love of Hollywood with a more socially conscious cinema based on the Italian Neorealist example, a synthesis that is on display in Death of a Cyclist. (The accompanying booklet also has Bardem's 1955 cinema manifesto, which explains his ideas further.) What ends up being interesting is how this dichotomy also informed Bardem's personal life. He was known alternately as a fun, compassionate individual and a dogmatic tyrant, an entertainer and a teacher.</p> <p>You can't just walk away. Particularly when the future is rushing in the opposite direction.</p>
<b>Death of Stalin, The</b>	<p>The laughs come in jolts and waves in "The Death of Stalin," delivered in a brilliantly arranged mix of savage one-liners, lacerating dialogue and perfectly timed slapstick that wouldn't be out of place in a Three Stooges bit. Turning horror into comedy is nothing new, but Mr. Iannucci's unwavering embrace of these seemingly discordant genres as twin principles is bracing. In "The Death of Stalin," fear is so overwhelming, so deeply embedded in everyday life that it distorts ordinary expression, utterances, gestures and bodies. It has turned faces into masks (alternately tragic and comic), people into caricatures, death into a punch line.</p> <p>The movie begins with a disaster. On Radio Moscow one evening, the pianist Maria Yudina and orchestra do a heckuva job on a Mozart program. So much so that Stalin phones in and asks that a recording be sent over to his dacha. One problem: Radio Moscow wasn't recording. Panic ensues; only one solution is possible: restage the concert and record it. Maria, who lost a relative to Dear Leader, refuses until she's sufficiently bribed. The conductor drops out in mortal fear: what if his work on the re-creation isn't up to snuff? The work eventually gets done, an acetate is prepared, and Maria slips a poison pen note into the sleeve. Reading it, Stalin ... drops dead.</p>
<b>Death Proof</b>	<p>Loud, fast, and proudly out of control, Grindhouse is a tribute to the low-budget exploitation movies that lurked at drive-ins and inner city theaters in the '60s and early '70s. Writers/directors Quentin Tarantino (Kill Bill) and Robert Rodriguez (Sin City) cooked up this three-hour double feature as a way to pay homage to these films, and the end result manages to evoke the down-and-dirty vibe of the original films for an audience that may be too young to remember them. Tarantino's Death Proof is the mellower of the two, relatively speaking; it's wordier (as to be expected) and rife with pulp/comic book posturing and eminently quotable dialogue. It also features a terrific lead performance by Kurt Russell as a homicidal stunt man whose weapon of choice is a souped-up car. Tarantino's affection for his own dialogue slows down the action at times, but he does provide showy roles for a host of likable actresses, including Rosario Dawson, Mary Elizabeth Winstead, Rose McGowan, Sydney Poitier, and newcomer Zoe Bell, who was Uma Thurman's stunt double in Kill Bill.</p>

Title	Summary
<b>Death Walks at Midnight</b>	<p>Death Walks at Midnight: Valentina (Nieves Navarro) a fashion model agrees to try a new hallucinogenic drug at the request of a reporter friend of hers who wants to do a story of the drugs after affects. Valentina witnesses a woman being attacked by a man with a metal spiked glove with while she is under the influence. When he reporter friend publishes the story her identity is exposed and now the man with the metal spike wants her dead. When no one believes her story she is now forced to solve the mystery herself. Will Valentina unmask this madman or will she become his next victim?</p> <p>The story for Death Walks at Midnight was written by Spaghetti Western director Sergio Corbucci who is most famous for his film Django. Ernesto Gastaldi who helped write the screenplay for Death Walks at Midnight is no stranger to the giallo genre having written films like The Case of the Bloody Iris, All the Colors of the Dark and Death Walks on High Heels. Luciano Ercoli only directed handful of films achieving his greatest successes directing the following giallo's Forbidden Photos of a Lady above Suspicion, Death Walks on High Heels and Death Walks at Midnight.</p> <p>Death Walks at Midnight structure wise is your standard giallo. Even though it isn't as sleazy as some of its contemporaries it more then makes up for it through its sadistic ritual killings of a spiked gloved killer who punches their victims in the face and when they remove the glove pieces of flesh fall of the glove. Susan Scott is the films strongest asset she is a voluptuous heroine who can take care of herself when in imperil. During the course of the movie she proves that she is tough as nails time and again. Death Walks at Midnight is blessed with a strong supporting cast with euro regulars like Luciano Rossi who plays one of the heavies and like usual in what little time he is on screen he manages to steal the show.</p> <p>Luciano Ercoli fills every frame with interesting compositions as he keeps the action moving at a steady pace. He also perfectly balances Valentina's more light hearted scenes with the scenes of her in danger which helps build up tension to the films finale. Gianni Ferrio's jazzy score beautifully captures the essence of the films hallucinogenic feel and Valentina's paranoia. The films flashback murder scenes are expertly crafted set pieces that are reminiscent to some of Dario Argento's more brutal set pieces. Death Walks at Midnight is a trashy giallo that doesn't take it self as serious as some of its contemporaries which adds to its overall appeal.</p>
<b>Death Walks on High Heels</b>	<p>Death Walks on High Heels: Nicole Rochard (Nieves Navarro) is a night club stripper who is being stalked by a killer who wants to know where her father has hidden his diamonds. After the killer visits her one evening Nicole decides to go England with a man she barley knows. The ever resourceful killer follows her to England and when she turns up dead the only witness too the crime is a blind man.</p> <p>Death Walks on High Heels is a stylishly directed giallo that has a strong plot and cast. Nieves Navarro turns up the heat in this film as she plays a night club stripper. This is one of her stronger performances and even though she doesn't get as much recognition as Edwige Fenech she is still one of the undisputed queens of the giallo's. Luciano Rossi shows up once again in a supporting role. Unfortunately he is not given that much to do and he plays a more straight forward character then the crazy types he unusually plays.</p> <p>Stelvio Cipriani is score is lush and full of many memorable music cues. It is one of his best scores. The killings in this film are not that graphic outside of one scene which happens late in the film. Death Walks on High Heels is a more wide open film then its predecessor the claustrophobic Death Walks at Midnight as it uses many locales and takes place in two countries. Most of the films narrative is told though a series of flashbacks that help fill in all the blanks. There are double dealings and several plot twists that lead up to one hell of an ending.Overall Death Walks on High Heels is a tense thriller that has all the clichés we have come to expect from the giallo genre.</p>
<b>Death Watch</b>	<p>A highly acclaimed French film from 1980, Death Watch was directed by the great French director Bertrand Tavernier (Coup De Torchon, L'Appat, Daddy Nostalgie) and filmed on location in Glasgow, Scotland.</p> <p>The story is part human drama and part futuristic cautionary tale and focuses primarily on two people: terminally ill Katherine (Romy Schneider, The Most Important Thing: Love, Ludwig) and Roddy (Harvey Keitel, The Duellists, Bad Lieutenant, Reservoir Dogs), who, after having a camera implanted into his brain, is hired by the producer of the TV series Death Watch to film a documentary of Katherine without her knowledge. Both deeply moving and a fascinating look at society in decay, this is a must-see film, and one made even more poignant knowing that star Romy Schneider herself died tragically only two years later at the age of 44.</p>
<b>Debussy Film, The</b>	<p>A group of actors follow their daring director as he tries to make sense of Claude Debussy's life. Clearly influenced by Fellini and the classic 81/2, Russell reconfigured the Debussy story as a commentary on actors, onset romances, and the hedonist attraction to art and artists. Oliver Reed, who will show up again as Rossetti in Dante's Inferno, is fantastic as the composer, using his obvious sexual swagger to suggest all manner of pent up emotions and ideas. The main theme that many of these films explore centers on the lack of success, the inability to gain sponsorship, and the various addictions that derive from same. As with many of his subjects, Russell appears very interested in the idea of lust, from both a personal and professional angle. Much of Debussy also finds the fictional director Vladek Sheybal bedhopping with Reed's various conquests, the fame whoring element of said women front and center. It makes for a wonderfully dense and delightful experience.</p>

Title	Summary
<b>Decameron, The</b>	Pier Paolo Pasolini weaves together a handful of Giovanni Boccaccio's fourteenth-century moral tales in this picturesque free-for-all. The Decameron explores the delectations and dark corners of an earlier and, as the filmmaker saw it, less compromised time. Among the chief delights are a young man's exploits with a gang of grave robbers, a flock of randy nuns who sin with a strapping gardener, and Pasolini's appearance as a pupil of the painter Giotto, at work on a massive fresco. One of the director's most popular films, The Decameron, trans-posed to Naples from Boccaccio's Florence, is a cutting takedown of the pieties surrounding religion and sex.
<b>Decision at Sundown</b>	Believing that a man named Tate Kimbrough (John Carroll, Go West) was responsible for the death of his wife, gunslinger Bart Allison (Scott) rides into Sundown with vengeance on his mind. Unfortunately, the sheriff (Andrew Duggan, It's Alive) doesn't take too kindly to such threats, especially on Kimbrough's wedding day. He rallies the townsfolk to drive the stranger out. During a standoff, many start to sympathize with Allison. With that settled, it's off to finish Kimbrough once and for all.
<b>Decoy</b>	Gangster Frank Olins (Robert Armstrong) is to die in the gas chamber much to the dismay of his girlfriend Margot Shelby (Jean Gillie) as he is carrying the secret of the location of \$400,000 with him. Margot seduces gangster Jim Vincent (Edward Norris) to get him to engineer the removal of Olins' body from the prison immediately after he dies in the gas chamber. She takes prison doctor Craig (Herbert Rudley) away from his nurse/girl friend (Marjorie Woodworth) and gets him to administer an antidote for cyanide gas poisoning. During the removal of Olins' body, the hearse driver is killed by Tommy (Phil Van Zandt). The revived Olins gives Margot half of a map showing the money location and Vincent, in a fit of jealousy, kills Olins and takes the other half. Because the doctor's plates on his car will get them through the police roadblocks, Vincent and Margot take him with them on the money hunt.
<b>Deep Blue Sea, The</b>	Based on the Terence Rattigan play of the same name, The Deep Blue Sea is a study of forbidden love, suppressed desire, and the fear of loneliness in postwar Britain. At its heart it is also a deeply moving love story.  Hester Collyer (Rachel Weisz) is married to a judge (Simon Russell Beale), and enjoys all the material comfort and social privilege that goes with such a role in 1950s England. However, when she meets Freddie Page (Tom Hiddleston), a dashing young RAF pilot, Hester's world is turned upside down. She falls in love with Freddie and leaves her husband and her comfortable, if unexciting, life behind for him. Will Freddie prove himself worthy of such devotion?
<b>Deep End</b>	John Moulder-Brown plays a teen-aged London bathhouse attendant who forms a business alliance with female attendant Jane Asher. The object is to obtain better tips from their clients, but soon the impressionable Moulder-Brown falls in love with the older Asher. Brushed off by the girl in favor of a handsome swimming instructor, Moulder-Brown makes several halfhearted attempts at revenge. When the boy and girl finally do get together sexually, the event is motivated by lust and has tragic results. Deep End observes how adolescent obsession can mushroom into disaster if one doesn't have the emotional equipment to cope.
<b>Deep Red</b>	Considered by many to be Dario Argento's first masterpiece, Deep Red recalls his first hit, The Bird with the Crystal Plumage. British star David Hemmings (Blow-Up) plays an American jazz pianist who witnesses a brutal, bloody murder from afar and turns detective to find the killer. Kooky Italian journalist Daria Nicolodi (Argento's wife and cowriter on Suspiria) joins him as comic relief and tepid romantic interest, but the real costar is Argento's high style: gliding camera, razor-sharp editing, and gorgeous but gruesome set pieces. The story is convoluted, to say the least--plotting was never Argento's strong suit and the unnecessary exposition often drags the film down--but his vivid, horrific imagery is perfect for a thriller driven by haunting memories. Deep Red was originally released in the U.S. in a severely cut version retitled The Hatchet Murders (odd since the killer uses a butcher's knife). Producer Bill Lustig has restored the film to its original two-hour-plus running time, though some scenes exist only with Italian-language soundtracks (which are subtitled). It's a bit jarring at first (it makes for an unintended joke when a man suddenly checks his hearing aid after a language switch), but it's the only way to see Argento's original cut. There's also a brief 25th anniversary documentary with Argento and cowriter Bernardino Zapponi, and the DVD offers a choice of English and Italian language versions. - Sean Axmaker
<b>Deer Hunter, The</b>	Following the funeral of Nick, the intimate group of friends sit together around a table at their bar and sing "God bless America". Their voices are raised just enough to be heard, their minds elsewhere. They do not become one in mind until they raises their glasses to Nick. A stunning scene in every sense, from the positioning of the players around the table, to its intertextual qualities, the ending of "The Deer Hunter" not only invokes allusions of Ford and Visconti, it also allows the viewer to dwell upon the story by stressing its main theme: Friendship.  Looking at "The Deer Hunter" as a whole, it has many scenes or sequences, which one can pick out and dwell upon or talk endlessly in enthusiasm, like grandeur of the wedding sequence, the Widerbergian drop of wine on the wedding dress, the close-ups of de Niro hunting, the fragility of Streep, despite that most would pick the "I love you baby" scene as their favourite. "Deer Hunter" is a film with so much detail in each scene and every scenic detail, that it steals our attention. It is larger than any single statement about how great its direction, cinematography, acting and storytelling is, as each element enriches the other.



Title	Summary
<b>Dekalog</b>	This masterwork by Krzysztof Kieślowski is one of the twentieth century's greatest achievements in visual storytelling. Originally made for Polish television, Dekalog focuses on the residents of a housing complex in late-Communist Poland, whose lives become subtly intertwined as they face emotional dilemmas that are at once deeply personal and universally human. Using the Ten Commandments for thematic inspiration and an overarching structure, Dekalog's ten hour-long films deftly grapple with complex moral and existential questions concerning life, death, love, hate, truth, and the passage of time. Shot by nine different cinematographers, with stirring music by Zbigniew Preisner and compelling performances from established and unknown actors alike, Dekalog arrestingly explores the unknowable forces that shape our lives. Also presented are the longer theatrical versions of Dekalog's fifth and sixth films: A Short Film About Killing and A Short Film About Love.
<b>Delinquent Girl Boss: Worthless To Confess</b>	This was the final entry in the Zubeko Bancho series, with sexy-and-sweet Reiko Oshida heading up a cast of gangster-girl wannabes in a go-go dancing maelstrom of Japanese music, fashion and kitsch. Truly a film that defies description, but imagine a Jack Hill production of Hair with an unsupervised Riot Girl cast, and you're starting to get the picture. The result is a delicious example of Japanese pop culture in high transition from the groovy '60s to the dangerous '70s.
<b>Deliverance</b>	Four Atlanta businessmen decide to prove that the frontier spirit is not dead by spending a canoeing weekend shooting the rapids of a river high in the Appalachians. Terrific boy's own adventure stuff with adult ingredients of graphic mutilation and buggery, but Boorman is never content either to leave it at that or to subscribe to the ecological concerns of James Dickey's novel (where man's return to nature becomes vital because 'the machines are going to fail, and then - survival'). Instead, he adds a dark twist of his own by suggesting that concern is too late. From the quartet's first strange encounter with the deformed albino child in a mountain community almost Dickensian in its squalor, down to the last scene where Voight watches coffins being unearthed and removed to safety before the new dam floods the valley, their trip down the river becomes an odyssey through a land that is already dead, killed by civilisation and peopled by alien creatures rather than human beings. Signposted by the extraordinary shot of a corpse, surfaced from the water with one arm grotesquely wrapped round its neck and the other pointing nowhere, it's a haunting, nightmarish vision.
<b>Demoniacs, The</b>	A group of shipwrecked sailors brutally rape two young women who accidentally stumble across them. After they escape, the women ultimately make a deal with the devil in exchange for the power to exact their bloody revenge. Contains footage not included in the original theatrical release.
<b>Demonlover</b>	The most fearless film yet by France's idiosyncratic Olivier Assayas ('Irma Vep') is an unholy marriage of ruthless corporate thriller and sinister science fiction. Connie Nielsen is the American 'ice princess' in a French multination, an ambitious executive whose betrayals and invasive tactics would make her a villain in any other film. Here she's just a pawn in a shadowy conspiracy that may involve contemptuous new assistant Chloe Sevigny and fellow dealmaker Charles Berling and takes her from the legal (if unsavory) commerce of Japanese Internet porn to the brutal market of underground pornography. Assayas directs his modern corporate nightmare with a voyeuristic style, a hard eye for disturbing images, and more passion than explanation. It isn't his most audience-friendly film, but his portrait of international commerce and image culture in the 21st century is impassioned and haunting - cinema for viewers hungry for ambitious and provocative filmmaking. - Sean Axmaker
<b>Desert Hearts</b>	Donna Deitch's swooning and sensual first narrative feature, Desert Hearts, was groundbreaking upon its release in 1985: a love story about two women, made entirely independently, on a shoestring budget, by a woman. In this 1959-set film, adapted from a beloved novel by Jane Rule, straitlaced East Coast professor Vivian Bell (Helen Shaver) arrives in Reno to file for divorce but winds up catching the eye of someone new, the free-spirited young Cay (Patricia Charbonneau), touching off a slow seduction that unfolds against a breathtaking desert landscape. With undeniable chemistry between its two leads, an evocative jukebox soundtrack, and vivid cinematography by Robert Elswit, Desert Hearts beautifully exudes a sense of tender yearning and emotional candor.
<b>Desert of the Tartars, The</b>	Assigned to a fort on a distant frontier in Afghanistan, excited young officer Drogo (Jacques Perrin) willingly leaves his European life behind. Instead of adventure he finds a strange outpost run under strict military rules, forever in wait for an invasion of Tartars that never seems a remote possibility. His elder officers are resigned to a life of meaningless vigilance, while the younger men look for reasons to invite hostilities. One older commander, Hortiz (Max von Sydow) claims to have once seen enemies on white horses, but his words are discounted.
<b>Design for Living</b>	Gary Cooper (High Noon), Fredric March (The Best Years of Our Lives), and Miriam Hopkins (Trouble in Paradise) play a trio of Americans in Paris who enter into a very adult "gentleman's" agreement, in this continental pre-Code comedy freely adapted by Ben Hecht (Notorious) from a play by Noël Coward (Brief Encounter), and directed by Ernst Lubitsch (Trouble in Paradise). A risqué relationship comedy and a witty take on creative pursuits, it concerns a commercial artist (Hopkins) unable - or unwilling - to choose between the equally dashing painter (Cooper) and playwright (March) she meets on a train en route to the City of Light. Design for Living is Lubitsch at his most adroit, an entertainment at once debonair and racy, featuring three stars at the height of their allure.
<b>Designated Mourner, The</b>	A unique and disturbing work, "The Designated Mourner" is the feature film version of Wallace Shawn's hugely successful play, which was first staged by David Hare at London's Royal National Theatre with Mike Nichols (whose brilliant performance was the talk of the town) in the leading role of "Jack." The play has now been created anew for the screen by the same cast, writer, director and designer. Told almost entirely in direct address, the screenplay by Wallace Shawn is an astonishing tour-de-force, as enthralling as his earlier cult classic, "My Dinner with Andre" (written and performed with Andre Gregory). Directed by playwright/filmmaker David Hare, starring Miranda Richardson, David de Keyser and one of America's most famous film directors, Mike Nichols, in his feature film acting debut, "The Designated Mourner" is a genuinely original, intimate, and compelling experience.

Title	Summary
<b>Despair</b>	<p>Released in 1978, <i>Despair</i> is based on a book by Vladimir Nabokov, and the screenplay was adapted by playwright Tom Stoppard. Thematically, these riddles within riddles are right up Stoppard's alley. He explored duality and perception in many of his early plays, including <i>Rosencrantz and Guildenstern are Dead</i> and <i>The Real Inspector Hound</i>, and even in later efforts like his screenplay for <i>Shakespeare in Love</i>. He is a writer perfectly suited to Nabokov's satirical undertones. The debates about politics, Hermann's admonishments of Lydia, and Felix's statements about philosophy and class all subtly critique societal constructs, while also being very funny. Both writers have a love of language, and their combined efforts really shine here.</p> <p>The pedigree of <i>Despair</i> is pretty impressive overall. Fassbinder's team included Michael Balhaus, who would become Scorsese's preferred cinematographer, and composer Peer Raben. Both men lend their skills to creating the hallucinatory atmosphere of <i>Despair</i>. The camera goes on dizzying tours of the individual scenes, moving in and out and around, as Fassbinder stages long, choreographed takes. Raben underscores this with music that flows from more typical orchestral pieces to bizarre synthesized sounds, anachronistically disorienting the viewer alongside Hermann. <i>Despair</i> can be a trippy film, one that regularly leaves the viewer guessing, pulling many a rug out from under us before revealing the firm ground that lies beneath.</p> <p>Ultimately, <i>Despair</i> is less about the sadness the title brings to mind and more about one man's obsessive exploration of his own dual nature--or perhaps just of how he perceives it to be. Hermann Hermann is a man without a country, living with an invented past, and who sets about trying to invent an alternate future. Fassbinder's movie is tricky and disconcerting, but also funny and impressively strange. It's also totally unpredictable, keeping the audience blissfully unaware of each and every oncoming swerve.</p>
<b>Desparado</b>	<p>With this remake of his prize-winning independent previous film, "<i>El Mariachi</i>," director Robert Rodriguez joins the ranks of Sam Peckinpah and John Woo as a master of slick, glamorized ultra-violence. We pick up the story as a continuation of "<i>El Mariachi</i>," where an itinerant musician, looking for work, gets mistaken for a hitman and thereby entangled in a web of love, corruption, and death. This time, he is out to avenge the murder of his lover and the maiming of his fretting hand, which occurred at the end of the earlier movie. However, the plot is recapitulated, and again, a case of mistaken identity leads to a very high body count, involvement with a beautiful woman who works for the local drug lord, and finally, the inevitable face-to-face confrontation and bloody showdown.</p>
<b>Desperate</b>	<p><i>Desperate</i> is the first of seven atmospheric noirs directed by Anthony Mann. Steve Brodie is a postwar every man who accepts what he thinks is an honest trucking job, only to find he's the driver in a botched heist that puts Brodie and his bride (Audrey Long) on the run from the cops and the cons who planned the job (including chief thug Raymond Burr).</p>
<b>Destiny</b>	<p>This beautiful gothic fantasy was inspired by a childhood dream of its writer/director, Fritz Lang, who first gained world recognition with this film's triumph. "<i>Destiny</i>" is the story of a young man taken by Death just as he is to be married. His lover makes a deal with the Death figure--if she can save one of three possible lives, her fiancée will be returned to her. Otherworldly atmosphere is created by extraordinary, bizarre sets, gothic lighting, and eccentric characters combined with spectacle and camera trickery astonishing for its time.</p>
<b>Detour</b>	<p>From <i>Poverty Row</i> came a movie that, perhaps more than any other, epitomizes the dark fatalism at the heart of film noir. As he hitchhikes his way from New York to Los Angeles, a down-on-his-luck nightclub pianist (Tom Neal) finds himself with a dead body on his hands and nowhere to run—a waking nightmare that goes from bad to worse when he picks up the most vicious femme fatale in cinema history, Ann Savage's snarling, monstrously conniving drifter Vera. Working with no-name stars on a bargain-basement budget, auteur Edgar G. Ulmer turned threadbare production values and seedy, low-rent atmosphere into indelible pulp poetry.</p>

Title	Summary
<b>Devil in the Flesh</b>	<p>When class is interrupted one day because a young woman on the building next to the school is threatening to jump Andrea (Federico Pitzalis) catches a glance of another woman named Giulia (Maruschka Detmers) who is also watching this drama unfold. He instantly becomes infatuated with Giulia as he ends up following her to the courthouse where she goes each day to see her husband Giacomo Pulcini who is on trail for acts of terrorism. Andrea continues to watch her in the courthouse from afar until one day when Giulia approaches him and the two quickly bond. What starts off innocent enough turns into a full blown affair in which the two lovers are forced to hide their relationship from everyone for fear that her husband may find out.</p> <p>Devil in The Flesh is based the novel "Le Diable Au Corps" written by Raymond Radiguet and before Marco Bellocchio 1986 cinematic adaptation this novel's source material had been made into a movie once before in Claude Autant-Lara 1946's film which was also named Devil in The Flesh. Marco Bellocchio direction in Devil in the Flesh is near perfectly as his lyrical compositions dance lightly around Carlo Crivelli's strings driven score that is a moving and powerful as Bernard Herrmann masterful score for Alfred Hitchcock's Psycho. There is a dream like quality to the films narrative structure that lends well to some of the films more surreal images.</p> <p>There are three man themes that drive this film loneliness, infidelity, and obsession. Giulia is uncertain about the future of her and husband Giacomo who she is only able to see locked in a cage from afar. In walks in Andrea who has never been in love and his initial infatuation leads to the infidelity that ultimately become the two lovers obsessions as they are now unable to function without each other. Federico Pitzalis who portrayed the character of Andrea stars in his one and only film appearance. Overall he has an incredible presence considering his lack of experience and there is a naivety about his character that is also most likely a product of his inexperience as an actor. Maruschka Detmers portrayal of the depraved wife who seeks out a new lover is simply amazing. Through out the films it is difficult not to be drawn to her in every scene that she appears in as she oozes with an almost primal sexuality that will make your blood rise. Once Giulia and Andrea's forbidden love is exposed they start to let their jealousy get in the way of their relationship as they start to doubt each others motives. One scene that will be an eye opener for most viewers in when Andrea is sitting on a bed and Giulia gives him a blow job. There is no simulated sex going the two actors are really in the moment. Devil in The Flesh is a film that is rich in subtext and it is filled with some wonderful performances.</p>
<b>Devil Is a Woman, The</b>	<p>Josef von Sternberg's final collaboration with Marlene Dietrich was out of circulation for many years, withheld by Paramount at the request of the Spanish government, which objected to the portrayal of the nation's officials as doom-ridden romantics. But the material world, of Spain or anywhere else, has little to do with Sternberg's creation, which remains one of the most coldly beautiful films ever made. Sternberg's universe is a realm of textures, shadows, and surfaces, which merge and separate in an erotic dance. The director's distant, serene gaze on the melodramatic action represents the closest cinematic approach to James Joyce's ideal of "aesthetic stasis." The source material, Pierre Louys' The Woman and the Puppet, was used again as the basis for Luis Buñuel's That Obscure Object of Desire.</p>
<b>Devil Is a Woman, The</b>	<p>Josef von Sternberg and Marlene Dietrich went out with a bang in their final film together, The Devil Is a Woman, a surreal tale of erotic passion and danger set amid the tumult of carnival in turn-of-the-twentieth-century Spain. Through a series of flashbacks, Captain Costelar (Lionel Atwill) recounts to the young Antonio Galvan (Cesar Romero) the story of his harrowing affair with the notorious seductress Concha Perez (Dietrich), warning his listener to gird himself against her charms. Despite his counsel, Galvan falls under Concha's spell, leading to a violent denouement. Ever the ornate visual stylist, von Sternberg evokes Spanish culture with a touch of the luridly fantastic, further elevated by Travis Banton's opulent costume design and award-winning cinematography by von Sternberg himself.</p>
<b>Devil's Backbone, The</b>	<p>One of the most personal films by Guillermo del Toro, The Devil's Backbone is also among his most frightening and emotionally layered. Set during the final week of the Spanish Civil War, it tells the tale of a twelve-year-old boy who, after his freedom-fighting father is killed, is sent to a haunted rural orphanage full of terrible secrets. Del Toro expertly combines gothic ghost story, murder mystery, and historical melodrama in a stylish mélange that, like his later Pan's Labyrinth, reminds us the scariest monsters are often the human ones.</p>
<b>Devils on the Doorstep</b>	<p>Winner of the Grand Jury Prize at the Cannes Film Festival, and banned in its native country, Jiang Wen's ravishingly photographed anti-war epic is set in 1945 in a Japanese-occupied rural Chinese village. Wen stars as Ma Dasan, a peasant, who, one night at gunpoint, is compelled to shelter two prisoners. One is a captured Japanese soldier who wants to be killed, the other his Chinese interpreter, who wants to stay alive. As the days turn into months, Dasan and his fellow villagers keep their unwanted guests hidden from the Japanese forces, while deciding whether or not to execute their captives. A plan to exchange the men for grain leads to the film's harrowing and devastating climax.</p>
<b>Devils, The</b>	<p>In seventeenth-century France, a promiscuous and divisive local priest, Urbain Grandier (Oliver Reed), uses his powers to protect the city of Loudun from destruction at the hands of the establishment. Soon he stands accused of the demonic possession of Sister Jeanne (Vanessa Redgrave), whose erotic obsession with him fuels the hysterical fervour that sweeps through the convent.</p> <p>With its bold and brilliant direction by Ken Russell, magnificent performances by Oliver Reed and Vanessa Redgrave, exquisite Derek Jarman sets and sublimely dissonant score by Sir Peter Maxwell Davies, The Devils stands as a profound and sincere commentary on religious hysteria, political persecution and the corrupt marriage of church and state.</p>

Title	Summary
<b>Dexter (Season 1)</b>	<p>Season 1, Episode 1: Dexter Original Air Date—1 October 2006 In Miami, the orphan Dexter, raised by detective Harry Morgan who discovers that his foster son has the urge to kill. Harry directs the impulse of the boy to kill bad people, teaching him how to operate without leaving any trace. After the death of Harry, Dexter works in the forensic department of the Miami Police Department, where his step sister, Debra, works in the Vice and Narcotics Unit. During his free nights, Dexter leads a double-life, chasing and killing murderers and collecting samples of their blood, or dating Rita Bennett. After executing a pedophile and a rapist (that have killed their victims), Dexter investigates an intriguing serial-killer that drains the blood and freezes the severed bodies of his victims.</p> <p>Season 1, Episode 2: Crocodile Original Air Date—8 October 2006 Dexter's world of police analyst by day, and serial killer by night, is rocked when he's privately contacted by another serial killer, whom the department is investigating, who claims that the killer knows about Dexter's double life. Meanwhile, Dexter's sister, Debra begins investigating the mysterious killings with Dexter's help, but who lets her take the credit. She then finds a stolen refrigerated truck which contains a gruesome message. Dexter also begins stalking his next victim, a wealthy businessman who gets acquitted of a drunk driving charge. Elsewhere, Sgt. Doakes investigates the murder of an undercover vice cop whom was investigating a powerful drug cartel leader, named Carlos Guerrero, while Lt. Laguerta also learns that Doakes was secretly involved with the murder victim's wife. Also, an unsure Rita tries to try out intimacy with Dexter after they have a get together with Debra and her blind date.</p> <p>Season 1, Episode 3: Popping Cherry Original Air Date—15 October 2006 After the dead body of another of victim of the so-called "Ice Truck Killer" is found on the ice rink at Miami's Hockey Dome, Dexter helps out Debra, newly transferred to the homicide squad to investigate when Lt. Laguerta, ambitious for a promotion and the media spotlight, decides to have the department pursue a security guard whom they believe is the Ice Truck Killer. Meanwhile, Rita receives an unpleasant visit from her imprisoned ex-husband's drug dealer who confiscates her car, leading Dexter to drive her to and from her hotel receptionist job, while at the same time, Dexter zeros in on his next victim, a recently paroled teenage murderer who harbors some dark secrets of his own. Dexter also flashes back to committing his first killing: a nurse who he suspected was poisoning his terminally sick stepfather. Elsewhere, Sgt. Doakes continues to hound the drug kingpin Carlos Guerrero, but gets in over his head when a group of dirty cops decide to take matters involving Guerrero into their own hands.</p> <p>Season 1, Episode 4: Let's Give the Boy a Hand Original Air Date—22 October 2006 The mysterious Ice Truck Killer escalates his killing spree by leaving body parts of his latest victim at sites that relate to memories from Dexter's childhood, leading Dexter him to confront his dark personal history.</p> <p>Season 1, Episode 5: Love American Style Original Air Date—29 October 2006 Debra and the rest of the squad start to make headway when one of the Ice Truck Killer victims is found alive. Meanwhile, Dexter gets in over-his-head trouble when he begins stalking a murderous human-trafficker.</p> <p>Season 1, Episode 6: Return to Sender Original Air Date—5 November 2006 The Ice Truck Killer leaves a surprise dead body for Dexter at one of the crime scenes of Dexter's most recent kill which puts him in the cross hairs of his own Homicide Division of the Miami Metro Police.</p> <p>Season 1, Episode 7: Circle of Friends Original Air Date—12 November 2006 The Ice Truck Killer is finally identified, but Dexter is skeptic for something does not sit right with him over recent events. Meanwhile, Rita must deal with the return of her menacing, recently paroled, ex-husband.</p> <p>Season 1, Episode 8: Shrink Wrap Original Air Date—19 November 2006 The suicide of a wealthy and powerful businesswoman leads Dexter to suspect that her psychologist may have killed her. But Dexter gets a surprise of his own when he pays a visit to the suspect, Dr. Emmett Meridian, which he forces Dexter to open up dark secrets from his past. Elsewhere, as Rita becomes more warmer to her ex-husband Paul, who claims to be a changed</p>

Title	Summary
<b>Dexter (Season 1)</b>	man, she wants to move onto intimacy with Dexter, who is afraid of consummating their romance. Meanwhile, Lt. Laguerta visits to Neil Perry makes her become more skeptical to his claims as the Ice Truck Killer. Also, Debra's romance with prosthetic specialist, Rudy, begins to heat up.
	Season 1, Episode 9: Father Knows Best Original Air Date—26 November 2006 Dexter learns that his biological father (named Joe Driscoll), whom he was told had died 30 years ago, has just recently died and left him everything he owned, including his house. He goes on a trip to pack the items in the house, along with Rita. But later, Debra and Rudy also show up at the house to help out, where Dexter clicks with Rudy, while suspecting something strange about Joe Driscoll's death, and about who Dexter's biological mother was. Flashbacks to Dexter's childhood show him questioning Harry about who his real parents were, and about an accident which an anonymous person donated some of his blood to help the young Dexter during his surgery and it happened to be Mr. Driscoll. Back in Miami, Angel questions a shooting incident involving Doakes and a suspect. Also, Paul begins to slide back into his old habits when he suspects Rita is keeping him away from unsupervised visits to their children.
	Season 1, Episode 10: Seeing Red Original Air Date—3 December 2006 When the Ice Truck Killer leaves a horribly bloody crime scene at a hotel, Dexter digs deeper into his past.
	Season 1, Episode 11: Truth Be Told Original Air Date—10 December 2006 Dexter investigates when the Ice Truck Killer strikes again, killing the prosthetic arm prostitute and leaving her body before a Christmas tree in Miami's Santa's Cottage. Sgt. Doakes continues to grow more suspicious about Dexter after catching him in a series of lies about his connection to the Ice Truck Killer. Dexter finally finds a connection between him and the Ice Truck Killer over a past case involving Harry Morgan and a bloodbath crime scene back in 1973 involving Dexter's biological mother. Meanwhile, Lt. Maria Laguerta braces herself for dramatic changes in the department when the officious Captain Matthews maliciously makes her the scapegoat for the department's failure in the case to find the Ice Truck Killer, and he has her replaced. Rudy and Debra spend some quality time together in which he proposes marriage to the smitten detective. With Angel in the hospital recovering from the stabbing, his estranged wife pays a visit, while Rita decides to take her children, Astor and Cody, to visit Paul who's now back in prison.
	Season 1, Episode 12: Born Free Original Air Date—17 December 2006 Dexter races against the clock to find Debra when she is abducted by Rudy, the Ice Truck Killer, which leads the two psychopathic killers to have a fateful showdown, and who finally reveals his connection to Dexter.

Title	Summary
<b>Dexter (Season 2)</b>	<p>Season 2, Episode 1: It's Alive! Original Air Date—30 September 2007 Dexter becomes anxious and frustrated after more than a month without killing. When he finally gets his chance, he finds he is off his game.</p> <p>Season 2, Episode 2: Waiting to Exhale Original Air Date—7 October 2007 Dexter, desperate to get his game back, seeks out Chino yet again; but the hulking gangster is waiting for him.</p> <p>Season 2, Episode 3: An Inconvenient Lie Original Air Date—14 October 2007 Lying becomes the theme of Dexter's life when his lie - or rather, half-truth - about being an addict leads to Rita insisting that he join a 12-step program.</p> <p>Season 2, Episode 4: See-Through Original Air Date—21 October 2007 Rita feels threatened when she meets Dexter's new NA sponsor, Lila. She also deals with a visit from her estranged mother. Elsewhere, Dexter continues to try to throw the persistent FBI Agent Lundy off his trail.</p> <p>Season 2, Episode 5: The Dark Defender Original Air Date—28 October 2007 Dexter learns that one of the three men who murdered his mother is still alive and, thanks to the Witness Protection Program, running a pub in Naples, FA.</p> <p>Season 2, Episode 6: Dex, Lies, and Videotape Original Air Date—4 November 2007 The Bay Area Butcher now has a copycat, and Dexter must stop him before Agent Lundy puts the Butcher case entirely into the hands of the FBI.</p> <p>Season 2, Episode 7: That Night, a Forest Grew Original Air Date—11 November 2007 Dexter sends the Miami Tribune a 32-page manifesto designed purely to baffle and mislead the police. His scheming continues as he finally fights back against Sgt. Doakes.</p> <p>Season 2, Episode 8: Morning Comes Original Air Date—18 November 2007 Thanks to some deliberately bad blood work, Agent Lundy comes closer to uncovering the Bay Harbor Butcher.</p> <p>Season 2, Episode 9: Resistance Is Futile Original Air Date—25 November 2007 Dexter is in shock when he realizes that his blood slides are gone. It seems that Agent Lundy really has him now; but there's more going on than he knows.</p> <p>Season 2, Episode 10: There's Something About Harry Original Air Date—2 December 2007 As Dexter keeps Doakes caged in Jimenez's cabin, Doakes reveals that he knows something about the death of Dexter's father. This clue leads Dexter to discover a shocking truth.</p> <p>Season 2, Episode 11: Left Turn Ahead Original Air Date—9 December 2007 Dexter decides that he needs to turn himself in, but gives himself a day to get his life together. Meanwhile, he leaves Doakes in his cage.</p> <p>Season 2, Episode 12: The British Invasion Original Air Date—16 December 2007 Lila makes a shocking discovery about Dexter and takes advantage of it in a desperate ploy to win him back - or rather, force him back.</p>

Title	Summary
<b>Dexter (Season 3)</b>	<p>Season 3, Episode 1: Our Father Original Air Date—28 September 2008 Dexter begins to question his blind loyalty to his father's memory. In an act of spontaneity, he wonders whether The Code of Harry is a necessity anymore.</p> <p>Season 3, Episode 2: Finding Freebo Original Air Date—5 October 2008 Dexter is desperate to find Freebo, the man he had intended to kill in the first place. He wants to find the man before his sister does or before ADA Miguel Prado, who has revenge on his mind. Debra tries to identify someone she believes is Freebo's latest victim and uses a fellow officer's confidential informant to get information. Prado isn't satisfied with the police investigation and is using telephone records to try and trace the man. Rita's pregnancy is confirmed and she and Dexter have to decide on the next steps. He has visions of producing someone like himself.</p> <p>Season 3, Episode 3: The Lion Sleeps Tonight Original Air Date—12 October 2008 With Freebo now out of the way, Dexter finds himself trying to re-direct the police investigation into Teegan's death. When a second murder victim appears, Dexter and ADA Miguel Prado both know it couldn't have been Freebo and Prado begins to wonder if Dexter really killed him. Debra arrests the confidential informant she has been using in her investigation. Dexter is still having trouble coming to grips with the possibility of fatherhood but Debra has some good advice for him. Dexter becomes very protective of Astor when a man talks to her in the grocery store.</p> <p>Season 3, Episode 4: All in the Family Original Air Date—19 October 2008 Having decided to be involved in the baby's life, Dexter and Rita decide to tell the kids but Astor isn't too keen and asks why they're not married. Dexter proposes but Rita declines. He comes up with a way to get her to say yes. Rita's hormones are up to full speed and her short-tempered treatment of a hotel guest gets her fired. Ramon Prado is upset that the police have not yet found his brother's killer. Miguel Prado suggests to Dexter that they tell him the truth but Dexter sets out to show him that Ramon can't be trusted. The squad investigates the murder of man who is discovered by his fiancée. Debra Morgan doesn't appreciate her partner's approach to the case. All the while, she continues to receive text messages from Internal Affairs asking for her help in their investigation. Angel Batista is almost caught in a police sting operation when he picks up what he thinks is a prostitute. Masuka can't interest anyone to attend a conference speech he will be giving.</p> <p>Season 3, Episode 5: Turning Biminiese Original Air Date—26 October 2008 Dexter argues with Rita's because of her desire for them to move in together before they get married. While playing Golf together, Miguel tells Dexter about a husband who he has been unable to convict over killing not one but two of his wives for financial gain. Dexter sees him as the perfect candidate his dark passenger and his need, like any man under with relationship problems, to get away. Dexter tracks the murderer to Bimini however while on the hunt Rita has a medical emergency and he is nowhere to be found. Meanwhile, Debra works with Anton, her confidential informant to track down one of Freebo's criminal confidants. But Debra is finding herself oddly attracted to Anton.</p> <p>Season 3, Episode 6: Si se puede Original Air Date—2 November 2008 Dexter continues his close friendship with Miguel Prado who praises him for taking action and accomplishing what he could not. Dexter is still concerned at his secret getting out and decides to show Miguel that what he does is not pretty. Unfortunately, Miguel takes a far greater interest in Dexter's plans than Dexter could have imagined. The Skinner strikes again, this time killing the young boy who worked as Freebo's doorman. It's the second time one of Debra's witnesses has been killed and she's wondering if someone may be following her investigation. She thinks she knows who that might be. Debra is again approached by Internal Affairs who threaten her to get some cooperation.</p> <p>Season 3, Episode 7: Easy as Pie Original Air Date—9 November 2008 Dexter begins working with Miguel but they quickly have differences in selecting a potential victim. Debra is fearful that Anton might be The Skinner's next victim and tries to persuade him to leave town. Rita discovers that Miguel's wife suspects him of an affair. An old friend of Dexter's asks for help in ending her life.</p> <p>Season 3, Episode 8: The Damage a Man Can Do Original Air Date—16 November 2008</p>

Title	Summary
<b>Dexter (Season 3)</b>	<p>Dexter's relationship with Miguel Prado reaches a new level when he not only identifies the next victim but tells Dexter that he will kill him. Dexter knows he should probably bring this to an end asap, but he's enjoying himself teaching Miguel the ropes. Debra spends the night with Anton, her confidential informant and learns from Joey Quinn that he's never been officially a CI. She tells Anton the good news but he then vanishes. Lt. Laguerta and her friend Ellen Wolf attend a police function together. Rita 's hormones are in full tilt and everyone around her is paying the price.</p> <p>Season 3, Episode 9: About Last Night Original Air Date—23 November 2008 After sharing his innermost secrets with Miguel Prado and allowing him to participate in a kill, Dexter is not pleased to learn that Miguel may have gone out on his own and killed someone. They had agreed at the outset that they would kill together so he decides to teach him a lesson. He soon realizes however that Miguel has been less than honest with him from the very beginning. The Skinner has kidnapped Debra's lover Anton and the police are now quite sure they know who he is. He proves to be an astute suspect and the one witness they do have won't say a word.</p> <p>Season 3, Episode 10: Go Your Own Way Original Air Date—30 November 2008 Knowing that Miguel Prado has manipulated him, Dexter decides the time has come for him to gain the upper hand. He finds however that Miguel is a formidable opponent and as Dexter tries to tighten the screws, Miguel threatens an ethics investigation into Debra Morgan's relationship with Anton. Knowing that Miguel took murder victim Ellen Wolf's ring as a memento of his kill, Dexter gets into Prado's house and gets hold of it. Their relationship reaches a breaking point when Rita tells Miguel's wife that her husband is having an affair with Lt. Laguerta. Miguel Prado tells the Skinner that only Dexter knows Freebo's whereabouts.</p> <p>Season 3, Episode 11: I Had a Dream Original Air Date—7 December 2008 Lt. Laguerta begins to suspect that Miguel Prado may be Ellen Wolf's killer. She invites him for dinner and checks his car for forensic evidence but he catches on to what she is doing. Dexter starts working on his plan to kill Miguel and frame the Skinner for the crime. Debra has been avoiding Anton and Dexter tells her about their father, who also had an affair with a confidential informant. She does get a lead on the Skinner's whereabouts, but her partner gets injured in the process of trying to arrest him.</p> <p>Season 3, Episode 12: Do You Take Dexter Morgan? Original Air Date—14 December 2008 With Miguel Prado now out of the way, Dexter thinks all he has to worry about is his wedding. Life isn't so simple however. Ramon Prado, who had been acting as Miguel's bodyguard, is now out to get Dexter. So is the Skinner, though Dexter doesn't quite realize it until he's taken prisoner. Debra is told by Angel Batista that he has recommended her for her detective's shield. That is until he learns that she spent the night with Anton when everyone thought he was a confidential informant. Dexter learns that Rita has been married twice before, her first marriage when she was only 16 followed by a divorce six months later.</p>



Title	Summary
Dexter (Season 4)	<p>Season 4, Episode 1: Living the Dream Original Air Date—27 September 2009 Dexter's sleep deprivation puts both his day job and his nighttime hunting in jeopardy. Lundy is back in town to capture the Trinity Killer - someone he can't even prove exists.</p> <p>Season 4, Episode 2: Remains to Be Seen Original Air Date—4 October 2009 A sleep-deprived Dexter desperately tries to remember where he hid the body parts of his latest victim.</p> <p>Season 4, Episode 3: Blinded by the Light Original Air Date—11 October 2009 Dexter is facing some marriage and parenting challenges. Rita is mothering him somewhat after the accident and is not allowing him to drive, as per the doctor's orders. Step-daughter Astor is growing up and everything Dexter does seems to be the wrong thing. The neighborhood watch committee goes into action when someone vandalizes property. Dexter soon has a bead on the likely culprit and decides to put his own skills to work. The Trinity Killer strikes again but Debra and ex-Agent Lundy are the only ones who seem to think the death is part of the serial killer's work. Spending a lot of time with Lundy may not be good for her relationship Anton, however. Still worried about what Dexter saw, Joey Quinn continues to try and make nice. He's also still feeding information to the journalist he's sleeping with.</p> <p>Season 4, Episode 4: Dex Takes a Holiday Original Air Date—18 October 2009 With Rita away with the kids away attending a cousin's wedding, Dexter finally has the freedom to find another victim. He focuses on Zoey Kruger, a police officer whose husband and child were killed in a house invasion. The blood evidence suggests that she may have actually planted evidence to incriminate a known thief and was in fact responsible herself for the killing. She hears of Dexter's investigation and warns him off in no uncertain terms, but he decides to go ahead anyway. Debra is spending more and more time with ex-Agent Frank Lundy and helping in his pursuit of the Trinity killer. Her boyfriend Anton has noticed but she assures him he has nothing to worry about. Unexpected events forces Debra to re-evaluate her relationships. The Trinity Killer realizes that Lundy may be on to him. Det. Quinn is still sleeping with reporter Christine Hill but she may have stepped over the line with her latest story. LaGuerta and Angel Batista argue whether they should inform their superiors of their relationship.</p> <p>Season 4, Episode 5: Dirty Harry Original Air Date—25 October 2009 With Debra recovering in the hospital, Dexter re-doubles his efforts to locate the Trinity Killer. Knowing that he is following the same pattern as his murders from 30 years ago, Dexter is sure he knows where he will strike next. Afterward, he follows the serial killer to his home and is shocked by what he finds. Dexter also has some explaining to do when Rita finds out that he never gave up his apartment and still keeps some of his possessions there. Sgt. Batista plants a news item about the suspected Vacation Murderer that bears fruit. Having told her superiors of her relationship with Batista, the Deputy Chief delivers some bad news to LaGuerta.</p> <p>Season 4, Episode 6: If I Had a Hammer Original Air Date—1 November 2009 Dexter knows it's only a matter of time before Miami Metro discovers the Trinity Killer's latest handiwork. Therefore, he has to work doubly hard to stay one step ahead of their investigation. Dexter has begun to realize that the closer he gets to Trinity, the more he stands to learn from this very different beast. Trinity hides behind a well-kept mask, and getting behind that façade will require some extra prodding on Dexter's part. Meanwhile, Debra becomes frustrated when she finds herself shut out from her own case. She considers bending the rules in the name of justice, risking her career in the process. LaGuerta and Batista come to regret a major decision, and realize that by playing by the rules they may have painted themselves into a corner. And when the friction between Rita and Dexter comes to a head, Dexter gleans relationship advice from a most unlikely source.</p> <p>Season 4, Episode 7: Slack Tide Original Air Date—8 November 2009 Dexter finds himself enjoying a brief moment of tranquility. He's finally managed to strike a balance between work, family... and other pursuits. But he's keenly aware that times like these aren't meant to last. When Miami Metro discovers a string of murders connected to a prominent photographer, Dexter sees an opportunity for a clean kill. However, his plans seem to be thwarted every step of the way. Quinn has taken a renewed interest in Dexter's nightlife. Dexter's plans to keep Astor and Cody distracted with new activities soon backfire. Even Harry disapproves of Dexter's choice of pastime, urging him instead to focus his efforts on the Trinity Killer. Meanwhile, Debra returns to work, frustrated to find everyone treating her with kid gloves. She decides to concentrate on her pursuit of the Trinity Killer as well as delving into her father's checkered past - investigations which Dexter fears might lead her to danger - or worse, the truth.</p> <p>Season 4, Episode 8: Road Kill Original Air Date—15 November 2009 Dexter has always known his father's Code was meant to protect him from exposure. But after committing a serious mistake, he wonders if it could have been designed to protect him from something even more dangerous - human emotion. When he discovers that Trinity is planning an out-of-town trip, Dexter sees an opportunity to ride along and gain insight into the mind of a fellow monster. Even so, Dexter isn't prepared for the startling revelations Trinity makes along the way, revelations about his own past which only serve to convince Dexter of what he must</p>

Title	Summary
<p><b>Dexter (Season 4)</b></p>	<p>do. Meanwhile, back at Miami Metro, Debra refuses to let a technicality keep her off the Trinity case. She works through others to ensure her voice is heard - that is, until she realizes that her single-minded pursuit of the Trinity Killer may have blinded her to the truth.</p> <p>Next US airings: Sun. Aug. 22:00 PM SHOW</p> <p>Season 4, Episode 9: Hungry Man Original Air Date—22 November 2009</p> <p>Dexter stops by Arthur's house for a visit and realizes that for all Arthur is in appearance the happy family man, he is in fact terrorizing his family. According to Arthur's son Josh, they are all regularly beaten. Josh is afraid to confront his father and invites Dexter for Thanksgiving lunch. The confrontation between Arthur and his family forces Dexter to take action. While Dexter is away for lunch with the Mitchells, neighbor Elliot kisses Rita and she clearly lets him, though she immediately regrets it. Meanwhile, Laguerta and Batista finally admit to what has been obvious for some time. Elsewhere, Joey Quinn spends the holiday with his reporter girlfriend Christine Hill, but he clearly has commitment issues and is starting to feel hemmed in. After he leaves, she gets a surprise visit from her father.</p> <p>Next US airings: Sun. Aug. 29:00 PM SHOW</p> <p>Season 4, Episode 10: Lost Boys Original Air Date—29 November 2009</p> <p>When Arthur kidnaps a young boy from a video arcade, Dexter realizes that his killing cycle has started again and that it includes four, not three, killings. The disappearance of the boy is headlines news in Miami and Dexter gets a clue as to Arthur's whereabouts when his son Jonah tells him his Dad was recently looking at houses for sale. Debra finally sits down with reporter Christine Hill to give the interview she promised. Debra turns the tables on her by becoming the interviewer and questioning how she could have managed to get to site of the Lundy and her shooting so quickly, especially since she lives over an hour away. Brenda and Batista decide that a DNA test is in order and are shocked by what they find. Christine desperately tries to contact her father to get his help.</p> <p>Season 4, Episode 11: Hello, Dexter Morgan Original Air Date—6 December 2009</p> <p>Dexter is determined to take care of the Trinity Killer/Arthur Mitchell himself, at least in part to atone for the mistake he made. When Dexter learns that Christine Hill is in custody, he realizes that the police will soon be onto Arthur, so he sets up an elaborate ruse to send them down the wrong path. It all backfires and ends in another death. Arthur also learns his real name and the work he does. Meanwhile, Rita finally tells Dexter about the kiss at Thanksgiving, but isn't quite sure what to make of his nonplussed reaction. Also, Laguerta and Batista are caught kissing on a store surveillance video and Captain Matthews is set on having them both fired. They decide there's only one way to get out of the mess they've created for themselves.</p> <p>Season 4, Episode 12: The Getaway Original Air Date—13 December 2009</p> <p>Dexter is obsessed with getting the Trinity Killer himself, especially after Arthur has tracked him to Metro Homicide and learns his real identity. Dexter realizes the threat to his family and with the older stepchildren off with their grandparents, he convinces Rita to take Harrison to the Keys where he will join them later for a weekend honeymoon. His first attempt to take care of Arthur goes awry when as a result of a traffic accident, he finds himself in jail for leaving the scene. His second attempt is more successful, but his obsession to kill Arthur comes with a price. Meanwhile, no one can quite understand why Debra is still at work given what happened to Christine Hill, but when the FBI takes over the Trinity Killer case, she refocuses on learning more about her father and his relationship with his confidential informants. Debra finally learns about how her father came to adopt Dexter. Also, Laguerta and Batista now have to decide what to do next in their relationship.</p>

Title	Summary
<b>Dexter (Season 5)</b>	<p>Season 5, Episode 1: My Bad Original Air Date—26 September 2010 In the aftermath of last season's chilling finale, Rita's death has left Dexter feeling responsible, possibly even...guilty. Unable to deal with the trauma, Dexter makes a drastic decision that will impact everyone around him. Quinn stirs up trouble at the station when he notes that Rita's murder, which is being pinned on the Trinity Killer, doesn't fit his normal murder profile. Things get even more heated when Quinn suggests to LaGuerta that they look at the husband: Dexter Morgan. Meanwhile, Quinn offers Debra much needed support, causing her to see Quinn in a new light.</p> <p>☒</p> <p>Season 5, Episode 2: Hello, Bandit Original Air Date—3 October 2010 Dexter's interview with the FBI goes well he's told they don't suspect him of murder since he was at Trinity's house at the time Rita was killed. He's having trouble being a single parent however. Astor and Cody want to move back into their house - they're all living temporarily with Debra in what is now a very overcrowded apartment - and when they skip school one day to go there, Dexter realizes something has to be done. Meanwhile, Debra is also a bit fed up with the situation and goes over to Quinn's for a decent night's sleep. Dexter focuses on a new serial killer as his next victim.</p> <p>☒</p> <p>Season 5, Episode 3: Practically Perfect Original Air Date—10 October 2010 Dexter is still off duty recovering from recent events. He enlists Debra's help to find a nanny for 10-month old Harrison and finds the perfect candidate. Having childcare in place allows him to focus on getting rid of serial killer Boyd Fowler, the dead animal sanitation worker. His first attempt doesn't quite go as planned. He's also in for a major surprise. Angel Batista's bar fight with a fellow officer who made disparaging remarks about Maria Laguerta takes a life-threatening turn. Brenda enlists the aid of a Spanish-speaking uniformed officer, Cira Manzon, in the beheading case. Most of the police think the now dead husband was responsible for killing his wife but Debra develops a new theory, one that subsequent events seems to prove correct. Finally, Quinn contacts the FBI with information about Kyle Butler, the Trinity Killer's friend.</p> <p>☒</p> <p>Season 5, Episode 4: Beauty and the Beast Original Air Date—17 October 2010 Having disposed of serial killer Boyd Fowler, Dexter now has to figure out what to do with the young woman he found alive in Fowler's house and who saw him get rid of her captor. He manages to identify her as Lumen Pierce from Minnesota but has to get her to trust him. Although still on leave, Dexter agrees to Debra's request that he examine the crime scene where the most recent beheading took place. He finds evidence that gives them their first real lead in the killings. Quinn is convinced that Dexter is the Kyle Butler who had befriended the Trinity Killer and sets out to find Trinity's family so he can show them Dexter's photo. Batista tries to avoid an Internal Affairs investigation by apologizing to the cop he beat up.</p> <p>☒</p> <p>Season 5, Episode 5: First Blood Original Air Date—24 October 2010 Dexter tries to convince Lumen to return to Minnesota but isn't having much success. She is intent on finding the other men who abused her and kill them and Dexter realizes that perhaps the only way to save her from herself is for him to do the killing for them. When he realizes she has a bead on Boyd Fowler's former prison cell mate - a convicted rapist - he decides to do the deed himself. He quickly realizes however that the man could not have been one of her attackers. Debra meanwhile continues her investigation into the rash of be-headings which lead the police to what may be the killers first victims. Lt. Laguerta begins to act strangely and staying out late leading Angel Batista to think she may be seeing someone. Quinn's attempt to contact the Trinity Killer's family forces Laguerta to suspend him without pay. He has other plans to pursue Dexter however.</p> <p>☒</p> <p>Season 5, Episode 6: Everything Is Illuminated Original Air Date—31 October 2010 Dexter goes after his next victim, Lance Robinson, but before he can complete the deed receives a call from Lumen who hasn't left Miami and has tracked down one of her attackers. She's shot the man and now doesn't know what to do. He goes to the site with Robinson unconscious in his car only to find that the man Lumen shot is alive and has now disappeared. When the police, in the form of his sister Debra, respond to a call at the site Dexter has to be quick on his feet. Still working on the Santa Muerte murderers, Debra sets up a sting for the Fuentes brothers at their favorite nightclub. It's Angel Batista however who comes up with a vital piece of evidence.</p> <p>☒</p> <p>Season 5, Episode 7: Circle Us Original Air Date—7 November 2010 Having decided to help Lumen find the other men who attacked her, Dexter is at a loss when he is called to the scene of a road accident. There he finds a pick-up truck that has disgorged its contents - several formaldehyde-laden barrels containing the bodies of dead women. Of course the women are Boyd Fowler's victims Dexter had discovered in the swamp some time before.</p>

Title	Summary
<b>Dexter (Season 5)</b>	<p>The truck is registered to a celebrity, motivational speaker Jordan Chase, who claims that his truck was stolen. Dexter is more interested in Chase's head of security, Cole Harmon, who fits Lumen's description of one of her attackers. Debra meanwhile is still on the Santa Muerte case and Lt. Laguerta agrees to a sting operation using their new informant, Yasmine Aragon. It doesn't all go as planned resulting in several deaths.</p> <p>☒</p> <p>Season 5, Episode 8: Take It! Original Air Date—14 November 2010</p> <p>Having identified one of Lumen's attackers, Cole Harmon, Dexter set out to do what he does best. He attends one of Jordan Chase's seminars and the plan is to rent a hotel room next to Cole Harmon, who is Chase's head of security, and eliminate him there. He shows Lumen how to prepare a killing room but events don't quite unfold as planned. In the end, Dexter gets a vital clue that identifies another of the men who attacked her. Lumen also has to deal with her ex-fiancé who suddenly shows up in Miami. At the station, the fallout from the shootings at the night club begins to take its toll. It's pretty obvious that Lt. Laguerta isn't going to take the rap for the botched operation. Debra sees the writing on the wall when Angel Batista tells her he hasn't written his report yet and is still going over what happened. She feels betrayed by an unexpected source but also gets support where she least expects it.</p> <p>☒</p> <p>Season 5, Episode 9: Teenage Wasteland Original Air Date—21 November 2010</p> <p>Dexter has now set his sights on self-help guru Jordan Chase and is spending some time with him getting to know him better. His life is turned upside down however with the sudden arrival of his step-daughter Astor and her friend Olivia. They're drunk and have lied about where they are. Astor is rebellious, refusing to tell Dexter what she is up to or why she is acting this way. She is also convinced that Lumen is Dexter's new girlfriend. Lumen has a conversation with Olivia that puts the girls escapade in an entirely new light. When the girls disappear from his house, he fears that Chase is on to them and the girls have been kidnapped. Dexter is forced to reveal to his colleagues that he's been seeing Chase and they also learn about Lumen, who Dexter describes as his new tenant. At the station meanwhile, Debra has been assigned to work in the filing room and comes across some startling information about the barrel girl murders. She also learns about Quinn's suspicions of her brother. Quinn has his own problems with Stan Liddy, who refuses to drop his private investigation into Dexter.</p> <p>☒</p> <p>Season 5, Episode 10: In the Beginning Original Air Date—28 November 2010</p> <p>Lt. Laguerta has decided to re-open the barrel girls murder case and assigns a reinstated Debra Morgan and Quinn to arrest Cole Harmon. Of course, they don't know that Dexter has already taken care of things. They do find that the men made videos of their attacks. Debra begins putting the pieces together and concludes there is a vigilante killer getting rid of the men who attacked and killed the women. From the blood in the small vial Jordan Chase wears around his neck, Dexter is able to track it to Emily Birch who, to his surprise, is still alive. She's not very cooperative however until Lumen visits her on her own. Emily identifies the fifth man as Alex Tilden and Dexter and Lumen make plans to eliminate him. They don't realize that someone has been watching them.</p> <p>☒</p> <p>Season 5, Episode 11: Hop a Freighter Original Air Date—5 December 2010</p> <p>Dexter and Lumen are trying to figure out how to get Jordan Chase but he catches on to the fact they have been under video surveillance. He manages to trace the equipment back to Joey Quinn, not realizing that Stan Liddy is behind it all. He and Lumen burglarize Quinn's apartment and find some of the photos of them at the marina. Dexter learns soon enough just who is behind it. Debra meanwhile has pretty well figured out the case and tells her colleagues about her vigilante theory: that the killer is probably the 13th victim who escaped and that she is likely being helped by a man. Lt. Laguerta is dubious however. Jordan Chase has conveniently planned to go to Europe on a speaking tour but not before he lays a trap for Dexter and Lumen.</p> <p>Dexter: Season 5: Episode 12 -- A preview clip from Sunday's fifth season finale of "Dexter," airing on Showtime.</p> <p>☒</p> <p>Season 5, Episode 12: The Big One Original Air Date—12 December 2010</p> <p>Just as Dexter is about to set off find Jordan Chase, his entire family arrives having decided to travel down from Orlando to celebrate Harrison's birthday in Miami. Cody and Astor have something special to ask him. Having managed to extricate himself from any family obligations from the day, he arrives at the station to learn that Liddy's body has been found and the entire squad is assigned to working on the case. Things quickly deteriorate for Joey Quinn who is taken into custody after they find Liddy's phone and see that Quinn was frequently called on the day he died. Jordan Chase has not yet killed Lumen as he wants to trap Dexter as well and eliminate both of them. Dexter manages to trace Chase to his lair leading to the inevitable confrontation. In the end Dexter, Lumen and Debra will all have choices to make and not everyone will be happy or content with the choices they make.</p>
<b>Dexter (Season 6)</b>	<p>Dexter is back with a vengeance for a sixth season of startling suspense and unexpected twists. It's been a year since last season's shocking and heartbreaking conclusion, and mild mannered criminologist-cum-grisly serial killer Dexter Morgan has come to terms with who he is. But his existence is shattered when he crosses paths with an enemy unlike any he's faced before. A delusional religious zealot with unflinching convictions, this new adversary soon draws Dexter into a dangerous game that could well end in disaster.</p>

Title	Summary
Dexter (Season 7)	<p>Season 7, Episode 1: Are You...? Original Air Date: 30 Sep 2012 Having been caught in the act of eliminating Travis Marshall by his sister Deb, Dexter has to scramble to come up with an explanation. Deb is understandably shaken by what she's just seen but accepts, somewhat reluctantly, Dexter's explanation that he's suffered momentary madness. As she thinks about it, Dexter's explanation makes no sense and decides to dig deeper. Captain LaGuerta meanwhile is puzzled by a piece of evidence she found at the scene of the Marshall killing. When a member of the homicide squad is killed, Dexter goes all out to stop the killer before he ...</p> <p>Season 7, Episode 2: Sunshine and Frosty Swirl Original Air Date: 7 Oct 2012 With Deb having found all of Dexter's paraphernalia, including the blood slides, he has little choice but to admit everything. She decides not to arrest him or let the police know what he does during his off hours. She does decide she's going to try and cure him and keeps him on a very short leash. Dexter is wondering more and more what to do about Louis Greene who he is convinced sent him the hand from the Ice Truck killer case. Louis doesn't scare easily however. The police continue to press the investigation into Mike Anderson's death not knowing that Dexter has ...</p> <p>Season 7, Episode 3: Buck the System Original Air Date: 14 Oct 2012 With Deb keeping a close eye on him, Dexter is starting to go stir crazy. He desperately wants to satisfy his dark passenger but first decides to get Louis Greene out of his life forever. Deb is growing increasingly frustrated at the lack of progress in finding Mike Anderson's killer. The murderer's employer, Isaak Sirko, is having much better luck and actually traces his former employee right to Dexter's boat. Dexter wants to kill someone and focuses on the recently paroled killer Ray Speltzer. Dexter is convinced that Speltzer will kill again and tries to convince ...</p> <p>Season 7, Episode 4: Run S7, Ep4 Original Air Date: 21 Oct 2012 The police quickly catch up with Ray Speltzer and does a brilliant job interrogating him and getting a confession. She and others are shocked however when a judge ruled the arresting officers had violated his Miranda rights and releases him. When he shows up on the sidelines of his latest victim's funeral, Deb goes berserk and decides they have to get him at all costs. Dexter decides it's time for him to do what he does best. Meanwhile, the police are still raiding the strip club and owner Isaak Sirko decides it's time to give the police what they want and frames ...</p> <p>Season 7, Episode 5: Swim Deep Original Air Date: 28 Oct 2012 After Deb learns that she has sent forensic evidence to an outside lab for analysis, Captain LaGuerta confides in her that she found a blood slide at the site of the Marshall killing and believes the Bay Harbor butcher is still alive. The Captain accepts Deb's offers to help her in the investigation. When Dexter learns what's going on, he just wants Deb to stay out of it. Dexter finds blood on his boat and tests reveal it belongs to Louis Greene. He soon after finds he has to deal with Isaak Sirko who is clearly out for revenge. Dexter's plan to get him doesn't work ...</p> <p>Season 7, Episode 6: Do the Wrong Thing Original Air Date: 4 Nov 2012 Dexter decides he's going to eliminate Hanna McKay and gathers evidence that she has eliminated a number of people in her life. Something unexpected occurs however. LaGuerta begins to think that the Bay Harbor Butcher may have been responsible for the deaths of several criminals who vanished before they could be arrested. After discussing the situation with Nadia, Quinn decides to return the money left in his car. He's given little choice but to help the mobsters: either he eliminates the blood evidence they have linking Isaak Sirko to the Colombian shooting or Nadia ...</p> <p>Season 7, Episode 7: Chemistry Original Air Date: 11 Nov 2012 Dexter's problems keep mounting. After the surprise outcome of his planned execution of Hannah McKay, they agree they are far too much alike and decide not to see each other again. It doesn't quite work out as planned. Dexter learns that true crime writer Sal Price is writing a book about Hannah as he is convinced she was an active participant in the murders believed to have been committed by her boyfriend. Dexter sets out to get Sal to go in another direction but Hannah takes charge of things. Deb wants Dexter to do what he does best. Meanwhile, Quinn comes under ...</p> <p>Season 7, Episode 8: Argentina</p>

Title	Summary
<b>Dexter (Season 7)</b>	<p>Original Air Date: 18 Nov 2012 Having spent the night together, Hannah and Dexter decide to see each other again. He's not so sure what he's going to do about Deb however. She is adamant that Dexter get rid of Hannah but he refuses, saying he's sure she doesn't want to be responsible for a murder. With everything he has to deal with, Cody and Astor come to stay with him after their grandfather is hospitalized. Deb finally breaks down and tells him her true feelings. Isaak Sirko decides to take a more direct approach and tries to shoot Dexter in broad daylight. Strip club manager George Novikov ...</p> <p>Season 7, Episode 9: Helter Skelter Original Air Date: 25 Nov 2012 Isaak Sirko learns that the Koshka Brotherhood has sent two assassins to Miami to eliminate him. Surprisingly he turns to Dexter with a proposition: help him eliminate the assassins in return for his life. Dexter's not too keen on the proposal and turns him down. Isaak acquires a trump card however: he's taken Hannah hostage and now offers him her life as well. Dexter also has to deal with Deb who is embarrassed by her earlier admission to Dexter that she's in love with him. Hannah meanwhile keeps trying to get Dexter to open up to her. Captain LaGuerta approaches her...</p> <p>Season 7, Episode 10: The Dark... Whatever Original Air Date: 2 Dec 2012 There is another victim of the phantom arsonist, the fifth in two weeks. Dexter thinks has a pretty good idea who is behind it. He is frustrated because he promised Deb not to interfere in police cases. He tries to explain his dark passenger to Hannah but they're interrupted by a man peeking through the window - who turns out to be Hannah's father who has just been released from prison. He wasn't a very good father - he once left her alone in a motel room for three days while he went off to play poker. He seems to have reformed but after she refuses him a loan he ...</p> <p>Season 7, Episode 11: Do You See What I See? Original Air Date: 9 Dec 2012 At Deb's request, Batista locates Arlene Schramm, the witness who saw Hannah McKay kill a counselor in a halfway house. When Deb blacks out and has a car accident, she thinks she knows who might have been responsible. Dexter learns that the last of the men who killed his mother, Hector Estrada, is up for parole but has no objection as he has his own plans for the killer. Matthews has a chat with Dexter and tells him of Captain LaGuerta's theory about him being the Bay Harbor Butcher. Dexter is quick on his feet and Matthews believes him when he denies it all. When ...</p> <p>Season 7, Episode 12: Surprise, Motherfucker! Original Air Date: 16 Dec 2012 Dexter visits Hannah in jail to explain why he didn't protect her and she in turn explains why she did what she did. She seems to understand Dexter but has her own plans which don't include prison. Captain LaGuerta disregards the evidence she and Tom Matthews have discovered - and which Dexter planted - which points to Sgt. Doakes as the Bay Harbor Butcher and continues her investigation into Dexter. She arrests him but Dexter has set her up and she is forced to release him leading most at Miami Metro to believe she was trying to frame him. Dexter still wants to get ...</p>
<b>Dexter (Season 8): The Final Season</b>	The episodes are: 'A Beautiful Day', 'Every Silver Lining...', 'What's Eating Dexter Morgan?', 'Scar Tissue', 'This Little Piggy', 'A Little Reflection', 'Dress Code', 'Are We There Yet?', 'Make Your Own Kind of Music', 'Goodbye Miami', 'Monkey in a Box' and 'Remember the Monsters?'.
<b>Dexter Gordon Live in '63 &amp; '64</b>	Each DVD features a 24-page booklet with an essay written by an authoritative jazz historian as well as rare and unseen photos. Jazz Icons DVDs are produced with the full support and cooperation of the artists or their estates, who, in most cases, are contributing rare personal photographs, memorabilia, and forewords.
<b>Diabolically Yours [Diaboliquement vôtre]</b>	Delon plays a man who awakens from a coma to find that he's been in a terrible car accident and suffers from complete amnesia. His wife (Senta Berger, Our Man in Marrakesh) thinks he's faking it, but he thinks she's not actually his wife. His investigations overturn a plot more insidious than he could imagine.
<b>Diabolique</b>	An acknowledged influence on Psycho, Henri-Georges Clouzot's horror classic is the story of a sadistic headmaster who brutalizes his fragile wife and his headstrong mistress. The two women murder him and dump his body in a swimming pool; when the pool is drained, no corpse is found. Criterion presents Diabolique in a new digital transfer.
<b>Dial 1119</b>	An asylum inmate escapes to the city, where he takes hostages at a local dive, guns down a bar employee and warns authorities his captives will be next if the doctor whose testimony first put him away doesn't arrive within the hour. A bit of casting irony goes with the movie's then-novel use of TV news coverage: actors Marshall Thompson, William Conrad, Keefe Brasselle and Leon Ames would have significant career ventures in television.

Title	Summary
<b>Dial M for Murder</b>	A suave tennis player (Ray Milland) plots the perfect murder, the dispatching of his wealthy wife (Grace Kelly), who is having an affair with a writer (Robert Cummings). Amazingly, the wife manages to stave off her attacker, a twist of fate that challenges the hubby's talent for improvisation. Alfred Hitchcock wisely stuck to the stage origins of Dial M for Murder, ignoring the temptation to "open up" the material from the home of the unhappy couple. The result may not be one of Hitchcock's deepest films, but it's a thoroughly engaging chamber movie. It also features Grace Kelly at her loveliest, the same year she made Rear Window with Hitchcock. Dial M for Murder was filmed in the briefly trendy 3-D process, and Hitchcock shot some scenes to bring out the depth of the 3-D field; it's especially good for the nail-biting attempted murder of Kelly, and her desperate reach for a pair of scissors that seems to be just outside her grasp. However, the film was rarely shown with the proper 3-D projection, going out "flat" instead (a 1980 reissue restored the process for a limited theatrical release). Dial M was remade in 1998 as A Perfect Murder, a film that changed and expanded the material, with no improvement on the clean, witty original. - Robert Horton
<b>Diamonds Are Forever</b>	The seventh spy film in the James Bond series by Eon Productions, and the sixth and final Eon film to star Sean Connery as the fictional MI6 agent James Bond.  The film is based on Ian Fleming's 1956 novel of the same name, and is the second of four James Bond films directed by Guy Hamilton. The story has Bond impersonating a diamond smuggler to infiltrate a smuggling ring, and soon uncovering a plot by his old nemesis Blofeld to use the diamonds and build a giant laser.
<b>Diary of a Chambermaid, The</b>	Legendary director Jean Renoir's film version of Octave Mirbeau's novel, Diary of a Chambermaid was adapted for the screen by Burgess Meredith. Paulette Goddard (Modern Times) plays the title character, a sexy and saucy servant named Celestine, whose forthrightness has a curious effect on a wealthy Parisian household. Determined to elevate her lot in life, Celestine uses her unobtrusive charms to beguile the master of the household. Burgess Meredith (Rocky) delivers an astonishing performance as Captain Mauger, the bizarre and shell-shocked neighbor and Judith Anderson (Rebecca) is equally great as the mistress of the household. Luis Buñuel remade Diary of a Chambermaid in 1964 with Jeanne Moreau in the lead. In its own strange way, Renoir's interpretation is even more genuinely surreal than Buñuel's.
<b>Diary of a Chambermaid, The</b>	This wicked adaptation of the Octave Mirbeau novel is classic Luis Buñuel. Jeanne Moreau is Celestine, a beautiful Parisian domestic who, upon arrival at her new job at an estate in provincial 1930s France, entrenches herself in sexual hypocrisy and scandal with her philandering employer (Buñuel regular Michel Piccoli). Filmed in luxurious black-and-white Franscope, Diary of a Chambermaid is a raw-edged tangle of fetishism and murder—and a scathing look at the burgeoning French fascism of the era.
<b>Diary of a Country Priest</b>	A new priest (Claude Laydu) arrives in the French country village of Ambricourt to attend to his first parish. The apathetic and hostile rural congregation rejects him immediately. Through his diary entries, the suffering young man relays a crisis of faith that threatens to drive him away from the village and from God. With his fourth film, Robert Bresson began to implement his stylistic philosophy as a filmmaker, stripping away all inessential elements from his compositions, the dialogue and the music, exacting a purity of image and sound.
<b>Diary of a Lost Girl</b>	Vivid exploration of a corrupt society in which sex and money dominate social relationships. Pabst's last silent film is a direct and absorbing view of inter-war Germany; Louise Brooks is stunning, seductive and fascinating, and if one suspects Pabst is less concerned with innocence corrupted than with those doing the corrupting, it certainly doesn't diminish the allure of the film. The ending is surprisingly, but charmingly, upbeat, reminding one that Brooks could make a bad good girl every bit as exciting as a good bad one.
<b>Dick Cavett's Watergate</b>	Dick Cavett's Watergate offers a unique opportunity to mark the 40th anniversary of a defining moment in American history. From 1972 to 1974 the Watergate scandal unfolded on The Dick Cavett Show, as Cavett interviewed nearly every major Watergate figure, even non-political guests expressed their opinions. Dick Cavett's Watergate documents the scandal in the words of the people who lived it. Numerous clips from The Dick Cavett Show are used to portray how, from 1972 to 1974, popular talk show host Dick Cavett covered in great detail the Watergate scandal on his show
<b>Die Another Day</b>	he twentieth spy film in the James Bond series, and the fourth and last film to star Pierce Brosnan as the fictional MI6 agent James Bond; it is also the last Bond film of the original timeline before the series was rebooted in 2006 with Casino Royale. In the pre-title sequence, Bond leads a mission to North Korea, during which he is betrayed and, after seemingly killing a rogue North Korean colonel, he is captured and imprisoned. More than a year later Bond is released as part of a prisoner exchange. Surmising that someone within the British government betrayed him, he tries to earn redemption by finding his betrayer and by killing a North Korean agent he believes was involved in his torture.  Die Another Day, produced by Michael G. Wilson and Barbara Broccoli, and directed by Lee Tamahori, marked the franchise's 40th anniversary.
<b>Die Nibelungen</b>	One of the greatest artistic and technical achievements of the German silent cinema, Fritz Lang's monumental "Die Nibelungen" is a passionate retelling of Nordic legend, invested with all the resources of the colossal Ufa Studios. Scripted by Lang's wife at the time, Thea von Harbou (Metropolis), Siegfried establishes larger-than-life heroic characters who are defined by tests of valor a rigid codes of honor. In order to win the hand of Kriemhild (Margarete Schoen) Siegfried (Paul Richter) must win a bride for her brother, King Gunther (Theodor Loos). Kriemhild's Revenge begins after the death of Siegfried, and weaves the treacherous tale of his widow's ungodly vengeance upon his murderers. The noble qualities of the first film become liabilities in the second, as the blood oaths and vows of loyalty bring about a maelstrom of violence that results in the slaughter of entire armies (Lang would continue to explore this theme of bloodlust and revenge in such films as "Fury", "The Big Heat", and "Rancho Notorious", but never with such ferocity).

Title	Summary
<b>Dillinger is Dead</b>	In this magnificently inscrutable late-sixties masterpiece, Marco Ferreri, one of European cinema's most idiosyncratic auteurs, takes us through the looking glass to one seemingly routine night in the life of an Italian gas mask designer, played, in a tour de force performance, by New Wave icon Michel Piccoli. In his claustrophobic, mod home, he pampers his pill-popping wife, seduces his maid, and uncovers a gun that may have once been owned by John Dillinger—and then things get even stranger. A surreal political missive about social malaise, <i>Dillinger is Dead</i> finds absurdity in the mundane. It is a singular experience, both illogical and grandly existential.
<b>Diplomacy</b>	<p>"Diplomacy" takes a corner of World War II history and brings it to life onscreen. The picture marks the return of director Volker Schlöndorff, the helmer of "The Tin Drum," who's explored the war throughout his career, but rarely has he found a tale this theatrical in design. Adapting a play by Cyril Gely (who co-scripts), Schlöndorff ignores the expanse of war to manage a tale of two opposing forces softening in a Parisian hotel, keeping the showdown intimate and the mind games suspenseful. Perhaps "Diplomacy" doesn't overwhelm with its subtleties and general low-budget take on conflict, but it does offer two tremendous performances from Andre Dussollier and Niels Arestrup and a full sense of torturous deliberation.</p> <p>In 1944, German forces in Paris are ready to make their destructive mark on the city, facing the encroaching might of the Allies, who are drawing near. Under strict orders to wipe Paris off the map using explosives and floodwaters, General von Choltitz (Niels Arestrup) is preparing to carry out an extensive plan with help from the few troops that remain, understanding that this act of annihilation will likely be his last. Into his hotel headquarters comes Raoul Nordling (Andre Dussollier), a Swedish diplomat on a mission to halt Hitler's path of destruction, using his knowledge of the city to sidle up to General von Choltitz and discuss the ramifications of his orders. Hoping to appeal to his sense of morality and history, Nordling works overtime to convince the German that Paris should be spared, while General von Choltitz shares his suspicions and doubts, contemplating the end of his career and life should he decide to call off the plan.</p>
<b>Dirty Dozen, The</b>	Lee Marvin is perfectly cast as a down-but-not-out army major who is offered a shot at personal and professional redemption. If he can successfully train and discipline a squad of army rejects, misfits, killers, prisoners, and psychopaths into a first-rate unit of specialized soldiers, they'll earn a second chance to make up for their woeful misdeeds. Of course, there's a catch: to obtain their pardons, Marvin's band of badmen must agree to a suicide mission that will parachute them into the danger zone of Nazi-occupied France. It's a hazardous path to glory, but the men have no other choice than to accept and regain their lost honor. What makes <i>The Dirty Dozen</i> special is its phenomenal cast including Charles Bronson, Donald Sutherland, Telly Savalas, George Kennedy, Ernest Borgnine, John Cassavetes, Richard Jaeckel, Jim Brown, Clint Walker, Trini Lopez, Robert Ryan, and others. Cassavetes is the Oscar-nominated standout as one of Marvin's most rebellious yet heroic men, but it's the whole ensemble--combined with the hard-as-nails direction of Robert Aldrich--that makes this such a high-velocity crowd pleaser. The script by Nunnally Johnson and Lukas Heller (from the novel by E.M. Nathanson) is strong enough to support the all-star lineup with ample humor and military grit.
<b>Dirty Harry</b>	Whether or not you can sympathize with its fascistic/vigilante approach to law enforcement, <i>Dirty Harry</i> (directed by star Clint Eastwood's longtime friend and directorial mentor, Don Siegel) is one hell of a cop thriller. The movie makes evocative use of its San Francisco locations as cop Harry Callahan (Eastwood) tracks the elusive "Scorpio killer" who has been terrorizing the city by the Bay. As the psychopath's trail grows hotter, Harry becomes increasingly impatient and intolerant of the frustrating obstacles (departmental red tape, individuals' civil rights) that he feels are keeping him from doing his job. A characteristically taut and tense piece of filmmaking from Siegel ( <i>Invasion of the Body Snatchers</i> , <i>The Shootist</i> , <i>Escape from Alcatraz</i> ), it also remains a fascinating slice of American pop culture. It was a big hit (followed by four sequels) that obviously reflected--or exploited--the almost obsessive or paranoid fears and frustrations many Americans felt about crime in the streets. At a time when "law and order" was a familiar slogan for political candidates, Harry Callahan may have represented neither, but from his point of view his job was simple: stop criminals. To him that end justified any means he deemed necessary. The digital video disc preserves the film's anamorphic widescreen format. - Jim Emerson
<b>Dirty Pretty Things</b>	The luminous Audrey Tautou ( <i>Amelie</i> ) stars in <i>Dirty Pretty Things</i> , a riveting thriller about an illegal immigrant in London named Okwe (Chiwetal Ejiofor, <i>Amistad</i> ), a doctor in his homeland who now works days as a taxi driver and nights as a hotel desk clerk. When a hooker tells him there's a mess in one of the hotel's bathrooms, Okwe finds a human heart in the toilet. He soon discovers a snare of desperation, poverty, and black-market body organs--and finds that his only friend, a Turkish hotel maid (Tautou), may be the next to be caught. <i>Dirty Pretty Things</i> , skillfully directed by Stephen Frears ( <i>High Fidelity</i> , <i>Dangerous Liaisons</i> , <i>My Beautiful Laundrette</i> ), fuses taut suspense with an unsettling portrait of life among the British underclass of immigrant service workers. Thanks to the excellent cast and script, the movie makes its social points subtly, while the gripping story coils itself around you. --Bret Fetzer
<b>Discreet Charm of the Bourgeoisie, The</b>	In Luis Buñuel's deliciously satiric masterpiece, an upper-class sextet sits down to dinner but never eats, their attempts continually thwarted by a vaudevillian mixture of events both actual and imagined. Fernando Rey, Stéphane Audran, Delphine Seyring, and Jean-Pierre Cassel head the extraordinary cast of this 1972 Oscar winner for Best Foreign Film. Criterion is proud to present <i>The Discreet Charm of the Bourgeoisie</i> in an exclusive Special Edition Double-Disc Set.
<b>Dishonored</b>	In Josef von Sternberg's atmospheric spin on the espionage thriller, Marlene Dietrich further develops her shrewd star persona in the role of a widow turned streetwalker who is recruited to spy for Austria during World War I. Adopting the codename X-27, Dietrich's wily heroine devotes her gifts for seduction and duplicity—as well as her musical talents—to the patriotic cause, until she finds a worthy adversary in a roguish Russian colonel (Victor McLaglen), who draws her into a fatal game of cat and mouse and tests the strength of her loyalties. Reimagining his native Vienna with customary extravagance, von Sternberg stages this story of spycraft as a captivating masquerade in which no one is who they seem and death is only a wrong note away.
<b>Dissent &amp; Disruption: Alan Clarke at the BBC (1969-1989)</b>	This long-overdue collection finally brings together all twenty-three of the surviving stand-alone BBC TV dramas that Alan Clarke directed between 1969 and 1989, including such neglected classics as <i>To Encourage the Others</i> , <i>Horace</i> , <i>Penda's Fen</i> , <i>Diane</i> , <i>Contact</i> , <i>Christine and Elephant</i> , and also includes the first ever presentation of Clarke's original <i>Director's Cut of The Firm</i> , assembled from his personal answer print, discovered in 2015.



Title	Summary
<b>Distant</b>	The highly acclaimed, award-winning Turkish film <i>Distant</i> is a deeply compassionate and frequently amusing study of quiet desperation, prompting many critics to favorably compare writer-director Nuri Bilge Ceylan's subtly hypnotic drama to the films of Ozu and Tarkovsky. Watch closely and you'll recognize someone you know, or even yourself, and the quietest moments are the most enjoyably revealing. Muzaffer Özdemir and Mehmet Emin Toprak shared Best Actor honors at the 2003 Cannes Film Festival for their perfectly nuanced performances as (respectively) divorced, 40-something photographer Mahmut and his distant relative Yusef, who arrives in Istanbul looking for work, and quickly wears out his welcome. Tensions mount, revealing solitude as the natural (if not preferred) state of these lonely, melancholy men. (In the context of this film, it's tragically ironic that Toprak was killed in an auto accident, at age 28, six months before his honors at Cannes.) With understated humor, Ceylan observes Mahmut and Yusef's chronic isolation, but he never passes judgment. <i>Distant</i> could've been made anywhere and it would yield the same visually seductive study of detachment. Tune into its wavelength and you'll find it unforgettable. --Jeff Shannon
<b>Distant Voices, Still Lives</b>	<p>The second film in Terence Davies' autobiographical series (<i>Trilogy</i>, <i>The Long Day Closes</i>) is an impressionistic view of a working-class family in 1940s and 1950s Liverpool, based on Davies' own family.</p> <p>The first part, <i>Distant Voices</i>, opens with grown siblings Eileen (Angela Walsh), Maisie (Lorraine Ashbourne) and Tony (Dean Williams), and their mother (Freda Dowie) arranged in mourning clothes before the photograph of their smiling father (Pete Postlethwaite). Soon after, the family poses in a similar tableau, but for a happier occasion - Eileen's wedding. While relatives sing at her reception, Eileen hysterically grieves for her dad, and recalls happy times of her youth. Tony and Maisie's memories, however, are more troubled.</p> <p>Davies intermingles and contrasts scenes like the family peacefully lighting candles in church with the brutal man beating his wife and terrorizing his young children. In <i>Still Lives</i>, set (and filmed) two years later, the siblings are settled in life, but not all happily.</p> <p>For Eileen, relief from her drab existence comes only when singing at the pub. With his skilfully composed frames and evocative use of music in place of dialogue, Davies creates a lovely, affecting photo album of a troubled family wrestling with the complexity of love.</p>
<b>District 9</b>	An electric brew of "Alien Nation" and "The Fly," coated with a viscous layer of social commentary, "District 9" is a volatile action/horror picture with a stupendous visual fingerprint. A barnstorming combat film with flashy weaponry, alien mysteries, and goopy body trauma, the film is destined to become a cult classic -- a largely unapologetic statement of hysteria, flanked by large deposits of geek Spanish fly.
<b>Divorce Italian Style</b>	Baron Ferdinando Cefalù (Marcello Mastroianni) longs to marry his nubile cousin Angela, but one obstacle stands in his way: his fatuous and fawning wife, Rosalia. His solution? Since divorce is illegal, he will devise a scenario wherein he can catch his spouse in the arms of another and murder her to save his honor—a lesser offense. Criterion is proud to present director Pietro Germi's hilarious and cutting satire of Italy's hypocritical judicial system and male-dominated culture, winner of the 1962 Academy Award for Best Original Screenplay, in a two-disc DVD edition that also features a documentary on the director, new interviews with the actors and screenwriter, screen-test footage, and more.
<b>Dizzy Gillespie Live in '58 &amp; '70</b>	Each DVD features a 16-page booklet with an essay written by an authoritative jazz historian as well as rare and unseen photos. Jazz Icons DVDs are produced with the full support and cooperation of the artists or their estates, who, in most cases, are contributing rare personal photographs, memorabilia, and forewords.
<b>Django Unchained</b>	Among Mr. Tarantino's achievements has been his successful argument that the maligned and neglected B movies of the past should be viewed with fresh eyes and unironic respect. His own tributes to the outlaw, outsider film tradition — flamboyant in their scholarly care and in their bold originality — have suggested new ways of taking movies seriously. "Django Unchained" is unabashedly and self-consciously pulpy, with camera moves and musical cues that evoke both the cornfed westerns of the 1950s and their pastafied progeny of the next decade. (The title comes from a series of Italian action movies whose first star, Franco Nero, shows up here in a cameo.) It is digressive, jokey, giddily brutal and ferociously profane. But it is also a troubling and important movie about slavery and racism.
<b>Do the Right Thing</b>	The hottest day of the year explodes onscreen in this vibrant look at a day in the life of Bedford-Stuyvesant, Brooklyn. Featuring a stellar ensemble cast that includes Danny Aiello, Ossie Davis, Ruby Dee, Richard Edson, Giancarlo Esposito, Robin Harris, Samuel L. Jackson, Bill Nunn, Rosie Perez, and John Turturro, Spike Lee's powerful portrait of urban racial tensions sparked controversy while earning popular and critical praise. Criterion is proud to present <i>Do the Right Thing</i> in a new Director Approved special edition. The Criterion Collection and Spike Lee have delivered an abundance of treasures in this new edition of <i>Do the Right Thing</i> . Addressing the viewer in video commentary specially filmed for this two-disc set, Lee warmly remembers the creative process and extraneous hoopla of his first masterpiece. Cameras were rolling on the day of the first read-through, capturing a fascinating glimpse of veteran actors and soon-to-be-knowns beginning to understand how special the film was going to be. Among other treats there's an illuminating one-hour making-of documentary; an interview with editor Barry Brown; and the video of Public Enemy's most lasting anthem, "Fight the Power." But Lee saves the best for the very end, delivering a "last word" in which he deliciously lambastes critics (by name!) who misguidedly predicted racial unrest upon the film's theatrical release. - Ryan Boudinot

Title	Summary
<b>Docks of New York</b>	<p>Roughneck stoker Bill Roberts (George Bancroft) gets into all sorts of trouble during a brief shore leave when he falls hard for Mae (Betty Compson), a wise and weary dance-hall girl, in Josef von Sternberg's evocative portrait of lower-class waterfront folk. Fog-enshrouded cinematography by Harold Rosson (The Wizard of Oz), expressionist set design by Hans Dreier (Sunset Boulevard), and sensual performances by Bancroft and Compson make this one of the legendary director's finest works, and one of the most exquisitely crafted films of its era.</p>
<b>Doctor Who: Series 1 - 4</b>	<p>This collection brings together the first four series of the BBC's re-imagined Doctor Who, which was first transmitted in 2005, starring Christopher Eccleston (Elizabeth, Shallow Grave) as the crusading timelord, ably assisted by the gorgeous Rose (Billie Piper - "Secret Diary of a Call Girl").</p> <p>Series 1 Christopher Eccleston's Doctor is wise and funny, cheeky and brave. An alien and a loner (it's difficult keeping up with friends when your day job involves flitting through time and space), his detached logic gives him a vital edge when the world's in danger. But when it comes to human relationships, he can be found wanting. That's why he needs new assistant Rose.</p> <p>Rose (Billie Piper) is a shop-girl from the present day. From the moment they meet, the Doctor and Rose are soulmates. They understand and complement each other. As they travel together through time, encountering new adversaries, the Doctor shows her things beyond imagination. She starts out as an innocent, unfettered by worldly concerns. But she ends up an adventurer who, by the end of the series, can never go home again...</p> <p>Series 2 The complete second series featuring David Tennant as the tenth 'regenerated' Doctor Who. In 'The Christmas Invasion' Christmas trees and seasonal Santa Claus impersonators begin wreaking havoc on the residents of London. Meanwhile the TARDIS lands on Earth with a new Doctor aboard. The Doctor is not yet fully recovered from regeneration. An invasion of the planet threatens mankind and there's only the Prime Minister to battle it out.</p> <p>Series 3 The third series of Doctor Who is full of new thrills, new laughs, new heartbreak and some terrifying new monsters. From the moment the Doctor walks into the life of medical student Martha Jones he changes it forever.</p> <p>Series 4 David Tennant is back in his role as the Doctor in the fourth series of the hit sci-fi show! Award-winning comedienne Catherine Tate returns as the Doctor's new companion, reviving her role as Donna Noble. Also on hand to help the Doctor are some familiar faces as he has the New Dalek Empire to stop!</p>
<b>Doctor Zhivago</b>	<p>An exploration of the Russian Revolution as seen from the point of view of the intellectual, introspective title character (Omar Sharif). Lara inspires lechery in Komarovskiy (her mother's lover who is a master at surviving whoever runs Russia) and can't compete with passion for the revolution of the man she marries, Pasha. Her true love is Zhivago who also loves his wife. Lara is the one who inspires poetry. The story is narrated by Zhivago's half brother Yevgraf, who has made his career in the Soviet Army. At the beginning of the film he is about to meet a young woman he believes may be the long lost daughter of Lara and Zhivago.</p> <p>This epic, sweeping romance, told in flashback, captures the lushness of Moscow before the war and the violent social upheaval that followed. The film is based on the Pulitzer Prize-winning novel by Boris Pasternak.</p>
<b>Doctor's Horrible Experiment, The</b>	<p>Retelling of "Dr. Jekyll and Mr. Hyde".</p>
<b>Documenteur</b>	<p>This small-scale fiction about a divorced mother and her child (played by Agnès Varda's own son) leading a quiet existence on L.A.'s margins was made directly after Mur Murs, and though Documenteur is different in form and tone from that film, the two are complexly interwoven, with overlapping images and ideas. This meditative portrait of urban isolation overflows with subtle visual poetry.</p>
<b>Dodge City</b>	<p>Dodge City is a 1939 western that was filmed in Glorious Technicolor starring Errol Flynn. Errol stars as Wade Hatton, the well rounded, slightly mysterious cowboy. Since the end of the Civil War, Hatton has traveled around the world and back to find himself in his current role, becoming the modern equivalent of a contractor for the US Army. He hunts buffalo for to feed the Army in it's westward movement. In his travels he has watched the evil, dark hat wearing Jeff Surratt kill Buffalo on Indian grounds and turns him over to the local Sheriff. Thus the final confrontation is set.</p>

Title	Summary
<b>Dog Day Afternoon</b>	<p>"Dog Day Afternoon," which opened yesterday at the Cinema 1, is Sidney Lumet's most accurate, most flamboyant New York movie—that consistently vital and energetic Lumet genre that includes "The Pawnbroker" and "Serpico" and exists entirely surrounded by (but always separate from) the rest of his work. Mr. Lumet's New York movies are as much aspects of the city's life as they are stories of the city's life.</p> <p>"Dog Day Afternoon" is a melodrama, based on fact, about a disastrously ill-planned Brooklyn bank robbery, and it's beautifully acted by performers who appear to have grown up on the city's sidewalks in the heat and hopelessness of an endless midsummer.</p> <p>If you can let yourself laugh at desperation that has turned seriously lunatic, the film is funny, but mostly it's reportorially efficient and vivid, in the understated way of news writing that avoids easy speculation.</p> <p>Each of the several principal lives it touches has been grotesquely bent out of shape. The director and Frank Pierson, who wrote the fine screenplay, don't attempt to supply reasons. The movie says only that this is what happened. No more. This severely limits the film's emotional impact, though not its seriousness or its fascination. "Dog Day Afternoon" is a gaudy street-carnival of a movie that rudely invites laughs at inappropriate moments, which is in keeping with the city's concrete sensibility.</p> <p>The incident on which the film is based was the attempt to rob a branch of the Chase Manhattan Bank on Aug. 22, 1972. The two bandits, one of whom was seeking money for a sex-change operation for a boyfriend, failed miserably, after they held the bank's employes hostage for 14 hours, appeared live on television, became the center of an impromptu neighborhood Mardi Gras, and negotiated for a jet plane to fly them out of the country.</p> <p>Mr. Lumet's film is exclusively concerned with the robbery attempt and the time it occupied. Only briefly does the film move out of the bank and away from the lower-middle-class neighborhood of apartments over pizza parlors, barber shops and barrooms. We occasionally see the neighborhood in a high, smoggy long-shot, the tar-paper shingles shimmering in the reflected heat.</p> <p>Most of the time the film stays contained within the bank. This concentration in space and time is responsible for much of the film's dramatic intensity.</p> <p>So too are the brilliant characterizations by the members of the large cast, including Al Pacino, as the (probably) more than a bit mad mini-mind of the holdup, a man with bravura style when he plays to the crowds outside the bank but apparently quite demented in his personal relationships.</p> <p>He vows his love for his wife and children and especially for his boyfriend, whom he had "married" in a drag wedding some months earlier with his mother as a witness. On the other hand, the boyfriend, played with just the right mixture of fear, dignity and silliness by Chris Sarandon, testifies that his would-be patron has tried to kill him on several occasions.</p> <p>The other characterizations that one remembers are those of Penny Allen as the bank's efficient head teller, Estelle Omens as a woman teller of a certain age who objects to profanity even under stress ("My ears aren't garbage cans"), John Cazale as Mr. Pacino's sidekick in crime, a man who doesn't smoke because "the body is the temple of the Lord," and James Broderick and Charles Durning as the chief representatives of the law. Of particular interest is Susan Peretz as Mr. Pacino's wife, in whom one sees the tangle of city distress, anger, sweetness and violence, which is one of the main things that "Dog Day Afternoon" is all about.</p>
<b>Dogville</b>	<p>This galvanizing and controversial film from Lars von Trier (Dancer in the Dark, Breaking the Waves, The Kingdom), Dogville uses ingenious theatricality to tell the Depression-era story of Grace (Nicole Kidman, The Others), a beautiful fugitive who stumbles onto a tiny town in the Rocky Mountains. Spurred on by Tom (Paul Bettany, Master and Commander), who fancies himself the town's moral guide, the citizens of Dogville first resist Grace, then embrace her, then resent and torment her—little realizing they will pay a price for their selfish brutality. The town is indicated by fragments of building and chalk outlines on a soundstage floor, stylishly pointing to the movie's roots in classic plays (particularly Thornton Wilder's Our Town and Friedrich Durrenmatt's The Visit). Several critics have stridently attacked Dogville as anti-American, but the movie's dark, compelling view applies as easily to Rwanda, Bosnia, the Middle East, or pretty much anywhere in the world. Also featuring Lauren Bacall, Patricia Clarkson, Jeremy Davies, Stellan Skarsgård, Chloe Sevigny, and many more. - Bret Fetzer</p>
<b>Doll, The [Die Puppe]</b>	<p>The film is loosely based on the same short story which inspired the ballet Coppélia and the operetta La poupée by Edmond Audran.</p>
<b>Don Q, Son of Zorro</b>	<p>Douglas Fairbanks plays both Zorro and his son in this light, high energy adventure. Zorro actually doesn't show up until toward the end, but his son, Don Cesar de Vega, supplies the expected quotient of sword swinging, theatrical acrobatics, and crazy stunts. Don Q, Son of Zorro is the perfect sort of vehicle for Fairbanks. Although his more outrageous stunts are showcased elsewhere, this film is a wonderful adventure with lots of action, lots of humor, and lots of romance. It's also the perfect sort of genre for silent film: when glib gestures, longing glances, sneering scowls, and lightning swordplay can tell a story on their own. Why bog things down with a lot of talk?</p>

Title	Summary
<b>Don Quixote [aka Don Kikhot]</b>	Based on Evgeny Shvartz's stage adaptation of Miguel de Cervantes's novel of the same name. It was entered into the 1957 Cannes Film Festival. The film was exhibited in the mid-1960s by Australian University film clubs receiving the productions of Sovexportfilm. It was the first film version of Don Quixote to be filmed in both widescreen and color.
<b>Donkey Skin</b>	In this lovingly crafted, wildly eccentric adaptation of a classic French fairy tale, Jacques Demy casts Catherine Deneuve as a princess who must go into hiding as a scullery maid in order to fend off an unwanted marriage proposal—from her own father, the king (Jean Marais). A topsy-turvy riches-to-rags fable with songs by Michel Legrand, Donkey Skin creates a tactile fantasy world that's perched on the border between the earnest and the satiric, and features Delphine Seyrig in a delicious supporting role as a fashionable fairy godmother.
<b>Don't Blink: Robert Frank</b>	An intimate portrait of Robert Frank, an artist who photography and independent film.
<b>Don't Bother to Knock</b>	Airline pilot Jed stays at the New York hotel where girlfriend Lyn is a singer. He sees Nell in a window opposite his and they get chummy. When the girl she's baby-sitting, Bunny, enters Nell goes crazy and sends her to her room. She fantasizes that Jed is her long lost fiance. Jed comes to realize that Nell is more than a little whacko.
<b>Don't Expect Too Much</b>	<p>Put together by Susan Schwartz Ray, Nicholas Ray's wife, this feature takes the piles of footage shot for We Can't Go Home Again and uses the leftovers to tell the tale of the movie's making, detailing Ray's move from Tinsel Town to a college campus, and the big experiment of enlisting his students to make a movie. There was no plan, they would make it up--and learn--as they went.</p> <p>Susan Ray compiles this unseen material with new interviews conducted with many of the students, including Stranger Than Paradise director Jim Jarmusch, to recreate how the passion of unbridled creation gave way to fatigue and bruised egos. Eventually, the film floundered due to its lack of focus and Ray's addictions; at the same time, understanding what he was going for and how he wanted to "break the rectangle" and not be beholden to standard film conventions sheds some light on the impulses behind We Can't Go Home Again. It also makes sense that the title was chosen by the students, who had no idea to what degree their ability to turn back was fading. The film crew became a family, and then like most families, quarreled and disintegrated.</p> <p>Following the Cannes premiere, Ray spent a lot of time chasing money, and then entered into a phase of continuous editing. These days, what he envisioned would be easy. Digital editing tools would allow the frames within frames within frames he desired. All he could do in the 1970s was project the different images simultaneously and try to bring them together. The thread never emerged, he never could pull the ship in the bottle to its full height. In many ways, he was ahead of his time, but in many others, Ray was just out of time.</p>
<b>Don't Look Back</b>	Bob Dylan is captured on-screen as he never would be again in this groundbreaking film from D. A. Pennebaker. The legendary documentarian finds Dylan in England during his 1965 tour, which would be his last as an acoustic artist. In this wildly entertaining vision of one of the twentieth century's greatest artists, Dylan is surrounded by teen fans, gets into heated philosophical jousts with journalists, and kicks back with fellow musicians Joan Baez, Donovan, and Alan Price. Featuring some of Dylan's most famous songs, including "Subterranean Homesick Blues," "The Times They Are A-Changin'," and "It's All Over Now, Baby Blue," Dont Look Back is a radically conceived portrait of an American icon that has influenced decades of vérité behind-the-scenes documentaries.
<b>Don't Look Now</b>	John and Laura Baxter are living in Venice when they meet a pair of elderly sisters, one of whom claims to be psychic. She insists that she sees the spirit of the Baxters' daughter, who recently drowned. Laura is intrigued, but John resists the idea. He, however, seems to have his own psychic flashes, seeing their daughter walk the streets in her red cloak, as well as Laura and the sisters on a funeral gondola.
<b>Double Indemnity</b>	Smooth talking insurance salesman Walter Neff meets attractive Phyllis Dietrichson when he calls to renew her husband's automobile policy. The couple are immediately drawn to each other and an affair begins. They cook up a scheme to murder Mr. Dietrichson for life insurance money with a double indemnity clause. Unfortunately, all does not go to plan...

Title	Summary
<p><b>Double Life of Veronique</b></p>	<p>Of all Krzysztof Kieslowski's films, <i>La Double Vie de Véronique</i> is almost certainly the most intriguing and enigmatic. Shot half in Polish and half in French, Véronique occupies a unique position in Kieslowski's career, straddling the director's early Polish work, where in films like <i>Blind Chance</i>, <i>No End</i> and his groundbreaking <i>Dekalog</i> series, he explored various themes of chance, fate, freewill that draw people together and the social, moral and political circumstances that bind them together— and leading towards his later French work in the films of <i>The Three Colours Trilogy</i>, where he reworked many of those themes, refining his complex ideas and filmmaking techniques to a remarkable level of precision. In between those two periods of Kieslowski's tragically brief filmmaking career lies <i>La Double Vie de Véronique</i>, and it sees the director at his most challenging, demonstrating the rigour and attention to detail that we would come to expect from his later films, setting up an intriguing dual situation that allows many of his favourite themes to be explored.</p> <p>That situation is the parallel presentation of two young women in different parts of the world whose lives are somehow connected. Weronika (Irène Jacob) is a young Polish girl from the country with an incredible singing talent, who travels to Krakow, where she is successful in an audition. One day in the main square of Krakow, she spies a young woman who is the double of herself, a French tourist taking photographs of a student demonstration that is taking place on the square. The young woman is called Véronique (also played by Irène Jacob), and although they never actually meet, both women seem to sense or share a supernatural sense of connection with each other. A significant event in the course of Weronika's life leads Véronique to change the path of her own life and seek to find an answer to the strange yearning that has suddenly developed inside her. When a travelling puppeteer visits the school where she works as a teacher, something about the man and the marionette performance he puts on drives her to seek him out for an answer.</p> <p><i>La Double Vie de Véronique</i> presents a typically Kieslowskian situation of parallel lives, allowing the director, as he did in <i>Blind Chance</i> and <i>Three Colours Red</i> (which also starred Irène Jacob) to explore the elements of connection, chance and fate that direct our lives. Rather than taking the god-like directorial position that he seems to adopt interweaving these lives in <i>Red</i> however, the manipulations of fate in this film seem less forced, allowing connections and linking elements between them to be freely associated in the viewer's mind with no predetermined outcome, conclusion or moral to be drawn from it. This is somewhat appropriate and pretty much a necessity, since it is subject of self-determination or freewill and how much control we have over our lives is the central theme of the film, so it would be unwise of the director to make any definitive judgements. The central metaphor for the degree of self-determination we exercise is of course contained within the little puppet show, where a puppetmaster directs the lives of his characters in a story where a beautiful dancer dies only to undergo metamorphosis and be reborn into a new state. This marionette play has an important affect on Véronique's life, and she seeks out the puppeteer without really knowing why, but clearly she is hoping that he can perform a similar rebirth in her own life. Or put simply, she seeks the redeeming force of his love. But putting things simply is dangerous in this film, and you have to take into consideration that it is in fact the puppeteer who initially seeks out Véronique through a series of cryptic messages, Kieslowski showing that the lines that draw people together are both fortuitous and directed by our own choices.</p> <p>There are however many other small events and mysteries in the parallel connections between Weronika and Véronique that show up in many little details and coincidences and many other ways to view the messages and mysteries the film presents. The puppet show which is central to the film could even be seen as a metaphor for the film itself, a staging point in the director's career, where he would leave behind his work as a Polish filmmaker, undergoing a metamorphosis through this film, and emerging from his cocoon to be reborn into a new life where the particularly Polish context of the themes in his early films would be remade as universal for a wider international audience. Indeed, if you examine <i>La Double Vie de Véronique</i> closely – and the film presents so many puzzles and enigmas that it practically demands such attention and even repeated viewing – you can see almost the entirety of the subsequent <i>The Three Colours Trilogy</i> contained therein, in a raw, embryonic form. In its treatment of the deep isolation, physical pain and sense of loss brought on by bereavement and the striving to find a sense of self and belonging in love – not to mention the vital role music plays in the film - it most closely resembles <i>Three Colours Blue</i>, but various connections can also be made to the themes of communication, friendship, family bonds and the interconnectedness of lives explored from other angles and greater depth in <i>Three Colours Red</i> and <i>Three Colours White</i> (the otherwise baffling Jean-Pierre episode here seems an underdeveloped version of the Karol Karol character in <i>White</i>). The little bent-over old lady struggling with her shopping who appears in parts of <i>Dekalog</i> and throughout <i>The Three Colours Trilogy</i> can also be seen reappearing here in a similarly mysterious way.</p> <p>Attempting to define <i>La Double Vie de Véronique</i> down to any single understandable reading however is not recommended and probably impossible – and you should distrust anyone who attempts to provide a commentary to “explain” this film. This is not a film to be rationalised, but simply felt. Every single scene in Kieslowski's films is designed to provoke a response in the viewer, but that response is not predefined or predetermined. The director knows there are as many ways to view the film as there are people to watch it and <i>La Double Vie de Véronique</i> consequently touches people in an indefinable and deeply personal way. You don't need to see any of the multiple versions Kieslowski prepared in his editing of the film - it is possible as it is to pick up something different every time you watch the film (the debt owed to it by Jean-Pierre Jeunet's <i>Amélie</i> struck me on this viewing), and as long as its mysteries continue to intrigue, it will continue to be touching and vital in every single viewing.</p> <p>DVD  The Double Life of Véronique is released on DVD in the UK by Artificial Eye, a port of MK2's recently released French 2-disc set. The set is presented on two dual-layer discs in PAL format and is Region 2 encoded.</p> <p>Video</p>

Title	Summary
<p><b>Double Life of Veronique</b></p>	<p>Photographed quite distinctively by Slawomir Idziak, Kieslowski's DoP on <i>The Scar</i>, <i>A Short Film About Killing</i> and <i>Three Colours Blue</i> (and subsequently on films as visually striking as <i>Gattaca</i> and <i>Black Hawk Down</i>), <i>La Double Vie de Véronique</i> has a beautifully composed and stylised look, dominated by golden glows and luminous greens in which red is the only colour that stands out. It looks absolutely stunning on this Artificial Eye presentation, the richness of the tones simply radiating off the screen. It doesn't look quite as washed-out by the yellow tint that renders the film almost monochrome in my VHS copy of the film. This looks much more accurate and effective, with blacks particularly benefiting from the deeper tone. The image shows remarkable stability, clarity and detail, although with the amount of filters used and colour manipulation applied, the image can look a little soft in places, but this is entirely how it would be expected to appear. Only in freeze-frame do the inevitable dot-crawl compression artefacts that plague MK2 transfers become evident, taking the form of little shifting blurred blocks of discolouration in backgrounds. In normal playback on a regular sized screen this is virtually undetectable and has minimal impact on the sheer beauty of the transfer.</p> <p><b>Audio</b></p> <p>There is a choice of Dolby Digital 2.0 and Dolby Digital 5.0 mixes of the film, both billed as "Original". The film credits themselves indicate Dolby Stereo, and this was the mix I went with, though a sampling of 5.0 mix didn't show any obvious differences, the mix remaining well to the front. The quality of the audio mix is very good, showing its limitations only at the very highest registers of Irène Jacob's overdubbed singing voice – and believe me, that is high. Elsewhere, the dialogue is strong and clear and Zbigniew Preisner's quite astonishing score for the film is given appropriately powerful treatment.</p> <p><b>Subtitles</b></p> <p>English subtitles are provided in a clear, white font and are optional.</p> <p><b>Extras</b></p> <p>The Artificial Eye release comes with a full set of invaluable extra features, identical to the French MK2 release.</p> <p><b>Conversation with Kieslowski (52:40)</b></p> <p>Conducted during the making of <i>La Double Vie de Véronique</i>, this is simply superb, Kieslowski proving as always to be an excellent interviewee, providing deep, intelligent and thought-provoking responses to questions about his work and background as a filmmaker. The interview is intercut with many behind-the-scenes takes of the filming and editing of <i>Véronique</i>.</p> <p><b>Interview with Irène Jacob (16:42)</b></p> <p>In a recent interview, the actress recalls her screentest for the film, the preparation that went into the development of her characters, and the collaboration and intuition that played a large part of the filming. She confirms that Kieslowski had put together as many as 15 radically different versions of the film, with many scenes being left out of the final cut.</p> <p><b>Kieslowski, Polish Filmmaker (30:35)</b></p> <p>An informative documentary, this provides a good overview of the themes and the political backdrop of Kieslowski's Polish film work, up to and including <i>La Double Vie de Véronique</i>.</p> <p><b>Short Films</b></p> <p>Rounding out a superb selection of quality features are a few examples of Kieslowski's early documentary film work. Along with his other documentary films like <i>From A Nightporter's Point Of View</i> and <i>The Office</i>, these films not only give an in-depth insight into the lives of people in Poland during the 1960s and 1970s, but, like the director's other films, extend into a more universal examination of the lives and connections that exist between people.</p> <p><i>The Musicians</i> (1958) (10:07) is not by Kieslowski, but by Kazimierz Karabusz, a teacher at the Lodz Film School who was a great influence on Kieslowski. The film shows a group of tram workers who play in a brass band in their spare time.</p> <p><i>Factory</i> (1970) (17:30), fascinatingly cutting between a board room discussion and the work on the shop floor of a steel factory, captures the incompetence and bureaucracy of the workers' situation and the precarious position that the shortage of spare parts places everyone in.</p> <p><i>Hospital</i> (1978) (20:20) takes this even further, following 24 hours in the life of a group of doctors, showing their daily struggle to cope with similar deprivations and inadequate equipment.</p> <p><i>Railway Station</i> (1980) (12:42) covers another public institution where people of different statuses and circumstances interact. This time however there is the ominous presence of a surveillance camera watching everything that is going on.</p> <p><b>Overall</b></p> <p>A key film in the career of Krzysztof Kieslowski, <i>La Double Vie de Véronique</i>, perhaps because of its position as a linking film between his Polish and his French films, is one of the director's most fascinating and intriguing films – certainly his most lyrical and enigmatic. It doesn't perhaps have the intellectual rigour of his Polish films, or the same level of depth, coherence and complexity that spreading these themes across the breadth of the three films in <i>The Three Colours Trilogy</i> permitted, but perhaps because of the intuitive purity and mystery of <i>La Double Vie de Véronique</i>'s treatment, it tends to bring out a deeply personal and unique response from every viewer, and remains a beautiful and vital piece of filmmaking. Finally released on DVD, the film's technical qualities are also more evident than ever, particularly in this striking 2-disc presentation from Artificial Eye.</p>

Title	Summary
<b>Double Suicide</b>	Many films have drawn from classic Japanese theatrical forms, but none with such shocking cinematic effect as director Masahiro Shinoda's <i>Double Suicide</i> . In this striking adaptation of a bunraku puppet play (featuring the music of famed composer Toru Takemitsu), a paper merchant sacrifices family, fortune, and ultimately life for his erotic obsession with a prostitute.
<b>Down by Law</b>	When fate lands three hapless men—an unemployed disc jockey (Tom Waits), a small-time pimp (John Lurie), and a strong-willed Italian tourist (Roberto Benigni)—in a Louisiana prison, their singular adventure begins. Described by director Jim Jarmusch as a “neo-beat-noir-comedy,” <i>Down by Law</i> is part nightmare and part fairy tale, featuring fine performances and crisp black-and-white photography by esteemed cinematographer Robby Müller. The Criterion Collection is proud to present Jim Jarmusch’s <i>Down by Law</i> .
<b>Down By Law</b>	Director Jim Jarmusch followed up his brilliant breakout film <i>Stranger Than Paradise</i> with another, equally beloved portrait of loners and misfits in the American landscape. When fate brings together three hapless men—an unemployed disc jockey (Tom Waits), a small-time pimp (John Lurie), and a strong-willed Italian tourist (Roberto Benigni)—in a Louisiana prison, a singular adventure ensues. Described by Jarmusch as a neo-Beat noir comedy, <i>Down by Law</i> is part nightmare and part fairy tale, featuring sterling performances and crisp black-and-white cinematography by the esteemed Robby Müller.
<b>Downhill Racer</b>	Astonishing Alpine location photography and a young Robert Redford in one of his earliest starring roles are just two of the visual splendors of Michael Ritchie’s visceral debut feature, <i>Downhill Racer</i> . In a beautifully understated performance, Redford is David Chappellet, a ruthlessly ambitious skier competing with an underdog American team in Europe for Olympic gold, and Gene Hackman provides tough support as the coach who tries to temper the upstart’s narcissistic drive for glory. With a subtle screenplay by acclaimed novelist James Salter, <i>Downhill Racer</i> is a vivid character portrait buoyed by breathtakingly fast and furious imagery that brings the viewer directly into the mind of the competitor.
<b>Dr. Mabuse</b>	<p>Arch-criminal Dr. Mabuse sets out to make a fortune and run Berlin. Detective Wenk sets out to stop him. In <i>Dr Mabuse Lang</i> taps into the decadence of post-War Europe with great accuracy - the Folies Bergere, the flourishing gambling clubs, the free-wheeling continental set, the world of international finance (a scene, cut from this version of the film, in which Mabuse manipulates a stock-market crash is amazingly prophetic of the German inflation crisis), the Cubist movement, the flourishing of spiritualism. Some of Lang's images of the bored rich are striking. One of the gambling dens advertises itself with the statement: "Hilarious enjoyment without restrictions. Our motto is 'Whatever Gives Pleasure is Permissible.'" And the Countess is wont to stating title cards like: "We need adventure to make life worthwhile" and [of watching people gamble]: "I find thrills and sensations which help to make existence less dull." In this milieu Mabuse is seen as the ultimate decadent - "Nothing is interesting in the long run - except one thing. Playing with human beings and human fates," he states at one point, at another: "There is no such thing as love. There is only desire - and the will to possess what you desire."</p> <p>As Mabuse, Rudolf Klein-Rogge (who was also Rotwang in Lang's <i>Metropolis</i>) physically dominates the film with a ruthlessly brutal performance, strutting about with a glower of pure malevolence. Lang engages in some wonderful cinematic effects to demonstrate Mabuse's mental powers at work - like a shot which looks up over a player's cards to show Mabuse's eyes glowing which then closes in as everything else goes black until we see nothing except the eyes in the dark. Despite the domination of the film by Klein-Rogge, Lang does a good job in the creation of his adversary Wenk, which Bernard Goetzke (<i>Death in Lang's Destiny</i> the previous year) plays with a steely brilliance.</p> <p>The sets created as background for the film are superb. A hotel foyer is dominated by a giant chandelier and beneath it a large circular carpet - the walls of the rest of the room fade into the distance so that there is a single set which almost entirely consists only of the chandelier and carpet with people seen as distant figures circling around it. Although the most fabulous set is the nightclub where the centerpiece is a large circular table with slides (for the patrons presumably to slide their bets down) and a giant electrically-lit star-shaped chandelier which descends and opens its wings out to reveal a nude dancer.</p>
<b>Dr. No</b>	<p>A 1962 spy film, starring Sean Connery - the first James Bond film. Based on the 1958 Ian Fleming novel of the same name, it was adapted by Richard Maibaum, Johanna Harwood, and Berkely Mather and was directed by Terence Young. The film was produced by Harry Saltzman and Albert R. Broccoli, a partnership that would continue until 1975.</p> <p>In the film, James Bond is sent to Jamaica to investigate the death of a fellow British agent. The trail leads him to the underground base of Dr. Julius No, who is plotting to disrupt an early American manned space launch with a radio beam weapon. Although the first of the Bond books to be made into a film, <i>Dr. No</i> was not the first of Fleming's novels, <i>Casino Royale</i> being the debut for the character; however, the film makes a few references to threads from earlier books.</p> <p><i>Dr. No</i> was produced with a low budget, but was a financial success. While critical reaction at release was mixed, over time the film received a reputation as one of the franchise's best installments.</p>

Title	Summary
<b>Dr. Strangelove</b>	U.S. Air Force General Jack Ripper goes completely and utterly mad, and sends his bomber wing to destroy the U.S.S.R. He suspects that the communists are conspiring to pollute the "precious bodily fluids" of the American people. The U.S. president meets with his advisors, where the Soviet ambassador tells him that if the U.S.S.R. is hit by nuclear weapons, it will trigger a "Doomsday Device" which will destroy all plant and animal life on Earth. Peter Sellers portrays the three men who might avert this tragedy: British Group Captain Lionel Mandrake, the only person with access to the demented Gen. Ripper; U.S. President Merkin Muffley, whose best attempts to divert disaster depend on placating a drunken Soviet Premier; and the former Nazi genius Dr. Strangelove, who concludes that "such a device would not be a practical deterrent for reasons which at this moment must be all too obvious". Will the bombers be stopped in time, or will General Jack Ripper succeed in destroying the world ?
<b>Dracula</b>	The lawyer Renfield travels to Castle Dracula in Transylvania to arrange the lease of Carfax Abbey in England. He is welcomed by the urbane Count Dracula. Sometime later the ship Vesta crashes in Whitby Harbour near Carfax Abbey and Renfield is found aboard raving mad and eating rats and insects. He is placed in the asylum of Dr Seward. Dracula appears. Lucy Weston is attracted to him and that night a bat appears at her window, transforming into Dracula and she is found dead, drained of her blood. As Dracula then directs his attentions towards Seward's daughter Mina, the psychiatrist Van Helsing realizes Dracula is a vampire and determines to stop him.
<b>Dracula</b>	When Universal Pictures picked up the movie rights to a Broadway adaptation of Dracula, they felt secure in handing the property over to the sinister team of actor Lon Chaney and director Tod Browning. But Chaney died of cancer, and Universal hired the Hungarian who had scored a success in the stage play: Béla Lugosi. The resulting film launched both Lugosi's baroque career and the horror-movie cycle of the 1930s. It gets off to an atmospheric start, as we meet Count Dracula in his shadowy castle in Transylvania, superbly captured by the great cinematographer Karl Freund. Eventually Dracula and his blood-sucking devotee (Dwight Frye, in one of the cinema's truly mad performances) meet their match in a vampire-hunter called Van Helsing (Edward Van Sloan). If the later sections of the film are undeniably stage bound and a tad creaky, Dracula nevertheless casts a spell, thanks to Lugosi's creepily lugubrious manner and the eerie silences of Browning's directing style. (After a mood-enhancing snippet of Swan Lake under the opening titles, there is no music in the film.) Frankenstein, which was released a few months later, confirmed the horror craze, and Universal has been making money (and countless spin-off projects) from its twin titans of terror ever since. Certainly the role left a lasting impression on the increasingly addled and drug-addicted Lugosi, who was never quite able to distance himself from the part that made him a star. He was buried, at his request, in his black vampire cape.



Title	Summary
<p><b>Dracula - Pages from a Virgin's Diary</b></p>	<p>Guy Maddin's film feels like a newly discovered treasure from the silent era, but without the tiresome need for explication that usually bogs down vampire movies. The film gains momentum and avoids staleness by assuming that the viewer is already familiar with Dracula's modus operandi and that of his nemesis, Van Helsing. There are no long speeches about Dracula's powers and origins, no pseudo-scientific lectures about the properties of garlic and crucifixes to drag down the action. Distilled down to just a few powerful scenes, <i>Dracula: Pages from a Virgin's Diary</i> is all about the emotional impact of the vampire's invasion. Dialogue-free except for some sparse use of title cards (many of which quote Stoker's novel directly), the film takes us back to the days of the greatest silent films.</p> <p>Beginning in a mad rush, as if impatient to dazzle us, the opening scenes immediately establish the film's distinctive, haunting look. Maddin lavishes every possible visual manipulation on his <i>Dracula</i> to evoke both silent films and gothic excess: Vaseline-smeared lenses, artful scratches and "skips" in the film, circular framing, alteration of film speed, overexposed whites, double exposure, color washes and selective color highlighting (most noticeably with the color red), combinations of different film stocks, and probably many more techniques that I was unaware of as I was being swept along by the sheer spectacle. The effect is both lush and dreamlike, especially in combination with the use of dance to tell the story. Some scenes, such as Dracula and Lucy's dance in a graveyard amid falling snow, are achingly beautiful; others become nightmarishly stylized, as when winged gargoyles dance around Lucy's bed. Some images are almost abstract, like Dracula's stronghold, a swirling organic mass of sexualized curves and openings, a kind of fever-dream landscape of the female body (which the men invade, of course, bearing very long stakes). The grainy, deliberately aged texture of the film works with the use of pantomime as a constant reminder that we are watching a film, not real life, and frees both audience and filmmaker from the constraints of realism.</p> <p>The heightened emotionalism of the film is expressed perfectly through the ballet (and vice versa). By nature, dance means performing in a way that uses the whole body to evoke emotion, so that, as Maddin himself observes with delight on his commentary, a dancer acts not just with the face but with every part of the body, even to the knotting of back muscles. Except for Brent Neale as Renfield, the cast is composed entirely of dancers, yet they take to silent film acting like naturals. Tara Birtwhistle's fully committed, ferocious glee as the vampire Lucy reminded me of Brigitte Helm as the evil Maria/Hel in Fritz Lang's silent masterpiece <i>Metropolis</i>; both actresses hold nothing back in the physicality of their performances. Birtwhistle and CindyMarie Small, as the doe-eyed Mina, have beautifully expressive faces to go with their expressive dancing, and Maddin takes full advantage of this with close-ups. If the idea of ballet makes you envision men in tights twirling women in tutus to the strains of <i>Swan Lake</i>, fear not: The choreography by Mark Godden is athletic, modern, and inventive, not at all stuffy or staid, and there isn't a pair of tights to be seen.</p> <p>As <i>Dracula</i>, Asian dancer Zhang Wei-Qiang brings—dare I say it?—fresh blood to the familiar character. Wei-Qiang stands out dramatically in the midst of the otherwise white cast, and this brilliant casting stroke brings home to us the significance of the fact that Stoker's <i>Dracula</i> is a foreigner. Indeed, his foreignness is fundamental to Stoker's image of him: An alien, raised away from "civilization," the Count is by nature untrustworthy, alarming, Other. Another fresh and effective choice in Maddin's approach to this familiar figure is having <i>Dracula</i> speak not at all—not even in title cards—so that he retains an enigmatic, unknowable quality. It's particularly effective since it allows the characters to see in him what they expect or wish to see: a sexy demon lover, or a demon pure (or impure) and simple.</p> <p>At first glance this <i>Dracula</i>, with his traditional opera cape and tousled dark hair, may seem like yet another version of the romantic underdog made famous in Frank Langella's film performance. But although this <i>Dracula</i> is sensual, young, and handsome, he isn't pining for a lost love, or any such sentimental baloney. Wei-Qiang creates a character who appears by turns threatening, pensive, lustful, and calculating—and ultimately all the more haunting because we can only intuit or infer his motives. Just as Stoker's <i>Dracula</i> gains in impact by being offstage through a great deal of the book, Wei-Qiang's <i>Dracula</i> generates suspense by not becoming too familiar. Indeed, <i>Dracula</i> here is almost more of a catalyst than a character in his own right, and this interpretation forces us to focus on the ways the human characters react to him—with longing, with fear, with jealousy—and to see how quickly purportedly civilized people are reduced to animals squabbling over territory and mates.</p> <p>The cast is also enhanced by an energetic, wild-eyed Renfield, who is cruelly used by the "heroes" to provide information about his master, and by David Moroni as Dr. Van Helsing. Despite his name, this Van Helsing is veddy British and seems to stand for all the supposed virtues of civilized society—which will crumble at a touch to reveal insecurity, prurience, and, err, stake envy. Crisply businesslike on the surface even as he subjects Lucy to a humiliatingly intimate medical examination, he is nevertheless far too interested in the sexual shenanigans of the vampire and his women (that's him with the opera glasses, watching from the bushes during Lucy and Dracula's pas de deux). His self-satisfied smirk after beheading Lucy is both hilarious and chilling in its misplaced machismo. Likewise, Lucy's suitors show a little too much zeal in "pumping" their blood into her depleted veins, then chase after her with pikes when she is no longer the passive recipient of their fluids. Doing one's duty to protect England from bad blood becomes a kind of yardstick of masculinity. As Mina's clueless fiancé, Johnny Wright gets to dally with Dracula's brides in a far too rushed flashback sequence, but then he immediately reclaims the mantle of sexual purity and conventionality.</p> <p>Enhancing the feverish emotion of the visuals, the music of Gustav Mahler (1860-1911) adds considerably to the film's impact. Traditional enough to sound right for a film that reaches into the past for its style, yet dramatic and varied enough to lend real power to the action, the selections from Mahler's first and second symphonies are an excellent choice to heighten the experience of the film, as every good silent film score should. Only in a few places does the music seem to clash with the mood of a scene, generally during the moments when Mahler's music becomes, in Maddin's humorous term, "Olympic"—brassily triumphal. Alas, the more vigorous passages often drown out Guy Maddin during his audio commentary track, which (when</p>

Title	Summary
<b>Dracula - Pages from a Virgin's Diary</b>	<p>audible) is an enjoyable scrapbook of memories, anecdotes, tributes, and random whimsy, such as when he discusses his affection for the word "cuckold" or applauds the shapeliness of Small's neck—"it's like a leg!" His commentary also illuminates his ideas about the real subject of the film—fear—and who the virgin of the title may be (you'll be surprised).</p> <p>Other extras include a handsome still gallery of all black-and-white images, a four-minute television spot that goes behind the scenes during filming, two audio interviews, and an enjoyable nine-minute montage of set models, sets under construction, and raw dance footage that shows off the completed sets. The whimsical quality that underlies the swooning gothicism of the film becomes more clearly evident in these extras, which adds another level of enjoyment. The case insert also features liner notes by Maddin, liberally sprinkled with exclamation points, that convey the excitement and enthusiasm he brought to the film. - Amanda DeWees</p>
<b>Dreamers, The</b>	<p>A love letter to movies (and the French new wave of the 1960s in particular), Bernardo Bertolucci's <i>The Dreamers</i> starts with a 1968 riot outside of a Parisian movie palace then burrows into an insular love triangle. Matthew (Michael Pitt, <i>Hedwig and the Angry Inch</i>), an expatriate American student, bonds with a twin brother and sister, Isabelle (Eva Green) and Theo (Louis Garrel), over their mutual love of film--they not only quote lines of dialogue, they act out small bits and challenge each other to name the cinematic source. Matthew suspects the twins of incest, but that doesn't stop him from falling into his own intimacies with Isabelle. As the threesome becomes threatened, Paris succumbs to student riots. <i>The Dreamers</i> aspires to be kinky, but the results are more decorative than decadent; nonetheless, the movie's lively energy recalls the careless and vital exuberance of Godard and Truffaut. - Bret Fetzer</p>
<b>Dressed to Kill</b>	<p>Caine plays the part of a psychiatrist to a woman who is murdered early in the film. He is initially reluctant to help the police. The detective assigned to the murder seems happy to do nothing, leaving the investigation to a prostitute who witnessed the murder and the son of the deceased.</p>
<b>Drive</b>	<p>Denmark's Nicolas Winding Refn makes an electrifying return to Hollywood filmmaking with this 1980s-style noir, right down to the synth score and neon-pink credits (he released his American debut, <i>Fear X</i>, in 2003). Ryan Gosling puts his implacable quality to good use as an L.A. stunt driver whose world crumbles when he falls for the wrong woman (Carey Mulligan). Irene is hardly a femme fatale, but her incarcerated husband, Standard (Oscar Isaac), is another story. When her car breaks down, Driver recommends the auto shop where he works with Shannon (<i>Breaking Bad</i>'s Bryan Cranston). The two start spending time together, but then Standard returns from prison. Driver keeps his distance until he discovers that Standard owes protection money. If he doesn't pay up, Irene and their son will suffer, so Driver offers to handle the wheel during a heist, a job with which he has more than a little experience, as the riveting opening sequence proves. While they plan their score with Blanche (<i>Mad Men</i>'s Christina Hendricks), Shannon makes a deal with a couple of gangsters (Albert Brooks and Ron Perlman), but when the plans collide: all hell breaks loose. In adapting James Sallis's novel, Refn builds to a bittersweet denouement, though the bursts of bloodshed will test even the hardest of viewers.</p>
<b>Drive, He Said</b>	<p>Fresh off of his <i>Five Easy Pieces</i> success, Jack Nicholson mounted his enormously irreverent directorial debut. Based on the best-selling novel by Jeremy Lerner, <i>Drive, He Said</i>, free-spirited and sobering by turns, is a sketch of the exploits of a disaffected college basketball player (William Tepper) and his increasingly radical roommate (Michael Margotta), as well as a feverishly shot and edited snapshot of the early seventies (some of it was filmed during an actual campus protest). Fueled by Vietnam-era anxieties and perched on the edge of utter insanity, Nicholson's audacious comedy (also starring Bruce Dern and Karen Black) is a startling howl direct from the zeitgeist.</p>
<b>Drowning By Numbers</b>	<p>Three related women, a mother, her daughter and her niece (played by Joan Plowright, Juliet Stevenson and Joely Richardson), are all known by the name Cissie Colpitts. Also in common are their dissatisfaction with their husband's philandering ways. The solution? - drown each of them and make it look like an accident. The reluctant local coroner, a curmudgeon called Madgett, is drawn in to help hide the murders. His eventual price? - sexual favors. The story is sequentially interspersed with the numbers one to one-hundred, which appear passively hidden though easily visible, throughout the entirety of the film.</p> <p>Ripe with the crossword style appeal (in searching for the numbers), few can argue about the beauty cinematography of the countryside and landscapes. Perhaps Greenaway's most abundantly desirable facet in his films are that they are dissimilar to most everything else existing in movies today. Eclectic in the extreme.</p>
<b>Drowning Pool, The</b>	<p>Harper is brought to Louisiana bayou country to investigate an attempted blackmail scheme. He soon finds out that it involves an old flame of his and her hellion of a daughter. What is more, he finds himself caught in a power struggle between the matriarch of the family and a greedy oil baron, who wants her property. Poor Harper! Things are not as straight-forward as they initially appeared.</p>
<b>Drowning Pool, The</b>	<p>Private eye Lew Harper is in deep this time. Hired by an old flame to unravel a seemingly routine blackmail case, he's so far down he may never come up for air. Paul Newman returns as the quick-witted detective he first played nine years before in <i>Harper</i>. A cast to reckon with joins him in this mystery based on Ross MacDonald's novel and directed by Stuart Rosenberg (<i>Cool Hand Luke</i>). Joanne Woodward plays the New Orleans oil heiress who turns to Harper for help. Young Melanie Griffith is her kittenish daughter. And Tony Franciosa, Coral Browne, Andy Robinson, Murray Hamilton and more keep <i>The Drowning Pool</i>'s intrigue as thick as gumbo.</p>
<b>Drum, The</b>	<p>Zoltán Korda's charged adaptation of a novel by <i>The Four Feathers</i> author A. E. W. Mason features Sabu in his second film role, as the teenage Prince Azim, forced into hiding when his father, the ruler of a peaceful kingdom in northwest India, is assassinated by his own ruthless brother. Protected by a friendly British officer (Roger Livesey) and his wife (Valerie Hobson), and befriended by the regiment's drummer boy, Prince Azim ends up fighting with the colonialists against his dastardly uncle. This rousing adventure includes an exuberant performance by Sabu and spectacular Technicolor cinematography by Georges Périnal and Osmond Borradaile.</p>

Title	Summary
<b>Drunken Angel</b>	<p>Upon its release in 1948, <i>Drunken Angel</i> was hailed in Japan as Akira Kurosawa's directorial breakthrough, comparable to Kubrick's <i>Paths of Glory</i> in the way it catapulted Kurosawa into a higher level of artistic achievement. Kurosawa himself noted, "In this picture I was finally myself. It was my picture. I was doing it and nobody else."</p> <p>It is indeed an important, vital film, confidently conceived and expertly executed, illuminating themes that would dominate the finest films in Kurosawa's exceptional career. The setting is a rancid, jerry-built section of a postwar city, where a filthy, disease-ridden pond functions as a physical threat and also as the film's central symbol of decay. It's in this hardscrabble environment that a brash young gangster (Toshiro Mifune, in the role that made him a star) visits an alcoholic doctor (Takashi Shimura) to have a bullet removed from his hand. The doctor discovers that the hot-tempered thug is also doomed by tuberculosis, seen here as the physical manifestation of the gangster's moral decay. The doctor is himself diseased by his drinking, and as these clashing men struggle to make some kind of difference in their pathetic lives (spurned by the return from prison of a ruthless yakuza boss), Kurosawa makes unlikely heroes of them both--men who undergo a personal transformation in a vile and violent world.</p> <p><i>Drunken Angel</i> is a transitional film for Japanese cinema and especially for Kurosawa; it offers a vivid glimpse of postwar life (both rotten and restoring), and signals the full blossoming of Kurosawa's talent. And while the title role belongs to Shimura (so memorably poignant in Kurosawa's later masterpiece, <i>Ikiru</i>), the film belongs to the forceful presence of Mifune, whose vitality touches nearly every scene of this timeless and powerful drama. - Jeff Shannon</p>
<b>Dry Wood</b>	<p>Blank ventured back to Southwest Louisiana for this work of ramshackle beauty, an immersion in the region's black Creole community that teems with delightful detail.</p>
<b>Duck Soup</b>	<p>"<i>Duck Soup</i>" stars Groucho as Rufus T. Firefly, who becomes dictator of Fredonia under the sponsorship of the rich Mrs. Teasdale (Margaret Dumont, the brothers' tireless and irreplaceable foil). Neighboring Sylvania and its Ambassador Trintino (Louis Calhern) have designs on the country, and Trintino hires Harpo and Chico as spies. This flimsy premise provides a clothesline for one inspired sequence after another, including sustained examples of Groucho's puns and sneaky double entendres. But it also supports a couple of wordless physical sequences that probably have their roots in the vaudeville acts the brothers performed and saw years earlier.</p> <p>One is the three-hat routine involving Chico and Harpo and the straight man Edgar Kennedy (who started with Mack Sennett and Chaplin). Chico, as a spy, inexplicably adopts the cover of a peanut vendor, and Harpo is a passerby. Kennedy has the lemonade cart next to Chico's peanut cart, and the brothers make his life miserable in a routine that involves their three hats changing position as quickly as the cards in a monte game.</p> <p>The other sequence is one of the gems of the first century of film. Harpo disguises himself as Groucho, and for reasons much too complicated to explain, sneaks into Mrs. Teasdale's, tries to break into a safe and shatters a mirror. Groucho himself comes downstairs to investigate. Harpo is standing inside the frame of the broken mirror, and tries to avoid detection by pretending to be Groucho's reflection. This leads to a sustained pantomime involving flawless timing, as Groucho tries to catch the reflection in an error, and Harpo matches every move. Finally, in a perfect escalation of zaniness, Chico blunders into the frame, also dressed as Groucho.</p>
<b>Duelle</b>	<p>The <i>Queen of the Night</i> battles the <i>Queen of the Sun</i> over a magical diamond that will allow the winner to remain on Earth, specifically in modern day Paris.</p>
<b>Duellists, The</b>	<p>The <i>Duellists</i> is based on a story by Joseph Conrad, variously titled 'The Duel' and 'The Point of Honour.' Keith Carradine and Harvey Keitel play officers in Napoleon's army -- D'Hubert and Feraud, respectively -- who spend their off-hours challenging each other to bloody duels. This goes on for nearly 16 years, with neither man showing any inclination of calling a truce. The final clash finds the gentlemanly D'Hubert getting the upper hand of the obsessed Feraud -- but that's not quite the end of the story. 'The <i>Duellists</i>' was the debut feature for director Ridley Scott; it won the Cannes Film Festival prize for Best First Film.</p>
<b>Duke Ellington Live in '58</b>	<p>Each DVD features a 24-page booklet with an essay written by an authoritative jazz historian as well as rare and unseen photos. Jazz Icons DVDs are produced with the full support and cooperation of the artists or their estates, who, in most cases, are contributing rare personal photographs, memorabilia, and forewords.</p>
<b>Dune: Part 1</b>	<p>The movie is a herculean endeavor from the director Denis Villeneuve ("Arrival"), a starry, sumptuous take on the novel's first half. Published in 1965, Herbert's book is a beautiful behemoth crowded with rulers and rebels, witches and warriors. Herbert had a lot to say — about religion, ecology, the fate of humanity — and drew from an astonishment of sources, from Greek mythology to Indigenous cultures. Inspired by government efforts to keep sand dunes at bay, he dreamed up a desert planet where water was the new petroleum. The result is a future-shock epic that reads like a cautionary tale for our environmentally ravaged world.</p> <p>Villeneuve likes to work on a large scale, but has a miniaturist's attention to fine-grained detail, which fits for a story as equally sweeping and intricate as "Dune." Like the novel, the movie is set thousands of years in the future and centers on Paul Atreides (Timothée Chalamet), the scion of a noble family. With his father, Duke Leto (Oscar Isaac), and his mother, Lady Jessica (Rebecca Ferguson), Paul is about to depart for his new home on a desert planet called Arrakis, a.k.a. Dune. The Duke, on orders from the Emperor, is to take charge of the planet, which is home to monstrous sandworms, enigmatic Bedouin-like inhabitants and an addictive, highly valuable resource called spice.</p>

Title	Summary
<b>Dunkirk</b>	<p>Less of a war film and more of a disaster (or survival) picture, it's an ensemble work that chronicles the evacuation of British soldiers who got trapped in the harbor and on the beaches of Dunkirk, France, in late May and early June of 1940, with the Germans, who had driven Allied forces practically out to sea, closing in for one last sweep.</p> <p>Mr. Nolan's elastic approach to narrative works beautifully in "Dunkirk," which oscillates among its three sections, each largely taking place in distinct locations in different time frames. The events on the beach — called the Mole for the breakwater that's used as a dock — unfold during one week. The events on the sea occur in one day, while the air scenes transpire in an hour. The locations and the time periods are announced onscreen. At first the dividing lines aren't always obvious as Mr. Nolan cuts from daytime scenes on the ground to those in the sea and in the air, a slight merging of space and especially of time that underlines the enormity of a fight seemingly without end.</p>
<b>Dvořák: Rusalka</b>	<p>Dark, psychodramatic versions of Dvořák's "lyrical fairytale" have proliferated over the years, but they don't come much darker than Martin Kušej's Bavarian State Opera production, which caused huge controversy on its unveiling last year. Basing his interpretation on the Josef Fritzl case, Kusej reimagines the opera as a study of the effects of extreme abuse. Dvořák's water nymph, who unavailingly seeks love from treacherous humanity, is transformed into the immured victim of a Fritzl-like psychopath. She desperately tries to come to terms with her damaged sexuality after her release. Some scenes are almost unwatchable, though far too much of it also jars with the score: Dvořák's compassion for the Water Goblin, above all, comes adrift when he is played as a figure so foul. But it's superbly done and is notable for a brave, perhaps career-best performance from Kristine Opolais in the title role. Klaus Florian Vogt is her emotionally insensitive Prince; Gunther Groissböck her truly horrifying father. Forcefully conducted by Tomáš Hanus.</p>
<b>Each Dawn I Die</b>	<p>Although innocent reporter Frank Ross is found guilty of murder and is sent to jail. While his friends at the newspaper try to find out who framed him Frank gets hardened by prison life and his optimism turns into bitterness. He meets fellow-inmate Stacey and they decide to help each other.</p>
<b>Early Spring</b>	<p>Early Spring opens to a curious sequence of interconnected establishing shots: a tall, oversized billboard structure that towers over a working class neighborhood at dawn, a window-height view from the motionless residential town that traces a series of electrical power lines bisecting the sky, then a final cut to a shot of higher density power lines as a fast moving commuter train breaks the torpid silence while traversing the dimly lit horizon. The introductory series of images provide subtly associative cues that figuratively place Shoji Sugiyama (Ryo Ikebe) within the context of his occupation as a low-level office career employee at the Toa Fire-Brick Company business headquarters in Tokyo (a professional insignificance that is also reinforced in an early morning conversation between two coworkers as they discuss the statistical data on commuting salary workers while observing a stream of passengers leave the station and make their way through the streets to their respective offices). Needing to break away from his uneventful and tedious daily routine, Shoji has taken to spending his leisure time in the company of friends and fellow office workers, often participating in arranged group outings, after-work social gatherings at their favorite bars, and friendly betting games of mah-jong that help to take their thoughts away from the drudgery of the office. Shoji's wife Masako (Chikage Awashima) reluctantly tolerates her husband's indulgences, but pragmatically excludes herself from their planned recreations, rationalizing that the money spent on these passing activities is better set aside towards the timely payment of their rent. It is a tenuous balance between work and home life that soon becomes even more precarious as Shoji increasingly spends time away from Masako in favor of the company of his co-workers, and in the process, begins to reciprocate the attention (and perhaps court the affection) of a colleague named Chiyo (Keiko Kishi), an attractive and independent-minded career woman whom the group affectionately calls "Goldfish" - a seemingly innocuous flirtation that soon evolves into an extramarital affair.</p> <p>Returning to the focus of the "salaryman" pictures from his prewar oeuvre, Yasujiro Ozu creates a muted and atypically somber postwar portrait of estrangement, rootlessness, familial fractures, and the de-individualization of business life in Early Spring. Among the longest duration of Ozu's postwar work, the film consists of a series of long, unmodulated sequences of mundane activities, idle office gossip, banal conversations, and minute crises that do not build to a traditional narrative climax and denouement but rather, unfold and resolve themselves within the trivialities - the existential "noise" - that constitute everyday life. Incorporating his familiar framing of uniformly posed subjects (a penchant for duplicated images that film historian and critic Tadao Sato also noted during the International Perspectives Conference on The Place of Ozu Within Japanese Film History), Ozu's symmetric compositions further serve as visually repetitive patterns that innately reflect the monotony of a career office worker's existence: the stream of people walking to the train station, the crowd assembling on the station platform, the uniform glance towards the camera to indicate the approach of the train, the line of public buses dotting an intersection as seen from an office window. In the end, it is this oppressive sameness - the necessitated conformity of people inextricably trapped in the routine of impersonal economy - that is poignantly captured in the understated, modern-day tragedy of the film: the quiet despair of false allegiance, upended values, feigned communality, and unrealized idealism.</p>

Title	Summary
<b>Early Summer</b>	Like any of Yasujiro Ozu's best-known films, <i>Early Summer</i> is a marvel of cinematic simplicity, revealing layers of depth through multiple viewings. It may seem at first that Ozu's family tale is too simple, but looks are deceiving, and closer study reveals an intensely structured, highly formalized example of Ozu's transcendental realism, focusing on the dilemma of 28-year-old Noriko (played by the immensely popular Setsuko Hara), whose late-breaking decision to marry sends unexpected shock waves through three generations of her close-knit family. While providing a vivid portrait of liberated womanhood in post-war Japan, this lighthearted yet quietly devastating drama also serves as a gentle study of tradition vs. modernity, and a clash between conformity and independence. It's also a triumph of DVD-as-film-school: As he did for Criterion's release of <i>A Story of Floating Weeds</i> , the distinguished scholar Donald Richie provides an eloquent full-length commentary as valuable as the film itself, thoroughly exploring the purpose of Ozu's low-angle style, the influence of Ernst Lubitsch, the importance of Setsuko as a role model for Japanese girls, stylistic comparison to Jane Austen's fiction, and a variety of other relevant topics. "Ozu's Films from Behind the Scenes" gathers three of Ozu's longtime collaborators for affectionate reminiscence, and mini-essays by Ozu expert David Bordwell and long-time Ozu admirer Jim Jarmusch lend further appreciation from critical and personal perspectives.
<b>Early Women Filmmakers: An International Anthology</b>	This collection features over 10 hours of material, comprised of 25 films spanning 1902-1943, including many rare titles not widely available until now, from shorts to feature films, live-action to animation, commercial narratives to experimental works. Directors include Alice Guy Blaché, Lois Weber, Mabel Normand, Madeline Brandeis, Germaine Dulac, Olga Preobrazhenskaia, Marie-Louise Iribe, Lotte Reiniger, Claire Parker, Mrs. Wallace Reid (Dorothy Davenport), Leni Riefenstahl, Mary Ellen Bute, Dorothy Arzner, and Maya Deren.  These women were technically and stylistically innovative, pushing the boundaries of narrative, aesthetics, and genre. Going back to the beginning of cinema, this collection makes visible the tremendous directorial contributions women made all around the world. Beautifully restored in high definition, <i>Early Women Filmmakers</i> features new scores by Sergei Dreznin, Frederick Hodges, Tamar Muskal, Judith Rosenberg, and Rodney Sauer and the Mont Alto Motion Picture Orchestra.
<b>Earrings of Madame de, The</b>	In the Paris of the early 19th century, Louise, wife of a general, sells the earrings his husband gave her : she needs money for a gambling debt. As the general should not know, during an opera, she acts as she had lost them. Which leads to some fuss in Paris. Which frightens the jewelers. Who goes and tells the truth to the general. The general secretly buys the earrings again and gives them to his mistress, Lola, leaving to go to Constantinople. Where an Italian diplomat, Baron Donati, buys them. Back to Paris, Donati meets Louise... So now Louise discovers love and becomes much less frivolous.
<b>Earth</b>	Classic Russian silent film. Problems begin in a Ukranian village when a collective farm landowner resists handing over his land.
<b>East of Eden</b>	East of Eden is an acknowledged classic, and the starring debut of James Dean lifts it to legendary status. John Steinbeck's novel gave director Elia Kazan a perfect Cain-and-Abel showcase for Dean's iconic screen persona, casting the brooding star as Cal, the younger of two brothers vying for the love of their Bible-thumping father (Raymond Massey) in Monterey, California, at the dawn of World War I. Massey is a lettuce farmer, striving for market domination with an ill-fated refrigeration scheme. Having discovered that his presumed-dead mother (Jo Van Fleet) is a brothel owner in nearby Salinas, Cal convinces her to finance an investment that will restore his father's lost fortune, but neither money nor the tenderness of his brother's fiancée (Julie Harris) can assuage Cal's anguished need for paternal acceptance that comes nearly too late. Kazan's oblique camera angles and Dean's tortured emoting may seem extreme by latter-day standards, but their theatrics make <i>East of Eden</i> a timeless tale of family secrets and hard-won affection. - Jeff Shannon
<b>Easter Parade</b>	The story by Frances Goodrich and Albert Hackett uses Vaudeville as the setting for music and romance. Dance star Don Hewes (Fred Astaire) is in love with his partner Nadine Hale (Ann Miller) but she ditches him to pursue a solo career. In retaliation Don tries to make an untried chorus girl, Hannah Brown (Judy Garland) into a carbon copy replacement, not realizing that Hannah has greater talents of her own to offer.
<b>Eastern Promises</b>	David Cronenberg's signature obsessions flower in <i>Eastern Promises</i> , a stunning look at violence, responsibility, and skin. Near Christmastime in London, a baby is born to a teenage junkie--an event that leads a midwife (Naomi Watts) into the world of the Russian mob. Central to this world is an ambitious enforcer (Viggo Mortensen) who's lately buddied up with the reckless son (Vincent Cassel) of a mob boss (Armin Mueller-Stahl, doing his benign-sinister thing). Screenwriter Steve Knight also wrote <i>Dirty Pretty Things</i> , and in some ways this is a companion piece to that film, though utterly different in style. The plot is classical to the point of being familiar, but Cronenberg doesn't allow anything to become sentimental; he and his peerless cinematographer Peter Suschitzky take a cool, controlled approach to this story. Because of that, when the movie erupts in its (relatively brief) violence, it's genuinely shocking. Cronenberg really puts the viewer through it, as though to shame the easy purveyors of pulp violence--nobody will cheer when the blood runs in this film. Still, <i>Eastern Promises</i> has a furtive humor, nicely conveyed in Viggo Mortensen's highly original performance. Covered in tattoos, his body a scroll depicting his personal history of violence, Mortensen conveys a subtle blend of resolve and lost-ness. He's a true, haunting mystery man. - Robert Horton
<b>Easy Rider</b>	As Billy and "Captain America," Dennis Hopper and Peter Fonda motored down the highway on their Harley Davidsons to the roaring strains of Steppenwolf's "Born to Be Wild," the definitive counterculture blockbuster was born. Former clean-cut teen star Hopper's down-and-dirty directorial debut, <i>Easy Rider</i> heralded the arrival of a new voice in film, one pitched angrily against the mainstream. After <i>Easy Rider</i> 's cross-country journey—with its radical, New Wave-style editing, outsider-rock soundtrack, revelatory performance by a young Jack Nicholson, and explosive ending—the American road trip would never be the same.

Title	Summary
<b>Eden and After</b>	<p>In the labyrinthine Eden Cafe where ads for Coca-Cola share wall space with living friezes of nude models and slogans like "Drink Blood" a group of French students play games of Russian Roulette, poisoning, and rape. The Dutchman (Pierre Zimmer) enters the scene and demonstrates a "trick" he learned in Africa in which he heals one of the students who he has asked to pick up pieces of broken glass. He gives fear powder (not cocaine because that's already on the menu as a beverage at the Eden Cafe) to Violette (Catherine Jourdan) and she imagines herself in Tunisia in a series of sadomasochistic vignettes with the Dutchman and her fellow students inhabiting various roles (characters playing multiple roles - including themselves as actors - is an element of several Robbe-Grillet films) suffering multiple deaths and Violette even encounters her own double. Like "The Man Who Lies" before this, "Eden and After" was a French/Czechoslovakian co-production but location shooting is in picturesque Tunisia in color with striking choices of contrasting colors in the set and costume design (as well as that vivid blood which always splashes across bright surfaces). According to Robbe-Grillet, it was partially inspired by De Sade's "Justine" and Lewis Carroll's "Alice In Wonderland." An alternate version played on French TV titled "N Took the Dice." The scenes were re-ordered and alternate takes were also utilized with their arrangement being determined by a throw of the dice. Shots from the film appeared in Robbe-Grillet's last film "Gradiva."</p>
<b>Edge of the World, The</b>	<p>Michael Powell broke with a decade of B movies with this personal project shot on the North Sea island of Foula, a magnificent, primal landscape of high, rocky inland plains and sheer cliffs jutting out of the sea like a dare. He renamed the island Hirta for this fictional story (based on the real-life evacuation of the island of St. Kilda) of an isolated community's traditional way of life slowly dying as the young men are drawn to the modern cities of the mainland. John Laurie and Finlay Currie play the two family patriarchs who struggle over the future of the island community, and Powell himself appears as the yachtsman in a framing sequence. The romantic melodrama at the heart of the tale turns on a breathtaking race up the sheer cliffs and the grudge it sparks when one of the climbers falls to his death.</p> <p>The Edge of the World is more stately and still than Powell's cinematically playful and stylistically vibrant later films like The Red Shoes and Black Narcissus. The proud, hard residents of the island are constantly framed against the dramatic sky, the craggy mountains, or the rolling meadows with a dire seriousness. Yet there's a poetry to his images, which are never less than gorgeous, and Powell directs with a sense of tension, urgency, and desperation that pulls at the easy pace of this harsh lifestyle. This edition also features the lovely 1941 short An Airman's Letter to His Mother (narrated by John Gielgud) and the Powells' 1978 documentary Return to the Edge of the World, a 22-minute remembrance organized around a reunion on the island of Foula. --Sean Axmaker</p>

Title	Summary
<b>Edvard Munch</b>	<p>Edvard Munch is perhaps the most creative, comprehensive, and even insightful depiction of artistic creation that I have ever seen on film. Focusing in on Munch's formative years as a young painter, director Peter Watkins discards the chronological linearity that seems such an essential element of the biopic genre, chopping up Munch's years as a teen and 20-something into little fragments and juxtaposing them with equally fragmented images from Munch's childhood and images representative of his cultural milieu. This makes Edvard Munch not just an examination of a single man's genius, but an equally faithful dissection of a historical moment, specifically as it pertains to the revolutionary innovations that were occurring in the European art community during the last years of the 19th century.</p> <p>Edvard Munch is one of the rare films that really forces the viewer to evaluate the thin line that separates objectivity and subjectivity. Biopics, even the most shamelessly romanticized and convoluted examples of the genre, typically strive for some sense of objectivity: Watkins, on the other hand, seems to embrace the inherent subjectivity in portraying history, particularly personal history. In fact, by breaking down the fourth wall and having his actors constantly gaze directly into the camera, he invites, or perhaps more accurately dares the viewer into active participation in the unfolding story. This seems logical, for Watkins holds no romantic illusions in this film—of culture, of sexuality, of marriage, of family relationships, even of artistic genius—and so he in turn refuses to allow a passive (and very comfortable) viewer the illusion that they are viewing this story on some kind of detached, objective level.</p> <p>This struggle between objectivity and subjectivity is further highlighted by the film's use of narration. Even though it is specifically stated that the information found in the narration is directly taken from Munch's own diaries, the unseen narrator (played by Watkins himself and spoken in English) attempts to give the flat, vaguely sympathetic monotonic tone one associates with "objectivity," be it found in film or on the nightly news. The narrator enlightens the viewer of important technical information in regards to the film—what year it is, the identity of previously unintroduced characters, etc. But at the same time, he is constantly giving historical information that seem to bear no direct influence on the film or Munch's own life (such as wars in various parts of the world and the births and deaths of famous individuals, be they Hitler or D.H. Lawrence). But this sense of objectivity is always undercut by what is being depicted on the screen, which is always intensely subjective in nature. This clash of objective vs. subjective truth proves to be vitally important to how the film plays out, and how the viewer interprets it.</p> <p>Perhaps the consistent denial to romanticize Munch or his circumstances is what makes the film so compelling—instead of this seeming like a film centered on a single notable individual, Watkins plunks Munch squarely down into his cultural context, essentially forcing him to play in an ensemble piece instead of giving him the lead role we expect him to have. While it is recognized that Munch was a man of considerable genius—this is constantly reinforced by lingering shots of his radical artwork—Watkins doesn't allow that to serve as a free pass, either emotionally or thematically. Munch's descent into self-destruction and clear insanity isn't prettified in any way; neither is the painstaking and often painful process of self-realization and epiphany, be it emotional, spiritual, or artistic in nature.</p> <p>Watkins accomplishes this in part by the non-chronological narrative of the film. Attempting to replicate the intricate, fractured nature of memory and its ongoing affect on a person's present reality, the entire film is interwoven with brief reoccurring images and scenes depicting memories that haunted Munch throughout his entire life. Frightening images of the bloody struggle with consumption that killed Munch's mother and sister, and almost killed him as well, regularly surface throughout the film, as do memories of Munch's stern, pious mother making her children promise to live good Christian lives before she passes away. This creative choice on Watkins' part not only serve as a demonstration of how these early events became an integral part of Munch's development as both a person and an artist, it also conveys the acute impact on his art and his behavior throughout his entire life, ultimately forcing the viewer to consider the high price Munch paid for his genius.</p>
<b>Eisenstein in Guanajuato</b>	<p>Eisenstein's cinematic recreation of the Russian Revolution was known stateside as <i>Ten Days That Shook The World</i>, and Greenaway posits Eisenstein's own short stay in Guanajuato, Mexico - another Russian revolution of a sort - as "<i>Ten Days that Shook Eisenstein</i>." Having been rejected by Hollywood amidst the Red Scare and his Universal contract cancelled, Eisenstein traveled to Mexico - accompanied by cinematographer Eduard Tisse (Jakob Öhrman) and actor/co-director Grisha Alexandrov (Rasmus Slätis) - to independently produce the film <i>¡Que viva México!</i> with the backing of writer Upton Sinclair. Having shot over two hundred and fifty miles of film over eight months without the opportunity to view the rushes, Eisenstein is pushed to finish the film by his name-dropping Southern Belle wife Mary (Lisa Owen, <i>The Amazing Catfish</i>) and mismanaged by her shifty brother Hunter (Stelio Savante, <i>A Beautiful Mind</i>) and urged to return to Russia by Stalin. Sexually inexperienced and attracted to his guide, anthropologist/comparative religion teacher Palomino Cañedo (Luis Alberti), Eisenstein is confronted by the city's dual stimulations of Eros and Thanatos (sex and death); only one of which Eisenstein is at ease simulating on film while the other troubles him both onscreen and off. During his ten day stay in Guanajuato, Eisenstein celebrates the fourteenth anniversary of the Russian Revolution and introduces himself both to sex and death in time for the Day of the Dead.</p>
<b>El Amor Brujo</b>	<p>The Flamenco Trilogy's most straightforward narrative is also its most forthrightly theatrical, a modern take on composer Manuel de Falla's gypsy ballet, dressed up in pink sunsets and hellishly red fires. Set in a dusty Andalusian village, <i>El amor brujo</i> (<i>Love the Magician</i>) is a seductive melodrama of a man (Antonio Gades) whose beloved is haunted by the ghost of another</p>
<b>El Cid</b>	<p>One of the very finest epics produced by Samuel Bronston, equally impressive in terms of script (by Philip Yordan, who mercifully steers clear of florid archaisms) and spectacle. Charlton Heston is aptly heroic as the 11th-century patriot destined to die in the fight for a Moor-less Spain, Anthony Mann's direction is stately and thrilling, and Miklos Rosza's superb score perfectly complements the crisp and simple widescreen images. Sobriety and restraint, in fact, are perhaps the keynotes of the film's success, with the result that a potentially risible finale (in which Cid's corpse is borne into the realm of legend, strapped to his horse as it leads his men to battle) becomes genuinely stirring.</p>

Title	Summary
El Mariachi	El Mariachi just wants to play his guitar and carry on the family tradition. Unfortunately, the town he tries to find work in has another visitor...a killer who carries his guns in a guitar case. The drug lord and his henchmen mistake El Mariachi for the killer, Azul, and chase him around town trying to kill him and get his guitar case.
El Norte	Brother and sister Enrique and Rosa flee persecution at home in Guatemala and journey north, through Mexico and on to the United States, with the dream of starting a new life. It's a story that happens every day, but until Gregory Nava's groundbreaking El Norte (The North), the personal travails of immigrants crossing the border to America had never been shown in the movies with such urgent humanism. A work of social realism imbued with dreamlike imagery, El Norte is a lovingly rendered, heartbreaking story of hope and survival, which critic Roger Ebert called a Grapes of Wrath for our time.
El Topo	<p>The gunfighter El Topo ("The Mole") and his young son ride through a desert to a village, whose inhabitants have been massacred. Bandits are nearby, torturing and killing the survivors. El Topo rescues a woman (Mara), who leads him on a mission to find and defeat the four master gunmen of the desert. Leaving his son with a group of monks, El Topo and Mara complete the mission, accompanied by a mysterious woman in black. The women leave El Topo wounded in the desert, where he is found by a clan of deformed people who take him to the remote cavern where they live. Awakening years later, he goes with a dwarf woman to a nearby town, promising to dig a tunnel through which the cave-dwellers can escape. They find the town run by a vicious sheriff and home to a bizarre religious cult. El Topo's son, now a man, is a monk in the town. The completion of the tunnel leads El Topo, the townspeople, and the cave-dwellers to a bloody and tragic end.</p> <p>A bizarre, ultra-violent, allegorical Western, "El Topo" is set in two halves that have widely been compared to the... Old and New Testaments of the Bible. In the first half, Jodorowsky plays a violent, black-clad gunfighter who, accompanied by his naked son, sets off on a murderous mission to challenge four Zen masters of gunfighting, and learns from each of them a Great Lesson before they die. In the second half, El Topo sets out to find personal redemption, secluding himself in a subterranean community to learn the ways of peace, but unfortunately death is never far away. First released as an underground film, it was thanks to John Lennon that the film was acquired by Allen Klein of ABKCO, who bought the rights to "El Topo" and then financed Alejandro Jodorowsky's next film "The Holy Mountain."</p>
Element of Crime, The	Lars von Trier's stunning debut film is the story of Fisher, an exiled ex-cop who returns to his old beat to catch a serial killer with a taste for young girls. Influenced equally by Hitchcock and science fiction, von Trier (Zentropa, Breaking the Waves, The Idiots) boldly reinvents expressionist style for his own cinematic vision of a post-apocalyptic world. Shot in shades of sepia, with occasional, startling flashes of bright blue, The Element of Crime (Forbrydelsens Element) combines dark mystery and operatic sweep to yield a pure celluloid nightmare.
Elena and Her Men	Set amidst the military maneuvers and Quatorze Juillet carnivals of turn-of-the-century France, Jean Renoir's delirious romantic comedy stars Ingrid Bergman in her most sensual role as a beautiful, but impoverished Polish princess who drives men of all stations to fits of desperate love.
Elephant	In the inspiration for Gus Van Sant's award-winning film of the same name, a series of killings are committed randomly and without explanation in Northern Ireland. Produced by Danny Boyle (Trainspotting, 28 Days Later). "Elephant" eschews narrative techniques to present a forty-minute killing spree in Northern Ireland. A condemnation of the separatist violence that erupted in the 1980s, the film presents the viewer with 18 separate killings, all performed with different actors who walk pointedly down corridors, through buildings, and on city streets to find their target, coldheartedly squeeze the trigger, and walk away.
Elephant	This controversial film by Gus van Sant portrays two days in the life of a suburban American high school that is set to become the scene of a Columbine-style massacre. Semi-improvised, using unknown teenagers rather than professional actors, the film adopts a fly-on-the-wall approach that surveys the various cliques and social strata of the school in a non-judgmental, documentary-like way. Against this background, two misfit friends, Eric (Eric Deulen) and Alex (Alex Frost), who spend their free time collecting Nazi iconography and playing ultra-violent video games, are coolly planning an armed ambush on the school, drawing working diagrams of the school refectory during study period and buying weapons over the Internet. A fictional companion piece to Michael Moore's Bowling for Columbine, Elephant won the Palme D'Or Award at the 2003 Cannes Film Festival.
Elephant Boy	Robert Flaherty and Zoltán Korda shared best director honors at the Venice Film Festival for this charming translation of Rudyard Kipling's Jungle Book story "Toomai of the Elephants." A harmonious mix of its two filmmakers' styles—Flaherty's adeptness at ethnographic documentary meeting Korda's taste for grand adventure—Elephant Boy also served as the breakthrough showcase for the thirteen-year-old Sabu, whose beaming performance as a young mahout leading the British on an expedition made him a major international star.
Elevator to the Gallows	For his feature debut, twenty-four-year-old Louis Malle brought together a mesmerizing performance by Jeanne Moreau, evocative cinematography by Henri Decaë, and a now legendary jazz score by Miles Davis. Taking place over the course of one restless Paris night, Malle's richly atmospheric crime thriller stars Moreau and Maurice Ronet as lovers whose plan to murder her husband (his boss) goes awry, setting off a chain of events that seals their fate. A career touchstone for its director and female star, Elevator to the Gallows was an astonishing beginning to Malle's eclectic body of work, and it established Moreau as one of the most captivating actors ever to grace the screen.



Title	Summary
<b>Elfen Lied - Vector 1</b>	One girl washes up on shore – naked, scared, and alone. The other uses psychic weapons to make a blood-soaked break from captivity. One is named Nyu. The other is Lucy. The two couldn't be more different – if only they didn't have to share the same body! When star-crossed students Kohta and Yuka rescue Nyu on the beach, they're blissfully unaware that she's a diclonius, a mutant bred to replace humanity. To make matters worse: she's escaped from captivity, leaving a trail of dead in her path and the world's most lethal hunters on her tail. As the rooms in Kohta's rented house fill with runaways and diclonius – danger mounts outside. But, what's more dangerous? The monsters beating down the door or the demons within?
<b>Elfen Lied - Vector 2</b>	Lucy is a Diclonius, a beautiful female mutant destined to destroy mankind. With deadly psychic powers, she can kill with merely a thought. Fearing for the safety of the world, the government has locked Lucy away for observation and study. However, Lucy escapes, leaving a trail of carnage in her wake. Renamed Nyu by the young man who finds her, she must fight the evil alter-ego that resides inside her mind.
<b>Elfen Lied - Vector 3</b>	A beautiful girl with no memory. A living weapon of unspeakable savagery The target of a government hit squad. Meet Lucy, whose mystery past may hold the key to mankind's future. Extremely violent and extremely entertaining, this one is not for the faint of heart!
<b>Elfen Lied - Vector 4</b>	A beautiful girl with no memory. A living weapon of unspeakable savagery. The target of a government hit squad. Meet Lucy, whose mystery past may hold the key to mankind's future. Extremely violent and extremely entertaining, this one is not for the faint of heart!
<b>Elgar</b>	The struggle for recognition by archetypically English composer Sir Edward Elgar is illustrated. To hear the tale the way Russell tells it, Elgar's rollercoaster ride to eventual success had many more valleys than hills. Using a clever, nickelodeon like production style, the director drives us through many of the musician's earliest setbacks, leading up to the moment when "Pomp and Circumstance" becomes a kind of second anthem for World War I. A lot of figures featured by Russell exist between the uneasy years of 1890 and 1920, with a move from the Victorian age into the Industrial and the pre-conflict years shaping many a muse. Elgar came to hate his place as a proto-patriot, and we get wonderful illustrations of his growing displeasure with the way his work was treated. As an introduction to Russell's style, Elgar is excellent. When paired up with the next film in the set, we get a clear overview of the filmmaker circa the mid '60s.
<b>Elizabeth</b>	The story of Elizabeth's ascendancy to the throne, the plot of the movie is full of palace intrigues, attempted assassinations and executions. The movie starts with England divided by faith, Protestant vs. Catholic. The queen, Mary Tudor has no heir and her Catholic supporters fear the succession of her half-sister Elizabeth, a Protestant. They convince the queen to have Elizabeth arrested and put in the Tower of London but the queen hesitates and eventually refuses to sign her death warrant. It is announced that the queen is pregnant but it turns out to be a tumor and she dies of it a while later. Her Catholic supporters are forced to give the throne to Elizabeth. Elizabeth's first few years are shaky as she is not versed with the art of realpolitik and "rules from the heart instead of the mind". There is also the question of her succession as she is yet unmarried and her death without heir would mean the throne falling back into Catholic hands. She has many suitors but she eventually rejects them all. And aided by Sir Francis Walsingham she manages to kill all her enemies and ascends the throne as the "Virgin Queen".
<b>Ella Fitzgerald Live in '57 &amp; '63</b>	Each DVD features a 16-page booklet with an essay written by an authoritative jazz historian as well as rare and unseen photos. Jazz Icons DVDs are produced with the full support and cooperation of the artists or their estates, who, in most cases, are contributing rare personal photographs, memorabilia, and forewords.
<b>Elmer Gantry</b>	Elmer Gantry, salesman, teams up with Sister Sharon Falconer, evangelist, to sell religion to America in the 1920's. They make enough money to build a temple, and Sister Sharon falls for Elmer. Elmer, however, has never been a 'one woman man'.
<b>Elusive Corporal</b>	An upper-class corporal from Paris is captured by the Germans when they invade France in 1940. Assisted and accompanied by characters as diverse as a morose dairy farmer, a waiter, a myopic intellectual, a working-class Parisian, and a German dental assistant, the corporal tries to escape from prison camps, sometimes making it a few yards, sometimes reaching the French border.
<b>Emigrants, The</b>	This monumental mid-nineteenth-century epic from Jan Troell charts, over the course of two films, a Swedish farming family's voyage to America and their efforts to put down roots in this beautiful but forbidding new world. Movie legends Max Von Sydow and Liv Ullmann give remarkably authentic performances as Karl Oskar and Kristina, a couple who meet with one physical and emotional trial after another on their arduous journey. The precise, minute detail with which Troell depicts the couple's story—which is also that of countless other people who sought better lives across the Atlantic—is a wonder to behold. Engrossing at every step of the way, the duo of The Emigrants and The New Land makes for perhaps the greatest screen drama about the settling of America.
<b>Emperor Jones, The</b>	At a Baptist prayer meeting, the preacher leads a prayer for Brutus Jones, who is leaving to become a railway porter. Jones joins the congregation in a spiritual. Once on the train, Jeff, a porter, shows Jones the ropes. Jones secretly takes up with Jeff's girl, Undine. He makes some money in a deal with a rich businessman on the train. Jones proves to be a cunning manipulator and a good liar. In a crap game, Jones stabs Jeff over a pair of loaded dice. Now doing hard labour, Jones kills a white prison guard and escapes. Shovelling coal on a ship in the Caribbean, Jones swims to an island. He is brought before the island's ruler, where Smithers, a crooked white trader, buys his freedom. Jones schemes his way into a partnership in Smithers' business, then finally control of the entire island through a touch of witchcraft, or so it seems. Brutus declares himself to be The Emperor Jones... Smithers reports on the unrest that Jones' rule is causing. One morning, the palace is empty of servants. As rebel drums beat, Jones flees into the forest where he is haunted by visions from his past.

Title	Summary
Emperor's Naked Army Marches On	Director Kazua Hara's absorbing documentary follows former auto mechanic Kenzo Okuzaki—a veteran of Japan's New Guinea campaign during WWII—as he searches out those responsible for the mysterious deaths of several fellow soldiers in his unit. Okuzaki painstakingly tracks down former military officers and accuses them of specific war crimes, including the wrongful execution of Japanese soldiers. Hara's subtle cinema verite not only captures the zeal of Okuzaki's lifelong mission but also exposes the atrocities committed by the Japanese military against its on soldiers. This film created such controversy in Japan upon release that no major distributor would handle it.
Empire of Passion	With an arresting mix of eroticism and horror, Oshima plunges the viewer into a nightmarish tale of guilt and retribution in Empire of Passion (Ai no borei). Set in a Japanese village at the end of the nineteenth century, the film details the emotional and physical downfall of a married woman and her younger lover following their decision to murder her husband and dump his body in a well. Empire of Passion was Oshima's only true kaidan (Japanese ghost story), and the film, a savage, unrelenting experience, earned him the best director award at the Cannes Film Festival.
Empire Strikes Back, The	<p>Star Wars Episode V: The Empire Strikes Back is a 1980 space opera film directed by Irvin Kershner. The screenplay, based on a story by George Lucas, was written by Lawrence Kasdan and Leigh Brackett. It is the second film released in the Star Wars saga, being followed by Star Wars Episode VI: Return of the Jedi, and the fifth in terms of internal chronology.</p> <p>The film is set three years after the destruction of the Death Star. Luke Skywalker, Han Solo, Chewbacca, and Princess Leia Organa are being pursued by Darth Vader and the elite forces of the Galactic Empire. While Han and Leia are chased across space by the Empire, Luke studies the Force under Jedi Master Yoda. Vader is secretly plotting a trap for Luke that will lead to a vicious confrontation and a shocking revelation.</p> <p>Following a difficult production, The Empire Strikes Back was released on May 21, 1980 and received mixed reviews from critics, though it has since grown in esteem to become one of the most (if not the most) well-regarded chapters of the saga. It earned more than \$538 million (US\$) worldwide over the original run and several re-releases, making it the highest grossing film of 1980 and becoming the 43rd highest grossing film of all time, though it lands in 12th place when gross proceeds are adjusted for inflation.</p>
End of Arthur's Marriage,The	A television satirical musical drama that was episode in BBC's The Wednesday Play series. It is unusual in Loach's catalogue for its surrealism, and the director later said that he believed himself to have been "the wrong man for the job". Plot: Mavis and Arthur are a married couple with a daughter, Emmy. Mavis's father gives his full life savings, £400, which he says that he had worked so hard to earn that he had never been to a cinema. The agreement is that Arthur and Mavis will use the money as a deposit for a house, although Mavis's parents distrust Arthur and refer to him as a "dreamer".
End of Summer, The	The Kohayakawa family is thrown into distress when childlike father Manbei takes up with his old mistress, in one of Ozu's most deftly modulated blendings of comedy and tragedy.
End of Violence, The	Mike Max is a Hollywood producer who became powerful and rich thanks to brutal and bloody action films. His ignored wife Paige is close to leaving him. Suddenly Mike is kidnapped by two bandits, but escapes and hides out with his Mexican gardener's family for a while. At the same time, surveillance expert Ray Bering is looking for what happens in the city, but it is not clear what he wants. The police investigation for Max's disappearance is led by detective Doc Block, who falls in love with actress Cat who is playing in ongoing Max's production.
English Patient, The	Beginning in the 1930's, "The English Patient" tells the story of Count Almásy who is a Hungarian map maker employed by the Royal Geographical Society to chart the vast expanses of the Sahara Desert along with several other prominent explorers. As World War II unfolds, Almásy enters into a world of love, betrayal, and politics that is later revealed in a series of flashbacks while Almásy is on his death bed after being horribly burned in a plane crash.
Enigma of Kaspar Hauser, The	<p>The film follows Kaspar Hauser (Bruno Schleinstein), who lived the first seventeen years of his life chained in a tiny cellar with only a toy horse to occupy his time, devoid of all human contact except for a man, wearing a black overcoat and top hat, who feeds him.</p> <p>One day, in 1828, the same man takes Hauser out of his cell, teaches him a few phrases, and how to walk, before leaving him in the town of Nuremberg. Hauser becomes the subject of much curiosity, and is exhibited in a circus before being rescued by Herr Daumer (Walter Ladengast), who patiently attempts to transform him.</p> <p>Hauser soon learns to read and write, and develops unorthodox approaches to logic and religion; but music is what pleases him most. He attracts the attention of academics, clergy and nobility, but is then physically attacked by the same unknown man who brought him to Nuremberg. The attack leaves him unconscious with a bleeding head. He recovers, but is again mysteriously attacked; this time, stabbed in the chest.</p> <p>Hauser rests in bed describing visions he has had of nomadic Berbers in the Sahara Desert, and then dies. An autopsy reveals an enlarged liver and cerebellum.</p>

Title	Summary
<b>Enter the Dragon</b>	<p>The last film completed by Bruce Lee before his untimely death, Enter the Dragon was his entrée into Hollywood. The American-Hong Kong coproduction, shot in Asia by American director Robert Clouse, stars Lee as a British agent sent to infiltrate the criminal empire of bloodthirsty Asian crime lord Han (Shih Kien) through his annual international martial arts tournament. Lee spends his days taking on tournament combatants and nights breaking into the heavily guarded underground fortress, kicking the living tar out of anyone who stands in his way. The mix of kung fu fighting (choreographed by Lee himself) and James Bond intrigue (the plot has more than a passing resemblance to Dr. No) is pulpy by any standard, but the generous budget and talented cast of world-class martial artists puts this film in a category well above Lee's earlier Hong Kong productions. Unfortunately he's off the screen for large chunks of time as American maverick competitors (and champion martial artists) John Saxon and Jim Kelly take center stage, but once the fighting starts Lee takes over. The tournament setting provides an ample display of martial arts mastery of many styles and climaxes with a huge free-for-all, but the highlight is Lee's brutal one-on-one with the claw-fisted Han in the dynamic hall-of-mirrors battle. Lee narrows his eyes and tenses into a wiry force of sinew, speed, and ruthless determination. --Sean Axmaker</p>
<b>Enter the Void</b>	<p>No one familiar with Noé will be surprised at the violent, psychotropic and highly erotic visual abyss constructed from the script that the Argentinian-born French filmmaker co-wrote with Lucile Hadzihalilovic, his wife and erstwhile editor. But whereas his two previous features were based in a particularly bleak quasi-reality, Enter the Void submerges the viewer in a drug-addled afterlife, marked by Noé's dazzling aesthetic and Ken Yasumoto's bold sound design. And yet, for its seemingly never-ending sinful indulgences, Enter the Void touches on something deeply emotional, even beautiful.</p> <p>Though originally conceived, as Noé has said, upon a viewing of the 1940s noir Lady of the Lake while tripping on mushrooms, Enter the Void isn't all blissed-out visions of city models that glow neon, de la Huerta's writhing body and heartwarming nostalgia. The car crash that killed Oscar and Linda's parents is repeated three separate times and the audience witness Oscar's bloody demise in a dingy bathroom through his eyes. We are also privy to pulsating hallucinatory graphics, Linda's explicit rendezvous with her gangster boyfriend and, for the capper, an up-close-and-personal view of the tip of a CGI-rendered penis as it thrusts and explodes towards the screen in a moment that both parodies and begs for the 3D treatment.</p> <p>Indeed, it has even been suggested that said phallus serves as an allegory for the Lumière brothers' Arrival of a Train at La Ciotat, another monumental moment of conception. Its not a completely ludicrous idea and, to be fair, the sheer abandon and unrestricted structure of Enter the Void lends itself to open readings, even if most of the subsequent "meanings" end up being more curious than actually insightful. In fact, none of the conclusions are particularly mind-bending, save a foreshadowing salvo on DMT, but they garner narrative fascination to match Noé's undeniable technical accomplishments.</p> <p>Loosely based on the Tibetan Book of the Dead, the film concludes with Oscar's supposed rebirth by his own sister, his drugged-out buddy, Alex (Cyril Roy), now the acting paterfamilias. As ridiculous as it seems at times, from the opening blast of neon signs flashing the title in epileptic fits on, Enter the Void ultimately has something of a hopeful disposition and a belief in rebirth, though certainly the fact that Oscar's return to the womb comes with the stipulation that it belongs to his younger sister calls this optimism into question. Noé's phosphorescent mess sets out to elicit a genuine emotional response from an experiential deluge of both the sacred and the profane and the audience's reactions will undoubtedly be polarized.</p>
<b>Enthusiasm: The Symphony of the Donbass</b>	<p>Dziga Vertov's hatred of the narrative film has been well-documented. He was in search of some kind of pure cinema, a kind of international film language that could be understood universally. For this he invented the term 'Kino-Eye', which meant for Vertov that the camera is superior to the human eye and it was only the camera which could record the world as it really was. This doctrine led to Vertov's greatest film 'Man with a Movie Camera' (1929), a radical exploration of the possibilities offered by the Kino-Eye. His style was so radical however it got him in trouble with the Russian authorities who ordered him to temper his style and the result of this 'change' was 'Entuziazm' (1930). People familiar with 'Man with a Movie Camera' will notice many similarities: the same filmic tricks (superimpositions, split-screen, reversal etc.), the same odd camera angles and of course the same reliance on montage, for Vertov remains one of the pioneers of the Soviet Montage Movement. But there is one crucial difference between these two films: Entuziazm is a sound film, where 'Movie Camera' was silent.</p> <p>The advent of sound only furthered Vertov's interest in the technical possibilities of film, because it opened up a whole new set of possibilities. While not everyone immediately embraced the sound film, it was Dziga Vertov who showed the world the possibilities of the use of sound in film. Vertov uses sound in very imaginative and innovative ways throughout the whole film. In fact, he explores the notion that the sounds of everyday life are just as musical as 'normal' music years before composer John Cage began promoting this idea. 'Entuziazm' is a film in which the images are constructed in close harmony with the sounds, resulting in a close examination of the relationship between image and sound. When looking at this film all these years later, one realizes how little of the possibilities of sound are actually used in most films.</p> <p>'Entuziazm' may not enjoy the same popularity or critical appeal as 'Man with a Movie Camera', but it is a totally unique and rewarding film in its own way; a masterpiece of both early sound cinema and of the Russian avant-garde.</p>
<b>Equinox Flower</b>	<p>Later in his career, Ozu started becoming increasingly sympathetic with the younger generation, a shift that was cemented in Equinox Flower, his gorgeously detailed first color film, about an old-fashioned father and his newfangled daughter.</p>

Title	Summary
<b>Eraserhead</b>	David Lynch's 1977 debut feature, Eraserhead, is both a lasting cult sensation and a work of extraordinary craft and beauty. With its mesmerizing black-and-white photography by Frederick Elmes and Herbert Cardwell, evocative sound design, and unforgettably enigmatic performance by Jack Nance, this visionary nocturnal odyssey continues to haunt American cinema like no other film.
<b>Ergo Proxy, Volume 1: Awakening</b>	<p>The domed city of Romd is an impenetrable would-be utopia where humans and robots coexist and everything is under complete government control - or so it appears.</p> <p>While working on a mysterious murder case, Re-I Mayer, a female detective from the Civilian Intelligence Office, receives a foreboding message that something is going to "awaken." That night, she's attacked by a deformed super-being. What was this unidentified monster that attacked her, and who was the figure that came in between them?</p> <p>As Re-I attempts to unlock this spiraling mystery, a metaphysical battle cry leads her to the unknown outside world.</p>
<b>Ergo Proxy, Volume 2: RE-L124C41+</b>	<p>Re-I leaves the safety of Romdo in order to bring Vincent back and clear his name. Leaving the shelter of the city is a test of courage, but dealing with the realities of life outside the dome is a test of conviction. The idyllic illusion of life within Romdo begins to crumble for Re-I and Vincent as they forge into the darkness that surrounds them and travel away from the light.</p> <p>Contains episodes 5-8.</p>
<b>Ergo Proxy, Volume 3: Cytopropism</b>	<p>Vincent finds himself in an unfamiliar room where a mysterious individual who seems to know him quite well confronts him. While Vincent struggles against his inner demons, the delicate balance of control in Romdo begins a slow descent into chaos as Raul and Daedalus agree to work together and fix the growing threat. However, their intent is not entirely pure as each one of them has a deep and ugly ulterior motive.</p> <p>Contains episodes 9-12.</p>
<b>Ergo Proxy, Volume 4: Wrong Way Home</b>	<p>Re-I, Vincent and Pino have been re-united but the danger is far from over. Pino enters a cave and discovers a mysterious giant, Re-I is taken over by a not-so-pleasant doppelganger, and Vincent is forced to participate in a game show with deadly results for the loser. Each encounter that obstructs the journey ahead is connected to an inevitable fate and a betrayal no one could expect.</p> <p>Contains episodes 13-16.</p>
<b>Ergo Proxy, Volume 5: Terra Incognita</b>	<p>The journey to Mosko is approaching its end, but not before Re-I, Vincent and Pino discover an appalling revelation about humanity's fall from grace. As they wander through Vincent's city, they realize that the answer to his lingering question lies not in the wreckage of the destroyed dome but back in Romdo. All roads lead to the same conclusion and the journey to the end must inevitably lead to a new beginning.</p> <p>Contains episodes 17-20.</p>
<b>Ergo Proxy, Volume 6: Deus Ex Machina</b>	<p>Re-I, Vincent and Pino are back on Romdo to face off against the machinations set in motion by the Creator! Vincent must come to grips with who he is and what he wants to become while Re-I faces the ugly truth behind her own existence. Can these two travelers finish their journey of discovery and enlightenment or will they succumb to the malice implanted by the Creator?</p> <p>Contains episodes 21-23.</p>

Title	Summary
<b>Eros + Massacre</b>	<p>Like Shohei Imamura's <i>A Man Vanishes</i> and Nagisa Oshima's <i>The Man Who Left His Will on Film</i>, Yoshishige Yoshida's dense and self-reflexive <i>Eros Plus Massacre</i> explores the murky, often turbulent intersection between reality and fiction, history and memory, angst and revolution - the implication of what Yoshida prefaces as the viewer's "ambivalent participation" - in the wake of the collapsed left movement. From the early shot of an impassive student, Wada (Daijiro Harada) indiscriminately knocking on the doors of an anonymous love hotel in search of his companion Eiko (Il Riko) (who was seen earlier being propositioned at a train station by a film director) before waiting in an adjacent room for the lovers to consummate their negotiated encounter, Yoshida establishes the complicity and voyeurism implicit in a spectator's passive gaze, Wada's obsession with setting fires serving as a reflection of his impotent rage. Interweaving the aimless adventures of student radicals Eiko and Wada in contemporary Japan with re-enactments of episodes from the lives of assassinated, turn of the century revolutionaries, feminist Noe Ito (Mariko Okada) and her anarchist lover Sakae Osugi (Toshiyuki Hosokawa) shortly after the Great Kanto Earthquake of 1923 (in what would come to be known as the Amakasu Incident), Yoshida's fusion of fictional and non-fictional storylines reflect the illusive and ambiguous nature of truth.</p> <p>Visually, Yoshida prefigures this sense of illusion in Ito's arrival at the Seito (Blue Stocking) compound, her introduction to staff journalist, Hiraga Haruko illustrated as the inverted image of their reflection on a pond, and crystallizes in the extended sequence of Osugi staggering through the rooms after being stabbed by his other mistress, Itsuko Masaoka (Yûko Kusunoki) in a jealous rage, the collapsing of shoji screens evoking the dismantling of walls in <i>A Man Vanishes</i>. The imbalanced, hazy, false horizon created by Hiraga and Ito's reflection from the footbridge also reinforces the idea of disjunction that is similarly prefigured in the highly stylized, theatrical opening sequence of Ito's daughter (also played by Okada) being interrogated about her faint memories of the past that breaks with the aesthetic formalism of the succeeding images.</p> <p>Eiko's transformation from propositioned, sexually liberated young woman in one scene to a militant interrogator in another scene also reveals an underlying cultural (and generational) amnesia that has enabled role-playing as a substitute for identity and conviction, an ambiguity that is reflected in a shot of Eiko and Wada projecting a selection of archival, wartime photographs depicting destruction, violence, and genocide in search of images for use in a commercial advertisement (superimposing film on the female body in a figurative animation - and eroticization - of images that is similarly explored in <i>The Man Who Left His Will on Film</i>). In essence, Eiko's burning of film stock, then her stockings as a means of arousing Wada not only implies a metaphoric rejection of the past in its invocation of the "Blue Stocking" feminist movement, but also suggests a paradoxical correlation between liberation and destruction, empowerment and emasculation. Culminating with the Taisho-era actors posing before Eiko and Wada for a cast shot to wrap up production on a film that Wada speculates will be an important historical document, Yoshida reinforces the idea that revolution - like the act of filmmaking - is an artificial construction: the conjuring of an unreconciled (and ultimately doomed) past, forged equally by displaced ideological and sexual impulses. --Strictly Film School</p>
<b>Escaflowne: Anime Legends Complete Collection</b>	<p>Hitomi Kanzaki is a typical high school girl, with typical high school problems. But when a vision of a young man battling a dragon becomes a reality, her life changes forever. Drawn into a strange vortex with the swordsman, Van, Hitomi is thrust into the strange world of Gaea. Entangled in a struggle over life and death, Van must learn to master the suit of armor, Escaflowne. Chased by the Empire of Zaibach, Van and Hitomi will encounter both allies and enemies in an effort to unlock the secrets within Escaflowne. Hitomi's heart is stirred by love and adventure, but at times aches with sorrow. But why was she sent to this world? Her journey has just begun</p>
<b>Etre et Avoir</b>	<p>The documentary sensation that followed a year in the life of a rural French village school in the Auvergne, its dozen children aged between 4-10, and their single teacher, Monsieur Georges Lopez. A master of quiet authority, he patiently navigates the children towards adolescence, cooling down their arguments and listening to their problems, while trying to balance the varying needs of the disparate age groups for whom he must provide.</p>
<b>Europa</b>	<p>"You will now listen to my voice . . . On the count of ten you will be in Europa . . ." So begins Max von Sydow's opening narration to Lars von Trier's hypnotic <i>Europa</i> (known in the U.S. as <i>Zentropa</i>), a fever dream in which American pacifist Leopold Kessler (Jean-Marc Barr) stumbles into a job as a sleeping-car conductor for the Zentropa railways in a Kafkaesque 1945 postwar Frankfurt. With its gorgeous black-and-white and color imagery and meticulously recreated (if then nightmarishly deconstructed) costumes and sets, <i>Europa</i> is one of the great Danish filmmaker's weirdest and most wonderful works, a runaway-train ride to an oddly futuristic past.</p>
<b>Europa Europa</b>	<p>As World War II splits Europe, sixteen-year-old German Jew Salomon (Marco Hofschneider) is separated from his family after fleeing with them to Poland, and finds himself reluctantly assuming various ideological identities in order to hide the deadly secret of his Jewishness. He is bounced from a Soviet orphanage, where he plays a dutiful Stalinist, to the Russian front, where he hides in plain sight as an interpreter for the German army, and back to his home country, where he takes on his most dangerous role: a member of the Hitler Youth. Based on the real-life experiences of Salomon Perel, Agnieszka Holland's wartime tour de force <i>Europa Europa</i> is a breathless survival story told with the verve of a comic adventure, an ironic refutation of the Nazi idea of racial purity, and a complex portrait of a young man caught up in shifting historical calamities and struggling to stay alive.</p>

Title	Summary
<b>Europa Report</b>	<p>Heat has been detected under the thick ice of Europa, one of Jupiter’s moons, and there is a large chance of finding organisms living in the water. With this in mind, a privately funded mission to Europa is created. With an international crew of astronauts, Europa One is launched. As the crew gets close to their destination, communications fail, leaving the astronauts to try and complete their mission without knowing if anybody on Earth will ever learn about what they find.</p> <p>Europa Report is an incredibly tense experience, and it’s all created without an evil alien creature, a staple of many science fiction films. By crafting a film that is based in reality, with the filmmakers even contacting NASA for more accuracy, viewers are left on the edge of their seats as characters deal with all-too-real situations. The film does turn more to fantasy in later scenes, but even that fantasy has some basis in reality.</p> <p>Performances in the film echo this same realism, so there are no cliches to be found here. The writing is very well done, and each actor plays their role perfectly, never becoming the stereotypes that we may be expecting. The film is also a visual treat. From the incredible detail inside of the ship, to the astounding shots from the moon of Jupiter, this is the kind of movie that works better in the theatre.</p>
<b>Europe '51</b>	<p>Ingrid Bergman plays a wealthy, self-absorbed socialite in Rome racked by guilt over the shocking death of her young son. As a way of dealing with her grief and finding meaning in her life, she decides to devote her time and money to the city’s poor and sick. Her newfound, single-minded activism leads to conflicts with her husband and questions about her sanity. The intense, often unfairly overlooked Europe '51 was, according to Rossellini, a retelling of his own The Flowers of St. Francis from a female perspective. This unabashedly political but sensitively conducted investigation of modern sainthood was the director’s favorite of his films.</p>
<b>Everlasting Moments</b>	<p>Fitting for a movie about a woman who finds a new life through photography, Everlasting Moments features stunning images: A streetcar looming out of a wall of fog; the shadow of a zeppelin gliding across a courtyard; a family bouncing around a bedroom, all wearing Charlie Chaplin mustaches. This rich, emotionally powerful film begins in 1907 in a Swedish port, where Maria Larsson (Maria Heiskanen) struggles to raise her four children with little help from her boozing, womanizing husband Sigfrid (Mikael Persbrandt). By accident, she rediscovers a camera that she'd won in a lottery; through its lens she reinvents her confined, unhappy world as a place of warmth, hope, and spiritual transcendence--and begins a furtive, yearning romance with an older photographer who gives her supplies from his studio. Everlasting Moments covers decades of Maria's life, capturing not only her character but the character of the times in which she lived--an era of social unrest, world war, and personal upheaval. Yet despite this dense story, the movie feels relaxed and unfolds with the easy command of writer/director Jan Troell, whose films have won dozens of awards around the world, though he is little-known in the U.S.</p>
<b>Every Man for Himself</b>	<p>After a decade in the wilds of avant-garde and early video experimentation, Jean-Luc Godard returned to commercial cinema with this star-driven work of social commentary, while remaining defiantly intellectual and formally cutting-edge. Every Man for Himself, featuring a script by Jean-Claude Carrière and Anne-Marie Miéville, looks at the sexual and professional lives of three people—a television director (Jacques Dutronc), his ex-girlfriend (Nathalie Baye), and a prostitute (Isabelle Huppert)—to create a meditative story about work, relationships, and the notion of freedom. Made twenty years into his career, it was, Godard said, his “second first film.”</p>
<b>Ex Machina [4K UHD]</b>	<p>Caleb (Domhnall Gleeson) is a brilliant young programmer who works for the most popular search engine on the Web. After being invited to take part in an experiment by the company's CEO, Nathan (Oscar Isaac), Caleb finds himself isolated from the outside world. He has been tasked with testing the level of a robot's (Alicia Vikander) artificial intelligence. However, nothing is as it seems when he finds himself questioning all that he knows about humanity and intelligence.</p>
<b>Executioner, The</b>	<p>This masterpiece of black humor, beloved in Spain but too little seen elsewhere, threads a scathing critique of Franco-era values through a macabre farce about an undertaker who marries an executioner’s daughter and reluctantly takes over her father’s job so the family can keep their government-allotted apartment. As caustic today as it was in 1963, this early collaboration between Luis García Berlanga and his longtime screenwriter Rafael Azcona is an unerring depiction of what Berlanga called “the invisible traps that society sets up for us.” A furiously funny personal attack on capital punishment, The Executioner evaded the state censors who sought to suppress it, and today is regarded as one of the greatest Spanish films of all time.</p>
<b>Executive Action</b>	<p>Purports to provide an alternative to the Warren Commission’s report that Lee Harvey Oswald acted alone in assassinating President John F. Kennedy on November 22, 1963. Directed by David Miller, it features a screenplay by Dalton Trumbo that was based on the story by Donald Freed and Mark Lane’s novel Rush to Judgment. It stars Burt Lancaster and Robert Ryan (among others) as wealthy conspirators that want to eliminate the POTUS before he and the rest of the Kennedy clan - they foresee the White House being occupied by JFK, then Robert followed by Teddy through 1984 - can implement their agenda, which would change the United States of America into an intolerable country for them. Actual newsreel footage is used to chronicle the President’s steps: a nuclear disarmament treaty with the Soviet Union, the promise of equal rights for Negroes (Kennedy’s words), and military withdrawal from Vietnam, which the conspirators fear would allow the Communists to take over Asia. The actions finally convince a Southerner (played by Will Geer) to fund the assassination plot which, according to the film, included three gunmen (one behind a fence on a grassy knoll), and making a patsy out of Oswald, who was merely a Texas School Book Depository employee when the shots rang out near Dealey Plaza in Dallas, Texas at half past noon on that fateful day. After Jack Ruby kills Oswald, the film’s denouement includes Ryan receiving a phone call that Lancaster’s character has died, then pictures of several other eyewitnesses (who were reportedly killed or died mysteriously in subsequent years) are shown. A conspiracy theorist’s delight.</p>

Title	Summary
<b>Exiles, The</b>	<p>The Exiles chronicles one night in the lives of young Native American men and women living in the Bunker Hill district of Los Angeles. A formally wealthy neighborhood of decayed Victorian mansions and skid-row apartment buildings. Gritty, realistic and far ahead of its time made in a period when Hollywood films featured Native Americans as noble savages. Using a script created exclusively from recorded interviews with the participants and their friends, the film follows a group of exiles transplants from Southwest reservations as they flirt, drink, party, fight, and dance.</p>
<b>eXistenZ</b>	<p>Allegra is the hottest game designer in Cronenberg's world, and her latest virtual opus, "eXistenZ," is the most anticipated game . . . well, ever. It's played on an organic console called a pod that feels pain and can succumb to disease. The experience of "eXistenZ" depends upon who's playing it. Amusement in this opening scene comes from the idea that the teenagers and grown-ups waiting for Allegra seem like the geeks who kept Cronenberg in the pages of Phantasmagoria magazine when theater owners were too revolted to keep his films on screen.</p> <p>"EXistenZ" the movie looks gloriously like a B-movie constantly on the verge of collapsing into a C-movie. Maybe it's the fact that every minute of the early scenes has the makeshift quality of an underground secret, with Christopher Eccleston ( "Shallow Grave" ) playing the focus group Svengali. In fact, Antennae Research, the company hosting the premiere, has provided its own security force, in the form of one man, a boyish drone named Ted Pikul ( "Gattaca's" Jude Law) to ward off spies and assassins.</p> <p>When Allegra shows up, the crowd goes nuts, and she unveils what they've all come to behold: her new game pod, designed by the film's special effects team by way of Louise Bourgeois' plastic sculptures of withered genitalia. "EXistenZ" exists in that singular Cronenberg universe where flesh is the only ostensible technology, and surgical procedure is the sole means of experiencing it. (A cell phone is just that - fleshy tissue complete with ergonomic hand grips.) Players, here, have jacks, called bio-ports, drilled at the base of their spines. The ports are umbilically connected (literally) to the pod.</p> <p>The disquieting hilarity in the religious air swollen around Allegra and the test panel downloading</p> <p>"eXistenZ" into their bodies is shattered when a fundamentalist terrorist - am extremist Gap shopper with a 'tude, armed with a gun made of a chicken's carcass that shoots teeth - tries to take out Allegra mid-download, injuring her pod instead and traumatizing the folks in her focus group. Pikul rescues her from the ensuing mayhem and helps her escape from anti-eXistenZialist bounty hunters.</p> <p>Cronenberg has fashioned an elaborate metaphor for the ways a virtual world has insidiously contaminated - or is it enlivened? - the real like a kudzu outbreak. In this mystical, furiously involving funhouse-asylum, life has become the game, and the game has usurped life for an increasing sect of the world. Once Pikul the pod-virgin gets his first bio-port from a demented mechanic (Willem Dafoe at the height of insanity) in order to help Allegra repair her ailing pod (it wheezes and sputters),</p> <p>Allegra and Pikul become a pair of B-movie outlaws transplanted straight from "Gun Crazy" and dropped into the generica of an apocalyptic, Playstation version of "Detour." The two are on the run from killers in a filthy Chinese restaurant, from a Euro zealot (Ian Holm). Cronenberg's technophilia-technophobia is caught in a dimension between Hitchcockian plot curls and a Huxleyan concern that the natural has irreconcilably, erotically conflated with the natural.</p>
<b>Exotica</b>	<p>The 'Exotica' is a nightclub on the outskirts of Toronto, where Eric, DJ and MC, watches nightly as his ex-girlfriend Christina performs. Watches jealously, especially as far as the extra attentions regular customer Francis garners are concerned. Thomas, meanwhile and erstwhile, goes through a series of, um, interesting situations involving his pet shop, a gruff taxi-sharing stranger, unexpected tickets to the opera and smuggled eggs of a rare bird. Multiple story lines unfold in a splendid tangle of cutbacks, forward and backward references and recurring themes, all woven around the Exotica, its customers and employees. A calm roller-coaster ride of a movie, visually and intriguingly and emotionally moving. O, and the sound track is notable, too.</p>
<b>Experiment in Terror</b>	<p>Experiment in Terror, a stylized noir thriller, was director Blake Edwards's second film in 1962, the first being a devastating portrait of alcoholism, Days of Wine and Roses. Neither film would seem standard fare for a filmmaker best known for his sophisticated slapstick comedies. For Experiment in Terror, Edwards perfected the stylish black-and-white cinematography he used to great effect in the 1950's TV series Peter Gunn. Glenn Ford plays a stalwart G-man out to thwart psychopathic extortionist Ross Martin's plans to force bank clerk Lee Remick to rob the bank where she works. San Francisco locations have never looked better or more ominous. One particularly chilling scene unfolds in the loft of an artisan who makes mannequins for a living ... though not for long. Blake Edwards's experiment in suspense grabs hold of you from the very beginning and doesn't let go until the final showdown at Candlestick Park. The film also features a near-legendary score by Henry Mancini. - Kristian St. Clair</p>
<b>Exterminating Angel, The</b>	<p>A group of high-society friends are invited to a mansion for dinner and inexplicably find themselves unable to leave in Luis Buñuel's daring masterpiece The Exterminating Angel (El ángel exterminador). Made just one year after his international sensation Viridiana, this film, full of eerie, comic absurdity, furthers Buñuel's wicked takedown of the rituals and dependencies of the frivolous upper classes.</p>

Title	Summary
<b>Extras: The Complete Series</b>	<p>Andy Millman (Ricky Gervais, The Office) is an actor...well, aspiring actor really. He doesn't have any formal training. Hasn't done theatre. But is working quite steadily as an extra on various films shooting in and around London. His best friend Maggie (Ashley Jensen, Ugly Betty) is in much the same boat. But where Maggie is, for the most part, content with her place in the industry food chain, Andy is always looking to make his ascension to stardom. This is their story: Their triumphs, their failures, the star-studded array of celebrities they encounter, and the messes they make for themselves. What a ride it is.</p> <p>Season One explores the world of background artists, still commonly referred to as Extras. They are not actors, they are not artists, they are in fact warm-blooded human props used to paint the frame and give visual depth and authenticity to the scene. They have their own holding pen where they wait until they're needed. They aren't allowed to talk. They aren't allowed to fraternize with the talent. They must wait to eat until after the entire cast and crew have been fed. And they're often treated worse than animals on set. If you think Gervais and Merchant are exaggerating for effect, think again. I've worked background. These portrayals are spot on and illuminate just how far some people are willing to go to be part of the entertainment industry. It's sad really, but there's humor to be found in even the most dire circumstances and that's certainly true here.</p> <p>Andy is bound and determined to make it as an actor, even if he has to climb over his agent to do so. He's working every background job he can get. Talking up production assistants, casting directors, and talent to try and score a line or two. And shopping a script he wrote for a new television series. Imagine his surprise when Patrick Stewart comes through with a favor and the BBC actually calls to talk with Andy. Could his luck finally be changing?</p> <p>Season Two picks up shortly thereafter, but leave it to Andy to find success just as miserable as abject failure. Insensitivity, obliviousness, and self-focus are the themes for this season as Andy's series <i>When the Whistle Blows</i> goes into production. Molded into a form reminiscent of <i>Are You Being Served?</i> but set in a British manufacturing plant recently purchased by the Japanese, this cast of wacky characters soon find themselves the darlings of the prime time tele with sexual innuendo and catch-phrases galore. All the while, Andy continues to stew in his own self-created misery. His former Extra rival, Greg (venomously played by Shaun Pye), finds success in the film world garnering increasingly larger roles. To counter, he turns to theatre by starring in Sir Ian McKellan's new play. Of course, the script's sexuality has him extremely uncomfortable and he exits the show in mid-performance to somehow keep his perceived manhood in tact, while further enhancing his reputation as a difficult to work with. This is true both on stage/screen and off, as evidenced by run-ins with a homeless man and a child with Down Syndrome.</p> <p>Whatever Merchant and Gervais are doing is working, as they've magically zeroed in on their audience's discomfort button and have used it to great effect. There are times you literally want to turn off the TV or walk away just to avoid the scorn and embarrassment that's headed Andy's way like a runaway freight train. Never is this more evident than in the series finale. This single albeit extended holiday special, "Bloody Merry," finds all of our heroes at the end of their respective ropes. Andy dumps Darren for a high profile agent who may finally get him the credibility and prestigious work he so desperately wants (but can never pull off). Darren and Shaun (Barry from <i>EastEnders</i>) close the agency and go to work at the Car Phone Warehouse. And Maggie...poor Maggie...demoralized at the hands of guest star Clive Owen, leaves the business, but can only find work as a janitor and dishwasher, spiraling down into a pit of despair. At the same time, Andy's self-importance causes him to pull the plug on the most successful thing he's ever done, and in true David Caruso/NYPD Blue style self-destructs, alienating everyone who ever meant anything in his life. And yet, at his lowest point, true honesty wins out, perversely re-initiating the entire vicious cycle to begin anew. The more things change, the more things stay the same.</p>



Title	Summary
<b>Eyes on the Prize: America's Civil Rights Movement</b>	<p>The driving force behind Eyes on the Prize and Blackside, Henry Hampton (1940-1998) won numerous awards for this landmark series including the duPont-Columbia Gold Baton, the Peabody Award, and Academy Award nominations. He set out to share his vision of what he called "the remarkable human drama that was the Civil Rights Movement" through the Eyes on the Prize documentary and a book of the same title by Juan Williams. In recent years, a number of key figures who appear in the films (including the Reverend Ralph Abernathy, a leader of the Montgomery bus boycott; Coretta Scott King, wife of slain civil rights leader Martin Luther King, and an activist in her own right; Kwame Ture, also known as Stokely Carmichael, leader of the Student Nonviolent Coordinating Committee; and George Wallace, the 1960s Alabama governor who resisted integration) have died, making this record of their testimony all the more valuable.</p> <p>Programs in the series:</p> <p><b>Awakenings (1954-1956)</b> Individual acts of courage inspire black Southerners to fight for their rights: Mose Wright testifies against the white men who murdered young Emmett Till, and Rosa Parks refuses to give up her bus seat to a white man in Montgomery, Alabama.</p> <p><b>Fighting Back (1957-1962)</b> States' rights loyalists and federal authorities collide in the 1957 battle to integrate Little Rock's Central High School, and again in James Meredith's 1962 challenge to segregation at the University of Mississippi. Both times, a Southern governor squares off with a U.S. president, violence erupts -- and integration is carried out.</p> <p><b>Ain't Scared of Your Jails (1960-1961)</b> Black college students take a leadership role in the civil rights movement as lunch counter sit-ins spread across the South. "Freedom Riders" also try to desegregate interstate buses, but they are brutally attacked as they travel.</p> <p><b>No Easy Walk (1961-1963)</b> The civil rights movement discovers the power of mass demonstrations as the Rev. Martin Luther King, Jr. emerges as its most visible leader. Some demonstrations succeed; others fail. But the triumphant March on Washington, D.C., under King's leadership, shows a mounting national support for civil rights. President John F. Kennedy proposes the Civil Rights Act.</p> <p><b>Mississippi: Is This America? (1963-1964)</b> Mississippi's grass-roots civil rights movement becomes an American concern when college students travel south to help register black voters and three activists are murdered. The Mississippi Freedom Democratic Party challenges the regular Mississippi delegation at the Democratic Convention in Atlantic City.</p> <p><b>Bridge to Freedom (1965)</b> A decade of lessons is applied in the climactic and bloody march from Selma to Montgomery, Alabama. A major victory is won when the federal Voting Rights Bill passes, but civil rights leaders know they have new challenges ahead.</p> <p><b>The Time Has Come (1964-66)</b> After a decade-long cry for justice, a new sound is heard in the civil rights movement: the insistent call for power. Malcolm X takes an eloquent nationalism to urban streets as a younger generation of black leaders listens. In the South, Stokely Carmichael and the Student Nonviolent Coordinating Committee (SNCC) move from "Freedom Now!" to "Black Power!" as the fabric of the traditional movement changes.</p> <p><b>Two Societies (1965-68)</b> Martin Luther King, Jr. and the Southern Christian Leadership Conference (SCLC) come north to help Chicago's civil rights leaders in their nonviolent struggle against segregated housing. Their efforts pit them against Chicago's powerful mayor, Richard Daley. When a series of marches through all-white neighborhoods draws violence, King and Daley negotiate with mixed results. In Detroit, a police raid in a black neighborhood sparks an urban uprising that lasts five days, leaving 43 people dead. The Kerner Commission finds that America is becoming "two societies, one black, one white, separate and unequal." President Lyndon Johnson, who appointed the commission, ignores the report.</p> <p><b>Power! (1966-68)</b> The call for Black Power takes various forms across communities in black America. In Cleveland, Carl Stokes wins election as the first black mayor of a major American city. The Black Panther Party, armed with law books, breakfast programs, and guns, is born in Oakland. Substandard teaching practices prompt parents to gain educational control of a Brooklyn school district but then lead them to a showdown with New York City's teachers' union.</p>

Title	Summary
<b>Eyes on the Prize: America's Civil Rights Movement</b>	<p>The Promised Land (1967-68)  Martin Luther King stakes out new ground for himself and the rapidly fragmenting civil rights movement. One year before his death, he publicly opposes the war in Vietnam. His Southern Christian Leadership Conference (SCLC) embarks on an ambitious Poor People's Campaign. In the midst of political organizing, King detours to support striking sanitation workers in Memphis, where he is assassinated. King's death and the failure of his final campaign mark the end of a major stream of the movement.</p> <p>Ain't Gonna Shuffle No More (1964-72)  A call to pride and a renewed push for unity galvanize black America. World heavyweight champion Cassius Clay challenges America to accept him as Muhammad Ali, a minister of Islam who refuses to fight in Vietnam. Students at Howard University in Washington, D.C., fight to bring the growing black consciousness movement and their African heritage inside the walls of this prominent black institution. Black elected officials and community activists organize the National Black Political Convention in Gary, Indiana, in an attempt to create a unified black response to growing repression against the movement.</p> <p>A Nation of Law? (1968-71)  Black activism is increasingly met with a sometimes violent and unethical response from local and federal law enforcement agencies. In Chicago, two Black Panther Party leaders are killed in a pre-dawn raid by police acting on information supplied by an FBI informant. In the wake of President Nixon's call to "law and order," stepped-up arrests push the already poor conditions at New York's Attica State Prison to the limit. A five-day inmate takeover calling the public's attention to the conditions leaves 43 men dead: four killed by inmates, 39 by police.</p> <p>The Keys to the Kingdom (1974-80)  In the 1970s, antidiscrimination legal rights gained in past decades by the civil rights movement are put to the test. In Boston, some whites violently resist a federal court school desegregation order. Atlanta's first black mayor, Maynard Jackson, proves that affirmative action can work, but the Bakke Supreme Court case challenges that policy.</p> <p>Back to the Movement (1979-mid 80s)  Power and powerlessness. Miami's black community -- pummeled by urban renewal, a lack of jobs, and police harassment -- explodes in rioting. But in Chicago, an unprecedented grassroots movement triumphs. Frustrated by decades of unfulfilled promises made by the city's Democratic political machine, reformers install Harold Washington as Chicago's first black mayor.</p>

Title	Summary
<p><b>Eyes Wide Shut</b></p>	<p>Bill Harford (Tom Cruise), a successful New York doctor, and his wife, Alice (Nicole Kidman), the former manager of a Soho art gallery, attend a fancy Christmas party at the town house of Victor Ziegler (played to perfection by Sydney Pollack), one of Bill's wealthy patients, where each engages in flirtation--Alice with a Hungarian lounge lizard, Bill with a couple of models. Bill recognizes the orchestra's pianist, Nick Nightingale (Todd Field), as a former classmate and chats with him briefly; later he's called upstairs by Ziegler to help revive a naked hooker he's been screwing who's overdosed on drugs. Bill and Alice make love when they get home that night, clearly stimulated by their flirtations, but the following evening, after they smoke pot, Alice begins to challenge Bill's total confidence in her faithfulness by telling him a story that shocks him, about her passionate attraction to a naval officer she glimpsed only briefly when they were at Cape Cod with their little girl the previous summer.</p> <p>Called away by the death of a patient, Bill is haunted by images of Alice having sex with the officer, and his night and the following day and night turn into a string of adventures consisting of sexual temptations or provocations that come his way with and without his complicity--all of which prove abortive. The dreamlike interruptions and certain passing details share some of the same hallucinatory texture--as they do in Schnitzler's story--so that even waitresses glimpsed in a diner and coffeehouse and a gay hotel desk clerk suggest sexual possibilities. The daughter (Marie Richardson) of the man who has just died is engaged to be married soon yet suddenly declares her love for Bill. Wandering the streets afterward, he's harassed by college kids who think he's gay (in Traumnovelle the hero is Jewish and the students anti-Semites), then picked up by a prostitute named Domino (Vinessa Shaw). He finally winds up at the Sonata Cafe, where Nick Nightingale is playing with a jazz quartet. Nick has a gig later that night as a blindfolded pianist at a costumed orgy in a country house on Long Island, and Bill, after discovering the password, persuades Nick to give him the address. He then proceeds to a costume-rental shop to acquire a tux, cloak, and mask, and takes a taxi to the house. Eventually exposed as an intruder, he fears for his life until a masked woman mysteriously offers to sacrifice herself for him.</p> <p>When he finally arrives home he wakes Alice from a troubled dream involving the naval officer and an orgy in which she participates while laughing scornfully at Bill, which she recounts. It's one of the movie's many indications that the unclear separations of imagination and reality include many rhyme effects between Alice's dreams and fantasies and Bill's reality as well as rhymes between her fantasies and his (such as her having sex with the naval officer). In fact, though the film initially appears to be mainly about Bill because it follows him around more than Alice, Alice's confession and dream are just as important as anything that happens to him; in some respects, thanks to Kubrick's (and Schnitzler's) careful calibrations in the storytelling, she makes an even stronger impression than he does, especially because she seems more in touch with her fantasy life than he is with his own. And some of the rhyme effects create disquieting connections--between a sexual invitation at Ziegler's party ("Do you know where the rainbow ends?") and the name of the costume shop (Rainbow) and between the password to the orgy, "Fidelio," which suggests the Italian word for "faithful," and Bill's failure to betray her there. (Schnitzler's story is full of comparable echo effects: there the password to the orgy is "Denmark," which happens to be where the hero's wife was tempted to commit adultery.)</p> <p>For years, two misleading adjectives have been used to describe Kubrick's work: "cold" and "perfectionist." "Cold" implies unemotional, and it simply isn't true that Kubrick's films lack emotion. They're full of emotions, though most of them are so convoluted and elusive that you have to follow them as if through a maze--perhaps the major reason his films become richer with repeated viewing. He so strongly resists sentimentality that cynicism and derision often seem close at hand, and one difficulty I had with <i>Eyes Wide Shut</i> the first time I saw it was accepting the caricatural side of Kubrick--his handling of Cruise's "normality" in the lead role as Dr. William Harford and the mincing mannerisms of the gay hotel desk clerk--as something other than malicious. My memory of Kubrick's mocking inflation of Jack Nicholson's narcissism in the second half of <i>The Shining</i> made me think he was being equally diabolical here about Cruise's narcissism, but a second look at the movie has rid me of this impression. Maybe Steve Martin would have made a more interesting Harford; according to Michael Herr in <i>Vanity Fair</i>, Martin was Kubrick's first choice for the role 20 years ago. But using a real couple such as Cruise and Kidman had obvious advantages as well.</p> <p>That Bill Harford lies to his wife about both his lust for the models at Ziegler's party and the reason Ziegler called him upstairs identifies him at the outset as a glib hypocrite who thinks privilege can get him anywhere--which differentiates him somewhat from Schnitzler's hero--but that doesn't mean Kubrick views him with contempt. The remainder of the story may undermine Harford's confidence, but Kubrick doesn't let us know whether his recounting of his nocturnal adventures to Alice near the end of the movie is fully or only partially honest--we don't hear any of it. All we know is that it brings them both to tears.</p> <p>Ironically, the major difference between Kubrick and Schnitzler may be that Kubrick is more of a moralist, even if he's unusually subtle about it. The only important invented character in <i>Eyes Wide Shut</i>, Ziegler, is the only one I regard as unambiguously evil. But Ziegler's evil, unlike mad Jack Torrance's in <i>The Shining</i>, is wrapped in impeccable manners, so some viewers may conclude that he's an OK guy. I saw his darker side mainly in glancing hints, such as his momentary reluctance to wait an hour before sending home the hooker after she recovers from her drug-induced coma. He's a charming monster--a statement about class and power and a composite portrait of every Hollywood executive Kubrick ever had to contend with. In this respect, Ziegler is closely allied to the highly cultivated General Broulard (Adolphe Menjou) in <i>Paths of Glory</i>--the true villain of that film, in contrast to the more obvious and scapegoated villain, General Mireau (George Macready), who's openly hypocritical and malicious.</p> <p>The climactic dialogue between Harford and Ziegler in Ziegler's huge town house--a remarkable scene that runs a little over 13 minutes--has been getting some flack from reviewers who claim it explains too much. But it explains nothing conclusive, apart from Ziegler's Zeus-like access and power--in a billiards room that seems to belong on Mount Olympus, like the chateau in <i>Paths of Glory</i>--and Harford's ultimate remoteness from those reaches; Ziegler holds all the cards, and we and Harford hold none. Critic David Ehrenstein recently told me he thought Barry Lyndon</p>

Title	Summary
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<p><b>Eyes Wide Shut</b></p>	<p>was Kubrick's most Jewish movie in its depiction of social exclusion, but that was before he saw <i>Eyes Wide Shut</i>.</p> <p>The second misleading label attached to Kubrick's work, "perfectionist," might be plausible if it were used to describe his choice of lenses, his ideas about decor, or his obsession with prints and projection. But usually it's used to describe his habit of demanding multiple drafts from writers and repeated takes from actors. Everyone seems to agree that such demands stemmed largely from Kubrick's not knowing what he wanted except through negative indirection, but this is a far cry from what's usually meant by perfectionism. His use of improvisation with actors to great effect--most famously Peter Sellers in <i>Lolita</i> and <i>Dr. Strangelove</i>, but probably also Timothy Carey in <i>The Killing</i> and <i>Paths of Glory</i>, and Kidman in some stretches of <i>Eyes Wide Shut</i>--further complicates this notion of perfectionism, as does his use of handheld cameras for filming violence in movies as diverse as <i>The Killing</i> and <i>Barry Lyndon</i>, which involves a certain amount of chance and improvisation. Kubrick came of age artistically during the same period as action painting, and in his work classical notions of composing frames and telling stories vie with other aspects of the artistic process that are more random and less controllable. (Paradoxically, Kubrick's perfectionism in some areas prevented him from being a perfectionist in others. He wouldn't allow the Venice film festival to show his films subtitled at a retrospective during the shooting of <i>Eyes Wide Shut</i> because he didn't have enough time to check the prints, so the festival had to show dubbed versions he'd already approved.)</p> <p>Convoluted emotions and negative indirection are two ways Kubrick deliberately kept himself innocent of his own intentions, especially in his later movies. Posing himself as the ideal spectator of his own films, he wanted to be surprised by what his writers and actors did, and that entailed refusing to impose interpretations on his stories, striving to keep some particulars of his stories free from his intellect, and ultimately letting his unconscious do part of the work. (Jacques Rivette has used the same <i>modus operandi</i> in some of his own features, especially during the 70s.)</p> <p>This dialectic between control and lack of control eventually became not only Kubrick's method but part of his subject. As Gilles Deleuze noted in <i>Cinema 2: The Time-Image</i>, "In Kubrick, the world itself is a brain, there is an identity of brain and world"; Deleuze singles out such central images as the war room in <i>Dr. Strangelove</i>, the computer housing HAL's circuits in <i>2001: A Space Odyssey</i>, and the Overlook Hotel in <i>The Shining</i> as examples of what he meant, to which I might add the racetrack in <i>The Killing</i> and the training camp in <i>Full Metal Jacket</i>. Moreover, Deleuze writes, the monolith in <i>2001</i> "presides over both cosmic states and cerebral stages: it is the soul of the three bodies, earth, sun, and moon, but also the seed of the three brains, animal, human, machine." And in each film the brain, the world, and the system connecting the two start to break down from internal and external causes, resulting in some form of dissolution (<i>The Killing</i>), annihilation (of the world in <i>Dr. Strangelove</i> and HAL's brain in <i>2001</i>), mutilation (of the brain in <i>A Clockwork Orange</i> and the body in <i>Barry Lyndon</i>), or madness (<i>The Shining</i> and <i>Full Metal Jacket</i>, which also chart respectively the dissolution of a family and a fighting unit).</p> <p>Building on Deleuze's insight, critic Bill Krohn has proposed, in the only plausible account I've read of the structure of <i>Full Metal Jacket</i>, that "the little world of the training camp...is portrayed as a brain made up of human cells thinking and feeling as one, until its functioning is wrecked first from within, when a single cell, Pyle, begins ruthlessly carrying out the directives of the death instinct that programs the organ as a whole, and then from without by the Tet Offensive, the external representation of the same force." As a result, in the second part of the film "the narrative itself begins to malfunction" along with the group mind, exploding "the conventional notion of character" and drifting off in several different directions.</p> <p>There's no such narrative breakdown in <i>Eyes Wide Shut</i>, which proceeds in conventional linear fashion throughout--though interludes created by a fantasy and a dream Alice recounts are every bit as important as waking events. This time the "brain" belongs to neither a single character (like HAL) nor a group (like the soldiers in <i>Full Metal Jacket</i>) but to a happily married couple--to their shared experience and the world created between them--and the threat of a breakdown, which forms the narrative, is eventually overcome. In this case the "identity of brain and world" is more explicit, and negotiating a relationship between the two, between dreaming and waking, is what the movie is all about. Even the title tells you that.</p> <p>"Among those I would call the 'younger generation,' Kubrick appears to me to be a giant," Orson Welles said in a <i>Cahiers du Cinema</i> interview in the mid-60s, after the release of his adaptation of Kafka's <i>The Trial</i>. Stressing that <i>The Killing</i> was superior to <i>The Asphalt Jungle</i> and that Kubrick was a better director than John Huston, Welles added, "What I see in him is a talent not possessed by the great directors of the generation immediately preceding his, I mean [Nicholas] Ray, [Robert] Aldrich, etc. Perhaps this is because his temperament comes closer to mine."</p> <p>Both Welles and Kubrick started out in their early 20s, both died at the age of 70, and both completed 13 released features. Another significant parallel is that both ended up making all the films they completed after the 50s in exile, which surely says something about the creative possibilities of American commercial filmmaking over the past four decades. But in other respects their careers proceeded in opposite directions: Welles entered the profession at the top when it came to studio resources and wound up shooting all his last pictures on a shoestring and without studio backing; Kubrick began with shoestring budgets and wound up with full studio backing and apparently all the resources he needed.</p> <p>On this basis one could argue that Kubrick succeeded in working within the system while retaining his independence on every picture except <i>Spartacus</i>, while Welles retained his independence sporadically, imperfectly, and ultimately at the price of working outside the system. Yet the price paid by Kubrick for his success--a sense of paranoid isolation that often seeped into his work and as few completed features as Welles--can't be discounted. (By isolation I don't mean to endorse the "hermit" myth that the press always attaches to artists who are reluctant to speak to reporters--including Thomas Pynchon and J.D. Salinger as well as Kubrick; I mean his more general habits as a relatively sedentary control freak who spent a lot of time on the</p>
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Title	Summary
Eyes Wide Shut	<p>phone.)</p> <p>Inside and outside, interiors and exteriors, form as important a dialectic in his work as control and lack of control, which is perhaps one reason the interiors in his films gradually seem to grow larger--from the dingy lairlike apartments of <i>The Killing</i> to the chateau in <i>Paths of Glory</i>, from the spaceship in <i>2001</i> to the hotel in <i>The Shining</i>. This culminates in the palatial interiors of <i>Eyes Wide Shut</i>, which contrast with the claustrophobic railroad flat shared by two women and the cluttered costume shop. The throwaway and sometimes artificial quality of the exteriors conforms to the same expressionist system, and if the overall spatial orientation of the interiors at times recalls Welles, it's the Welles who wound up alternating oversized and cramped interiors in <i>The Trial</i>. Many reviewers of <i>Eyes Wide Shut</i> have been citing Martin Scorsese's <i>After Hours</i>--a picture even more indebted to Welles's <i>The Trial</i> in its handling of paranoia--but Welles's influence on Scorsese can be taken as a filtered form of Kafka's influence. (Kafka's story, unlike Welles's, is set almost entirely in cramped spaces.) In Schnitzler's novella the two scenes in the costume shop are already pure Kafka, especially in the uncanny way the relationships of the characters shift between the hero's two visits, and Kubrick catches both the queasiness and the unhealthy sexuality of Kafka at least as effectively as Welles did. Perhaps significantly, this is the only scene in which Kubrick allows the story's eastern European origins to come out, most noticeably in the accent and appearance of the shop owner (Rade Sherbedgia).</p> <p>There are already signs that <i>Eyes Wide Shut</i> is dividing critics, sometimes along regional, even tribal lines. Most Chicago critics are enthusiastic, but a good many New York critics aren't, apparently in part because the contemporary New York this movie conjures up--basically shot on sets in England, apart from a few stray second-unit shots of New York streets--isn't their city. It's true that Kubrick--born and raised in the Bronx but for many years an expatriate who refused to fly--didn't go near Manhattan in the 90s, and the movie clearly reflects that. But given the highly stylized and even mannerist nature of his late work, I can't see how this matters much. (There's some disagreement in the press about when he last visited New York. I'm fairly certain I spotted him in Soho in 1980 around the time <i>The Shining</i> came out; he was sloppily dressed and was methodically tearing down a poster from a streetlamp advertising an interview with him in the <i>Soho News</i>.)</p> <p>The kind of jazz played by Nick Nightingale in the Sonata Cafe seems a good two or three decades off, and the nightclub itself seems like an improbable throwback to the 50s. It's even more out-of-date than the nightclub jazz in the second feature of Kubrick's former producer James B. Harris, <i>Some Call It Loving</i> (1973)--a fascinating cross-reference to <i>Eyes Wide Shut</i> in its treatment of erotic dreaming that deserves to be better known. But if we can accept the precise yet highly stylized city of Fritz Lang's <i>M</i> as early 30s Berlin--and presumably Berliners of that period did--we shouldn't have any trouble accepting this paraphrase of 90s Manhattan.</p> <p>Other objections include the film's methodical slowness (especially apparent in the delivery of the dialogue), its failure to live up to the hype and rumors about its sexual content, and the stupid and tacky digital "enhancements" added to the orgy sequence to fulfill Kubrick's contractual agreement to deliver an R-rated film. The enhancements, by exposing the routine idiocy of the MPAA ratings, may help to foster some overdue reform. At the very least they show how American adult moviegoers are treated like children, unlike their European counterparts who can see <i>Eyes Wide Shut</i> without these digital fig leaves, basically for the sake of Warners' moneygrubbing, which allows for an eventual "director's cut" on video and DVD, generating more income while avoiding the risk of an NC-17 rating. Apparently corporate indifference to the public's understanding prevented most critics, including me, from seeing this movie until the last possible minute before writing their initial reviews. That Warners has also chosen to conceal the degree to which <i>Eyes Wide Shut</i> was unfinished when Kubrick died--he hadn't yet completed the sound mixing, which, as David Cronenberg recently pointed out, can't be discounted as a creative part of the filmmaking process--clears the way for critics to complain that the public is being sold a bill of goods.</p> <p>But Kubrick recut both <i>2001</i> and <i>The Shining</i> after they opened commercially, and a climactic pie-throwing free-for-all in the war room in <i>Dr. Strangelove</i> was cut shortly before the film opened. Obviously what constitutes a "finished" Kubrick film has long been somewhat tenuous. Undoubtedly he would have made a few slight adjustments in <i>Eyes Wide Shut</i> had he lived longer--he probably would have fixed the bumpy sound edit at the end of Bill and Alice's lovemaking scene and perhaps shortened the sequence in which Bill is followed by a generic bald man in a trenchcoat--which means that the released version is in some ways a rough cut. But I regard the opportunity to view a Kubrick rough cut as a privilege. What I resent is Warners' refusal to clarify which portions and aspects of the sound mix were completed by others and how this was carried out--and the only defense I can think of for that is the profit motive.</p> <p>Most reviews of every Kubrick picture since <i>2001</i> have been mired in misapprehensions and underestimations--many of which are corrected years later without apology, one reason he apparently gave up on critics about 30 years ago. This doesn't necessarily mean he was always ahead of his time: one of the best things about <i>Eyes Wide Shut</i>--evident in such artisanal qualities as the old-fashioned sound track, the grainy photography, and the exquisite color balances (such as the dark blue lighting of a bathroom behind one of Kidman's monologues)--is that it isn't a film of the 90s in most respects but something closer to what movies at their best used to be. (Some reviewers have alluded to Schnitzler's "fin de siecle Vienna," apparently trying to force a relationship to fin de siecle New York, but <i>Traumnovelle</i> was written and published over a quarter of a century too late for that.) The Harfords' apartment calls to mind an Otto Preminger noir film of the 40s or 50s, and the costume orgy harks all the way back to silent cinema--not to mention Georges Franju's <i>Judex</i>--in its ceremonial intensity.</p> <p>The film credits a lighting cameraman but no director of photography, which has led critic Kent Jones to surmise correctly that Kubrick shot most of it himself. This is personal filmmaking as well as dream poetry of the kind most movie commerce has ground underfoot, and if a better studio release comes along this year I'll be flabbergasted.</p>

Title	Summary
<b>F for Fake</b>	Trickery. Deceit. Magic. In Orson Welles' free-form documentary, the legendary filmmaker (and self-described charlatan) gleefully engages the central preoccupation of his career—the tenuous line between truth and illusion, art and lies. Beginning with portraits of world-renowned art forger Elmyr de Hory and his equally devious biographer, Clifford Irving, Welles goes on a dizzying cinematic journey that simultaneously exposes and revels in fakery and fakers of all stripes—not the least of which is Welles himself. Charming and poignant, F for Fake is an inspired prank and a searching examination of the essential duplicity of cinema. Criterion's two-disc DVD edition also features an introduction by Peter Bogdanovich, audio commentary by director of photography Gary Graver, an hour long documentary on Welles' unfinished projects, a documentary on the life and works of de Hory, and the theatrical trailer.
<b>F.T.A.</b>	In 1971, at the height of the Vietnam War, Jane Fonda and Donald Sutherland toured an anti-war comedy show across Southeast Asia. Despite being highly controversial, it was a huge success among stationed soldiers. Out of circulation and difficult to see for decades, F.T.A. has now been fully restored by IndieCollect in 4K.
<b>Fabulous Baron Munchausen, The</b>	Often described as the Czech Méliès, visionary filmmaker Karel Zeman has been a profound influence on whole generations of film artists from Jan vankmajer to Tim Burton, the Quay Brothers to Terry Gilliam, Steven Spielberg, George Lucas and Wes Anderson. His ground-breaking innovations in the use of live-action and animation mark him as one of the great masters of 20th Century fantasy cinema, ranking alongside his more celebrated Western counterparts Willis O'Brien and Ray Harryhausen. The Fabulous Baron Munchausen (Baron Práil) is perhaps Zeman's most beloved achievement.  Still regarded as the finest film adaptation of Gottfried August Bürger's outlandish tales of Baron Munchausen (made famous in his 1786 book), Zeman's wildly inventive and outrageously fun take on the incredible adventures of the bragging Baron come to life in a film celebrating the courage and imagination of dreamers and poets. With its mind-bending melding of live-action, animation and extraordinary matte work, Zeman has crafted a timeless work that continues to astonish.
<b>Face/Off</b>	Travolta plays an undercover agent who takes the physical appearance of an assumed dead terrorist (Cage). The terrorist was only in a coma, and he takes the form of Travolta.
<b>Faces</b>	Richard Forst has grown old. One night, he leaves his wife for Jeannie Rapp, a young woman who does not like friendship. Meanwhile, Richard's wife, Maria, is seduced by Chet, a kind young man from Detroit... A film about the meaningless of life for a certain kind of wealthy middle-aged people.
<b>Faces of November</b>	An elegy for President Kennedy, as told by the grief-stricken faces of mourners filing by his coffin in the Capitol Rotunda and at his burial at Arlington National Cemetery. Created for ABC News, but never aired on television due to its length. Fifty years later, despite the fact that it is in black-and-white and lacks dialogue or commentary, it is difficult not to be moved by Faces of November. Drew and his team managed to take the emotions of a time that many of us have only read about in history books, and make them very real. The power of this film was not lost on the judges of the Venice Film Festival; they made Faces of November the first film to win prizes in the theatrical short film (The San Giorgio Statuette) and television (The Plaque Lion St. Mark) categories.
<b>Faces Places</b>	A late-career triumph of lovingly handcrafted humanism, Agnès Varda's Academy Award-nominated penultimate film sees the octogenarian director joining forces with the thirty-something street photographer JR. Crisscrossing rural France in their roving camera-mobile—a truck that produces larger-than-life portraits of the people they meet, which are then pasted onto local walls—the pair encounter an array of farmers, former miners, dockworkers, and others whose stories form a collage of a country where meaningful traditions persist in the face of encroaching modernity. A detour-rich road movie, a charming intergenerational buddy film, and an ode to artisans of all stripes, Faces Places finds Varda making new memories while revisiting old ones, yielding what is ultimately a bittersweet, puckishly profound reflection on the ephemeral nature of art, relationships, and life itself.
<b>Facts of Murder, The</b>	A woman is found murdered in her Rome apartment only a week after a neighboring apartment was burgled. Commissario Ingravallo (Germi) thinks the two crimes may be related, and as the investigation proceeds the list of suspects in the woman's death gets longer and longer. The story gets more complicated, but the solution turns out to be simple yet unexpected.
<b>Fahrenheit 451</b>	When fireman of the future Montag comes home from a hard day of book burning, his wife is totally engrossed in a screen that fills a wall of the living room. Here she gets her entertainment and all the information the people in charge want anyone to know. A few days later Montag is intrigued by a woman he sees on the monorail who looks very much like his wife. But this woman's eyes suggest that she has an active mind. She is a subversive, hoarding books. And he learns from her why books are so dangerous they have to be burned. People will want to think for themselves.

Title	Summary
<b>Fahrenheit 9/11</b>	<p>Michael Moore's "Fahrenheit 9/11" is less an expose of George W. Bush than a dramatization of what Moore sees as a failed and dangerous presidency. The charges in the film will not come as news to those who pay attention to politics, but Moore illustrates them with dramatic images and a relentless commentary track that essentially concludes Bush is incompetent, dishonest, failing in the war on terrorism, and has bad taste in friends. Although Moore's narration ranges from outrage to sarcasm, the most devastating passage in the film speaks for itself. That's when Bush, who was reading My Pet Goat to a classroom of Florida children, is notified of the second attack on the World Trade Center, and yet lingers with the kids for almost seven minutes before finally leaving the room. His inexplicable paralysis wasn't underlined in news reports at the time, and only Moore thought to contact the teacher in that schoolroom -- who, as it turned out, had made her own video of the visit. The expression on Bush's face as he sits there is odd indeed.</p> <p>Bush, here and elsewhere in the film, is characterized as a man who owes a lot to his friends, including those who helped bail him out of business ventures. Moore places particular emphasis on what he sees as a long-term friendship between the Bush family (including both presidents) and powerful Saudi Arabians. More than \$1.4 billion in Saudi money has flowed into the coffers of Bush family enterprises, he says, and after 9/11 the White House helped expedite flights out of the country carrying, among others, members of the bin Laden family (which disowns its most famous member).</p> <p>Moore examines the military records released by Bush to explain his disappearance from the Texas Air National Guard, and finds that the name of another pilot has been blacked out. This pilot, he learns, was Bush's close friend James R. Bath, who became Texas money manager for the billionaire bin Ladens. Another indication of the closeness of the Bushes and the Saudis: The law firm of James Baker, the secretary of State for Bush's father, was hired by the Saudis to defend them against a suit by a group of 9/11 victims and survivors, who charged that the Saudis had financed al-Qaida.</p> <p>To Moore, this is more evidence that Bush has an unhealthy relationship with the Saudis, and that it may have influenced his decision to go to war against Iraq at least partially on their behalf. The war itself Moore considers unjustified (no WMDs, no Hussein-bin Laden link), and he talks with American soldiers, including amputees, who complain bitterly about Bush's proposed cuts of military salaries at the same time he was sending them into a war that they (at least, the ones Moore spoke to) hated.</p> <p>Moore also shows American military personnel who are apparently enjoying the war; he has footage of soldiers who use torture techniques not in a prison but in the field, where they hood an Iraqi prisoner, call him "Ali Baba" and pose for videos while touching his genitals.</p> <p>Moore brings a fresh impact to familiar material by the way he marshals his images. We are all familiar with the controversy over the 2000 election, which was settled by the U.S. Supreme Court. What I hadn't seen before was footage of the ratification of Bush's election by the U.S. Congress. An election can be debated at the request of one senator and one representative; 10 representatives rise to challenge it, but not a single senator. As Moore shows the challengers, one after another, we cannot help noting that they are eight black women, one Asian woman and one black man. They are all gavelled into silence by the chairman of the joint congressional session -- Vice President Al Gore. The urgency and futility of the scene reawakens old feelings for those who believe Bush is an illegitimate president... "Fahrenheit 9/11" is a compelling, persuasive film, at odds with the White House effort to present Bush as a strong leader. He comes across as a shallow, inarticulate man, simplistic in speech and inauthentic in manner. If the film is not quite as electrifying as Moore's "Bowling for Columbine," that may be because Moore has toned down his usual exuberance and was sobered by attacks on the factual accuracy of elements of "Columbine"; playing with larger stakes, he is more cautious here, and we get an op-ed piece, not a stand-up routine. But he remains one of the most valuable figures on the political landscape, a populist rabble-rouser, humorous and effective; the outrage and incredulity in his film are an exhilarating response to Bush's determined repetition of the same stubborn sound bites.</p> <p>- Roger Ebert</p>
<b>Fail-Safe</b>	<p>This unnerving procedural thriller painstakingly details an all-too-plausible nightmare scenario in which a mechanical failure jams the United States military's chain of command and sends the country hurtling toward nuclear war with the Soviet Union. Working from a contemporary best seller, screenwriter Walter Bernstein and director Sidney Lumet wrench harrowing suspense from the doomsday fears of the Cold War era, making the most of a modest budget and limited sets to create an atmosphere of clammy claustrophobia and astronomically high stakes. Starring Henry Fonda as a coolheaded U.S. president and Walter Matthau as a trigger-happy political theorist, Fail Safe is a long-underappreciated alarm bell of a film, sounding an urgent warning about the deadly logic of mutually assured destruction.</p>
<b>Fall of the Louse of Usher, The</b>	<p>When rock star Roddy Usher's wife is murdered, he's sent to the county lunatic asylum, where the therapy is far more insane than the inmates. An amalgam of several Edgar Allan Poe stories, and a mixture of comedy, horror and musical genres.</p>

Title	Summary
<b>Fall of the Roman Empire, The</b>	<p>Produced on a scale that's simply unimaginable in these days of CGI shortcuts, The Fall of the Roman Empire was an infamous flop when first released. Viewed today, however, it emerges as maybe the best of the sword and sandal genre, balancing impressive spectacle with keen intelligence.</p> <p>We begin in the reign of Marcus Aurelius (Alec Guinness); 17 years of war have left him worried for the survival of the Empire. His son and heir Commodus (Plummer) is a wastrel, so Caesar decides to appoint an alternative successor, the steadfast Livius (Boyd), to guide Rome to a new dawn. Alas, Marcus is bumped off before the arrangements can be made and Commodus takes the laurels, setting Rome on a precipitous decline.</p> <p>This is big stuff, so director Anthony Mann sensibly concentrates on the characters at the heart of the story, putting as much weight on the ill-fated romance of Livius and the beautiful Lucilla (Loren) as on the imperial politicking.</p>
<b>Fallen Angel</b>	<p>Eric Stanton (Dana Andrews), thrown off a bus for not having the fare, begins to frequent a diner called "Pop's Eats", whose main attraction is a beautiful waitress by the name of Stella seems disinterested in Eric, he decides if he had money she would pay attention to his advances. He marries June Mills (Alice Faye) for her money, and Stella is mysteriously murdered. Even though June learns of Eric's dishonest plans, she still loves him. It is with her support that he investigates the killing on his own, eventually discovering the shocking identity of the real killer.</p>
<b>Fallen Angels</b>	<p>A disillusioned killer embarks on his last hit but first he has to overcome his affections for his cool, detached partner. Thinking it's dangerous and improper to become involved with a colleague he sets out to find a surrogate for his affections. Against the sordid and surreal urban nightscape (set in contemporary Hong Kong), he crosses path with a strange drifter looking for her mysterious ex-boyfriend and an amusing mute trying to get the world's attention in his own unconventional ways.</p>
<b>Fallen Idol, The</b>	<p>In the impressive filmography of British director Carol Reed, The Fallen Idol is sandwiched between Odd Man Out and The Third Man--the second of three consecutive masterpieces (adapted by Graham Greene from his short story "The Basement Room") by a filmmaker at the peak of his artistic powers. Of those three, The Fallen Idol is the most delicately subdued, but it's a flawlessly plotted thriller that achieves considerable tension through the psychology of its characters. By telling the story through the eyes of a child, the plot gains even greater urgency as a variation on the theme of "the boy who cried wolf," as young Phillipe (Bobby Henrey)--the 8-year-old son of the French ambassador to England--struggles to clear his beloved embassy butler Baines (Ralph Richardson) from being wrongfully accused of murder.</p> <p>Baines is burdened with a shrewish, overbearing wife (Sonia Dresdel) whose rigid, disciplinarian control of Phillipe sets the stage for suspense; when Mrs. Baines dies in a terrible fall on the embassy staircase, her husband (who has been having a secret affair with an embassy typist) is the prime suspect. Phillipe, caught between his love for Baines and his suspicion of the butler's guilt, tries to convince investigators of Baines's innocence. But the boy's pleas are ignored, and The Fallen Idol expertly plays on the child's good but woefully misguided intentions. In Reed's visual strategy, a simple paper airplane can become the focus of almost unbearable suspense, and as incriminating evidence builds a strong case against Baines, Reed maintains that suspense to the final moments of the film. Low-key and yet still highly effective, the film received Oscar nominations for Reed's direction and Greene's adapted screenplay.</p>
<b>Falstaff: Chimes at Midnight</b>	<p>Combining several of Shakespeare's histories, Orson Welles' long-unreleased masterpiece follows Falstaff across the years. James Oliver dares to suggest that this might be Welles' best film.</p> <p>Shakespeare's Henry IV, Parts 1 &amp; 2, Henry V, Richard II and The Merry Wives of Windsor provided much of the material, which Welles moulded into a script. Welles focussed on the recurrent character of Falstaff, the errant knight who takes young prince Hal a-roistering and a-wassailing (Henry IV part one), only to be cast aside when his former charge ascends to the throne (Henry IV part two).</p> <p>Like much of Welles' work, it's a film about the passing of a golden age and the pang of nostalgia: Falstaff dies, a forgotten figure as Henry invades France (Henry V). It's tempting to draw some equivalence between Falstaff and the actor who played him: by 1965, wasn't Welles was a shadow of what he'd been? No longer the boy wonder who could do what he wanted, he had to fund his films with wages made acting in unworthy films.</p> <p>But this reading isn't enough. The merest fact Chimes At Midnight exists testifies to Welles' success as a hustler: he is a model for independent (in every sense) filmmakers everywhere. Moreover, the film is an utter triumph. He might not have had enough money but Welles was nothing if not resourceful. No matter that he had barely a hundred extras for the famous battle of Shrewsbury – he staged (and edited) the sequence to perfection and it's been ripped off many times since.</p>
<b>Family Plot</b>	<p>"Family Plot" is a witty, relaxed lark. It's a movie to raise your spirits even as it dabbles in phony ones, especially those called forth by Blanche (Barbara Harris), a sweet, pretty, totally fraudulent Los Angeles medium, who nearly wrecks her vocal cords when possessed by a control whose voice sounds like Sidney Greenstreet's.</p> <p>But "Family Plot" isn't about anything as esoteric as spiritualism and its sometimes wayward votaries. It's about good old-fashioned greed, or, how to work very, very hard in order to make your fortune illegally. It's one of the many invigorating ironies of "Family Plot" that its con people are so obsessed by their criminal pursuits they never realize the easier way would probably be the lawful one.</p>



Title	Summary
<b>Family Viewing</b>	<p>Van's father, Stan, is fond of video, always taping scenes of daily family life. But he does not take care of Van's grandmother, Armen. Although he could afford having her at home, she is spending her days watching TV in an old people's home. Van often visits her. He meets Aline, whose mother is in the next bed. Van wants to get his grandma out of the old people's home. Aline will help. Actually, Van, whose mother left, years ago, is looking for a real family life.</p>
<b>Fando &amp; Lis</b>	<p>Designed like a confrontational road movie, <i>Fando and Lis</i> begins with the two title characters embarking on a quest to find the mythical city of Tar, a kind of utopia Fando's father used to speak about years ago. Though crippled, Lis has no problem with the trip as long as Fando carries or pushes her through the rough terrain. Along the way they encounter a number of bizarre sights, including a group of orgiastic mud wallowers, blood-sipping vampires, transvestites, and amateur musicians. Fando and Lis also undergo some internal changes of their own, including a memorably body painting session that spins wildly out of control and a climactic scene involving pigs that will leave most viewers gasping with disbelief. (Pasolini, however, would have been proud.)</p> <p>Jodorowsky shot the entirety of the film on spare weekends, following a one page draft based upon the Fernando Arrabal play which he and his troupe had been performing for several months. Not surprisingly, the results confounded most critics, and the explicitness of its imagery (particularly for '67) didn't exactly please the censors, either. Jodorowsky claims that all of the violence and blood in the film was real (apparently including - shudder - the vampire scene), a trend he later continued by raping his co-star on camera in <i>El Topo</i>. (Oddly, the actress in question has never really spoken out about her reactions to this scene.) Fando is most definitely a product of its time, revealing influences of filmmakers like Bunuel, but also contains some interesting precursors of later early '70s films. Most obviously, Michelangelo Antonioni's <i>Zabriskie Point</i>, filmed in 1970, mirrors Fando in a number of eerie respects, ranging from the aforementioned orgy (very similar to <i>Zabriskie's</i> desert couplings) to the entire concept of a disconnected young couple embarking on an anti-establishment voyage of self-discovery through the desert.</p>
<b>Fanfan la Tulipe</b>	<p>Legendary French star Gerard Philipe swashbuckled his way into film history as the peasant soldier Fanfan in Christian-Jaque's devil-may-care romantic action-comedy. In eighteenth-century France, Fanfan joins King Louis XV's army to avoid a forced marriage to a local lass. And thus begins an adventure that sees Fanfan getting himself out of close scrapes and into tight squeezes with Gina Lollobrigida's impostor fortune teller, Adeline, on his way to fighting in the Seven Years' War. Filled to the brim with dazzling stunts and randy innuendo, <i>Fanfan la Tulipe</i>, which won the best director prize at Cannes and was a smash hit upon its initial release, remains one of France's all-time most beloved films.</p>
<b>Fanny</b>	<p>The delicate romanticism of <i>The Marseille Trilogy's</i> opening encounters harsh reality in this installment, which picks up moments after Marius has left his would-be wife, Fanny, for a sailor's existence. Soon after his departure, Fanny learns that she is pregnant with his child, to the disappointment of her mother and of Marius's father, César. To secure a better life for her unborn child, she accepts a marriage proposal from the aging widower Honoré Panisse. By turns moving and disarmingly funny, this portrait of heartbreak and its aftermath is buoyed by Pagnol's openheartedness toward his characters, and by director Marc Allégret's vivid and assured depiction of colorful Marseille.</p>
<b>Fanny &amp; Alexander</b>	<p>Through the eyes of ten-year-old Alexander (Bertil Guve), we witness the great delights and conflicts of the Ekdahl family—a sprawling, convivial bourgeois clan living in turn-of-the-century Sweden. Intended as Ingmar Bergman's swan song, <i>Fanny and Alexander</i> (<i>Fanny och Alexander</i>) is the legendary filmmaker's warmest and most autobiographical film, a triumph that combines his trademark melancholy and emotional rigor with immense joyfulness and sensuality. The Criterion Collection is proud to present not only the theatrical version—winner of the 1984 Academy Award for Best Foreign Language Film - but also, for the first time on home video in the U.S., the original five-hour television version, together in a single boxed set. Also included is Bergman's own feature-length documentary <i>The Making of Fanny and Alexander</i> (<i>Dokument Fanny och Alexander</i>), offering a unique glimpse into his creative process.</p>
<b>Fantasia</b>	<p>Disney's attempts at the visual illustration of <i>Beethoven and Co</i> - a dubious exercise - produce <i>Klassical Kitsch</i> of the highest degree. Awesomely embarrassing; but some great sequences for all that, and certainly not to be missed. The restored film (which alleges to be the original 1940 roadshow version, but still contains the censorship edits in the "Pastoral" segment made in the 1960s) is as flawless as it could ever be. Slight grain and scratches are evident in a few spots, as well as a little fading here and there. But this film is as good as it will ever get. The soundtrack is available in DTS or 5.0, both designed to mimic the original "Fantasound" mix. Do not expect fancy effects. The sound is crystal clear and shows off Stokowski's lush orchestrations quite well. Because of damage to the old soundtrack for the interstitials, Deems Taylor's introductions have been redubbed by Corey Burton. The complete introductions are restored here, as well as the intermission, making the film's running time a healthy two hours and four minutes, five minutes longer than the "restored" version released on VHS a few years ago.</p>

Title	Summary
<b>Fantasia 2000</b>	<p>"Fantasia" was conceived as a glorified music-appreciation course designed to bring highbrow music to everyone. But while the synchronization of classical music with animated images certainly furthered the art of animation by encouraging abstract design, it proved to be a hit-and-miss affair and not much more than high-flown kitsch, even at its best in the original production. Ideally the music and imagery should fuse into something larger than either. It has rarely worked out that way.</p> <p>"Symphony No. 5," directed by Pixote Hunt, composed by Beethoven; "Pines of Rome," directed by Hendel Butoy, composed by Respighi; "Rhapsody in Blue," directed by Eric Goldberg, composed by Gershwin; "Piano Concerto No. 2, Allegro, Opus 102," directed by Mr. Butoy, composed by Shostakovich; "Carnival of the Animals," directed by Mr. Goldberg, composed by Saint-Saëns; "The Sorcerer's Apprentice," directed by James Algar, composed by Paul Dukas; "Pomp and Circumstance, Marches 1, 2, 3 and 4," directed by Francis Glebas, composed by Edward Elgar; "Firebird Suite, 1919 Version," directed by Gaëtan Brizzi and Paul Brizzi, composed by Stravinsky; host sequences directed by Don Hahn. Music conducted by James Levine, performed by the Chicago Symphony Orchestra. Edited by Jessica Ambinder Rojas and Lois Freeman-Fox; supervising animation director, Mr. Butoy; produced by Donald W. Ernst; released by Walt Disney Pictures.</p>
<b>Fantastic Mr. Fox</b>	<p>The visually ravishing animated movie <i>The Fantastic Mr. Fox</i> follows a fox, voiced by George Clooney and dressed in a natty brown corduroy suit, as he cheerfully and recklessly takes his thieving ways a little too far and brings down the wrath of some sour-faced poultry farmers on his family and friends. Based on a lesser-known book by children's author Roald Dahl (who wrote <i>Charlie and the Chocolate Factory</i> and <i>James and the Giant Peach</i>), the movie is the work of Wes Anderson (writer-director of <i>Rushmore</i> and <i>The Royal Tenenbaums</i>), who expanded and elaborated on the original story; the combination is inspired. Anderson's sensibility--his fondness for meticulous compositions, coordinated colors, and narrative filigree--can sometimes seem finicky and stiff in live-action movies, but it's exquisitely suited to the painstaking art of stop-motion animation. Every corner of the screen crackles with visual invention and whimsical humor. The top-notch vocal cast (which also features Meryl Streep, Jason Schwartzman, Bill Murray, Michael Gambon, Owen Wilson, and others) create vivid personalities that perfectly mesh with the movie's lush colors and luscious textures. <i>The Fantastic Mr. Fox</i> is an off-beat gem, a giddy mix of adult emotional issues, wild animal behavior, and childlike delight.</p>
<b>Fantastic Planet</b>	<p>Nothing else has ever looked or felt like director René Laloux's animated marvel <i>Fantastic Planet</i>, a politically minded and visually inventive work of science fiction. The film is set on a distant planet called Ygam, where enslaved humans (Oms) are the playthings of giant blue native inhabitants (Draags). After Terr, kept as a pet since infancy, escapes from his gigantic child captor, he is swept up by a band of radical fellow Oms who are resisting the Draags' oppression and violence. With its eerie, coolly surreal cutout animation by Roland Topor; brilliant psychedelic jazz score by Alain Goraguer; and wondrous creatures and landscapes, this Cannes-awarded 1973 counterculture classic is a perennially compelling statement against conformity and violence.</p>
<b>Fantastic Voyage</b>	<p>Stephen Boyd heads a team of scientists sent on a bizarre experimental mission. Through a revolutionary and as-yet-untested process, the scientists and their special motorized vehicle are miniaturized, then injected into the blood stream of a near-death scientist (Jean del Val). Their mission is to relieve a blood clot caused by an assassination attempt. One member of the expedition is bent on sabotage so that the scientist's secrets will die with him. Another member is Raquel Welch, seemingly along for the ride solely because of how she looks in a skintight diving suit. The film's Oscar-winning visual effects (by Art Cruickshank) chart the progress of the voyagers through the scientist's body, burrowing past deadly antibodies, chunks of tobacco residue in the lungs, and other such obstacles. Oscars also went to Jack Martin Smith and Dale Hennesy's art direction and Stuart A. Reiss and Walter M. Scott's set decoration.</p>
<b>Far from Vietnam</b>	<p>As the Vietnam War expanded into a major conflict in 1967, anti-war protest found new forms in America and Europe. Spearheaded by the respected intellectual filmmaker Chris Marker (<i>Le Joli Mai</i>, <i>La jetée</i>), a group of liberal French directors decided to go on record with a protest / advocacy documentary film to accuse the establishment that waged, supported and abetted the Vietnam War. <i>Far from Vietnam</i> is a fierce statement in defiance of the 'official story' reported by most mainstream media outlets. It was made in 1967, in advance of the biggest push of the anti-war movement in the United States.</p> <p>Ten years later Peter Davis would premiere the impressive anti-Vietnam War documentary <i>Hearts and Minds</i>. It's a good film, but compared to <i>Far from Vietnam</i> it seems like crying over spilled milk, a chance for California liberals to proclaim their politics long after the damage has been done. The courageous makers of <i>Far from Vietnam</i> -- Chris Marker, Joris Ivens, William Klein, Claude Lelouch, Agnès Varda, Jean-Luc Godard and Alain Resnais -- spoke out during the heat of battle, when taking sides required real commitment.</p>
<b>Farewell</b>	<p>Disenchanted with the Communist system, Colonel Grigoriev (Emir Kusturica) starts syphoning confidential documents to Pierre Froment (Guillaume Canet), a French businessman working in Moscow. Froment's boss passes the information to the French intelligence agency DST, who bring the gold dust to newly elected President Mitterrand (Phillippe Magnan).</p> <p>Copy picture</p> <p>The authorities are astounded by the depth to which Russian espionage appears to have infiltrated Western technological and industrial institutions, garnering everything from White House secrets to the latest space shuttle designs. As Grigoriev, now codenamed 'Farewell', draws near to divulging the full 'List X' of Soviet spies in the West, Mitterrand shares the info with President Reagan (Fred Ward).</p> <p>The revelations knock the Oval Office back on its heels, but provide the two politically opposed powers with an uneasily shared opportunity to smash the Soviet spy network. Yet when the CIA mount a disinformation campaign in retaliation and the Russian double agents are exposed, it is only a matter of time before Grigoriev and his Froment pipeline are discovered.</p>

Title	Summary
<b>Farewell My Concubine</b>	A movie with two parallel, intertwined stories. It is the story of two performers in the Peking Opera, stage brothers, and the woman who comes between them. At the same time, it attempts to do no less than squeeze the entire political history of China in the twentieth century into a three-hour time-frame.
<b>Fargo</b>	Jerry Lundegaard is in a financial jam and, out of desperation, comes up with a plan to hire someone to kidnap his wife and demand ransom from her wealthy father, to be secretly split between Jerry and the perpetrators. Jerry, who is not the most astute of individuals, hires a couple of real losers from the frozen northern reaches of Fargo, North Dakota for the job. Then things begin to slip from bad to worse as Jerry helplessly watches on.
<b>Fargo: Season 1</b>	Set in January 2006, the season follows drifter Lorne Malvo (Thornton) who stops at a hospital in Bemidji, Minnesota following a car accident and influences local mild-mannered insurance salesman Lester Nygaard (Freeman) with his violent and deceptive ways. Their meeting sets forth a series of murders throughout the city. Meanwhile, Deputy Molly Solverson (Tolman) and Officer Gus Grimly (Hanks) of Duluth, Minnesota attempt to solve several crimes across the state they believe may be linked to Malvo and Nygaard.
<b>Fargo: Season 2</b>	The season is set in Luverne, Minnesota; Fargo, North Dakota; and Sioux Falls, South Dakota, in March 1979, and follows beautician Peggy Blumquist (Dunst) and her husband, butcher Ed Blumquist (Plemons), as they cover up the hit-and-run and murder of Rye Gerhardt, son of Floyd Gerhardt (Smart), matriarch of the Gerhardt crime family in Fargo. Meanwhile, Lou Solverson (Wilson), a Minnesota State Trooper who served as Swift-boat officer in Vietnam, and Rock County Sheriff Hank Larsson (Danson) are investigating three murders committed by Rye Gerhardt.
<b>Fascination</b>	The film is driven by a series of powerful images, notably the semi-naked girl wielding a scythe, and the odd bit of lesbian love action. As with all of Rollins best films, you get the feeling of getting a glimpse of, and being allowed to share, a very personal obsession.
<b>Fast and Loose</b>	You can buy anything you want... except love! Carole Lombard (Nothing Sacred), Miriam Hopkins (Becky Sharp) and Frank Morgan (The Good Fairy) star in Fast and Loose, a raucous and romantic pre-Code comedy. Marion (Hopkins) and Bertie (Henry Wadsworth, Applause) are the irreverent children of Bronson Lenox (Morgan), one of the wealthiest men on Long Island. When Marion abandons her family's aristocratic lifestyle for humble car mechanic Henry Morgan (Charles Starrett, Our Betters) and Bertie begins to keep company with chorus girl Alice O'Neil (Lombard), Bronson will do anything to shoot down Cupid's arrows. Wonderfully directed by Fred C. Newmeyer (Queen High) and co-starring Winifred Harris (Night Must Fall) as the matriarch of the Lenox family.
<b>Fast, Cheap &amp; Out of Control</b>	<p>George, Dave, Ray, and Rodney. Not a singing group, but four real-life individuals dedicated to controlling the entities that don't take kindly to their efforts. George Mendonca is a topiary gardener who spends his time taming tendrils of plant life into animal shapes. Why? Because he can, and apparently it's no easy job. One slip of the clipper and a green and leafy body part can go bye-bye for years. Dave Hoover takes on big cats under the big top. An admirer of the famous lion tamer, Clyde Beatty, Dave comes out of the lion ring covered with sweat. Not from working hard, but from hand-trembling fear. Ray Mendez, a mole-rat expert, waxes eloquently about the social structure of these sightless, hairless natural wonders who wear their teeth on the outside of their lips. But if you want to see a real wacko at work, watch Rodney Brooks, a robotics expert who is convinced our extinction will be the first step in a takeover of tin men.</p> <p>In Fast, Cheap &amp; Out of Control, documentarian Errol Morris proves that the weird and obscure are just as interesting as the rich and famous. Morris tries to add depth to his subjects with his out-of-control editing technique, which after a while becomes an annoying distraction; these guys are fascinating enough all by themselves. The blare of the background music is also a bit much. Despite these shortcomings, though, if you like taking a voyeuristic peek into other people's lives, Fast, Cheap &amp; Out of Control gives you plenty to look at. - Luanne Brown</p>
<b>Fata Morgana</b>	Footage shot in and around the Sahara Desert, accompanied only by a spoken creation myth and the songs of Leonard Cohen.
<b>Faulty Towers - The Complete Collection</b>	<p>Faulty Towers is a British sitcom made by the BBC and first broadcast on BBC2 in 1975. Only twelve episodes were ever produced, but the series has had a lasting and powerful influence on later shows.</p> <p>The show is set in a fictional hotel Faulty Towers in the Devon town of Torquay on the "English Riviera". The series was written by John Cleese and Connie Booth, both of whom played main characters, and was broadcast in two series: the first, in 1975, was produced and directed by John Howard Davies, and the second, in 1979, was produced by Douglas Argent and directed by Bob Spiers.</p> <p>In a list of the 100 Greatest British Television Programmes drawn up by the British Film Institute in 2000, voted for by industry professionals, Faulty Towers was placed first. It was also voted fifth in the BBC's "Britain's Best Sitcom" poll in 2004.</p>

Title	Summary
<b>Faust</b>	The film opens with a devil, Mephistopheles (silent film megastar Emil Jannings) having a friendly chat with an archangel (Weiner Fuetterer). In the course of the conversation, Mephisto suggests a wager, which that whimsical fellow God, through his archangel, accepts: if Mephistopheles can corrupt the soul of Faust, he may have all the earth and its inhabitants as his domain. Mephistopheles softens up the aged scholar Faust (Goesta Ekman) by bringing plagues down upon his city. Helpless to aid the citizens who beg him, a desperate Faust summons Mephisto to his aid. At first reluctant to take the devil's bargain, Faust eventually accepts a trial offer of one day of power and knowledge, with no strings attached. During that day, he is given his youth and experiences the love of the most beautiful woman in the world, the Duchess of Parma (Hanna Ralph), causing Faust to quickly agree to a permanent arrangement. After a while, however, Faust tires of omnipotence and falls in love with Gretchen, a pure young woman (Camilla Horn). Mephisto is furious, and does everything he can to thwart the romance, bringing her into disgrace and involving Faust in murder, leading to a crashing conclusion.
<b>Faust</b>	Jan Svankmajer's long awaited follow up to his acclaimed "Alice" is an equally astounding version of the myth of Dr. Faustus. Merging live action with stop motion and claymation, Svankmajer has created an unsettling universe presided over by diabolic life size marionettes and haunted by skulking human messengers from hell.
<b>Fear and Desire</b>	Legendary director Stanley Kubrick made his feature debut with this allegorical drama about war. Four soldiers whose plane has crashed discover they're behind enemy lines in an unnamed country. Desperate to escape, they decide to build a raft and travel up the nearby river into allied country. However, their presence is discovered by a local woman who stumbles across them in the woods, and they learn that an enemy general is nearby, determined to flush them out. Stanley Kubrick served as producer, director, screenwriter, editor, and cinematographer on Fear and Desire, which he made on a budget of only \$40,000. One of the soldiers was played by Paul Mazursky, who later went on to a distinguished directorial career of his own. Kubrick displayed little enthusiasm for his debut feature later in his career, and is said to have attempted to prevent it from being screened on several occasions.
<b>Fear and Loathing in Las Vegas</b>	<p>Raoul Duke, famed journalist, is sent by a magazine to cover the Mint 400, a popular motorcycle race that occurs every year in Las Vegas. He invites his best friend, civil rights attorney Dr. Gonzo, along for the adventure. They trade Duke's broken down jalopy for a rented fire apple red Cadillac convertible, load the back with drugs and alcohol, and scream down the highway toward a debauchorous lost weekend. Along the way, they pick up a hitchhiker, who they torment. They arrive at the Mint hotel on the famed strip, high on acid. While at the bar, Duke sees Vegas for what it really is: a cesspool of liquored up lounge lizards. Once in their room, Duke and Gonzo begin the fine art of trashing it, one destructive movement at a time. They order obscene amounts of room service and scrawl anti-government graffiti all over the walls. Eventually, they try to take in a Debbie Reynolds show on the strip. They are kicked out. They inhale ether and enter a family friendly circus themed casino. The place possesses Duke and Gonzo, sending them into opposite mental states. Duke wants to work on his article (he attended the 400 but purposefully missed most of it) while Gonzo wants to commit suicide during the final note sung by Grace Slick on White Rabbit. The evening becomes a blur and when Duke wakes up the next morning, Gonzo is gone. He is left with a barely begun article and a huge hotel bill to skip out on.</p> <p>Back on the road to California, Duke encounters a police officer that proceeds to emasculate him, in a purely figurative sense. Duke calls Gonzo, who recommends another hotel stay in Las Vegas. Returning to Sin City, Duke discovers that the new rooming assignment is smack dab in the middle of an anti-drug convention of the Nation's District Attorneys. In his suite, Duke finds Gonzo shacked up with a scared, barely coherent underage girl named Lucy who is obsessed with Barbra Streisand. Seeing the potential danger in entertaining jailbait, Duke convinces Gonzo to give her up and they abandon the poor child in a city cab. After an unbelievably bizarre conference on the evils of drug use, Gonzo and Duke return to their now newly trashed room. Lucy calls, sending them both into a guilty conscious frenzy. While Gonzo tries to talk his way out of the situation, Duke gets incredibly unhinged on a drug supposedly taken from the pure essence of the human adrenal gland. He passes out. When he wakes, he has his tape recorder bound to his body, microphone near mouth. As he views the massive destruction in the room, he rewinds the tape and listens to the past few hours to recap what has occurred. They have both committed all manner of atrocities. Eventually, Duke and Gonzo end up in a ratty diner on the outskirts of Vegas. Gonzo harasses and threatens a tough, troubled waitress. Duke feels shame. The next day they skip out on yet another hotel bill. Duke delivers Dr. Gonzo to the airport and an awaiting plane. He then heads back down the highway to LA.</p>
<b>Fearless Vampire Killers, The</b>	One of Roman Polanski's more overt comedies, this 1966 monster spectacle stars Jack MacGowran and Polanski as a clunky but heroic pair of vampire killers. Called upon to rescue the beautiful and buxom daughter (Sharon Tate) of an innkeeper from a Draculalike bloodsucker, the duo muddle through all sorts of scrapes, the most intense being a scene in which a room full of dancing vampires realize the human interlopers are the only ones in the room who are reflected in a mirror. Scary and funny, the film has some unforgettable set pieces, a terrific score, one of the few records of Tate's extraordinary beauty, and vibrant performances. Not exactly Polanski in a relaxed mode, but clear evidence of his estimable skills as a director of both brilliance and polish. - Tom Keogh
<b>Fellini Satyricon</b>	Federico Fellini's career achieved new levels of eccentricity and brilliance with this remarkable, controversial, extremely loose adaptation of Petronius's classical Roman satire, written during the reign of Nero. An episodic barrage of sexual licentiousness, godless violence, and eye-catching grotesquerie, Fellini Satyricon follows the exploits of two pansexual young men—the handsome scholar Encolpius and his vulgar, insatiably lusty friend Ascyltus—as they move through a landscape of free-form pagan excess. Creating apparent chaos with exquisite control, Fellini constructs a weird old world that feels like science fiction.
<b>Fellini's Roma</b>	A virtually plotless, gaudy, impressionistic portrait of Rome through the eyes of one of its most famous citizens. blending autobiography (a reconstruction of Fellini's own arrival in Rome during the Mussolini years; a trip to a brothel and a music-hall) with scenes from present-day Roman life (a massive traffic jam on the autostrada; a raucous journey through Rome after dark; following an archaeological team through the site of the Rome subways; an unforgettable ecclesiastical fashion show).

Title	Summary
<b>Fellowship of the Ring, The [Lord of the Rings]</b>	<p>An ancient Ring thought lost for centuries has been found, and through a strange twist in fate has been given to a small Hobbit named Frodo. When Gandalf discovers the Ring is in fact the One Ring of the Dark Lord Sauron, Frodo must make an epic quest to the Cracks of Doom in order to destroy it! However he does not go alone. He is joined by Gandalf, Legolas the elf, Gimli the Dwarf, Aragorn, Boromir and his three Hobbit friends Merry, Pippin and Samwise. Through mountains, snow, darkness, forests, rivers and plains, facing evil and danger at every corner the Fellowship of the Ring must go. Their quest to destroy the One Ring is the only hope for the end of the Dark Lords reign.</p>
<b>Female Prisoner #701 - Scorpion</b>	<p>The film opens with a bang as Mastu (Meiko Kaji) and Yuki (Yayoi Watanabe) have pulled off a daring broad day light prison break out. After Mastu and Yuki are caught the warden cuts back on all the prisoners food rations and this leads to the other prisoners hatred of Mastu. As punishment for trying to escape Mastu is now in solitary confinement. She has a flash back about Sugimi a narcotics officer who wants Mastu to infiltrate the night club owned by Yakuza organization and found out the smugglers routes. The Yakuza are on to her and they take her into a back and rape her. Sugimi enters the room, but he doesn't help he has betrayed her and joined forces with the Yakuza. Mastu is sent to prison after a trying to kill Sugimi for betraying her. After an all out riot Mastu escapes and kills those who had betrayed her.</p> <p>Shunya Ito's directorial debut Female Prisoner 701 Scorpion is full of hallucinatory surreal vision that could have come straight from hell. Meiko Kaji recently left Nikkatsu studios when they decided to cease their production of mainstream action and youth films and focus more on pink films and Roman porn. One of her first jobs with Toei, Female Prisoner 701 Scorpion as Nami Matsushima, a part which she would play four times and with the success of the Lady Snowblood films Meiko Kaji was one of the most preeminent female action stars of the 1970's. Shunya Ito's direction is inspired and what he achieves on an artistic level for such a low budget and genre film is astonishing. Meiko Kaji's performance is dead on and she does for Mastu what Clint Eastwood did for Blondie in The Man With No Name trilogy. Female Prisoner 701 is the Citizen Kane of women in prison films.</p>
<b>Female Yakuza Tale - Inquisition and Torture</b>	<p>Female Yakuza Tale - Inquisition And Torture is an anarchistic apex in the career of Japanese cult director, Teruo Ishii, whose fifty year resume includes Horror of Malformed Men and Blind Beast Vs. Killer Dwarf. Notoriously lacking restraint, sexy 'pink violence' star, Reiko Ike, returns in this gonzo sequel to Sex &amp; Fury following the further exploits of Ocho, a thief and gambler running afoul of evil yakuza in Meiji Era Tokyo. Aided by a lone wolf adventurer (Ryohei Uchida), Ocho investigates a ruthless gang of cutthroats who are using indentured prostitutes as drug mules to smuggle heroin from China. Director Ishii throws everything but the kitchen sink into this mind-altering sexploitation action saga, all culminating in a bloody mobster massacre replete with sultry swordswomen. Full of intoxicating mayhem and uproarious kabuki-striptease antics, Female Yakuza Tale - Inquisition &amp; Torture is freak-out filmmaking at its finest!</p>
<b>Femi Kuti - Live at the Shrine</b>	<p>An unprecedented collection by Afrobeat legend Femi Kuti, Live At The Shrine includes both a concert film/DVD documentary and a live concert CD, singularly conveying the beauty and joy of Afrobeat music – a combustible cocktail fusing jazz, funk, and traditional African music – while also communicating it's fascinating roots and politics which began with Femi's father Fela Kuti, the creator and godfather of Afrobeat.</p> <p>Live At The Shrine takes place in the Kuti family's hometown of Lagos at the Africa Shrine, where every Sunday Femi plays to a packed house of revelers. With music as his weapon of choice and the Africa Shrine a temple of protest song, Femi continues his father's fight, railing against the corrupt Nigerian government and staunchly defending PanAfricanism. Capturing this experience through interviews, street scenes, and the music itself, Live At The Shrine captures the spirit, passion, and hope, of a man and a people who are fighting.</p>
<b>Femme Fatale</b>	<p>International con artist/thief Laure Ash helps pull off a diamond robbery in Cannes during the annual film festival. She double-crosses her partners-in-crime and makes off with the diamonds to Paris where she accidentally assumes the identity of a distraught woman who commits suicide and then leaves the country. Seven years later, Laure (now called Lily Watts) re-surfaces as the wife of the new American ambassador to France where a certain Nicolas Barto, a Spanish photographer, takes her picture which sets the stage for a motion of events as the evil Laure resorts to low, underhanded means to protect her former indenity by emotionally and financially destroying Nicolas while evading her former partners-in-crime still looking for her to reclaim the stolen diamonds.</p>
<b>Festival</b>	<p>Before Woodstock and Monterey Pop, there was Festival. From 1963 through 1966, Murray Lerner visited the annual Newport Folk Festival to document a thriving, idealistic musical movement as it reached its peak as a popular phenomenon. Joan Baez, Bob Dylan, Howlin' Wolf, Johnny Cash, the Staple Singers, Pete Seeger, Son House, and Peter, Paul and Mary were just a few of the legends who shared the stage at Newport, treating audiences to a range of folk music that encompassed the genre's roots in blues, country, and gospel as well as its newer flirtations with rock and roll. Shooting in gorgeous black and white, Lerner juxtaposes performances with snapshot interviews with artists and their fans, weaving footage from four years of the festival into an intimate record of a pivotal time in music—and in American culture at large.</p>

Title	Summary
<b>Fidel - The Untold Story</b>	<p>Fidel Castro is one of the most influential and controversial figures of our time. "Fidel" offers a unique opportunity to view the man through exclusive interviews with Castro himself. Historians, public figures and close friends, with footage from the Cuban State archives.</p> <p>Alice Walker, Harry Belafonte, and Sydney Pollack discuss the personality of the man. Former and current US government figures including Arthur Schlesinger, Ramsey Clark, Wayne Smith, Congressman Charles Rangel and a former CIA agent offer political and historical perspectives on Castro and the long-standing US embargo against Cuba. Family members and close friends, including Nobel Prize-winning author Gabriel Garcia Marquez, offer a window into the personal life of Fidel. We see him swimming with bodyguards, visiting his childhood home and school, joking with Nelson Mandela, Ted Turner and Muhammad Ali, meeting Elian Gonzalez, and celebrating his birthday with members of the Buena Vista Social Club.</p> <p>Juxtaposing the personal anecdotal with the history of Cuban revolution and fight to survive the post-Soviet period, "Fidel" tells a previously untold story and presents a new view of this powerful and compelling figure.</p>
<b>Fight Club</b>	<p>Based on the debut novel by recent University of Oregon graduate Chuck Palahniuk about a confused young man in the not too distant future. With no family or close friends, he frequents cancer and disease support groups as a way to bond with others, pretending to be terminally ill or feigning various other infirmities to fit in. Sick of his dead end, white bread, white collar corporate career and disgusted with the empty consumer culture that his generation has been doomed to inherit, he and a very devious friend named Tyler Durden create a new club where young men come to relieve their frustrations by beating each other to a pulp. The popularity of this club grows exponentially, and eventually some very profound rules are created to govern it. Because one of those rules is no more than 50 people to a fight club, soon new fight clubs are popping up everywhere and spread across the nation. Tyler Durden, the fight club's founder, quickly becomes a cult hero of epic proportions, a new messiah for a dead generation. While all this is happening, the nameless, narrating main character manages to get involved in a love triangle with Tyler and a girl named Marla who seems to have an endless supply of ex-boyfriends just as screwed up as he is.</p>
<b>Figures in a Landscape</b>	<p>Screen legends Robert Shaw (From Russia With Love) and Malcolm McDowell (A Clockwork Orange) co-star as desperate fugitives in an unnamed foreign land, wanted for unknown crimes by a nameless, faceless enemy. Against a raw, unforgiving backdrop of parched desert and frozen mountains, MacConnachie (Shaw) and Ansell (McDowell) run for their lives, but even as they cross a seemingly endless expanse of open territory, the walls of their cage begins to close in as a relentless helicopter pilot stalks them in a deadly game of cat and mouse. Legendary blacklisted filmmaker Joseph Losey (Stranger on the Prowl) directed this thrilling adventure yarn with nonstop suspense and exhilarating action photography that is a jolt of pure adrenaline.</p>
<b>Film Socialisme</b>	<p>The first section of Film Socialisme, or "movement" (as this film, also, is about notre musique, our harmonies and disharmonies), takes place on a cruise ship touring the Mediterranean; the second follows the French family Martin who run a garage and are hounded by a camera crew after one of its members announces a candidacy for the local elections; and the third is a coda collage which ranks as some of the most inspired passages in Godard's late period, perhaps of his entire career. The image of two red-headed parrots introduce us to a Noah's Ark crossing Godard's mythic Mediterranean comprised of Africa ("Alger, la blanche"), Palestine, Odessa, Greece (Hellas), Egypt, Haifa, Napoli, and Barcelona, where tourists touch down at the foot of Western civilization. "Vive les vacances!" as Europe lays in decline, wearing bloody stains embodied by the AIDS epidemic in Africa and the occupied territories in Palestine. With footage shot by four cameramen (Godard, his producer Jean-Paul Battaia, frequent collaborator Fabrice Arragno, and his nephew Paul Grivas) in a sort of cinematic socialism, the first section is a patchwork of images from hi-gloss HD with bold blocks of colour to lo-grade surveillance footage, cell phone images and badly degraded video with psychedelic visual interference, all colour-enhanced and gorgeous in their own way. The glowing, pulsating threat of destruction is heightened through elliptical montage and by the meticulously multi-layered surround-soundtrack, which ensures challenging eye-ear coordination not dissimilar, in fact, to Michael Snow's La région centrale (1971).</p>
<b>Final Cut, The</b>	<p>The Final Cut, the last installment of the 'House of Cards' trilogy, strikes a more somber note than its predecessors. Urquhart has almost overtaken Margaret Thatcher to become Britain's longest serving postwar leader, but the public is tiring of him and there are rumblings of dissent in the Conservative Party. Urquhart and his wife plot to secure both their place in history and their financial future. Once again, writer Andrew Davies has created a satire to relish, one that confirms all of our doubts about the motives of politicians. Ian Richardson's wonderful performance--filled with sly asides and winks to the camera--makes Francis Urquhart as fascinating as he is wicked, and we find ourselves rooting for this terrible man. The world would certainly be a duller place without him.</p>
<b>Finally, Sunday [aka Confidentially Yours]</b>	<p>Claude Massoulier is murdered while hunting at the same place than Julien Vercel, an estate agent that knew him and whose fingerprints are found on Massoulier's car. As the police discovers that Marie-Christine Vercel, Julien's wife, was Massoulier's mistress, Julien is very suspected. But his secretary Barbara Becker, while not quite convinced he is innocent, defends him and leads her private investigations. The last film that François Truffaut ever made is an inspired dip into fresh territory for the legendary auteur as he takes on classic film noir with, at once, humorous and nail-biting effect.</p>

Title	Summary
<b>Find Me Guilty</b>	Vin Diesel gives his best performance to date in Sidney Lumet's <i>Find Me Guilty</i> , a courtroom comedy-drama (based on the true story of Mafia soldier "Fat Jack" DiNorscio) about the longest criminal trial in U.S. history. Diesel plays Giacomo "Jackie Dee" DiNorscio, a loyal member of New Jersey's notorious Lucchese crime family, who's already serving a 30-year jail term when he's offered an opportunity to shorten his sentence if he agrees to testify against many of his closest friends. He refuses, choosing instead to defend himself in a 21-month courtroom trial that involves 20 other Mafia members, each with their own defense attorney, all brought to trial on 76 charges ranging from criminal conspiracy to narcotics trafficking. As the lead defense attorney (Peter Dinklage) and prosecutor (Linus Roache) guide the trial through a maze of legal triumphs and setbacks, Lumet (still going strong at age 81) turns this goombah gab-fest into the kind of edgy New York comedy that only he could direct, drawing heavily on his experience with such courtroom classics as <i>The Verdict</i> and <i>12 Angry Men</i> . And while he's filled the screen with a marvelous supporting cast including Alex Rocco, Ron Silver (as the no-nonsense judge) and Annabella Sciorra, Lumet can't quite overcome the confined, theatrical nature of the material, much of it drawn directly from actual courtroom transcripts. <i>Find Me Guilty</i> lacks the dramatic impact of <i>The Verdict</i> , favoring instead the rich absurdity of the DiNorscio case and its equally outrageous outcome after the jury's surprisingly brief deliberation. This is comfortable territory for Lumet, and he brings out the best in his extensive cast – especially Diesel, who walks a fine line between courtroom shenanigans and fierce loyalty to his criminal clan.
<b>Firemen's Ball, The</b>	A milestone of the Czech New Wave, Milos Forman's first color film <i>The Firemen's Ball</i> ( <i>Horí, má panenka</i> ) is both a dazzling comedy and a provocative political satire. A hilarious saga of good intentions confounded, the story chronicles a firemen's ball where nothing goes right—from a beauty pageant whose reluctant participants embarrass the organizers to a lottery from which nearly all the prizes are pilfered. Presumed to be a commentary on the floundering Czech leadership, the film was "banned forever" in Czechoslovakia following the Russian invasion and prompted Forman's move to America.
<b>Fireworks</b>	Detective Nishi is bitter when he learns that his wife Miyuki is terminally ill and his partner Horibe was shot and now tied to a wheelchair. Horibe wants to become a painter, but doesn't have money for that. To help him and a young police widow whose husband was shot dead during an arrest, he borrows money from yakuza. After that he buys an old car, paints it as a police car, and, dressed in uniform, singlehandedly robs a bank. With the money he goes on a final farewell journey together with his wife.
<b>Firm, The</b>	In the tradition " <i>Lock, Stock &amp; Two Smoking Barrels</i> " and " <i>Sexy Beast</i> ", Gary Oldman stars as the leader of a gang of football hooligans, whose plan to unite rival 'firms' for the Championships results in violence. Tackles the subject of football hooliganism, deftly exposing the unique structures of hooliganism while being utterly scornful of it.
<b>First Cow</b>	"First Cow," adapted by Reichardt with frequent collaborator Jonathan Raymond from the latter's novel <i>The Half Life</i> , is many things. A simultaneously gentle and unsparing dissection of the formative flaws of capitalism, and thus of the "American dream"; a frontier story which captures the harsh realities and simple pleasures of a life built painstakingly from rock, wood, and soil; a heist movie; an argument for the power of baked goods. It is somehow both brutal and pastoral, peaceful and laced through with the inevitability of disaster and death. The film begins with a quote from William Blake's " <i>Proverbs of Hell</i> ": The bird a nest, the spider a web, man friendship. And those bones are, for the viewer as well as the woman (Alia Shawkat) who finds them, both an invitation and a door into that friendship.
<b>First Men In the Moon</b>	Special effects maestro Ray Harryhausen's <i>First Men in the Moon</i> (1964) posits a modern-day U.N. lunar mission which discovers that a motley little 19th-century human crew has beaten them to it. Edward Judd, Martha Hyer and the inimitable Lionel Jeffries are the intrepid explorers, encountering everything from a giant centipede to some particularly nasty oversize insectoid creatures.
<b>First Name: Carmen</b>	Carmen is a member of a terrorist gang who falls in love with a young police officer guarding a bank that she and her cohorts try to rob. She leads him on while dragging the two of them closer to their ultimate doom. Jean-Luc Godard intercuts the film with shots of a string quartet practicing Beethoven.
<b>Fish Tank</b>	British director Andrea Arnold won the Cannes Jury Prize for the intense and invigorating <i>Fish Tank</i> , about a fifteen-year-old girl, Mia (electrifying newcomer Katie Jarvis), who lives with her mother and sister in the housing projects of Essex. Mia's adolescent conflicts and emerging sexuality reach a boiling point when her mother's new boyfriend (a lethally attractive Michael Fassbender) enters the picture. In her young career, Arnold has already proven herself to be a master of social realism, evoking the work of Mike Leigh and Ken Loach; and she invests her sympathetic portraits of dead-end lives with a poetic, earthy sensibility all her own. <i>Fish Tank</i> heralds the official arrival of a major new filmmaker.
<b>Fists in the Pocket</b>	Tormented by twisted desires, a young man takes drastic measures to rid his grotesquely dysfunctional family of its various afflictions, in this astonishing 1965 debut from Marco Bellocchio. With its coolly assured style, shocking perversity, and savage gallows humor, <i>Fists in the Pocket</i> ( <i>I pugni in tasca</i> ) was a gleaming ice pick in the eye of bourgeois family values and Catholic morality, a truly unique work that continues to rank as one of the great achievements of Italian cinema.
<b>Fists of Legend</b>	Over twenty years since the first telling of the story, Bruce Lee's <i>Fist of Fury</i> returns to the screen. The story is a classic one that has its roots in an actual event in Chinese history -- the defeat of Master Huo at the hands of the Japanese. This time around, popular actor and martial arts champion Jet Li steps into the shoes of folk hero Chen Zhen, in a race to save his master's honor and his own pride.

Title	Summary
<b>Fitzcarraldo</b>	<p>Watch This Movie</p> <p>Amazon Instant Video VUDU Netflix Mail</p> <p>Add_to_queue_mini_off Powered by GoWatchIt</p> <p>  Roger Ebert August 28, 2005   1 Print Page</p> <p>Werner Herzog's "Fitzcarraldo" is one of the great visions of the cinema, and one of the great follies. One would not have been possible without the other. This is a movie about an opera-loving madman who is determined to drag a boat overland from one river system to another. In making the film, Herzog was determined to actually do that, which is more than can be said for Brian Sweeney Fitzgerald, the Irishman whose story inspired him.</p> <p>"Fitzcarraldo" (1982) is one of those brave and epic films, like "Apocalypse Now" or "2001," where we are always aware both of the film, and of the making of the film. Herzog could have used special effects for his scenes of the 360-ton boat being hauled up a muddy 40-degree slope in the jungle, but he believed we could tell the difference: "This is not a plastic boat." Watching the film, watching Fitzcarraldo (Klaus Kinski) raving in the jungle in his white suit and floppy panama hat, watching Indians operating a block-and-tackle system to drag the boat out of the muck, we're struck by the fact that this is actually happening, that this huge boat is inching its way onto land -- as Fitzcarraldo (who got his name because the locals could not pronounce "Fitzgerald") serenades the jungle with his scratchy old Caruso recordings.</p>
<b>Five Easy Pieces</b>	<p>Following Jack Nicholson's breakout supporting turn in Easy Rider, director Bob Rafelson devised a powerful leading role for the new star in the searing character study Five Easy Pieces. Nicholson plays the now iconic cad Bobby Dupea, a shiftless thirtysomething oil rigger and former piano prodigy immune to any sense of romantic or familial responsibility, who returns to his childhood home to see his ailing, estranged father, blue-collar girlfriend (Karen Black) in tow. Moving in its simplicity and gritty in its textures, Five Easy Pieces is a lasting example of early 1970s American alienation.</p>
<b>Flame of New Orleans</b>	<p>Dietrich without mystery, in a 1941 vehicle typical of her Universal period. After Sternberg, her scripts got heavier and her costumes skimpier, and Dietrich turned from a teasingly complex femme fatale into a leggy pinup girl with a penchant for sailors. Here it's a steamboat captain (Bruce Cabot) whose he-manliness distracts Dietrich from her gold-digging efforts with fey Roland Young. Exiled Frenchman Rene Clair directed, although the continental charm the producers must have hoped for didn't materialize</p>
<b>FLCL [aka Fooly Cooly]: Complete Collection</b>	<p>Naota is a detached sixth-grader afflicted by the pangs of puberty. He's fooling around with his brother's ex-girlfriend when a crazed girl on a motor scooter runs him over, brains him with a bass guitar, and moves into his house. This pink-haired girl, Haruko - who claims she's an alien - hurls Naota into the middle of a mega-corporation's secret agenda. Oh, and now giant battling robots shoot from his skull. Mix in mind-bending animation and tunes that echo through your cerebellum to top off the trip that will have you falling hard for FLCL.</p>
<b>Fleabag: The Complete (12 Episodes)</b>	<p>This Golden Globe, Emmy and Peabody Award winning comedy series written by and starring Phoebe Waller-Bridge gives a hilarious and poignant window into the mind of a dry-witted, sexual, angry, grief-riddled woman as she hurls herself at modern living in London.</p>
<b>Flesh and the Devil</b>	<p>Leo and Ulrich are life long friends. Home, on leave from their military training, Leo sees the beautiful Felicitas at the railroad station. Awed by her beauty, they meet again at the ball and quietly leave together. In her room, her husband, about whom she has neglected to inform Leo, comes in and challenges Leo to a duel. The duel is done, the Count is killed, and Felicitas is a widow. Leo, however, is 'requested' to serve 5 years in Africa and he tells Ulrich to watch over Felicitas while he is gone. After 3 years, Ulrich is able to get a pardon for Leo, and all that Leo thinks about on the way home is Felicitas. When he arrives, he learns that Felicitas has married Ulrich. Felicitas likes that Ulrich is rich and she never told Ulrich the truth about Leo and her. Leo is crushed and does not visit them which saddens Ulrich as he does not know the reason why. Leo tries to stay away from her, but Felicitas uses every opportunity to tempt him to return to her as her lover. She creating a deadly triangle with the two life long friends.</p>
<b>Flesh for Frankenstein</b>	<p>Maverick filmmaker Paul Morrissey's Flesh for Frankenstein reevaluates the horror film, infusing it with satiric wit and sexuality. Morrissey's tale of the mad Baron Frankenstein and his perverse creative urges was heavily edited upon initial release; Criterion presents the restored director's cut—fully intact after 25 years—in a new widescreen transfer.</p>



Title	Summary
<b>Flight, The (aka Beg)</b>	<p>This film is based on works by the Russian writer Mikhail Bulgakov.</p> <p>The 1920s Civil War in Russia. Routed by the Red Army, the panic-stricken White Guards were fleeing the country. Like a headlong avalanche, they carried along those who wouldn't accept the new power. Among many who fled abroad from the Crimea were Roman Khludov, head of the general staff of Wrangel's Army, a hangman and executioner; Sergei Golubkov, a university professor; Serafima Korzukhina, wife of a St. Petersburg business man who renounced her to save his own skin, and others. Their lives in a foreign land took different turns, but they were all destined to go through a bitter re-evaluation of their former ideals and personal dramas.</p>
<b>Floating Weeds</b>	<p>Drawing inspiration from the now-obscure 1928 American carnival-troupe drama <i>The Barker</i>, Ozu first made <i>A Story of Floating Weeds</i> as a silent film (despite the advent of sound by that time), and Criterion's DVD features a sublime, newly recorded original score that sounds and feels like it's been part of the film all along. The film itself concerns a traveling Kabuki troupe faced with dramatic revelations as they perform in a rural village: Their master has had a son from a former lover whom he is visiting for the first time in a dozen years. Unaware of his parentage, the now-grown son thinks the visitor is his rarely seen uncle, and the master's mistress, upon discovering her lover's secret family, plots to undermine their relationship by urging a young actress to seduce the son, knowing that this would enrage the master's discreet familial pride. By story's end, all of these central relationships will undergo deep and resonant change.</p>
<b>Florida Project, The</b>	<p>Sean Baker's energetic, candy-coloured follow-up to <i>Tangerine</i> traces a fiery six-year-old girl's progress through the rundown motels housing poor families in the shadow of Disney World.</p>
<b>Flower and Snake</b>	<p>Wealthy business owner Mt. Toyama's wife Shizuko is an international tango dancer. Her relationship with her workaholic husband has become estranged, and her nights are plagued with sexual fantasies. Shizuko, beautiful and desirable exuding a strong intellect polished by her international experience, becomes the object of Mr. Ippei Tashiro, a 95 year old man known as the "Showa Prince of Darkness," who arranges for a gang leader to kidnap and confine Shizuko for his pleasure.</p>
<b>Flowers of St Francis, The</b>	<p>In a series of simple and joyous vignettes, director Roberto Rossellini and co-writer Federico Fellini lovingly convey the universal teachings of humility, compassion, faith, and sacrifice of the 'People's Saint'. Shot in a neorealist manner, with monks from the Nocere Inferiore monastery playing the roles of St. Francis and his disciples, <i>The Flowers of St. Francis</i> is a timeless and moving portrait of the search for spiritual enlightenment.</p>
<b>Flying Down to Rio</b>	<p>Fred and Ginger teamed for the first time as featured artists in the big production number, 'The Carioca': 'I'd like to try this thing just once' says Fred, launching the movies' greatest partnership. Otherwise notable mainly for the non-stop opticals which turn the film into a series of animated postcards. The nominal star, the wooden Raymond, is swept off his feet by the exotic Del Rio (one of those actresses who age only ten years in forty-odd), of whom a Yankee girl cries, 'What have these South Americans got below the equator that we haven't?'. The Berkeleysque aerial ballet is a gas. - TimeOut Film Guide</p>
<b>Fog of War</b>	<p>The <i>Fog of War</i> DVD piles on 24 additional scenes (38 minutes total). They're short and random, but those interested in the film will find it worthwhile to hear McNamara discuss what it was like to work with JFK and who he feels was ultimately responsible for Vietnam. There's also a text-only list entitled "Robert S. McNamara's 10 Lessons," which he introduces by saying that the 11 lessons in the movie were not his own. Some of them, however, are not that different (movie lesson no. 1: "Empathize with your enemy." McNamara lesson no. 9: "If we are to deal effectively with terrorists around the globe, we must develop a sense of empathy--I don't mean 'sympathy,' but rather 'understanding'--to counter their attacks on us and the Western world."). --David Horiuchi</p>
<b>Follow the Fleet</b>	<p>With the fleet back in San Francisco, ex-dancer Bake Baker (Fred Astaire) looks up his old partner Sherry Martin (Ginger Rogers). His best pal Bilge Smith (Randolph Scott) falls for Sherry's sister Connie (Harriet Hilliard), a schoolteacher learning to be attractive to men by taking off her glasses and acting dumb. Many dancing and romantic complications ensue, with the girls forever unsure of their apparently untrustworthy boyfriends.</p>
<b>Following</b>	<p>Before he became a sensation with the twisty revenge story <i>Memento</i>, Christopher Nolan fashioned this low-budget, 16 mm black-and-white neo noir with comparable precision and cunning. Providing irrefutable evidence of Nolan's directorial bravura, <i>Following</i> is the fragmented tale of an unemployed young writer who trails strangers through London, hoping that they will provide inspiration for his first novel. He gets more than he bargained for when one of his unwitting subjects leads him down a dark criminal path. With gritty aesthetics and a made-on-the-fly vibe (many shots were simply stolen on the streets, unbeknownst to passersby), <i>Following</i> is a mind-bending psychological journey that shows the remarkable beginnings of one of today's most acclaimed filmmakers.</p>
<b>Foolish Wives</b>	<p>As artistically brilliant as it is gleefully perverse, <i>Foolish Wives</i> is Erich von Stroheim's epic-scale account of an American diplomat's wife (Miss Dupont) who falls under the spell of a phony Russian Count (von Stroheim). With his trademark eye for visual metaphor and gritty detail, von Stroheim infuses the aristocratic splendor of Monte Carlo (rebuilt in all its majesty on the Universal backlot) with an air of moral depravity. The result is a Grimm's fairy tale romance that is no less fascinating today than it was 80 years ago.</p>

Title	Summary
<b>Footlight Parade</b>	Chester Kent (Cagney) is a Broadway stage director, desperate for work now that talking pictures have affected his trade. He gets the idea of producing live prologues to tour around the country's movie theatres, but his love life, casting and a competitor stealing his ideas all cause him problems. What would be a typical Warner Brothers musical is enlivened by Cagney. A whirling dervish bound for ulcers, his suggestion that someone who has wound him up should jump out of a window is priceless. The Busby Berkeley choreographed dance sequences are quite breathtaking.
<b>For a Few Dollars More</b>	Two bounty hunters are after the same man, Indio. At first, they go their own ways, but eventually get together to try and find him. But are they after him for the same reason?
<b>For Your Eyes Only</b>	<p>The twelfth spy film in the James Bond series, and the fifth to star Roger Moore as the fictional MI6 agent James Bond. It marked the directorial debut of John Glen, who had worked as editor and second unit director in three other Bond films.</p> <p>The screenplay by Richard Maibaum and Michael G. Wilson takes its characters and combines the plots from two short stories from Ian Fleming's For Your Eyes Only collection: the title story and "Risico". In the plot, Bond attempts to locate a missile command system while becoming tangled in a web of deception spun by rival Greek businessmen along with Melina Havelock, a woman seeking to avenge the murder of her parents. Some writing elements were inspired by the novels Live and Let Die, Goldfinger and On Her Majesty's Secret Service.</p>
<b>Forbidden</b>	On an ocean voyage, Lulu, a thrill-seeking, small town librarian, enters into a carefree affair with Bob Grover, a lawyer with major political ambitions. Even though she learns that Grover has an invalid wife and will never leave her, Lulu continues to carry on their affair in private, despite the fact that she now has an illegitimate child to consider. When a newspaper editor threatens to expose the couple publicly, tragedy ensues. Capra's attempt to create a popular "women's picture" in the style of a Fannie Hurst soap opera like Back Street is made credible by the strong performances of Barbara Stanwyck, Adolph Menjou and Ralph Bellamy.
<b>Forbidden Games</b>	A timeless evocation of the loss of innocence, René Clément's devastating Forbidden Games tells the story of a young orphan and her friend forced to fend for themselves in World War II France. Featuring brilliant performances from its child stars, the film won the 1952 Academy Award for Best Foreign Film and remains a singular, breathtaking cinematic achievement.
<b>Forbidden Planet</b>	When Adams and his crew are sent to investigate the silence from a planet inhabited by scientists, he finds all but two have died. Dr. Morbius and his daughter Altaira have somehow survived a hideous monster which roams the planet. Unknown to Adams, Morbius has made a discovery, and has no intention of sharing it (or his daughter!) with anyone.
<b>Forbidden Room, The</b>	Honoring classic cinema while electrocuting it with energy, this Russian nesting doll of a film begins (after a prologue on how to take a bath) with the crew of a doomed submarine chewing flapjacks in a desperate attempt to breathe the oxygen within. Suddenly, impossibly, a lost woodsman wanders into their company and tells his tale of escaping from a fearsome clan of cave dwellers. From here, Maddin and co-director Evan Johnson take us high into the air, around the world, and into dreamscapes, spinning tales of amnesia, captivity, deception and murder, skeleton women and vampire bananas. Playing like some glorious meeting between Italo Calvino, Sergei Eisenstein and a perverted six year-old child, The Forbidden Room is Maddin's grand ode to lost cinema. Created with the help of master poet John Ashbery, the film features Mathieu Amalric, Udo Kier, Charlotte Rampling, Geraldine Chaplin, Roy Dupuis, Clara Furey, Louis Negin, Maria de Medeiros, Jacques Nolot, Adele Haenel, Amira Casar and Elina Lowensohn as a cavalcade of misfits, thieves and lovers, all joined in the joyful delirium of the kaleidoscopic viewing experience.
<b>Force of Evil</b>	Lawyer Joe Morse wants to consolidate all the small-time numbers racket operators into one big powerful operation. But his elder brother Leo is one of these small-time operators who wants to stay that way, preferring not to deal with the gangsters who dominate the big-time.

Title	Summary
<b>Ford v. Ferrari</b>	<p>In 1963, in order to elevate Ford's prestige, Vice President Lee Iacocca (Jon Bernthal) pitches Henry Ford II - the Deuce - (Tracy Letts) the idea of purchasing the nearly bankrupt Ferrari company. The autocratic Ford agrees and Iacocca is dispatched to Italy to present the proposal to Enzo Ferrari (Remo Girone), the firm's founder. The latter, after getting a better offer from Fiat, sends Iacocca packing, but not before he caustically derides his American counterpart ("Tell him he's not Henry Ford. He's Henry Ford the second") and his company.</p> <p>Now Ford is determined to challenge and best Ferrari. From here on, however, the film becomes a match not so much between Ford and Ferrari, but between Ford's self-serving, myopic management and two mavericks hired to build the Ford race car: a former legendary race-car driver who now designs cars, the American Carroll Shelby (Matt Damon), and the volatile, immensely gifted British race car driver Ken Miles (Christian Bale).</p> <p>While the Deuce wants to win Le Mans, he is impervious to the machinations of his senior executive vice president Leo Beebe (Josh Lucas), who desires to control the project, whatever the consequences.</p> <p>Orders come down from on high that Miles cannot race the Ford car at the 1964 Le Mans. As a result, the Ford team suffers a humiliating defeat. But even at the 1966 Le Mans, when Miles is setting records, Beebe has the driver slow down so that the three Ford cars can cross the finish line simultaneously. Because of a technicality, Miles is robbed of his justly deserved win. (Tragically, he died on a test track while driving a Ford car at more than 200 miles an hour only two months later, at age 47.)</p> <p>Le Mans is a tremendous test of endurance, for driver and vehicle, and speed. The winners in 1966 covered 3,010 miles (4,844 kilometers) in a single day, longer than the distance by highway between New York City and Los Angeles. The record distance at Le Mans, set in 2010, is 3,362 miles (5,411 kilometers), or an average speed of more than 140 miles per hour over the course of 24 hours. (Each winning car had two drivers in the first several decades of the event; since 1985 three has become the norm.)</p> <p>Ford's win in 1966 (and the following three years), like every other team's, depended on the cooperation and collaboration of designers, engineers, mechanics, drivers and many others. It represented something of a high-water mark for the postwar American auto industry (or perhaps a last creative gasp), roughly parallel to the success of the US space program. Ford (the only US-based constructor to win the event) has not won Le Mans since 1969, and Ferrari has not taken first prize since 1965. Porsche and Audi have dominated the event in recent decades, with 32 wins between them since 1970.</p>
<b>Foreign Correspondent</b>	<p>The first of Alfred Hitchcock's World War II features, Foreign Correspondent was completed in 1940, as the European war was only beginning to erupt across national borders. Its titular hero, Johnny Jones (Joel McCrea), is an American crime reporter dispatched by his New York publisher to put a fresh spin on the drowsy dispatches emanating from overseas, his nose for a good story (and, of course, some fortuitous timing) promptly leading him to the "crime" of fascism and Nazi Germany's designs on European conquest. In attempting to learn more about a seemingly noble peace effort, Jones (who's been saddled with the dubious nom du plume Hadley Haverstock) walks into the middle of an assassination, uncovers a spy ring, and, not entirely coincidentally, falls in love--a pattern familiar to admirers of Hitchcock's espionage thrillers, of which this is a thoroughly entertaining example. McCrea's hardy Yankee charms are neatly contrasted with the droll, veddy English charm of colleague George Sanders; Herbert Marshall provides a plummy variation on the requisite, ambiguous "good-or-is-he-really-bad" guy; Laraine Day affords a lovely heroine; and Robert Benchley (who contributed to the script) pops up, albeit too briefly, for comic relief. As good as the cast is, however, it's Hitchcock's staging of key action sequences that makes Foreign Correspondent a textbook example of the director's visual energy: an assassin's escape through a rain-soaked crowd is registered by rippling umbrellas, a nest of spies is detected by the improbable direction of a windmill's spinning sails, and Jones's nocturnal flight across a pitched city rooftop produces its own contextual comment when broken neon tubes convert the Hotel Europe into "Hot Europe."</p>
<b>Forgotten Silver</b>	<p>Forgotten Silver is a mockumentary which details the prodigious life of "lost" filmmaker Colin McKenzie and his incredible advances that were lost to history...until now. This supergenius filmmaker, posthumously inducted into the pantheon of cinema greats, made incredible advances in filmmaking technology, supposedly making a talkie in 1908 and using color film in 1911, but madness and poverty and the usual industry tolls drove him into obscurity.</p>
<b>Fort Apache</b>	<p>Fort Apache stars Wayne as a Cavalry officer used to doing things a certain way out West at Fort Apache. Along comes a rigid, new commanding officer (Henry Fonda) who insists that everything on his watch be done by the book, including dealings with local Indians. The results are mixed: greater discipline at the fort, but increased hostilities with the natives. Ford deliberately leaves judgments about the wisdom of these changes ambiguous, but he also allows plenty of room for the fullness of life among the soldiers and their families to blossom. Fonda, in an unusual role for him, is stern and formal as the new man in charge; Wayne is heroic as the rebellious second; Victor McLaglen provides comic relief; and Ward Bond is a paragon of sturdy and sentimental masculinity. All of this is set against the magnificent, poetic topography of Monument Valley. This is easily one of the greatest of American films.</p>
<b>Fort Saganne</b>	<p>A three hour epic telling the story of French peasant who becomes a great military leader Charles Saganne (Gerard Depardieu). At the time it was filmed, it was one of France's largest budgeted films. The action takes place between 1910 and 1914 in the deserts of the Sahara. Deneuve comes in briefly as a journalist who hopes to maneuver Saganne into bed. She's truly only a guest star, and the film belongs much more to the male lead.</p>

Title	Summary
<b>Forty Guns</b>	A strong example of style over substance. The film is genuinely entertaining if you don't peer too close and get overly picky about details - condemned in the US because of its incongruous narrative, but lauded in Europe for its eclipsing style. Fuller, always a masterful auteur, pulls no punches and fills this film with stylistic western conventions years before Leone would do similar. Bottom line: this is a fun western ripe for high testosterone and machismo genre fans. Purposely different than a Anthony Mann western, but Fuller has his own tricks that keep you intrigued.
<b>Forty Shades of Blue</b>	Wealthy music producer Alan James (Rip Torn) lives with his beautiful Russian girlfriend Laura (Dina Korzun), thirty years younger than him, whom he met while he was in Russia on business. They have a three-year-old son. Alan is a music legend, having produced black music during the 60's and 70's, the golden era of Memphis Soul. They live an affluent life in a sprawling mansion on the banks of the Mississippi in Memphis, Tennessee. But, although she is comfortable, Laura feels lonely and isolated. Alan has an estranged adult son from a previous marriage, Michael (Darren E. Burrows), a literature professor, who is married and lives with his wife in Los Angeles. Michael and his father have a complicated relationship that is marred by disappointment, hampered by jealousy, and fueled by anger. When Michael returns home to Memphis for the first time in many years, although he had at first disapproved of his father's young girlfriend, a painful and dangerous love affair develops between him and Laura, his contemporary. As this forbidden and incestuous passion deepens in the bedrooms and bars of modern Memphis, Laura comes to an illuminating self-confrontation that will change her soul and her life forever.
<b>Four Feathers, The</b>	This Technicolor spectacular, directed by Zoltán Korda, is considered the finest of the many adaptations of A. E. W. Mason's classic 1902 adventure novel about the British empire's exploits in Africa, and a crowning achievement of Alexander Korda's legendary production company, London Films. Set at the end of the nineteenth century, The Four Feathers follows the travails of a young officer (John Clements) accused of cowardice after he resigns his post on the eve of a major deployment to Khartoum; he must then fight to redeem himself in the eyes of his fellow officers (including Ralph Richardson) and fiancée (June Duprez). Featuring music by Miklós Rózsa and Oscar-nominated cinematography by Georges Périnal and Osmond Borradaile, The Four Feathers is a thrilling, thunderous epic.
<b>Four Musketeers, The</b>	D'Artagnan has become a Musketeer. Protestants hold La Rochelle, and the Queen loves Buckingham, who'll soon send ships to support the rebels. Richelieu enlists Rochefort to kidnap Constance, the Queen's go-between and D'Artagnan's love. The Cardinal uses the wily, amoral Milady de Winter to distract D'Artagnan. But soon, she is D'Artagnan's sworn enemy, and she has an unfortunate history with Athos as well. Milady goes to England to dispatch Buckingham; the Musketeers fight the rebels. Milady, with Rochefort's help, then turns to her personal agenda. Can D'Artagnan save Constance, defeat Rochefort, slip de Winter's ire, and stay free of the Cardinal? All for one, one for all.
<b>Frances Ha</b>	Greta Gerwig is radiant as a woman in her late twenties in contemporary New York, trying to sort out her ambitions, her finances, and, above all, her tight but changing bond with her best friend, Sophie (Mickey Sumner). Meticulously directed by Noah Baumbach (Kicking and Screaming) with a free-and-easy vibe reminiscent of the French New Wave's most spirited films, and written by Baumbach and Gerwig with an effortless combination of sweetness and wit, Frances Ha gets at both the frustrations and the joys of being young and unsure of where to go next. This wry and sparkling city romance is a testament to the ongoing vitality of independent American cinema.
<b>Frankenstein</b>	Still regarded as the definitive film version of Mary Shelley's classic tale of tragedy and horror, Frankenstein made... unknown character actor Boris Karloff a star and created a new icon of terror. Along with the highly successful Dracula, released earlier the same year, it launched Universal Studio's golden age of 1930s horror movies. The film's greatness stems less from its script than from the stark but moody atmosphere created by director James Whale; Herman Rosse's memorable set designs, particularly the fantastic watchtower laboratory, featuring electrical equipment designed by Kenneth Strickfaden; the creature's trademark look from makeup artist Jack Pierce, who required Karloff to don pounds of makeup and heavy asphalt shoes to create the monster's unique lurching gait; and Karloff's nuanced performance as the tormented and bewildered creature. Frankenstein was greeted with screams, moans, and fainting spells upon its initial release, obliging Universal to add a disclaimer in which Edward Van Sloan advises the faint of heart to leave the theater immediately.
<b>Frankenstein</b>	Henry Frankenstein is obsessed with creating life. With the aid of his hunchbacked assistant Fritz, he has pieced together a body made up of parts taken from corpses. Together they harness the power of a lightning storm to bring the creation to life. However the bumbling Fritz has accidentally dropped the genius brain he was sent to obtain for the creature and unknown to Frankenstein has substituted an abnormal criminal brain. And when the creature comes to life with its abnormal brain, it sets about blindly killing people in frustration.
<b>Frantz Fanon: Black Skin, White Mask</b>	The writings of psychiatrist Frantz Fanon had tremendous impact on the European anti-colonialist movement. His books Black Skin White Mask and The Wretched of the Earth explore the effects upon colonialism on both the conquerors and the conquered. The latter book is considered by many to be the bible of anticolonialist activists. Fanon was born on the French-controlled Caribbean island of Martinique. As a French citizen, he fought with the Resistance during WWII, but his loyalty was not reciprocated and Fanon was no stranger to hatred and bigotry. After earning his degree in psychiatry, he moved to Algeria to open a clinic. It was there that he began expressing his rage against colonialist policies. This led him to join in the struggle to free Algeria from French rule. He was eventually exiled from the country and fled to Tunisia where he continued with the fight. This documentary homage tells his story in greater detail via interviews, archival footage and dramatic recreations.

Title	Summary
<b>Free Angela &amp; All Political Prisoners</b>	<p>'Free Angela' sketches out its subject's graduate education in Europe, early support for the Black Panthers and aborted career as an assistant professor of philosophy at the University of California, Los Angeles, before chronicling the trial and dramatic related events involving her alleged role in a deadly 1970 Marin County, Calif., courtroom takeover, including Ms. Davis's weeks as a fugitive and 1972 acquittal. The stands taken by many involved lend a stirring idealistic drive to the film. Ms. Lynch rarely fans out from a supportive viewpoint of Ms. Davis's actions or ideas, though she dwells on Ms. Davis's passionate letters to the Black Panther and prison inmate George Jackson, whose freedom was the goal of the courtroom takeover.</p> <p>Ms. Davis, today approaching 70, cannot be contained by what is going on around her. She retains an elegantly barbed wit and remains a resonant speaker. Although "Free Angela" approaches hagiography, Ms. Davis supplies a certain spark simply with her presence.</p>
<b>Free State of Jones</b>	<p>From 1863 to 1865, Newton Knight (1837-1922), a white, antislavery farmer in Jones County in southern Mississippi, led an insurrection against the Confederacy. Inspired by Knight's life and struggle, <i>Free State of Jones</i>, written and directed by Gary Ross, is a fictional account of an enormously compelling, but little known chapter in American history.</p>
<b>Freedom on My Mind</b>	<p>After all the films about the civil rights movement, this moving, enlightening documentary on the Mississippi Voter Registration Project conveys the human dimensions of the fight with such a powerful combination of sensitivity and intelligence and pure emotional insight that it seems as if the facts were being set down for the very first time. Using an impressive combination of film footage, photographs and firsthand testimony from those who actually brought about this essential political change, producer-directors Connie Field and Marilyn Mulford create more than a simple historical record of events. The cast of activists who led this movement were among the most ardent and courageous young people in this country's history, and as the film shows, they came from everywhere and all backgrounds.</p>
<b>French Cancan</b>	<p>Nineteenth-century Paris comes vibrantly alive in Jean Renoir's exhilarating tale of the opening of the world-renowned Moulin Rouge. Jean Gabin plays the wily impresario Dangelard, who makes the cancan all the rage while juggling the love of two beautiful women—an Egyptian belly-dancer and a naive working girl turned cancan star. This celebration of life, art and the City of Light—with a cameo by Edith Piaf—is a Technicolor tour de force by a master of modern cinema.</p>
<b>French Connection, The</b>	<p>William Friedkin's gritty police drama portrays two tough New York City cops trying to intercept a huge heroin shipment coming from France. An interesting contrast is established between 'Popeye' Doyle, a short-tempered alcoholic bigot who is nevertheless a hard-working and dedicated police officer, and his nemesis Alain Charnier, a suave and urbane gentleman who is nevertheless a criminal and one of the largest drug suppliers of pure heroin to North America. During the surveillance and eventual bust, Friedkin provides one of the most gripping and memorable car chase sequences ever filmed.</p>
<b>French Lieutenant's Woman</b>	<p>An astounding array of talent came together for the big-screen adaptation of John Fowles's novel <i>The French Lieutenant's Woman</i>, a postmodern masterpiece that had been considered unfilmable. With an ingenious script by the Nobel Prize-winning playwright Harold Pinter, British New Wave trailblazer Karel Reisz transforms Fowles's tale of scandalous romance into an arresting, hugely entertaining movie about cinema. In Pinter's reimagining, Jeremy Irons and Meryl Streep star in parallel narratives, as a Victorian-era gentleman and the social outcast he risks everything to love, and as the contemporary actors playing those roles in a film production, and immersed in their own forbidden affair. Shot by the consummate cinematographer Freddie Francis and scored by the venerated composer and conductor Carl Davis, this is a beguiling, intellectually nimble feat of filmmaking, starring a pair of legendary actors in early leading roles.</p>
<b>Frenzy</b>	<p>After several disappointments in the mid- to late-1960s, <i>Frenzy</i> marked a near-return to form for the master of suspense, Alfred Hitchcock. The film also marked a homecoming of sorts for the director, who returned to his native London for this 1972 thriller that echoed his past glories while it simultaneously exploited the decade's newfound permissiveness.</p> <p>Jon Finch stars as Richard "Dick" Blaney, an ex-RAF squadron leader who has since fallen on hard times. Recently fired from his bartending job for helping himself to a drink, Dick is penniless and pissed at the world. Perhaps most unfortunate of all, the ill-tempered man is having public temper tantrums at the same time London is being terrorized by a serial killer who uses neckties to strangle his female victims.</p> <p>The so-called "Necktie Murderer," we soon learn, is none other than Dick's best mate, Bob Rusk (Barry Foster), a friendly produce merchant in Covent Garden. After Rusk rapes and murders Dick's ex-wife, Brenda (Barbara Leigh-Hunt), a string of circumstantial evidence leads Scotland Yard investigators to finger Dick as the culprit.</p>

Title	Summary
<b>Frida</b>	<p>Biopics of artists are always difficult, because the connections between life and art always seem too easy and facile. The best ones lead us back to the work itself and inspire us to sympathize with its maker. "Frida" is jammed with incident and anecdote--this was a life that ended at 46 and yet made longer lives seem underfurnished. Taymor obviously struggled with the material, as did her many writers; the screenwriters listed range from the veteran Clancy Sigal to the team of Gregory Nava and Anna Thomas, and much of the final draft was reportedly written by Norton. Sometimes we feel as if the film careens from one colorful event to another without respite, but sometimes it must have seemed to Frida Kahlo as if her life did, too.</p> <p>Taymor's predictably superficial account of the relationship of Kahlo and fellow Mexican artist Diego Rivera, whose lives were bound up with some of the great issues of the twentieth century—the Mexican and Russian Revolutions, Trotskyism and Stalinism, socialism and art—will not advance anyone's political understanding very far. "Frida" focuses on the relationship between Kahlo (Salma Hayek) and Rivera (Alfred Molina). It opens in 1922 when the 15-year-old schoolgirl first observes Rivera, already famous, painting a mural at the National Preparatory School in Mexico City. At the time Rivera is with his second wife Lupe Marin (Valeria Golina).</p>
<b>Friends of Eddie Coyle, The</b>	<p>In one of the best performances of his legendary career, Robert Mitchum plays small-time gunrunner Eddie "Fingers" Coyle in Peter Yates's adaptation of George V. Higgins's acclaimed novel, <i>The Friends of Eddie Coyle</i>. World-weary and living hand to mouth, Coyle works on the sidelines of the seedy Boston underworld just to make ends meet. But when he finds himself facing a second stretch of hard time, he's forced to weigh loyalty to his criminal colleagues against snitching to stay free. Directed with a sharp eye for its gritty locales and an open heart for its less-than-heroic characters, this is one of the true treasures of 1970s Hollywood filmmaking—a suspenseful crime drama in stark, unforgiving daylight.</p>
<b>Frisco Jenny</b>	<p>Along with his films about men in dire straits, Wellman helmed a string of so-called women's pictures like this one. Ruth Chatterton plays the title role of Frisco Jenny, a woman orphaned by the 1906 earthquake who becomes the madam of a prosperous brothel. She puts her son up for adoption and as he rises to prominence as district attorney he becomes dedicated to closing down such houses. When her associate proposes killing the DA, she kills the associate and must face execution.</p>
<b>From Here to Eternity</b>	<p>In this landmark film, passion and tragedy collide on a military base as a fateful day in December 1941 draws near. Private Prewitt (Montgomery Clift) is a soldier and former boxer being manipulated by his superior and peers. His friend Maggio (Frank Sinatra) tries to help him but has his own troubles. Sergeant Warden (Burt Lancaster) and Karen Holmes (Deborah Kerr) tread on dangerous ground as lovers in an illicit affair. Each of their lives will be changed when their stories culminate in the Japanese attack on Pearl Harbor. Winner of eight Oscars(r), including Best Picture, Best Director and Best Supporting awards for Sinatra in a career-defining role and for Donna Reed as a not-so-wholesome club hostess.</p>
<b>From Russia With Love</b>	<p>The second spy film in the James Bond series, and the second to star Sean Connery as the fictional MI6 agent James Bond. Released in 1963, the film was produced by Albert R. Broccoli and Harry Saltzman, and directed by Terence Young. It is based on the 1957 novel of the same name by Ian Fleming. In the film, James Bond is sent to assist in the defection of Soviet consulate clerk Tatiana Romanova in Turkey, where SPECTRE plans to avenge Bond's killing of Dr. No.</p> <p>Following the success of <i>Dr. No</i>, United Artists approved a sequel, doubling the budget available for the producers. In addition to filming on location in Turkey, the action scenes were shot both in Scotland and Pinewood Studios, Buckinghamshire.</p>
<b>From Wharf Rats to Lords of the Dock</b>	<p>"From Wharf Rats to Lords of The Dock", directed by Academy Award winning director and cinematographer Haskell Wexler, is the film of a truly unique event - Ian Ruskin performing his one-man show to a packed house of 1000 longshore workers in San Pedro, California. The result, with appearances by Elliott Gould, Edward Asner and members of ILWU Local 13, and with music by Jackson Browne, Arlo Guthrie, Pete Seeger, Tim Reynolds, Ciro Hurtado and others (including the world premiere of Woody Guthrie's song about Harry, sung by his granddaughter Sarah Lee Guthrie) is an inspiring story. It is an intimate exploration of the life and times of this extraordinary man – “a hero or the devil incarnate, it all depends on your point of view” – full of the high drama and biting humor that ran through his life. And it is a springboard into understanding the parallel issues – globalization, global responsibilities, wars on terrorism, surveillance and privacy, and the widening gap between rich and poor, that we face today.</p>
<b>Front, The</b>	<p>The <i>Front</i> is both a comic delight and perhaps the most graceful act of show business revenge in cinema history. Written by, directed by, and starring various talents blacklisted during the McCarthy-era witch hunts of the 1950s entertainment industry, the film stars Woody Allen as Howard, a cashier and bookie approached by blacklisted television-writer Alfred (Michael Murphy) to act as a "front," i.e., the alleged author of Alfred's works. The scam proves hugely successful. Soon Howard is fronting for several other banned writers, taking a cut from every sale to the networks, and basking in praise (and romantic attentions) for his prolific talent. It all unravels when congressional investigators dig into Howard's past for Communist ties and squeeze him to name others with supposed links to the Red Menace. <i>The Front</i> is charming, tragic, heroic, and briskly intelligent, featuring a heartbreaking performance by Zero Mostel and directed by Martin Ritt (Hud). - Tom Keogh</p>
<b>Fugitive Kind, The</b>	<p>Four Academy Award –winning actors—Marlon Brando, Anna Magnani, Joanne Woodward, and Maureen Stapleton—sink their teeth into this enthralling drama, which brings together the legendary talents of director Sidney Lumet and writer Tennessee Williams. A smoldering, snakeskin-jacketed Brando is Val Xavier, a guitar-strumming drifter trying to go straight. He finds work and solace in a southern small-town variety store run by Lady Torrance (Magnani), who's lonely, sexually frustrated, and abused by her vile, deathly ill husband, and who proves as much a temptation for Val as local wild child Carol (Woodward). Lumet captures the intense, fearless performances and Williams's hot-blooded storytelling and social critique with his customary restraint, resulting in a drama of uncommon sophistication and craft.</p>

Title	Summary
<p><b>Full Metal Jacket</b></p>	<p>Full Metal Jacket's Sergeant Hartman (R. Lee Ermey) baptizes his maggots with names to denote innate characteristics and to mark the recruits' transposition from regular society to a brotherhood that lasts forever. Private Joker's (Matthew Modine) sardonically aloof soldier joins the Marines and, when he is shipped out to Viet Nam, wants "to meet interesting and stimulating people from another culture...and kill them." Gomer Pyle (Vincent D'Onofrio), the good-natured screwup, cannot help grinning until he meets the drill sergeant. Cowboy (Arliss Howard) is from Texas, while a black member of the platoon at Parris Island is called Private Snowball.</p> <p>When Joker hooks up with Cowboy's unit in Hue during the Tet Offensive, he meets Eightball ("the nigger behind the trigger"), Crazy Earl, Hand Job, T.H.E. Rock, Lieutenant Touchdown (he played football at Notre Dame), and Animal Mother. The latter immediately confronts Joker: "You're a combat correspondent, did you ever see any combat?" Joker is the quintessential anti-authoritarian who cannot take anything seriously. He wears a peace button but on his helmet he has written "Born to Kill." Animal (Adam Baldwin) is the real killer whose helmet reads "Man Become Death." He has guts but no ideals.</p> <p>A couple years after having seen the film, I happened on the term "Animal Mother" in Joseph Campbell's Primitive Mythology, which quotes a Siberian informant: "Every shaman must have an animal-mother or origin mother. It is usually pictured in the form of an elk, less often as a bear. The animal lives independently, separated from the shaman. Perhaps it can best be imagined as the fiery force of the shaman that flies over the earth." According to another source, "it is the embodiment of the prophetic gift of the shaman; it is the shaman's visionary power, which is able to penetrate the past and future." (266) The Cambridge Encyclopedia defines a shaman as:</p> <p style="padding-left: 40px;">A person to whom special powers are attributed for communicating with the spirits and influence them dissociating his soul from his body. The spirits help him do his chores which include discovering the cause of sickness, hunger and any disgrace, and prescribing an appropriate cure. They are found among the Siberians and other Asiatic people; his activity also evolves among many other religions and with other names.</p> <p>Other attributes or descriptions of the shaman include being an "archetypal technician of the sacred," "a guide, a healer, a source of social connection, a maintainer of the group's myths," and someone who can enter altered states of consciousness and feel himself "travel."</p> <p>The last person to whom we would expect the soldier Animal Mother to refer is the director, Stanley Kubrick. Animal Mother is the platoon's most ferocious warrior. The helmet moniker alludes to Openheimer's remarks from the Bhagavad Gita at the time of the atom bomb, which suggests Animal represents the unlimited if not frightful power. He also displays signs of deep bigotry, as when he says to Eightball: "Hey Jungle Bunny, thank God for the sickle cell." In combat, however, he risks his life to save Eightball and, ultimately, will lead the platoon after Cowboy is shot by a sniper.</p> <p>Yet, after seeing a documentary on Kubrick, the overwhelming impression given by his coworkers, critics, and family is that he could be both caring and terribly brutal. Further, Sergeant Hartman exhibits characteristics of the taskmaster director, especially after he knocks down Joker and points directly into the camera: "You will not laugh, you will not cry, you will learn by the numbers." This boot camp scene not only trains the soldier recruits for combat but whips the audience into condition for watching the film. Incidentally, Hartman matches Animal Mother's bigotry (prejudice that only lifts when the Marines are in the shit) when he declares: "I DO NOT look down on niggers, wops, kikes, and greasers. You are all equally worthless." The civilian audience may not readily understand the Sergeant's severity, which aims to make the soldiers function better as a group.</p> <p>Kubrick performs a delicate operation in the film by having Hartman and Animal Mother serve limited if essential roles in society – actually within an element in society – but not in Kubrick's own thoughts. We can categorize Hartman as "inhuman" because his mission is to create killers, but he helps bring the recruits into manhood and give them skills to function independently within the group. Joseph Campbell writes that the shaman has "bird and animal familiars who assist him in his task." Hartman's name, in part, refers to a red deer.</p> <p>The artist as shaman is nothing revolutionary. One symposium exploring this very connection explains: "Like Shamans, artists have the ability to explore alternative realms. Artists can retrieve healing energy, knowledge, larger truths and ancestral wisdom, to give form to the forces which shape our world." Oliver Stone overtly combined the artist and shaman roles in modern society in his depiction of Jim Morrison in <i>The Doors</i> (1991). The film would have us believe Morrison's stoned and drunken states represent a state of higher consciousness. More, in depicting a <i>Doors</i> concert, Stone directly aligns Morrison and a shamanic Indian figure as if to infer that Morrison bringing the concertgoers to a heightened ecstatic state was the promise of late 1960s pop culture.</p> <p>The parallel between Morrison's antics as a rock star/shaman and Stone's as director/shaman emerges more strongly in <i>JFK</i> (1992). Stone defended his version(s) of the assassination as the creation of a countermyth to all of the theories up to that time. While I feel <i>JFK</i>'s strength is its emotional truth — specifically, its dramatization of the trauma Kennedy's death caused the United States — Stone's and his film's role as "healer" or "guide" never materializes, perhaps because Stone takes too seriously the history he is presenting. That is, Stone tries too hard to make a statement and for months became involved in a debate over conspiracy theories and cover-ups. Ultimately, he became the living parody of all conspiracy theories. <i>JFK</i> also became Stone's definitive explanation for the United States' involvement in Vietnam. It was the workings of the military-industrial complex. Not coincidentally, the film starts with this very speech of</p>

Title	Summary
<b>Full Metal Jacket</b>	<p>Eisenhower's, as if it were a thesis statement.</p> <p>Many critics expected some form of "statement" about the Vietnam War from Kubrick's Full Metal Jacket, which disappointed for many reasons, one being the impossibility to satisfy anyone should Kubrick have made such a statement. Many judged the film as just another aspect of Kubrick's cinematic totality — themes, images, characterizations, and motifs — and thereby nullified the film's expected statement. Missing from this was the possibility that Kubrick's general critique of society, especially American society, was apropos for dealing with the general failure in Vietnam.</p> <p>There is a mid-1970s Jules Pfeiffer cartoon in which five respective presidents, starting with Eisenhower, suggest they are not responsible for that failure. Kennedy says "I was only sending advisors"; later Johnson, "I was only following Jack"; finally, Ford, "What was the question?" In the final panel stands Henry Kissinger pointing his finger at the reader: "It was you who lost the war. Because you didn't trust your leaders."</p> <p>Full Metal Jacket, like most Kubrick films, conveys great skepticism regarding anyone in authority: most of the leaders of squads and platoons in Vietnam, as well as Hartman back at Parris Island, are killed. Kennedy's assassination is mentioned during a scene on Parris Island. And in the last scene, the troops march to the Mickey Mouse song: "Who's the leader of the club..." suggesting the leadership of Johnson, McNamara, Kissinger, Westmoreland, LeMay, etc. was "mickey mouse." 1 To question the basis of authority — the authority that tells us specifically it knows what it is doing, that is, has a Plan — more often falls to the artist who can dramatize the very need to question.</p> <p>Kubrick's approach to the shaman remains indirect and subsidiary to the totality of his art. In one respect, we might liken the film to a trance. Campbell writes that the trancelike state "when properly fostered, yields an adult not only of superior intelligence and refinement but also of greater physical stamina and vitality of spirit than is normal to the members of his group." (255) Under fire, in "the shit," marines acquire the "thousand-yard stare," an ability to see beyond. Such seems the purpose of Kubrick's art, to train the viewers of his films to see beyond the images on the screen and acquire a superior critical consciousness to help strengthen society.</p>
<b>Fullmetal Alchemist: Season 1, Part 1</b>	<p>Entertaining heart-breaking and thought-provoking. One of if not the greatest anime ever." --- -Anime Insider The Season 1 set contains the first four volumes of the Fullmetal Alchemist series The Curse The Scarred Man of the East Equivalent Exchange The Fall of Ishbal</p>
<b>Fullmetal Alchemist: Season 1, Part 2</b>	<p>The second half of the first season of the hit fantasy-adventure Fullmetal Alchemist offers some of the most emotionally intense moments in the series. Dr. Marcoh's research into the creation of a Philosopher's Stone leads Edward and Alphonse Elric to the secret Military Laboratory #5. In its dungeons, the brothers find that Shou Tucker has continued producing chimeras, helping to draw them to the Lab. But Tucker is just a pawn for the Homunculi, Lust, Envy, and Gluttony, who want the Philosopher's Stone--which they believe Ed can create. Edward is faced with the terrible choice of losing Al or committing multiple murders when the experiment is interrupted by Scar, the avenging survivor of Ishbal. The Elric brothers' inner struggles eclipse the violent external battles: Al has begun to doubt that he ever existed in human form; Ed fears that Al hates him for delving into the forbidden knowledge that destroyed his body. After escaping from the Lab, Ed and Al meet up with the one individual they fear: their brutal but loving instructor Izumi. Realizing that the Elrics committed the crime of attempting human transmutation, Izumi sends them back to the island where they began their apprenticeship. The filmmakers intercut the Brothers' present sojourn with flashbacks of their early training, suggesting the ongoing journey to mastery of the art of alchemy. The dramatic episodes are balanced against comedic moments with Winrey, Major Armstrong and Col. Hughes. The brothers share a rare, carefree moment in Resembool, sparring and roughhousing. Despite his mechanical limbs, Ed frolics unselfconsciously in a sleeveless shirt and shorts--something no American animated character could do. Many anime series lose momentum after their first season; Fullmetal Alchemist only gets better.</p>
<b>Fullmetal Alchemist: Season 2, Part 1</b>	<p>With reinforcements seeking to help the Elric brothers, they are soon on the path to Ishbal once more. Between the flood of new questions and the trickling flow of answers, this site of the mysterious war looks to be their only source for truth. But as the journey to the ruins and their guide reveal a dark series of events, will Ed and Al be ready for what they find? Or will they be forced to question everything they believe?</p>
<b>Fullmetal Alchemist: Season 2, Part 2</b>	<p>As the chaos surrounding the quest for the Philosopher's Stone boils over, Edward Elric is left to face his destiny and bear the burdens of his actions alone. Scar, determined to reenact the horrors of the past, must be stopped at all cost. But when those who sought to save lives are instead sought as fugitives of the State, the Elric brothers will be forced to flee.</p>
<b>Funny Face</b>	<p>Jo Stockton (Audrey Hepburn, Breakfast at Tiffany's) is an innocent clerk at a small Greenwich Village bookstore who has a passion for the obscure philosophy of "empathicalism." Her small world is shattered when a team from women's magazine Quality decides to "borrow" her store for a location shoot. During the uproar, she meets photographer Dick Avery (Fred Astaire, Top Hat) and is immediately charmed (even if she won't admit it). Dick decides that Jo would make the perfect "Quality Woman" and creates a plan to get her to Paris where she will model an exclusive line of clothes from a famous designer. She is resistant to the idea, until she realizes that the trip to Paris would allow her the opportunity to visit the heart of empathicalism in Paris' cafe scene. Once in Paris, Dick has a difficult time getting Jo away from the bright lights, even as the two fall in love. Naturally, some miscommunication will keep them apart until they realize their love for one another.</p>



Title	Summary
Fury	<p>Joe Wilson, a wrongly jailed man thought to have died in a blaze started by a bloodthirsty lynch mob, is alive. Now, Joe aims to ensure his would-be executioners meet the fate Joe miraculously escaped. Spencer Tracy is Joe, Sylvia Sydney is his bride-to-be and Fury lives up to its volatile name with its searing indictment of mob justice and lynching. In his first American film, director Fritz Lang (Metropolis, The Big Heat) combines a passion for justice and a sharp visual style into a landmark of social-conscience filmmaking. DVD special features include: Commentary by Peter Bogdanovich, with interview excerpts of director Fritz Lang and theatrical trailer.</p>
Futurama, Vol. 1	<p>A brainchild of Simpsons creator Matt Groening, Futurama launched itself into homes across the galaxy in Spring 1999. Employing the same quick wit and visual humor that has made The Simpsons one of the most successful shows in television history, Futurama (despite its early cancellation in August 2003) maintains its own loyal cult following...</p> <p>Set one thousand years in the future, Futurama follows the life of a modern day American pizza delivery boy named Fry who finds himself reanimated 1,000 years after being accidentally cryogenically frozen. Brought back to life, Fry hunts down his great, great, great nephew - a tinkering scientist named Professor Farnsworth - and spends his days working for his distant relative's intergalactic delivery service alongside good friends, Leela (a female Cyclops) and Bender (a morally-challenged robot). As the characters (usually Fry and Bender) engage in various schemes throughout the universe, Professor Farnsworth and his crew meet up with a number of interesting characters and civilizations...</p> <p>The Futurama DVD features a number of hilarious episodes including the season premiere in which Fry awakens following his 1,000 year cryogenic freeze. When a Cyclops named Leela tries to insert a career chip in him which will make him a delivery boy for life, Fry escapes, meets a robot named Bender, and the two eventually join Leela when she removes her own career chip. Together, they hunt down Fry's closest relative (Professor Farnsworth) and become the crew of his space delivery service... Other notable episodes include "The Series Has Landed" in which Fry and the crew deliver their first package, and "My Three Suns" in which Fry becomes leader of a race of liquid aliens... Season 1 also features its own distinct alien language found on signs littered throughout the various episodes...</p> <p>Below is a list of episodes included on the Futurama (Season 1) DVD:</p> <ul style="list-style-type: none"> <li>Episode 1 (Space Pilot 3000) Air Date: 03-28-1999</li> <li>Episode 2 (The Series has Landed) Air Date: 04-04-1999</li> <li>Episode 3 (I, Roommate) Air Date: 04-06-1999</li> <li>Episode 4 (Love's Labors Lost in Space) Air Date: 04-13-1999</li> <li>Episode 5 (Fear of a Bot Planet) Air Date: 04-20-1999</li> <li>Episode 6 (A Fishful of Dollars) Air Date: 04-27-1999</li> <li>Episode 7 (My Three Suns) Air Date: 05-04-1999</li> <li>Episode 8 (A Big Piece of Garbage) Air Date: 05-11-1999</li> <li>Episode 9 (Hell is Other Robots) Air Date: 05-18-1999</li> <li>Episode 10 (A Flight to Remember) Air Date: 09-26-1999</li> <li>Episode 11 (Mars University) Air Date: 10-03-1999</li> <li>Episode 12 (When Aliens Attack) Air Date: 11-07-1999</li> <li>Episode 13 (Fry &amp; The Slurm Factory) Air Date: 11-14-1999</li> </ul>

Title	Summary
<b>Futurama, Vol. 2</b>	<p>The Futurama (Season 2) DVD offers a number of hilarious episodes including "Brannigan Begin Again" in which Zapp Brannigan begins working for Planet Express. Convincing Fry and Bender to conspire against Leela, he's elected the ship's new captain, but is forced to put Leela back in charge when he can't handle the situation... Other notable episodes from Season 2 include "Xmas Story" in which Christmas involves the destructive exploits of an evil robot Santa Claus (John Goodman) who punishes all people and "Raging Bender" in which Bender joins a the Ultimate Robot Fighting League (URFL), learning that it's really fixed - just like a modern day form of "fighting" entertainment... Season 2 features a new and more complex proprietary alien language which can be found on various signs and billboards throughout the Futurama galaxy...</p> <p>Below is a list of episodes included on the Futurama (Season 2) DVD:</p> <ul style="list-style-type: none"><li>Episode 14 (I Second That Emotion) Air Date: 09-25-1999</li><li>Episode 15 (Brannigan Begin Again) Air Date: 10-02-1999</li><li>Episode 16 (A Head in the Polls) Air Date: 10-09-1999</li><li>Episode 17 (Xmas Story) Air Date: 10-16-1999</li><li>Episode 18 (Why Must I Be a Crustacean in Love) Air Date: 10-30-2000</li><li>Episode 19 (Put Your Head on My Shoulder) Air Date: 11-06-2000</li><li>Episode 20 (The Lesser of Two Evils) Air Date: 11-13-2000</li><li>Episode 21 (Raging Bender) Air Date: 11-20-2000</li><li>Episode 22 (A Bicyclops Built For Two) Air Date: 12-11-2000</li><li>Episode 23 (How Hermes Requisitioned His Groove Back) Air Date: 12-18-2000</li><li>Episode 24 (A Clone of My Own) Air Date: 01-08-2000</li><li>Episode 25 (The Deep South) Air Date: 01-15-2000</li><li>Episode 26 (Bender Gets Made) Air Date: 01-29-2000</li><li>Episode 27 (The Problem with Popplers) Air Date: 02-05-2000</li><li>Episode 28 (Mother's Day) Air Date: 02-26-2000</li><li>Episode 29 (Anthology of Interest I) Air Date: 03-19-2000</li><li>Episode 30 (The Honking) Air Date: 03-26-2000</li><li>Episode 31 (War is the H-Word) Air Date: 04-02-2000</li><li>Episode 32 (The Cryonic Woman) Air Date: 04-09-2000</li></ul>

Title	Summary
<b>Futurama, Vol. 3</b>	<p>The Futurama (Season 3) DVD offers a number of hilarious episodes including the first on the DVD in which Fry ingests a bad egg-salad sandwich that subsequently makes him smarter and stronger. Professor Farnsworth concludes that intelligent worms have taken over Fry's body, and the crew must work together by shrinking themselves (a la Fantastic Voyage) in order to fight the parasites. But Leela has second thoughts, however, when she falls in love with the "worm-effected" Fry... Other notable episodes from Season 3 include "Amazon Women in the Mood" in which a planet of Amazon women sentences Fry and the rest of the male crew to death via abundant pleasure, and "That's Lobstertainment!" in which Dr. Zoidberg tries his hand at comedy and enlists the help of his uncle, Harold Zoid to help him... Season 3 features yet another proprietary alien language that viewers can decipher by studying signs and billboards throughout the various episodes...</p> <p>Below is a list of episodes included on the Futurama (Season 3) DVD:</p> <p>Episode 33 (Parasites Lost) Air Date: 01-21-2001  Episode 34 (Amazon Women in the Mood) Air Date: 02-04-2001  Episode 35 (Bendless Love) Air Date: 02-11-2001  Episode 36 (The Day the Earth Stood Stupid) Air Date: 02-18-2001  Episode 37 (That's Lobstertainment!) Air Date: 02-25-2001  Episode 38 (The Birdbot of Ice-Catraz) Air Date: 03-04-2001  Episode 39 (Luck of the Fryrish) Air Date: 03-11-2001  Episode 40 (The Cyber House Rules) Air Date: 04-01-2001  Episode 41 (Insane in the Mainframe) Air Date: 04-08-2001  Episode 42 (Bendin' in the Wind) Air Date: 04-22-2001  Episode 43 (Time Keeps on Slipping) Air Date: 05-06-2001  Episode 44 (I Dated a Robot) Air Date: 05-13-2001  Episode 45 (Roswell That Ends Well) Air Date: 12-09-2001  Episode 46 (A Tale of Two Santas) Air Date: 12-23-2001  Episode 47 (Anthology of Interest II) Air Date: 01-06-2002  Episode 48 (Love and Rocket) Air Date: 02-10-2002  Episode 49 (Leela's Homeworld) Air Date: 02-17-2002  Episode 50 (Where the Buggalo Roam) Air Date: 03-03-2002  Episode 51 (A Pharaoh to Remember) Air Date: 03-10-2002  Episode 52 (Godfellas) Air Date: 03-17-2002  Episode 53 (Futurestock) Air Date: 03-31-2002  Episode 54 (A Leela of Her Own) Air Date: 04-07-2002</p>

Title	Summary
<b>Futurama, Vol. 4</b>	<p>The Futurama (Season 4) DVD offers a number of hilarious episodes including the first episode of this Volume 4 DVD "30% Iron Chef" in which Bender's dream of becoming a famous chef is dashed when his hero, Elzar, rejects his cooking. Joining a band of vagrant travelers, Bender meets Helmut Spragel - formerly the world's greatest chef. Spragel personally trains Bender and provides him with a secret vile which contains "the essence of flavor". Confident in his newfound abilities, Bender challenges Elzar to a one-on-one cook-off on the "Iron Cook" TV show... Other notable episodes from Season 4 include "Where No Fan Has Gone Before" in which Fry travels to the planet Omega 3 where all things Star Trek (including the show's cast) have been banished by the galaxy, and "Jurassic Bark" in which Fry and Professor Farnsworth collaborate to bring Fry's old dog Seymour back to life...</p> <p>Below is a list of episodes included on the Futurama (Season 4) DVD:</p> <p>Episode 55 (30% Iron Chef) Air Date: 04-14-2002  Episode 56 (Where No Fan Has Gone Before) Air Date: 04-21-2002  Episode 57 (Crimes of the Hot) Air Date: 11-10-2002  Episode 58 (Jurassic Bark) Air Date: 11-17-2002  Episode 59 (The Route of All Evil) Air Date: 12-08-2002  Episode 60 (A Taste of Freedom) Air Date: 12-22-2002  Episode 61 (Kif Gets Knocked Up a Notch) Air Date: 01-12-2003  Episode 62 (Less Than Hero) Air Date: 03-02-2003  Episode 63 (Teenage Mutant Leela's Hurdles) Air Date: 03-30-2003  Episode 64 (The Why of Fry) Air Date: 04-06-2003  Episode 65 (The Sting) Air Date: 06-01-2003  Episode 66 (The Farnsworth Parabox) Air Date: 06-08-2003  Episode 67 (Three Hundred Big Boys) Air Date: 06-15-2003  Episode 68 (Spanish Fry) Air Date: 07-13-2003  Episode 69 (Bend Her) Air Date: 07-20-2003  Episode 70 (Obsoletely Fabulous) Air Date: 07-27-2003  Episode 71 (Bender Should Not Be Allowed on TV) Air Date: 08-03-2003  Episode 72 (The Devil's Hands are Idle Playthings) Air Date: 08-10-2003</p>
<b>Future Is Unwritten, The</b>	<p>Julien Temple, one of the early documentarians of the London punk scene and director of the 2000 Sex Pistols film <i>The Filth and the Fury</i>, turns his attention now to that other seminal British band: The Clash--or more accurately, to the band's co-founder, lyricist, rhythm guitarist and lead singer, Joe Strummer. <i>The Future is Unwritten</i> is more than just a biography of Strummer; it is a tribute and exploration of a musician, artist and devoted humanist. Though Temple respects and admires Strummer (his influence is exalted by close friends, peers and fans like Bono and John Cusack), he doesn't romanticize this larger-than-life personality and presents Strummer honestly and not always in flattering light, though the director's fondness for his subject is constant. Most movingly, Strummer himself provides the narration via reassembled excerpts from a variety of interviews and the BBC radio show he hosted during the nineties. In the wrong hands, this could be contrived, but in this masterful documentary it serves as a testament to not just Joe Strummer the myth, but Joe Strummer the man, telling us his story in vivid detail. <i>The Future is Unwritten</i> is a moving and personal portrait of a musician who helped shaped not just punk, but modern music as a whole.</p>
<b>G Men</b>	<p>There comes a time in the career of every gangster star when he has to go straight. Jimmy Cagney did it in "G" Men, a crisp crimefighting drama directed by William Keighley. Its hero is one more Cagney variation on the working-class guy with a smart mouth and a hard right, only this time he's a lawyer whose education was paid for by the avuncular local crimelord. Cagney's on the square, though, and after a law-school pal turned F.B.I. agent is murdered in the line of duty, he joins the Bureau. Made with the blessings of J. Edgar Hoover, the movie pays homage to several spectacular moments in Bureau legend, but it's at its grabbiest when things get personal for Cagney--say, the complications that arise from his onetime sorta-girlfriend, nightclub chanteuse Ann Dvorak, taking up with very bad dude Barton MacLane.</p> <p>Film critic Manny Farber praised Keighley as "the least sentimental director of gangster careers," and he gives the numerous murders and shootouts a jolting ferocity. (Thirteen years later Keighley helmed the excellent F.B.I. case history <i>Street With No Name</i>.) The I-don't-like-you-and-I-don't-trust-you byplay between Cagney and his Bureau boss Robert Armstrong gets old, but there's flavorful thuggery from MacLane, Edward Pawley, Noel Madison, et al. "G" Men's style is briskly no-nonsense, yet so beautifully has the film been restored and digitally remastered, there are moments when Sol Polito's cinematography literally glows</p>
<b>Gainsbourg: A Heroic Life</b>	<p>Joann Sfar's <i>Gainsbourg</i> is a dark, witty, and rather surreal mosaic of colorful episodes that offers a glimpse at the strange world of one of the most influential figures in contemporary French culture. It is impossible to tell how much of what the film reveals is true but it does not matter. After all, no one truly knew who Gainsbourg was, not even his parents.</p>

Title	Summary
<b>Gallipoli</b>	The story of a group of young Australian men who leave their various backgrounds behind and sign up to join the ANZACs in World War I. They are sent to Gallipoli, where they encounter the might of the Turkish army.
<b>Gambler, The</b>	Alex Freed is a literature professor. He has the gambling vice. When he has lost all his money, he borrows from his girlfriend, then his father and finally some bad guys that chase him. Despite of all this he cannot stop gambling.
<b>Game of Thrones: Season 1</b>	Game of Thrones, the first book in author George R.R. Martin's sprawling fantasy saga A Song of Ice and Fire, serves as the basis for this brawny, lusty series about courtly intrigue and civil war in a sprawling fantasy kingdom. TV and fantasy veteran Sean Bean (The Lord of the Rings, Sharpe's Rifles) leads the massive cast as the warrior-noble Eddard Stark, who reluctantly assumes the role as the Hand of the King after the mysterious death of his predecessor. The King, Robert Baratheon, has leadership of the lands of Westeros, a mythical country plagued by severe, decade-long shifts in weather. His rule is challenged by the exiled Prince Viserys Targaryen (Harry Lloyd), who trades his own sister (Emilia Clarke) for the allegiance of the Dothraki, a savage nomadic tribe led by Khal Drogo (Jason Momoa of the 2011 Conan the Barbarian). A shocking secret kept hidden by Queen Cersei Lannister (Lena Headey, 300) leads to an upset in the balance of power and, ultimately, a challenge to the House of Stark to bring control to the bloodshed that threatens to overtake Westeros.
<b>Game of Thrones: Season 2</b>	The epic scope of the grand television fantasy series Game of Thrones is matched by the extraordinary wealth of extras found in its sophomore-season set. Based on A Clash of Kings, the second novel in George R.R. Martin's Song of Ice and Fire series, season two of Game of Thrones admirably encapsulates the sprawling War of the Five Kings, which pits the malevolent Joffrey (Jack Gleeson) against a host of contenders for the throne of the late King Robert (Mark Addy), including his brothers Stannis (Stephen Dillane) and Renly (Gethin Anthony). Further complicating matters is the appointment of Tyrion Lannister (Peter Dinklage) as Hand of the King to Joffrey, which sets off an intense behind-the-scenes power struggle with his siblings, Cersei (Lena Headey) and Jaime (Nikolaj Coster-Waldau), who carry on an incestuous affair. Meanwhile, there's also the issue of Daenerys (Emilia Clarke) and her three dragons; Daenerys spends much of season two making her way across the Red Waste in order to launch her own plan of conquest. These central conflicts are supported by a host of secondary storylines, including Alfie Allen's Theon Greyjoy, who is faced with dreadful choices in his own quest to prove his worth, and new cast member Carice van Houten as Melisandre, a priestess who uses a variety of wiles, including sex, to spur Stannis's assault against Joffrey's forces in the series' showstopping set piece, the Battle of Blackwater Bay. That Game of Thrones manages to not only weave together all of these myriad threads but also make them compelling and fully realized is among the keys to the show's astonishing popularity, as are the performances, which, along with the direction and writing, help to make the series the best costume fantasy drama ever produced on television. Its blend of historically inspired intrigue and supernatural elements keeps it far afield of camp territory, where most TV fantasy has bogged down in the past, while the cast, led by the extraordinary Peter Dinklage as the wily Tyrion, rivals any modern day/dress series. Of course, the show's copious violence and sexuality (the latter of which borders on excessive this season) are also key factors, but the visceral nature of these parts mesh well with the show's overall theme of a medieval land gripped by extraordinary bloodshed.
<b>Game of Thrones: Season 3</b>	In the third season of the hit HBO drama series Game of Thrones, the Lannisters are barely holding onto power after a savage naval onslaught from Stannis Baratheon, while stirrings in the North threaten to alter the overall balance of power in Westeros. Robb Stark, King in the North, is facing major calamity in his efforts to build on his victories over the Lannisters while beyond the Wall, Mance Rayder and his huge army of wildlings continue their inexorable march south. Across the Narrow Sea, Daenerys Targaryen - reunited with her three fast-maturing dragons - attempts to raise an army to sail with her from Essos, in hopes of eventually claiming the Iron Throne.
<b>Game of Thrones: Season 4</b>	The War of the Five Kings is drawing to a close, but new intrigues and plots are in motion, and the surviving factions must contend with enemies not only outside their ranks, but within.
<b>Game of Thrones: Season 5</b>	The fifth season of the fantasy drama television series Game of Thrones was ordered by HBO in April 2014, together with the sixth season, and aired from April 12 to June 14, 2015. It adapts material from A Feast for Crows and A Dance with Dragons, the fourth and fifth novels in George R. R. Martin's A Song of Ice and Fire series, though it also uses elements from the third novel, A Storm of Swords, as well as the upcoming sixth novel The Winds of Winter.[
<b>Game of Thrones: Season 6</b>	The fate of Jon Snow is revealed. Daenerys is brought before Khal Moro. Tyrion gets used to living in Meereen. Ramsay sends his dogs after Theon and Sansa. Ellaria and the Sand Snakes make their move. Cersei mourns for Myrcella.
<b>Game of Thrones: Season 7</b>	The penultimate season focuses primarily on the convergence of the show's main plotlines, featuring major events such as Daenerys Targaryen arriving in Westeros with her army and three dragons and waging war against the Lannisters, Jon Snow forging an alliance with Daenerys in an attempt to unite their forces against the White Walker army, Arya and Bran returning to Winterfell and reuniting with their sister Sansa, and the army of the dead breaching the Wall (with the help of a reanimated wight dragon) and entering the Seven Kingdoms.
<b>Game of Thrones: Season 8</b>	The eighth and final season of the fantasy drama television series Game of Thrones, produced by HBO, premiered on April 14, 2019, and concluded on May 19, 2019. Unlike the first six seasons, which consisted of ten episodes each, and the seventh season, which consisted of seven episodes, the eighth season consists of only six episodes.  The final season depicts the culmination of the series' two primary conflicts: the Great War against the Army of the Dead, and the Last War for control of the Iron Throne. The first half of the season involves many of the main characters converging at Winterfell with their armies in an effort to repel the Night King and his army of White Walkers and wights. The second half of the season resumes the war for the throne as Daenerys Targaryen assaults King's Landing in an attempt to unseat Cersei Lannister as the ruler of the Seven Kingdoms.

Title	Summary
<b>Gandhi</b>	<p>Sir Richard Attenborough's 1982 multiple-Oscar winner (including Best Picture, Best Director, and Best Actor for Ben Kingsley) is an engrossing, reverential look at the life of Mohandas K. Gandhi, who introduced the doctrine of nonviolent resistance to the colonized people of India and who ultimately gained the nation its independence. Kingsley is magnificent as Gandhi as he changes over the course of the three-hour film from an insignificant lawyer to an international leader and symbol. Strong on history (the historic division between India and Pakistan, still a huge problem today, can be seen in its formative stages here) as well as character and ideas, this is a fine film.</p>
<b>Gankutsuou: Complete Series</b>	<p>An anime series loosely based on Alexandre Dumas's classic French novel, <i>Le Comte de Monte-Cristo</i>. Spanning 24 episodes, it was produced by Gonzo, directed by Mahiro Maeda and broadcast by Animax across its respective networks in Japan, East Asia, Southeast Asia, South Asia, Latin America, and other regions. Gankutsuou's unusual visual style layers Photoshop textures into digital animation, with backgrounds often rendered in 3D. The series features several famous pieces of classical music, including Tchaikovsky's <i>Manfred Symphony</i>, the Donizetti opera <i>Lucia di Lammermoor</i>, and Rachmaninoff's <i>Piano Concerto No. 2</i>. Gankutsuou is set in the far future, during the year 5053, whereas Alexandre Dumas's original novel takes place during the 1800s. Though Gankutsuou incorporates elements of science-fiction and fantasy, it also retains many aesthetics of France in the 1800s, particularly in regard to social classes and wealth. In addition, each of the episodes begin with a summary spoken in French.</p> <p>While visiting the festival on Luna, Viscount Albert de Morcerf and Baron Franz d'Epinay make the acquaintance of the Count of Monte Cristo, a self-made nobleman. When they part, the Count promises to visit Albert in Paris. After he arrives, he introduces himself to the most powerful families in France (the Morcerfs, the Danglars, and the Villeforts).</p> <p>The general plot of Gankutsuou, while broadly the same as the novel on which it is based, changes many aspects of the source material. Whereas Alexandre Dumas's original novel is focused heavily on the Count, Gankutsuou's narrative places more importance on the character of Albert and his friends and their inter-relationships. In the novel, the events in the Count's life proceed chronologically; in the anime, the story begins with Albert and Franz meeting the Count on Luna (which occurs many hundreds of pages into the book, in Rome), and the back story is pieced together throughout the series. The plot changes include supernatural elements, different fates for some characters, the disposal of several side-plots, and an altogether different ending.</p> <p>These changes result in a different tone; in the novel the Count's quest for revenge is seen very sympathetically, but various plot elements in the anime lead the viewer's sympathy towards Albert, making the Count a far more antagonizing figure. Gankutsuou's plot could largely be classified as a coming-of-age story for Albert, catalyzed by the discovery of the dark history of the Count.</p>
<b>Gap-Toothed Women</b>	<p>Blank breezily questions our commonly accepted standards of beauty with this paean to women with extra-wide dental spaces.</p>
<b>Garden of the Finzi-Continis, The</b>	<p>In the late 1930s, in Ferrara, Italy, the Finzi-Contini are one of the leading families, wealthy, aristocratic, urbane; they are also Jewish. Their adult children, Micol and Alberto, gather a circle of friends for constant rounds of tennis and parties at their villa with its lovely grounds, keeping the rest of the world at bay. Into the circle steps Giorgio, a Jew from the middle class who falls in love with Micol. She seems to toy with him, and even makes love to one of his friends while she knows Giorgio is watching. While his love cannot seem to break through to her to draw her out of her garden idyll, the forces of politics close in.</p>
<b>Garlic Is as Good as Ten Mothers</b>	<p>More than just a nonfiction lark, Blank's highly personal film ode to the 'stinking rose' is a loving tribute both to a food that unites the most disparate of cuisines and to the East Bay, California, community that appears on-screen.</p>
<b>Garment Jungle, The</b>	<p>Mathews, a Korean war veteran, finds that his father, a garment company owner played by Cobb, has become involved with a union-busting syndicate. The son tries to get the father to change his mind about unions, but Cobb won't listen to him. Mathews goes to union leader Loggia and hears what he has to say about unionization. When Cobb tells syndicate boss Boone what the union leader has told his son, Loggia is brutally killed. Horrified by this, Cobb tries to break from Boone and is killed himself. Mathews, with the help of French, digs up records of pay-offs to Boone. French goes to the district attorney; meanwhile Mathews, in revenge, beats up the mob boss before the police cart Boone away. Director Aldrich was replaced by Vincent Sherman five days before the end of schedule, and shooting then continued for 16 days. Aldrich said he had never seen the film, and doesn't know how much of his footage was re-shot.</p>
<b>Garmisch-Partenkirchen 1936 "Youth of the World"</b>	

Title	Summary
<b>Gate of Hell [aka Jigokumon]</b>	<p>One of the key works of the early 1950s wave of Japanese films to first reach foreign markets, director Kinugasa's sumptuous period drama, Gate of Hell, astonished audiences with its dramatic force and spectacular colour cinematography.</p> <p>During feudal unrest in the 12th century, samurai warrior Morito (Kazuo Hasegawa) manages to thwart a palace rebellion and save the life of the empress, using loyal subject Lady Kesa (Machiko Kyo) as a decoy. When Morito is offered anything he should desire as reward, he requests Kesa's hand in marriage. Informed that she is already married to a fellow samurai (Isao Yamagata), he refuses to withdraw his request, setting in motion a tragic chain of events.</p> <p>Three decades after the director's iconic A Page of Madness, Kinugasa's striking tale of feudal intrigue, political machinations and erotic obsession won the Grand Prix at Cannes, two Academy Awards (for Best Foreign-Language Film and Costume Design), and has since been named by Martin Scorsese as one of the ten greatest colour achievements in world cinema.</p>
<b>Gattaca</b>	<p>Vincent is one of the last "natural" babies born into a sterile, genetically-enhanced world, where life expectancy and disease likelihood are ascertained at birth. Myopic and due to die at 30, he has no chance of a career in a society that now discriminates against your genes, instead of your gender, race or religion. Going underground, he assumes the identity of Jerome, crippled in an accident, and achieves prominence in the Gattaca Corporation, where he is selected for his lifelong desire: a manned mission to Titan. Constantly passing gene tests by diligently using samples of Jerome's hair, skin, blood and urine, his now-perfect world is thrown into increasing desperation, his dream within reach, when the mission director is killed - and he carelessly loses an eyelash at the scene! Certain that they know the murderer's ID, but unable to track down the former Vincent, the police start to close in, with extra searches, and new gene tests. With the once-in-a-lifetime launch only days away, Vincent must avoid arousing suspicion, while passing the tests, evading the police, and not knowing whom he can trust.</p>
<b>Gay Divorcee, The</b>	<p>Ginger is the unfortunately named Mimi Glossop, a young woman unhappily married to a geologist. Accompanied by her dotty Aunt Hortense (Alice Brady), Mimi hires a lawyer (Edward Everett Horton) to help her obtain a divorce. Complicating matters is American dancing sensation Guy Holden (Astaire), who falls madly in love with still-married Mimi.</p>
<b>General, The</b>	<p>Consistently ranked among the greatest films ever made, Buster Keaton's The General is so brilliantly conceived and executed that it continues to inspire awe and laughter with every viewing.</p> <p>Rejected by the Confederate army as unfit and taken for a coward by his beloved Annabelle Lee (Marian Mack), young Johnnie Gray (Keaton) sets out to single-handedly win the war with the help of his cherished locomotive. What follows is, without exaggeration, probably the most cleverly choreographed comedy ever recorded on celluloid. Johnnie wages war against hijackers, an errant cannon, and the unpredictable hand of fate while roaring along the iron rails -- exploiting the comic potential of Keaton's favorite filmic prop: the train.</p> <p>Insisting on accuracy in every detail, Keaton created a remarkably authentic historical epic, replete with hundreds of costumed extras, full-scale sets, and the breathtaking plunge of an actual locomotive from a burning bridge into a river. "Every shot has the authenticity and the unassuming correct composition of a Matthew Brady Civil War photograph," wrote film historian David Robinson, "No one - not even Griffith or Huston and certainly not Fleming (Gone With The Wind) -- caught the visual aspect of the Civil War as Keaton did."</p> <p>In addition to the feature, this DVD also contains two Keaton short films:</p> <ol style="list-style-type: none"> <li>1) In The Playhouse (Dir. Buster Keaton, Eddie Cline. U.S. 1921. 23 mins. B&amp;W. Music arranged by Robert Israel.), a technical tour-de-force, Keaton portrays every member of a stage company, the entire audience, and an undisciplined chimp, to boot (in one scene appearing simultaneously as nine characters)!</li> <li>2) Cops (Dir. Buster Keaton, Eddie Cline. U.S. 1922. 18 mins. B&amp;W. Musical setting by Gaylord Carter.) is the quintessential chase film ("The best short he ever made," according to The Complete Films of Buster Keaton), with Buster tumbling into a series of marvelous mishaps while fleeing hundreds of uniformed policemen.</li> </ol>
<b>Genèse d'un repas (Genesis of a Meal)</b>	<p>Follows the journey--from creation to consumption--of four essential parts of this unique director's diet: a banana, an omelet, a can of tuna, and a reel of 35mm film.</p>
<b>Genshiken</b>	<p>It is Sasahara's first day of college and a fateful choice awaits him — which college clubs will he chose to join? But Sasahara is no ordinary young man; a dark secret lurks within his soul. For one thing, he knows what "Cosplay" is, and he'd like to know more. He knows how to unlock all the secret characters in "Guilty Gear X", and he'd like to know more. He knows what the plot twist is in episode twenty-five of "Kujibiki Unbalance" because he's read the manga, and he'd like to know more. He's heard of Doujinshi, and he needs to know more. Enter Genshiken, the barely legitimized Society for the Study of Modern Visual Culture, home to all subspecies of Otaku!</p>
<b>Gentleman's Agreement</b>	<p>Elia Kazan directed this sometimes powerful study of anti-Semitism in nicer circles, based on Laura Z. Hobson's post-World War II novel. Gregory Peck is a hotshot magazine writer who has been blind to the problem; to ferret it out, he passes himself off as Jewish and watches the WASPs squirm. Seen a half-century later, the attitudes seem quaint and dated: Could it really have been like this? Yet the truth of the story comes through, in the wounded dignity of John Garfield, the upright indignation of Peck, and the hidden ways bigotry and hatred can poison relationships. That's particularly true in the Oscar-winning performance of Celeste Holm, who finds more layers than you'd expect in what seems like a stock character. - Marshall Fine</p>

Title	Summary
<b>Gentlemen Prefer Blondes</b>	Lorelei and Dorothy are just "Two Little Girls from Little Rock", lounge singers on a transatlantic cruise, working their way to Paris, and enjoying the company of any eligible men they might meet along the way, even though "Diamonds are a Girl's Best Friend." Based on the Broadway musical based on the novel.
<b>Georgy Girl</b>	Perhaps the most striking feature of this strikingly different film is the moral ambiguity of all its characters. While contemporary cinema seems mired in simple distinctions between good and evil, Georgy Girl presents an odd assortment of losers and users who live in a world without an absolute ethical center. Lynn Redgrave stars as the homely girl who takes on the role of mother to her beautiful roommate's unwanted baby. With her father's employer trying to take her on as a mistress and her roommate's husband taking her on as an easy lover, Redgrave's Georgy navigates the narrows between prostitution and purity as she tries to hang on to the baby she has grown to love. Worth viewing for the seamless performances and the complex understanding of ethical interaction. - James DiGiovanna
<b>Germany Year Zero</b>	The concluding chapter of Roberto Rossellini's War Trilogy is the most devastating, a portrait of an obliterated Berlin, seen through the eyes of a twelve-year-old boy. Living in a bombed-out apartment building with his sick father and two older siblings, young Edmund is mostly left to wander unsupervised, getting ensnared in the black-market schemes of a group of teenagers and coming under the nefarious influence of a Nazi-sympathizing ex-teacher. Germany Year Zero (Deutschland im Jahre Null) is a daring, gut-wrenching look at the consequences of fascism, for society and the individual.
<b>Gertrud</b>	Carl Dreyer's last film neatly crowns his career: a meditation on tragedy, individual will and the refusal to compromise. A woman leaves her unfulfilling marriage and embarks on a search for ideal love—but neither a passionate affair with a younger man nor the return of an old romance can provide the answer she seeks. Always the stylistic innovator, Dreyer employs long takes and theatrical staging to concentrate on Nina Pens Rode's sublime portrayal of the proud and courageous Gertrud.
<b>Gervaise</b>	One of France's most respected directors of the postwar era, Rene Clement directed such searing psychological dramas as Forbidden Games and Purple Noon. And Gervaise, his vivid 1956 adaptation of Emile Zola's 1877 masterpiece L'assommoir, is no exception. An uncompromising depiction of a lowly laundress's struggles to deal with an alcoholic husband while running her own business, Gervaise was nominated for an Oscar, and the indomitable Maria Schell earned best actress honors at the Venice Film Festival.
<b>Get Carter</b>	<p data-bbox="704 735 2575 841">Get Carter stars Michael Caine as Jack Carter, a powerful British gangster out for blood. His brother has been murdered in Newcastle, prompting Carter to declare a one-man war on other racketeers. Carter must also get his niece out of the life she is leading as an actress in pornographic films. Now that he is a loose cannon, Carter must be eliminated. Get Carter is typical action fare of the 1970s in that there are virtually no "good guys" -- in fact, the assassin is probably the most likable character in the piece! Originally rated X for violence and female nudity, Get Carter was reclassified as an R after subsequent crime films became even more bloodthirsty.</p> <p data-bbox="704 873 2575 1101">It's easy to see what made an impression when the film was released: philosophically, it is a bracingly nihilistic film, where in true noir style one act of violence begins a cascade of bad fortune and falling bodies. What's more, its simple mobster-revenge scenario was executed realistically, and with a startling degree of mundane viciousness, unceremoniously revealed and therefore all the more disquieting. These were not the urbane, dryly humorous crooks of the older heist films, these were the sociopathic, semi-educated, perfectly mercenary gangsters of the headlines, the kind that screw up and leave corpses in the wrong places and kill rather than lose profit, the kind Martin Scorsese was just beginning to explore on these shores. Michael Caine, already the coolest man in England and the walking-talking template for untold thousands of expressionless Brit tough guys, plays Carter, a London hitman who trains it back to his hometown of Newcastle to bury, and avenge, his brother. Virtually everyone he meets takes him for a city mouse in over his head amid the northern town's criminal element, but Carter is cagey and mission-driven, and soon enough he begins playing one sleazeball off of another, assassinating some, setting up others with the police, all of it executed with the laconic cruelty of a slaughterhouse worker.</p>
<b>Getaway, The</b>	Doc McCoy has been granted parole. The catch is that Sheriff Beynon expects a small favour from McCoy for his generosity: robbing another bank! Beynon does not really intend to let McCoy walk away after the heist and neither does co-robber Rudy Butler, but stopping Doc proves a trifle difficult.
<b>Ghost in the Shell</b>	By 2029, computer technology has reached the point when most human physical and mental functions can be heavily modified and improved upon. Many people are more machine than human, and virtually all are hardwired to the Internet. That which remains of the original person is called the "ghost." When a skilled criminal called the puppet master begins to hack into people's ghosts and threatens to cause a political disaster, Major Motoko Kusanagi and Bateau of the specialized sector 9 police force are put on the case. Since both of them are almost completely cybernetic, the results of this case are especially important to them. As the case progresses, it becomes clear that Major Kusanagi has some sort of link to the mysterious hacker.
<b>Ghost in the Shell 2: Innocence</b>	Innocence portrays a Japan that has ceased to be the maker of things. Material production has become China's province, as represented in the lavish, brilliantly colored Chinese barge imagery that dwarfs the grey-garbed Japanese interlopers. The question for the Japanese then is less "Do I still have a soul?" than "Am I real?" Although Japanese animé is one of the more successful Japanese exports at present - their bleak vision reflects the depressed Japanese business market. The absence of Japanese automobiles in the future is also telling. The ersatz "nostalgia" for foreign cars bespeaks a rejection of the mundane – preferring instead the hyper-reality of "noir."



Title	Summary
<b>Ghost in the Shell: Stand Alone Complex</b>	In a future Japan, Major Motoko Kusanagi operates as a key agent of Section 9 of internal security under Chief Aramaki. Together with her support crew and a group of quadraped enforcement droids who operate with childlike enthusiasim, they confront the numerous threats facing Japan. However, their opponents are predominately capable of using the advanced technology around them to their considerable advantage and it will take all the talents of Section 9 to stop them.
<b>Ghost Ship, The</b>	A heavily atmospheric study of Dix, the psychotic captain of a ship, and the effects of his terrorization of third mate Wade. The tormented Wade tries to inform the rest of the crew of Dix's sadistic behavior but is ignored. The captain continues on his monstrous path until he is knocked out by fellow crew member Knaggs. This film was for many years out of distribution because of a lawsuit brought by Samuel Golding and Norbert Faulkner, who felt producer Lewton had stolen their like-titled play. The court agreed and pulled the film from theatrical release. It can now be heralded as an excellent example of Lewton's ability to create a dark and sinister mood through subtlety. Director Mark Robson (THE HARDER THEY FALL, THE BRIDGES AT TOKO-RI) is able to stylishly bring the script to life. Songs include "Blow the Man Down" (sung by the Blind Beggar and Billy Radd), "Home Dearie Home," "Come to San Sebastian," "I'm Billy Radd from La Trinidad" (all sung by Radd).
<b>Ghost World</b>	Terry Zwigoff's first fiction film, adapted from a cult-classic comic by Daniel Clowes, is an idiosyncratic portrait of adolescent alienation that is at once bleakly funny and wholly endearing. Set during the malaise-filled months following high-school graduation, Ghost World follows the proud misfit Enid (Thora Birch), who confronts an uncertain future amid the cultural wasteland of consumerist America. As her cynicism becomes too much to bear even for her best friend, Rebecca (Scarlett Johansson), Enid finds herself drawn to an unlikely kindred spirit: a sad-sack record collector many years her senior (Steve Buscemi). With its parade of oddball characters, quotable, Oscar-nominated script, and eclectic soundtrack of vintage obscurities, Ghost World is one of the twenty-first century's most fiercely beloved comedies.
<b>Ghost Writer, The</b>	Oscar-winning director Roman Polanski (The Pianist) teams up with author-screenwriter Robert Harris (Enigma) for this twisty political thriller. Ewan McGregor plays an unnamed ghostwriter who signs on to pen the memoirs of former British prime minister Adam Lang (Pierce Brosnan). The money is good, but there's a catch: the ghost's predecessor perished under mysterious circumstances (his body washed up on the shore in an apparent suicide). Being the adventurous sort, the ghost puts that information aside and travels to Lang's austere compound on Martha's Vineyard, where he meets Lang's efficient personal secretary, Amelia (Kim Cattrall, good but for an inconsistent accent), and acerbic wife, Ruth (An Education's Olivia Williams). Just as he's wading through Lang's dull text, the PM's ex-cabinet minister accuses him of handing over suspected terrorists to the CIA, fully aware that torture would be on the agenda. The next thing the ghost knows, he's working for a possible war criminal, and the deeper he digs, the more convinced he becomes that Lang is lying about his past. After exchanging a few words with a sharp-eyed old man (Eli Wallach) and a tight-lipped professor (Tom Wilkinson), he realizes his life may also be at risk. Then, while Lang hits the road to proclaim his innocence, the ghost gets to know Ruth better--much better. If the conclusion feels a little glib, Polanski tightens the screws with skill, McGregor enjoys his best role in years, and Williams proves she's fully prepared to carry a movie of her own.
<b>Gia</b>	Based on the true life story of America's first supermodel Gia Carangi as she lives hard and dies young in the glamorous, excessive urban wilds of 1970s New York City.
<b>Giant</b>	They call it Giant because everything in this picture is big, from the generous running time (more than 200 minutes) to the sprawling ranch location (a horizon-to-horizon plain with a lonely, modest mansion dropped in the middle) to the high-powered stars. Stocky Rock Hudson stars as the confident, stubborn young ranch baron Bick Benedict, who woos and wins the hand of Southern belle Elizabeth Taylor, a seemingly demure young beauty who proves to be Hudson's match after she settles into the family homestead. For many the film is chiefly remembered for James Dean's final performance, as poor former ranch hand Jett Rink, who strikes oil and transforms himself into a flamboyant millionaire playboy. Director George Stevens won his second Oscar for this ambitious, grandly realized (if sometimes slow moving) epic of the changing socioeconomic (and physical) landscape of modern Texas, based on Edna Ferber's bestselling novel. The talented supporting cast includes Mercedes McCambridge as Bick's frustrated sister, put out by the new "woman of the house"; Chill Wills as the Benedicts' garrulous rancher neighbor; Carroll Baker and Dennis Hopper as the Benedicts' rebellious children; and Earl Holliman and Sal Mineo as dedicated ranch hands. --Sean Axmake

Title	Summary
<b>Giants &amp; Toys</b>	<p>"I just see them all as caramels," remarks one executive about the crowds swarming at the bottom of his skyscraper during an early scene in the corporate satire <i>Giants and Toys</i>, the third film by the delirious Yasuzo Masumura which plays like a frothy dry run for the fever pitch tone of his more mature works during the 1960s. Though the subject of competitive advertising during the international business boom of the '50s might not sound like prime material for cinematic entertainment, Masumura somehow keeps all of the story's elements bouncing in the air thanks to some kind of fiendish juggling act, resulting in a striking entertainment impossible to fully absorb in one viewing.</p> <p>Distraught by the growing dominance of American candymakers in the international marketplace, three Japanese companies have stepped up their cutthroat promotional practices. At the offices of World Caramels, Nishi (Hiroshi Kawaguchi) keeps an eye on his competitors - Giant and Apollo - thanks to close friends planted inside the companies (including his girlfriend). However, the balance of World Caramels is upset by their newest spokesperson, Kyoko (Hitomi Nozoe), a dentally challenged ingenue who develops a crush on Nishi, who is less captivated by her charms than his boss, Goda (Hideo Takamatsu). Armed with plastic ray guns and a plastic astronaut helmet, Kyoko becomes a pop culture hit and proves to be more capable than Nishi could have imagined, as his entire world goes spinning out of control.</p> <p>Like most Japanese filmmakers, Masumura displays an astonishing command of the scope frame quite unlike Western directors. The punchy opening credits, the head spinning montages, and the hilarious ad campaigns provide plenty of opportunities for snappy camerawork and editing, but never at the expense of the absurdist but strangely familiar characters. Though lensed in 1958, this already feels like a prime '60s Japanese title, perfectly in line with the aesthetic excess of that decade.</p>
<b>Gilda</b>	<p>Just arrived in Argentina, small-time crooked gambler Johnny Farrell is saved from a gunman by sinister Ballin Mundson, who later makes Johnny his right-hand man. But their friendship based on mutual lack of scruples is strained when Mundson returns from a trip with a wife: the supremely desirable Gilda, whom Johnny once knew and learned to hate. The relationship of Johnny and Gilda, a battlefield of warring emotions, becomes even more bizarre after Mundson disappears...</p>
<b>Gimme Shelter</b>	<p>Called "the greatest rock film ever made," this landmark documentary follows the Rolling Stones on their notorious 1969 U.S. tour. When 300,000 members of the Love Generation collided with a few dozen Hell's Angels at San Francisco's Altamont Speedway, direct cinema pioneers David and Albert Maysles and Charlotte Zwerin immortalized on film the bloody slash that transformed a decade's dreams into disillusionment.</p>
<b>Girl Boss Guerilla</b>	<p>Female bikers! Catfights! Gang violence! <i>Sukeban Guerilla</i> expands on classic exploitation "bad girl" archetypes with an explosive abandon. Fans of <i>Faster, Pussycat! Kill! Kill!</i> and <i>Switchblade Sisters</i> should brace themselves for the be-all, end-all and show-all of what's possible in the realms of grindhouse girls gone way-past-wild.</p>
<b>Girl Who Kicked the Hornet's Nest, The</b>	<p>It takes a while, but the saga of one of the more fascinating characters put on the page or the screen in recent years comes to a satisfying conclusion with <i>The Girl Who Kicked the Hornet's Nest</i>, the last installment of the late Swedish author Stieg Larsson's so-called Millennium Trilogy. That character is Lisbeth Salander, the computer-hacking, Goth-loving, dark angel of revenge, played by Noomi Rapace with the same black stare and taciturn charisma that were so riveting in the first two films (<i>The Girl with the Dragon Tattoo</i> and <i>The Girl Who Played with Fire</i>, both also released in 2010). When we last saw her, Lisbeth was trying to kill her father, a Russian defector and abusive monster; in the process, the girl was seriously wounded by her half-brother, a hulking freak with a strange condition that renders him impervious to physical pain. As the new film opens, all three are still alive, and she's being taken to a hospital to recover while waiting to stand trial for attempted murder. Meanwhile, her champion and erstwhile lover, journalist Mikael Blomkvist (Michael Nyqvist), sets about uncovering the full extent of the conspiracy responsible for (among other crimes) Lisbeth's being sent to an asylum at age 12 while her father was protected by evil forces within the government. This investigation, which puts not only Lisbeth but also Blomkvist and his colleagues in considerable danger, leads to "the Section," a thoroughly repellent bunch of aging liars, killers, thieves, and perverts with a great many secrets they'd like to keep (the oily Dr. Peter Teleborian, who was responsible for Lisbeth's "treatment" as a child, emerges as the most vile antagonist since the guardian who brutally assaulted her in the first film). Although much of the exhaustive detail about these and other matters has been eliminated by director Daniel Alfredson (who also helmed <i>The Girl Who Played with Fire</i>) and screenwriters Jonas Frykberg and Ulf Ryberg for the purpose of adapting the novel to the screen, <i>The Girl Who Kicked the Hornet's Nest</i> is still quite long (148 minutes), and less kinetic and violent than the earlier films.</p>
<b>Girl Who Leapt Through Time, The</b>	<p><i>The Girl Who Leapt Through Time</i> scored a big hit in Japan in 2006, and has been eagerly awaited by American otaku. Makoto Konno regards herself as a normal high-school student. She's smart, but not brilliant; a little clumsy, but not a klutz; well-liked, but not a social star. Her favorite pastime is playing baseball with her best friends: handsome, studious Kosuke Tsuda and shaggy, offbeat Chiaki Mamiya. When Makoto nearly loses her life in a bicycle accident, she escapes by moving back through time. Her aunt tells her the talent isn't unusual in girls her age, and Makoto begins exploiting her ability. But her efforts to improve the present backfire, making school, friendship, and romance even more complicated and difficult--until she discovers a surprising secret about Chiaki. <i>The Girl Who Leapt Through Time</i> (<i>Toki wo Kakeru Shoujo</i>) has remained a popular property in Japan since Yasutaka Tsutsui's novel appeared in 1967: It's been filmed repeatedly in live action and adapted to a manga. Mamoru Hosoda's animated prequel to the original story blends warmth and fantasy in ways usually associated with Studio Ghibli films. The relationship Makoto, Kosuke, and Chiaki share is exceptionally well-drawn, and nicely balances the fantastic elements of the story.</p>

Title	Summary
<b>Girl Who Played with Fire, The</b>	Lisbeth Salander is a wanted woman. A researcher and a Millennium journalist about to expose the truth about the sex trade in Sweden are brutally murdered and Salander's prints are on the weapon. Her history of unpredictable and violent behavior makes her an official danger to society. Mikael Bloomkvist, Salander's friend and Millennium's publisher, is alone in his belief of Salander's innocence. Digging deeper, Bloomkvist unearths evidence of implicating highly placed members of Swedish Society-as well as shocking details about Salander's past. He is desperate to get to her before she is cornered-but no one can find her anywhere.
<b>Girl with a Suitcase</b>	In GIRL WITH A SUITCASE, 16-year-old Lorenzo (THE DESERT OF THE TARTARS' Jacques Perrin) falls in love with cabaret singer Aida (Claudia Cardinale), spurned by his playboy brother Marcello (Corrado Pani, SECRETS OF A CALL GIRL). Secreting the sensuous Aida in a hotel and going into debt to feed and clothe her, Lorenzo can only stand by as Aida attracts a stream of new suitors and learns the hard truth that sometimes pure love is not enough.
<b>Girl With the Dragon Tattoo, The</b>	A discredited journalist and a mysterious computer hacker discover that even the wealthiest families have skeletons in their closets while working to solve the mystery of a 40 year old murder. Inspired by late author Stieg Larsson's successful trilogy of books, The Girl with the Dragon Tattoo gets underway as Mikael Blomkvist and Lisbeth Salander are briefed in the disappearance of Harriet Vanger, whose uncle suspects she may have been killed by a member of their own family. The deeper Mikael and Harriet dig for the truth, however, the greater the risk of being buried alive by members of the family who will go to great lengths to keep their secrets tightly sealed.
<b>Girl with the Hatbox, The</b>	A completely hilarious and charming romantic comedy featuring the extraordinary talents of director Boris Barnet and actress Anna Sten -- later a star for Goldwyn in the thirties. Anna works in a hat shop -- sharing her small apartment with a penniless student. She is given a supposedly worthless lottery ticket instead of her wages by her unscrupulous employer. However, the ticket wins her a fortune and a madcap chase ensues to possess the ticket -- and Anna's love. The Girl With the Hat Box moves with the speed and grace of the best American silent comedies. Boris Barnet, a Russian director of English ancestry, was the great comedic genius of Soviet cinema with such films as The House on Trubnaya Square and When Moscow Laughs.
<b>Girlfriend Experience, The: Season 1</b>	Amy Seimetz and Lodge Kerrigan's TV series spins off of Steven Soderbergh's 2009 movie of the same name into a bleak examination of law student, Christine (Riley Keough), who is introduced to a new career as a high-end escort. (The 'girlfriend experience' of the title refers to the service provided for wealthy men who desire a relationship precisely dictated on their terms.) Anchored by Keough's enigmatic and forceful performance, the first season is a fascinating but chilly exploration of a character rejecting every preconception of how women are supposed to feel and behave. --Solphie Gilbert, The Atlantic
<b>Gladiator</b>	In Gladiator, victorious general Maximus Decimus Meridias has been named keeper of Rome and its empire by dying emperor Marcus Aurelius, so that rule might pass from the Caesars back to the people and Senate. Marcus' neglected and power-hungry son, Commodus, has other ideas, however. Escaping an ordered execution, Maximus hurries back to his home in Spain, too late to save his wife and son from the same order. Taken into slavery and trained as a gladiator by Proximo, Maximus lives only that he might someday take his revenge and fulfill the dying wish of his emperor. The time soon comes when Proximo's troupe is called to Rome to participate in a marathon of gladiator games held at the behest of the new emperor, Commodus. Once in Rome, Maximus wastes no time in making his presence know, and is soon involved in a plot to overthrow the emperor with his former-love Lucilla sister after whom he lusts, and also the widowed mother of Lucius, heir to the empire after his uncle-- and democratic-minded senator, Gracchus.
<b>Gladiators, The</b>	Set in the near future, countries engage in televised gladiatorial bouts known as the Peace Games. Sponsored by a spaghetti company, the games are intended to subdue man's aggressive tendencies. During the 256th game (China versus the West) a radical French student intervenes and inadvertently causes the computer to assassinate a British soldier and the Chinese prisoner he loves.
<b>Glass Key, The</b>	Based on the book by Dashiell Hammett, a gangster falls out with his boss over a woman and joins up with a rival gang.
<b>Gleaners and I, The</b>	Agnès Varda's extraordinary late-career renaissance began with this wonderfully idiosyncratic, self-reflexive documentary in which the French cinema icon explores the world of modern-day gleaners: those living on the margins who survive by foraging for what society throws away. Embracing the intimacy and freedom of digital filmmaking, Varda posits herself as a kind of gleaner of images and ideas, one whose generous, expansive vision makes room for ruminations on everything from aging to the birth of cinema to the beauty of heart-shaped potatoes. By turns playful, philosophical, and subtly political, The Gleaners and I is a warmly human reflection on the contradictions of our consumerist world from an artist who, like her subjects, finds unexpected richness where few think to look.
<b>Gleaners and I: Two Years Later, The</b>	Agnès Varda's charming follow-up to her acclaimed documentary The Gleaners and I is a deceptively unassuming grace note that takes us deeper into the world of those who find purpose and beauty in the refuse of society. Revisiting many of the original film's subjects to explore the often unexpected effects that their participation in the project has had on their lives, this wonderfully warm and human epilogue once again takes gleanings as the starting point from which to explore what most interests Varda: the richness, complexity, and poignancy of life outside the mainstream. What emerges is a crazy-quilt tapestry of the personal, the political, and the esoteric that celebrates the spirit and creativity of those who forge their own path.

Title	Summary
<b>Glengarry Glen Ross</b>	<p>Like moths to a flame, great actors gravitate to the singular genius of playwright-screenwriter David Mamet, who updated his Pulitzer Prize-winning play for this all-star screen adaptation. The material is not inherently cinematic, so the movie's greatest asset is Mamet's peerless dialogue and the assembly of a once-in-a-lifetime cast led by Al Pacino, Jack Lemmon, and Alec Baldwin (the last in a role Mamet created especially for the film). Often regarded as a critique of the Reagan administration's impact on the American economy, the play and film focus on a competitive group of real estate salesmen who've gone from feast to famine in a market gone cold. When an executive "motivator" (Alec Baldwin) demands a sales contest among the agents in the cramped office, the stakes are critically high: any agent who fails to meet his quota of sales "leads" (i.e., potential buyers) will lose his job. This intense ultimatum is a boon for the office superstar (Pacino), but a once-successful salesman (Lemmon) now finds himself clinging nervously to faded glory. Political and personal rivalries erupt under pressure when the other agents (Alan Arkin, Ed Harris) suspect the office manager (Kevin Spacey) of foul play. This cauldron of anxiety, tension, and sheer desperation provides fertile soil for Mamet's scathingly rich dialogue, which is like rocket fuel for some of the greatest actors of our time. Pacino won an Oscar nomination for his volatile performance, but it's Lemmon who's the standout, doing some of the best work of his distinguished career. Director James Foley shapes Mamet's play into a stylish, intensely focused film that will stand for decades as a testament to its brilliant writer and cast. - Jeff Shannon</p>
<b>Glenn Gould on Television: The Complete CBC Broadcasts</b>	<p>This 10-DVD set contains all the original broadcasts unedited and uncut, as they were originally conceived by Glenn Gould and the CBC. More than 19 hours of TV specials, concert performances, interviews and discussions make it possible to discover what Gould always considered some of his most significant and original life's work, most of which has not been seen since it was first telecast. Contains many previously unseen performances of works by Scriabin, Schoenberg, Stravinsky, Walton, Hindemith, Bartók, Copland, Poulenc and Prokofiev.</p> <p>REPERTOIRE: DVD 1 (1954 - 1974)  Early TV performances and program excerpts 1954-1966: The Subject is Beethoven</p> <p>DVD 2 (1962) Music in the U.S.S.R. Glenn Gould on Bach from Sunday Concert</p> <p>DVD 3 (1962 &amp; 1963)  Richard Strauss - A Personal View: The Anatomy of the Fugue</p> <p>DVD 4 (1964 &amp; 1966)  Duo - Glenn Gould and Yehudi Menuhin: Anthology of Variation from Concerti for Four Wednesdays</p> <p>DVD 5 (1966)  Conversations with Glenn Gould Humphrey Burton Interviews: Bach &amp; Beethoven</p> <p>DVD 6 (1966)  Conversations with Glenn Gould Humphrey Burton Interviews: R. Strauss &amp; Schoenberg</p> <p>DVD 7 (1967)  Music for a Sunday Afternoon Mozart &amp; Beethoven: The Canada Centennial Concert</p> <p>DVD 8 (1970)  The Idea of North A film by Judith Pearlman The Beethoven Bicentennial Concert</p> <p>DVD 9 (1974 &amp; 1975)  Musicamera - Music In Our Time The Age of Ecstasy:1900-1910 The Flight from Order: 1910-1920</p> <p>DVD 10 (1975 &amp; 1977)  Musicamera - Music In Our Time New Faces, Old Forms: 1920-1930 The Artist as Artisan: 1930-1940</p>

Title	Summary
<b>Go West</b>	<p>A fascinating alternative to the manic stunt work and elaborate sight gags that distinguish the films of Buster Keaton, <i>Go West</i> offers a rare and satisfying glimpse of his talent for more expressive comedy: charming moments of intimate humor flavored with rich pathos.</p> <p>Heeding the expansionist call of Horace Greeley, a hapless young man (aptly named "Friendless") idealistically hops a freight train westward to meet his destiny, first in a teeming metropolis (where he is roundly trampled by rush-hour foot traffic) then into the ranchlands of Arizona. In the side-splitting course of his attempts at bronco-busting, cattle wrangling, and even dairy farming, Friendless finds himself enamored with Brown Eyes, a particularly affectionate bovine beauty from whose hoof he removed a painful pebble.</p> <p>Setting traditional ideas of romance and masculinity on their ears, <i>Go West</i> is uniquely graceful and characteristically hilarious -- especially in the film's dynamic finale. In an epic sequence that is pure Keaton, sentimental comedy is put aside as hundreds of cattle are unleashed upon downtown Los Angeles, wreaking uproarious havoc upon all in their path, with only one lonesome cowboy to round 'em up!</p> <p>DVD Extras Two Keaton short films.</p> <p>The Scarecrow (Dir. Buster Keaton, Eddie Cline. U.S. 1920. 19 mins. B&amp;W. Music arranged and directed by Robert Israel.), one of Keaton's most mind-boggling mechanical comedies, follows two roommates vying for the attention of a young lady.</p> <p>In <i>The Paleface</i> (Dir. Buster Keaton, Eddie Cline. U.S. 1921. 20 mins. B&amp;W. Music: orchestral score.), Buster helps a Native American tribe defend their land from greedy developers.</p>
<b>Go-Between, The</b>	<p>Joseph Losey's "The Go-Between" is about class distinction and its warping effect upon the life of one small boy. The story is set in the days before World War I, privileged days that seemed to stretch endlessly before the British upper class. The boy, Leo, comes to spend a summer holiday at the home of a rich friend. And he falls in hopeless schoolboy love with the friend's older sister (Julie Christie).</p> <p>The sister is engaged to marry well, but she is in love with a roughshod tenant farmer (Alan Bates), and she enlists the boy to carry messages back and forth between them. The boy has only a shadowy notion at first about the significance of the messages, but during the summer he is sharply disillusioned about love, fidelity, and his own place in the great scheme of things.</p> <p>Losey and his screenwriter, Harold Pinter, are terribly observant about small nuances of class. In the family's matriarch (Margaret Leighton) they give us a woman who seems to support the British class system all by herself, simply through her belief in it. They show a father and a fiancé who are aware of the girl's affair with the farmer, but do nothing about it. They are confident she will do the "right thing" in the end, and she does.</p>
<b>God Respects Us When We Work, but Loves Us When We D</b>	<p>Blank took his camera to the historic 1967 Easter Sunday love-in in Los Angeles for this immersive, even spiritual collage of a film.</p>
<b>Godfather Part I, The</b>	<p>Don Vito Corleone is the head of a New York Mafia "family". Problems arise when a gangster supported by another Mafia family, Sollozzo, announces his intentions to start selling drugs all over New York. Don Vito hates the idea of drugs, and he is quite happy with the gambling/protection etc. that make him money, so an attempt is made on his life. Sollozzo then kidnaps one of Don Vito's advisors, and tries to make him force Don Vito's son to agree to sell drugs, but the plan goes wrong when Sollozzo finds out that Don Vito is still alive.</p>
<b>Godfather Part II, The</b>	<p>The continuing saga of the Corleone crime family tells the story of a young Vito Corleone growing up in Sicily and in 1920s New York; and follows Michael Corleone in the 1960s as he attempts to expand the family business into Las Vegas, Hollywood and Cuba.</p>
<b>Godfather Part III, The</b>	<p>In the final instalment of the <i>Godfather</i> Trilogy, an aging Don Michael Corleone seeks to legitimize his crime family's interests and remove himself from the violent underworld but is kept back by the ambitions of the young. While he attempts to link the Corleone's finances with the Vatican, Michael must deal with the machinations of a hungrier gangster seeking to upset the existing Mafioso order and a young protégé's love affair with his daughter.</p>
<b>God's Angry Man</b>	<p>The documentary follows Gene Scott, famous televangelist involved with constant fights against FCC, who tried to shut down his TV show during the 1970's and 1980's, and even Scott arguments with his viewers, complaining about their lack of support by not sending enough money to keep going with the show. Werner Herzog presents the man, his thoughts and also includes some of his uncharacteristic programs. The footage from Scott's television program focuses almost exclusively on his fundraising efforts and an elaborate rant against the Federal Communications Commission (FCC). Scott at one point refuses to speak until his viewers pledge an additional \$600. After several minutes of silence, he yells angrily at the camera until a production assistant informs him that they have received \$700. Scott represents the FCC on his show by a cymbal-banging monkey toy.</p>

Title	Summary
<b>God's Country</b>	In 1979, Louis Malle traveled into the heart of Minnesota to capture the everyday lives of the men and women in a prosperous farming community. Six years later, during Ronald Reagan's second term, he returned to find drastic economic decline. Free of stereotypes about America's "heartland," God's Country, commissioned for American public television, is a stunning work of emotional and political clarity.
<b>Gods of the Plague</b>	Harry Baer plays a newly released ex-convict who slowly but surely finds his way back into the Munich criminal underworld. Meanwhile, his attentions are torn between two women (Hanna Schygulla and Margarethe von Trotta) and the friend (Günther Kaufmann) who shot his brother. This sensual, artfully composed film by Rainer Werner Fassbinder is a study of romantic and professional futility.
<b>Godzilla</b>	In Summer 2014, the world's most revered monster is reborn as Warner Bros. Pictures and Legendary Pictures unleash the epic action adventure "Godzilla." From visionary new director Gareth Edwards ("Monsters") comes a powerful story of human courage and reconciliation in the face of titanic forces of nature, when the awe-inspiring Godzilla rises to restore balance as humanity stands defenseless.
<b>Godzilla</b>	Godzilla (a.k.a. Gojira) is the roaring granddaddy of all monster movies. It's also a remarkably humane and melancholy drama, made in Japan at a time when the country was reeling from nuclear attack and H-bomb testing in the Pacific. Its rampaging radioactive beast, the poignant embodiment of an entire population's fears, became a beloved international icon of destruction, spawning almost thirty sequels. A thrilling, tactile spectacle that continues to be a cult phenomenon, the original, 1954 Japanese version is presented here, along with Godzilla, King of the Monsters, the 1956 "Americanized" version.
<b>Going Places</b>	Jean-Claude (Gerard Depardieu, in the role that made him an overnight star) and Pierrot (Patrick Dewaere) are two crude drifters who travel the French countryside in pursuit of petty crimes and wanton sex. But when their abduction of a frigid young beautician (Miou-Miou) becomes an exercise in frustration, they find sordid solace in a sex-starved ex-convict (the legendary Jeanne Moreau). Can two loveable but amoral brutes survive an increasingly strange spree of love, pain, responsibility, car theft and nymphomania? Isabelle Huppert (The Piano Teacher) co-stars in this groundbreaking, controversial comedy from writer/director Bertand Blier that shocked and delighted audiences worldwide.
<b>Gold Diggers of 1933</b>	Barney Hopkins is producing a new show on Broadway, but the day before it opens, the set and costumes are confiscated due to not paid bills. Everybody is sitting on the street and due to depression there is no possibility for the three chorus girls Carol, Trixie and Polly. But they hear rumors, that Hopkins is producing a new show, they invite him and he promises to give them work - when he found a backer to produce it. He hears the tunes of the composer next door, Brad Roberts, Pollys friend. Brad joins them and is backing the show. On opening night he takes over for the juvenile lead, who suffers from lumbago. Roberts has been very publicity-shy, because he belongs to a wealthy upperclass family from Boston. When his family notices what he is doing, his brother Lawrence and their attorney Peabody come to New York, to end his relation with Polly. But he mistakes Carol for Polly, who does not correct his mistake. Lawrence decides to separate Polly from Brad by drawing her love on himself. But soon he realizes, that he is really in love with that chorus girl.
<b>Gold Diggers of 1935</b>	Busby Berkeley's first full-length job of direction (previously he handled only dance numbers) reveals a bitterness and cynicism that never again surfaced in his work. The mercenary motives of the characters are pushed far beyond the requirements of the formula, and then there's the wrenching climax of the famous "Lullaby of Broadway" number. None of it is very deep or coherent, but the film does suggest that there was something more to Berkeley than his fine sense of spectacle.
<b>Gold Rush, The</b>	Charlie Chaplin's comedic masterwork—which charts a prospector's search for fortune in the Klondike and his discovery of romance (with the beautiful Georgia Hale)—forever cemented the iconic status of Chaplin and his Little Tramp character. Shot partly on location in the Sierra Nevadas and featuring such timeless gags as the dance of the dinner rolls and the meal of boiled shoe leather, The Gold Rush is an indelible work of heartwarming hilarity. This special edition features both Chaplin's definitive 1942 version, for which the director added new music and narration, and a new restoration of the original 1925 silent film.
<b>Golden Coach, The</b>	The Golden Coach (Le Carrosse d'or) is a ravishing eighteenth-century comic fantasy about a viceroy who receives an exquisite golden coach, and gives it to the tempestuous star of a touring commedia dell'arte company. Master director Jean Renoir's sumptuous tribute to the theatre, presented here in the English version he favored, is set to the music of Antonio Vivaldi and built around vivacious and volatile star Anna Magnani.
<b>Golden Earrings</b>	Golden Earrings is, like much of The Devil is a Woman, told in flashback with British army officer Ralph Denistoun (Ray Milland) meeting American journalist Quentin Reynolds (playing himself) in a gentlemen's club in London, with one asking the other how, as a man of society, his ears are pierced in the manner of a gypsy. What Denistoun tells him is of an affair that he had in Germany in 1939 on the outbreak of war with a gypsy woman, Lydia (Dietrich). In Germany with fellow officer Richard Byrd (Bruce Lester) on a mission to contact the German scientist Prof. Otto Krosigk's (Reinhold Schunzel) with the aim of recovering the formula for his new and deadly poison gas, they are arrested by the Nazis but escape into the countryside. There, they split up, Byrd setting off on a stolen bicycle to find Krosigk, Denistoun meeting Lydia who disguises him as a gypsy and pierces his ears, giving him two golden earrings as proof of her love. Joining a band of gypsies, earning their respect by fighting Zoltan (Murvyn Vye), they continue on to his meeting with Krosigk but with this being late-August 1939 and war only a matter of days away, Nazis are never far from catching up with Lydia and the British spy Denistoun, who, despite his mission, find their feelings for one another growing as the days pass.

Title	Summary
<b>Golden Voyage of Sinbad, The</b>	Sinbad fires an arrow at a strange creature that flies over his ship, causing it to drop the amulet it is carrying. Ashore the sorcerer Koura attempts to forcibly take the amulet from Sinbad. Sinbad is granted refuge by the benevolent ruler of the city, the Grand Vizier, who has been forced to hide his face behind a beaten gold mask after Koura burnt it with a fireball. The Vizier shows Sinbad a companion amulet and the drawing of the third. All three form a map that leads to a fountain of youth on the island of Lemuria. With the complete amulet The Grand Vizier will be able to stop Koura's ravages on the kingdom and so Sinbad and the Vizier set sail for Lemuria. But Koura desires the amulet too, wanting to regain the youth that each spell he casts steals from him, and sets sail determined to stop them.
<b>Golden Voyage of Sinbad, The</b>	The second of special-effects wizard Ray Harryhausen's three Sinbad epics, this film finds the titular hero played by John Philip Law, while the principal villain, Koura, is portrayed by future Dr. Who Tom Baker. The plot sends Sinbad and his crew on a quest for a valuable and magical golden tablet. Harryhausen's "Dynamation" highlights include a six-armed statue, a one-eyed centaur and a flying griffin. Caroline Munro also stars. Golden Voyage of Sinbad was followed by Sinbad and the Eye of the Tiger (1979.)
<b>GoldenEye</b>	<p>The seventeenth spy film in the James Bond series, and the first to star Pierce Brosnan as the fictional MI6 agent James Bond. The film was directed by Martin Campbell and is the first film in the series not to take story elements from the works of novelist Ian Fleming.[1] The story was conceived and written by Michael France, with later collaboration by other writers. In the film, Bond fights to prevent an arms syndicate from using the GoldenEye satellite weapon against London in order to cause a global financial meltdown.</p> <p>GoldenEye was released in 1995 after a six-year hiatus in the series caused by legal disputes, during which Timothy Dalton resigned from the role of James Bond and was replaced by Pierce Brosnan. M was also recast, with actress Judi Dench becoming the first woman to portray the character, replacing Robert Brown. GoldenEye was the first Bond film made after the dissolution of the Soviet Union and the end of the Cold War, which provided a background for the plot.</p>
<b>Goldfinger</b>	<p>The third film in the James Bond series and also the third to star Sean Connery as the fictional MI6 agent James Bond. Released in 1964, it is based on the novel of the same name by Ian Fleming. The film also stars Honor Blackman as Bond girl Pussy Galore and Gert Fröbe as the title character Auric Goldfinger, along with Shirley Eaton as famous Bond girl Jill Masterson. Goldfinger was produced by Albert R. Broccoli and Harry Saltzman and was the first of four Bond films directed by Guy Hamilton.</p> <p>The film's plot has Bond investigating gold smuggling by gold magnate Auric Goldfinger and eventually uncovering Goldfinger's plans to attack the United States Bullion Depository at Fort Knox. Goldfinger was the first Bond blockbuster, with a budget equal to that of the two preceding films combined. Principal photography occurred from January to July 1964 in the United Kingdom, Switzerland and the American states of Kentucky and Florida.</p>
<b>Gomorra</b>	Matteo Garrone's Gomorra is a stark, shocking vision of contemporary gangsterdom, and one of cinema's most authentic depictions of organized crime. In this tour de force adaptation of undercover Italian reporter Roberto Saviano's best-selling exposé of Naples' Mafia underworld (known as the Camorra), Garrone links five disparate tales in which men and children are caught up in a corrupt system that extends from the housing projects to the world of haute couture. Filmed with an exquisite detachment interrupted by bursts of violence, Gomorra is a shattering, socially engaged true-crime story from a major new voice in Italian cinema.
<b>Gomorra TV Series: Season 1</b>	In Naples, the Savastano clan is commanded by the dreaded and respected Pietro Savastano. Looking to make his mark, Ciro Di Marzio is tasked to burn the house of the mother of Salvatore Conte, a rival drug lord. After completing the task without hesitation and slowly gaining the trust of Pietro, the elder Savastano later entrusts Ciro to ready his son Gennaro to become the future head of the clan.
<b>Gomorra TV Series: Season 2</b>	Following his escape from prison, Pietro realizes that his stay in Naples will be short-lived, and promptly flees to Cologne, leaving the clan in the hands of Malammore and the rest of the members that aided his escape. He also plots to seek vengeance on the people who ambushed Gennaro, who survived his shooting. Ciro, meanwhile, forms an alliance with Conte, at the expense of his relationship with his wife, Debora.
<b>Gomorra TV Series: Season 3</b>	Gennaro assumes full control of all drug trade in Naples. He becomes feared and respected among the underworld. However, Ciro loses the will to continue, and after killing Malammore to avenge his daughter, moves to Sofia to work for Valentin, an associate. He later finds out Mladen (Valentin's son) tried to set him up, and since he's Valentin's successor, he hesitantly orders Ciro's death. Ciro however, murders Valentin and his son Mladen, and returns to Naples, while Giuseppe is in prison after Gennaro reveals his criminal past to the police.

Title	Summary
<b>Gomorrah TV Series: Season 4</b>	With <i>Ciro</i> dead, <i>Genny</i> struggles between the discouragement for the loss of his partner and the worry of having to defend himself from the <i>Capaccio</i> brothers. For this reason, together with <i>Patrizia</i> , <i>Genny</i> goes to <i>Gerlando</i> , his uncle (who is married to his mother <i>Imma</i> 's cousin) and the head of the <i>Levante</i> family, an important clan of <i>Villa Literno</i> in the province of <i>Caserta</i> that are affiliated with the <i>Cosa nostra</i> . Although <i>Gerlando</i> had been turned away from <i>Genny</i> and the <i>Savastano</i> family at the behest of <i>Pietro</i> , he is willing to help. The <i>Levantes</i> learn, through <i>Albanian</i> informants, that <i>'o Crezi</i> would go to a betting centre, and they give him a warning by detonating a car bomb at the centre, which wounds <i>'o Crezi</i> . The <i>Capaccios</i> then decide to come to an agreement and to make the much-desired peace agreement with <i>Genny</i> and <i>Sanguedulù</i> . From the agreement, the <i>Capaccio</i> and <i>Sanguedulù</i> will retain control of the areas of central <i>Naples</i> such as <i>Forcella</i> and <i>La Maddalena</i> , while <i>Secondigliano</i> belongs to <i>Genny</i> , in addition to continuing to supply the drugs to all of <i>Naples</i> which will then be resold by everyone at the same price. <i>Genny</i> then announces his departure from <i>Naples</i> and leaves all his power in <i>Secondigliano</i> and the drug management to <i>Patrizia</i> , keeping the word he had given to <i>Azzurra</i> to leave the criminal life.
<b>Gomorrah TV Series: Season 5</b>	Holed up in his bunker under the protection of <i>Don Angelo</i> ( <i>'o Maestrale</i> ), <i>Genny</i> gets briefed about the movements of the surviving <i>Levantes</i> through an inside man in the prosecutor's office. With <i>Genny</i> 's consent, <i>Don Angelo</i> and his clan attempt to execute the remaining <i>Levantes</i> on the occasion of their parents' funeral in <i>Rome</i> , but the police figure out their strategy and set a trap. The funeral secretly takes place in a different cemetery, at <i>Prima Porta</i> , whereas the original location, the <i>Verano</i> , is presided over by policemen who unsuccessfully ambush <i>Don Angelo</i> 's men. <i>Don Aniello</i> and his nephew, <i>'o Diplomato</i> , reach out to <i>Genny</i> through <i>'o Maestrale</i> to ask him to join forces against the <i>Levante</i> family. When <i>Genny</i> 's car apparently arrives at the prearranged location for the meeting, however, <i>Saro Levante</i> hits it with a rocket launcher. It later turns out <i>Genny</i> was not on board and a counter-trap had been prepared. Almost all of <i>Elia Capaccio</i> 's and <i>Levante</i> 's men are murdered (except for <i>Saro</i> and <i>Francesco Levante</i> ), whereas <i>'o Diplomato</i> is taken hostage to get into <i>Don Aniello</i> 's house, only to be killed before the latter's eyes. In a plea for his own life, <i>Don Aniello</i> offers <i>Genny</i> a shocking piece of information, telling him <i>Ciro Di Marzio</i> is safe and sound in <i>Riga, Latvia</i> . <i>Genny</i> then proceeds to murder him with his bare hands.
<b>Good Marriage, A</b>	Headstrong young woman rather arbitrarily decides she will be married (to no one in particular), initiates an embarrassing pursuit of male with other ideas.
<b>Good Night, and Good Luck</b>	In the early 1950's, the threat of Communism created an air of paranoia in the United States and exploiting those fears was Senator <i>Joseph McCarthy</i> of <i>Wisconsin</i> . However, CBS reporter <i>Edward R. Murrow</i> and his producer <i>Fred W. Friendly</i> decided to take a stand and challenge <i>McCarthy</i> and expose him for the fear monger he was. However, their actions took a great personal toll on both men, but they stood by their convictions and helped to bring down one of the most controversial senators in American history.
<b>Good, the Bad and the Ugly, The</b>	Two gunmen have formed a partnership. One is a wanted man (the <i>Ugly</i> ) and his partner (the <i>Good</i> ) will turn him in for the reward. When the hanging takes place, <i>Good</i> shoots the rope clean through and allows <i>Ugly</i> to escape. When they have a falling out, <i>Good</i> leaves <i>Ugly</i> in the desert. <i>Ugly</i> vows <i>Revenge</i> and tracks <i>Good</i> down and repeats the favor. Just before passing out, a dying man gives <i>Good</i> the secret of a hidden payroll. Both of them end up in a <i>Union Prisoner of War</i> camp run by a sadistic <i>Union officer</i> ( <i>The Bad</i> ) who discovers their secret and wants the treasure, taking them from the camp to find the cash.
<b>Goodbye to Language 3D</b>	To borrow one of the year's [2014] most overhyped <i>It</i> words: <i>Jean-Luc Godard</i> 's <i>Goodbye to Language</i> has to instantly rank as one of the most "disruptive" movies ever made. The <i>Swiss auteur</i> 's latest feature-length endeavor initially comes off both faster and angrier than both <i>Histoire(s) du Cinéma</i> and <i>Film Socialisme</i> , the <i>3D</i> introducing itself as a function of <i>ridicule</i> : basic <i>Verdana</i> titles with hideously digital edges are asymmetrically splashed over one another, dominating the frame. As ever, <i>Godard</i> is trading in demonstrable ironies and contradictions, and for the transparency of its thrust alone, the film feels like one of his most transparent—which isn't to say accessible—works. In their memories, viewers exiting the theater will clutch onto different slivers of <i>Godard</i> 's headache-inviting barrage, but that appears to be its maker's intent. The editing is so granular that nothing lasts on screen much longer than it can be registered by the eye, to repeatedly destabilizing effect.
<b>Goodfellas</b>	The story of <i>Irish-Italian American</i> , <i>Henry Hill</i> , and how he lives day-to-day life as a member of the <i>Mafia</i> . Based on a true story, the plot revolves around <i>Henry</i> and his two unstable friends <i>Jimmy</i> and <i>Tommy</i> as they gradually climb the ladder from petty crime to violent murders.
<b>Gosford Park</b>	Set in the 1930's the story takes place in an old fashioned <i>English country house</i> where a family has invited many of their friends up for a weekend shooting party. The story centers around the <i>McCordle</i> family, particularly the man of the house, <i>William McCordle</i> . Getting on in years <i>William</i> has become benefactor to many of his relatives and friends. As the weekend goes on and secrets are revealed, it seems everyone, above stairs and below, wants a piece of <i>William</i> and his money, but how far will they go to get it...?



Title	Summary
<b>Gospel According to St. Matthew</b>	<p>Pier Paolo Pasolini's <i>The Gospel According to Matthew</i> is one of the great retellings of the story of Christ – a cinematic rendering (filmed by invitation from the Pope) that is at once both passionate and poetic.</p> <p>With stunning black-and-white photography, an eclectic soundtrack (Odetta, Bach, a Congolese mass etc), and using a cast of non-professionals who voice dialogue drawn directly from scripture, <i>The Gospel According to Matthew</i> depicts the key events in the life of Christ, from immaculate conception to death on the cross. Imagine a skilled and respectful documentary crew had followed Jesus in his wanderings.</p> <p>Vaunted by the Vatican as one of its select few recommended films, acclaimed by the Archbishop of Canterbury as a 'great film', and revered by critics and audiences alike, Pasolini's film remains a magnificent, awe-inspiring experience.</p>
<b>Gotham: Season 1</b>	<p>In the first season, James Gordon, a new recruit in the Gotham City Police Department is paired with veteran detective Harvey Bullock to solve the murders of Thomas and Martha Wayne. Gordon meets the Waynes' son Bruce who is now in the care of his butler Alfred Pennyworth. In addition, he also encounters gang member Oswald Cobblepot, forensics worker Edward Nygma, street orphans Selina Kyle and Pamela "Ivy" Pepper, assistant district attorney Harvey Dent, and medical doctor Leslie Thompkins. Gordon becomes involved with Gotham's crime families including gangster Fish Mooney and crime lords Carmine Falcone and Salvatore Maroni.</p>
<b>Gotham: Season 2</b>	<p>In the second season, Gordon deals with a series of events that are being orchestrated by Theo Galavan and his sister Tabitha as part of a plan to take over Gotham as the new Mayor of Gotham City and exacting revenge against the Wayne Family. After Galavan is murdered in his run for mayor, the Gotham City Police Department deals with the actions of Victor Fries. The enigmatic Hugo Strange and his assistant Ethel Peabody conduct a series of bizarre experiments underneath Arkham Asylum in the underground Indian Hill facility that is secretly owned by Wayne Enterprises and overseen by the Court of Owls.</p>
<b>Gotham: Season 3</b>	<p>In the third season taking place six months later, Gordon has become a bounty hunter as he works to track down Indian Hill experiments that escaped as well as a revived Fish Mooney. While planning to get Leslie Thompkins back, he also encounters Carmine Falcone's son Mario Calvi as well as hypnotist Jervis Tetch who arrives to look for his sister Alice where she possesses poisonous blood that drives many crazy in various ways. Meanwhile, Ivy is aged up to an adult woman following an encounter with one of Fish Mooney's Indian Hill followers and Jerome Valeska is revived to resume his previous vendetta against the city. Gordon has to deal with the Court of Owls working on behalf of Ra's al Ghul and the League of Shadows, Penguin and Ivy teaming up to form an army, and Edward Nygma embraces his new identity as "The Riddler".</p>
<b>Gothic</b>	<p>Story of the night that Mary Shelley gave birth to the horror classic "Frankenstein." Disturbed drug induced games are played and ghost stories are told one rainy night at the mad Lord Byron's country estate. Personal horrors are revealed and the madness of the evening runs from sexual fantasy to fiercest nightmare. Mary finds herself drawn into the sick world of her lover Shelley and cousin Claire as Byron leads them all down the dark paths of their souls.</p>
<b>Goto, Island of Love [Goto, l'Île d'Amour]</b>	<p>Walerian Borowczyk's second feature was just as original as his first. Almost entirely live action this time, it is situated on the archipelago of Goto, which has been cut off from the rest of human civilisation by a massive earthquake and has consequently developed its own arcane rules. Melancholic dictator Goto III (Pierre Brasseur) is married to the beautiful Glossia (Ligia Branice), who in turn is lusted after by the petty thief Gozo (Guy Saint-Jean) as he works his way up the hierarchy.</p> <p>Its thinly veiled critique of totalitarianism saw it banned in both Communist Poland and Fascist Spain (to Borowczyk's delight), but the film is most notable for its uniquely original atmosphere, in which bizarre props and sets (designed by Borowczyk himself) are given as much weight as the human actors. Its grave beauty is underscored to perfection by one of Handel's organ concertos.</p>
<b>Graduate, The</b>	<p>Benjamin is home from school, having graduated with honors from college with no idea of what to do with his life. Mrs. Robinson, a close family friend old enough to be his mother, removes her clothes and tells him that she's 'available'. The same evening Mr. Robinson advises Ben to take what opportunities come up, because he'll never be 21 again. As he begins the affair, he finds that it fills his time, but depresses him. Under pressure from his parents and Mr. Robinson, he agrees to take out the daughter, Elaine Robinson. Mrs. Robinson becomes furious and Ben finds himself very attracted to Elaine. Everything explodes and Elaine returns to school. Ben follows her having decided to marry her, though, "She doesn't really like me very much." As he begins to make progress with Elaine, her parents descend and arrange a hasty marriage to another boy. Ben follows again to disrupt the wedding and win Elaine.</p>
<b>Grand Budapest Hotel, The</b>	<p>Anderson is a miniaturist whose films often seem inspired by the novelty shop and the confectioner's counter, and fans of his work, from <i>Rushmore</i> to <i>Moonrise Kingdom</i>, will find the usual pop-up-book visual style and precision humour, but <i>The Grand Budapest Hotel</i>, his eighth feature, takes us somewhere new: into literary and historical territory.</p> <p>From the start, it's clear Anderson is working with a new sophistication both in the vocabulary and structure of the film's voiceover narrations. We begin within a nested series of stories. A young woman visits the grave of a favourite writer. The writer (Tom Wilkinson) appears, circa mid-eighties, offering a video memoir. The memoir takes us to 1968, where the same man (now played by Jude Law) describes how he was suffering from "Scribe's disease" and sought a restorative stay at a rundown Alpine spa, the Grand Budapest Hotel.</p>

Title	Summary
<b>Grand Duke's Finances, The</b>	The likeable and carefree Grand Duke of Abacco is in dire straits. There is no money left to service the State's debt; the main creditor is looking forward to expropriating the entire Duchy. The marriage with Olga, Grand Duchess of Russia, would solve everything, but a crucial letter of hers about the engagement has been stolen. Besides, a bunch of revolutionaries and a dubious businessman have other plans regarding the Grand Duke. With the intrusion of adventurer Philipp Collins into the Grand Duke's affairs, a series of frantic chases, plots and counter-plots begins.
<b>Grand Hotel</b>	Berlin's plush, most expensive hotel is the setting where in the words of Dr. Otternschlag "People come, people go. Nothing ever happens.". The doctor is usually drunk so he missed the fact that Baron von Geigern is broke and trying to steal eccentric dancer Grusinskaya's pearls. He ends up stealing her heart instead. Powerful German businessman Preysing brow beats Kringelein, one of his company's lowly bookkeepers but it is the terminally ill Kringelein who holds all the cards in the end. Meanwhile, the Baron also steals the heart of Preysing's mistress, Flaemmchen, but she doesn't end up with either one of them in the end...
<b>Grand Illusion</b>	One of the very first prison escape movies, Grand Illusion is hailed as one of the greatest films ever made. Jean Renoir's antiwar masterpiece stars Jean Gabin and Pierre Fresnay, as French soldiers held in a World War I German prison camp, and Erich von Stroheim as the unforgettable Captain von Rauffenstein. Following a smash theatrical re-release, Criterion is proud to present Grand Illusion in a new special edition, with a beautifully restored digital transfer.
<b>Grapes of Death</b>	The polluted wine produced for a village's annual Grape Harvest Festival has left all but a few rabid with some chemically- engendered form of zombiism. They may saunter about like sleepwalkers, but these are not the zombies of George A. Romero's Night of the Living Dead (1968); they are, rather, oozing transmitters of an impassioned insanity that can only be termed anarchy. It seems an odd boast to make for one title in a plentiful filmography devoted to vampires, ghosts and other undead, but THE GRAPES OF DEATH (Les Raisins de la mort) is Jean Rollin's most frightening movie. It was never really the goal of his previous films to frighten, and it is the unsettling, progressively chilling quality of 'Grapes' that makes it unlike anything else in Rollin's poetical canon. Watching it, one is almost surprised that Rollin would--or could--direct a film to such a successfully commercial end, but 'The Grapes of Death' unfolds like an ever-expanding nightmare whose noose is drawn all the tighter by the efforts of its young heroine to escape it.
<b>Grapes of Wrath, The</b>	Nominated for seven Academy Awards including Best Picture, and Winner of two, including Best Director for John Ford. This American classic based on John Steinbeck's Pulitzer Prize-winning novel follows Tom Joad (Henry Fonda in an Oscarr-Nominated role) and his family as they escape the Depression-era Oklahoma dust bowls for the promised land of California. But the arduous trip and harsh living conditions offer little hope, and family unity proves as daunting a challenge as any other they face.
<b>Grave of the Fireflies (Collector's Edition)</b>	Isao Takahata's powerful antiwar film has been praised by critics wherever it has been screened around the world. When their mother is killed in the firebombing of Tokyo near the end of World War II, teenage Seita and his little sister Setsuko are left on their own: their father is away, serving in the Imperial Navy. The two children initially stay with an aunt, but she has little affection for them and resents the time and money they require. The two children set up housekeeping in a cave by a stream, but their meager resources are quickly exhausted, and Seita is reduced to stealing to feed his sister.  The strength of Grave of the Fireflies lies in Takahata's evenhanded portrayal of the characters. A sympathetic doctor, the greedy aunt, the disinterested cousins all know there is little they can do for Seita and Setsuko. Their resources, like their country's, are already overtaxed: anything they spare endangers their own survival. As in the Barefoot Gen films, no mention is made of Japan's role in the war as an aggressor; but the depiction of the needless suffering endured by its victims transcends national and ideological boundaries. --Charles Solomon
<b>Great Beauty, The [La Grande Bellezza]</b>	For decades, journalist Jep Gambardella has charmed and seduced his way through the glittering nightlife of Rome. Since the legendary success of his only novel, he has been a permanent fixture in the city's literary and elite social circles. But on his sixty-fifth birthday, Jep unexpectedly finds himself taking stock of his life, turning his cutting wit on himself and his contemporaries, and looking past the lavish nightclubs, parties, and cafes to find Rome itself, in all its monumental glory: a timeless landscape of absurd, exquisite beauty. Featuring sensuous cinematography, a lush score, and an award-winning central performance by the great Toni Servillo ('Gomorra'), this transporting experience by the brilliant Italian director Paolo Sorrentino ('Il Divo') is a breathtaking Fellini-esque tale of decadence and lost love.
<b>Great Dictator, The</b>	Chaplin's first full talkie; unusual comedy combines slapstick, satire, and social commentary, as he plays dual role of Jewish ghetto barber and dictator Adenoid Hynkel of Tomania. Unique, surprisingly effective film also features Oakie in unforgettable portrayal of "Benzino Napaloni" of rival country Bacteria.
<b>Great Ecstasy of Woodcarver Steiner, The</b>	A study of the psychology of a champion ski-jumper, Walter Steiner, whose full-time occupation is carpentry. The film was made as part of a series for a German television station, which restricted in some ways the content. Herzog's original cut was 60 minutes long, but it was edited down to 45 minutes to fit in a one hour television spot. Also, the station required Herzog himself to appear on camera, which he had not typically done in his documentaries until this point.
<b>Great Escape, The</b>	Based on a true story, a group of allied escape artist type prisoners of war are all put in an 'escape proof' camp. Their leader decides to try to take out several hundred all at once. The first half of the film is played for comedy as the prisoners mostly outwit their jailers to dig the escape tunnel. The second half is high adventure as they use boats and trains and planes to get out of occupied Europe.

Title	Summary
<b>Great Game, The</b>	<p>All the world is reading Dr. John Watson's blog about his adventures with Sherlock Holmes, stunned at the doctor's revelation that the great detective couldn't care less whether the Earth goes around the sun or vice versa.</p> <p>But then a massive explosion rocks central London, heralding a deadly game of wits between a criminal mastermind and his archrival, Sherlock. Here's how the game works: an innocent hostage gets strapped with explosives, then is forced to call Sherlock and read a message posing a mystery for the detective to solve. As the match proceeds, Sherlock is given increasingly less time to crack the case before the detonator is triggered. The motive? "I'm bored," says the bomber, adding, "we were made for each other, Sherlock!"</p> <p>The first challenge involves a boy who drowned under suspicious circumstances twenty years earlier. The only clue Sherlock has is the boy's pair of sneakers. Next, he is faced with an abandoned car splattered with a missing man's blood. Then, it's a TV makeover celebrity who had a gardening "accident." And how about a corpse by the Thames that is somehow connected to a recently rediscovered Vermeer painting? Solve that one before the count of ten, Sherlock!</p> <p>Like a good chess match, the game is not without its setbacks for both sides. Or its gripping end game, which brings together a larger-than-life assassin and a seemingly unrelated case of stolen missile plans. Consulting detective, meet consulting criminal.</p>
<b>Great Train Robbery, The</b>	<p>Stylish fun as an elegant trio conspire to pull off the greatest heist of all time, in the mid-1800s: stealing shipment of gold from a moving train! Crichton based his script on true incident, filmed it against beautiful Irish countryside.</p>
<b>Green for Danger</b>	<p>In the midst of Nazi air raids, a postman dies on the operating table at a rural English hospital. But was the death accidental? A delightful and wholly unexpected murder mystery, British writer/director Sidney Gilliat's <i>Green for Danger</i> features Trevor Howard and Sally Gray as suspected doctors and Alastair Sim in a marvelous turn as Scotland Yard's insouciant Inspector Cockrill. A screenwriter who had worked with Hitchcock on such films as <i>The Lady Vanishes</i> and <i>Jamaica Inn</i>, Gilliat slyly upends whodunit conventions with wit and style.</p>
<b>Grenoble 1968 "13 Days in France"</b>	
<b>Grenoble 1968 "Snows of Grenoble"</b>	<p>SPECIAL EDITION COLLECTOR'S SET FEATURES:</p> <ul style="list-style-type: none"> <li>--53 newly restored films from 41 editions of the Olympic Games, presented together for the first time</li> <li>--Landmark 4K restorations of <i>Olympia</i>, <i>Tokyo Olympiad</i>, and <i>Visions of Eight</i>, among other titles</li> <li>--New scores for the silent films, composed by Maud Nelissen, Donald Sosin, and Frido ter Beek</li> <li>--A lavishly illustrated, 216-page hardcover book, featuring notes on the films by cinema historian Peter Cowie, along with a letter from Thomas Bach, President of the International Olympic Committee, a short history of the project by restoration producer Adrian Wood, and hundreds of photographs from a century of Olympic Games</li> </ul>
<b>Grey Gardens</b>	<p>Meet Big and Little Edie Beale—high society dropouts, mother and daughter, reclusive cousins of Jackie O.—thriving together amid the decay and disorder of their ramshackle East Hampton mansion. Five years after <i>Gimme Shelter</i>, the Maysles unveiled this impossibly intimate portrait of the unexpected, an eerie echo of the Kennedy Camelot, which has since become a cult classic and established Little Edie as fashion icon and philosopher queen.</p>
<b>Guardians, The</b>	<p>Examines the systemic abuse of elderly people in Las Vegas and exposes a cautionary tale where some of our society's most vulnerable citizens are robbed of their life savings, healthcare decisions and autonomy. Victims are drawn into a scheme that allows corrupt court-appointed guardians to take control of their lives. Armed with court-orders obtained under dubious circumstances, guardians are able to forcibly remove elderly wards from their homes, isolate them from their families and systematically empty their bank accounts. In a saga that reaches to the top level of government, victims come together to seek justice, restitution and freedom.</p>
<b>Guernica</b>	<p>In 1937, Spanish nationalists called on Nazi and Italian Fascist forces to bomb the Basque town of Guernica. The horrors of the bombing led Pablo Picasso to create perhaps his greatest work, "Guernica": a massive painting powerfully representing the horrors of war. <i>Guernica</i> features paintings, drawings and sculptures made by Picasso between 1902 and 1949. Accompanying the artworks is a dramatic piece by surrealist poet Paul Eluard, read by actor Maria Casares. In the first few minutes of the film, Picasso's deeply human drawings evoke daily life. Then comes the bombing, with lives shattered and destroyed. Here, the focus is on "Guernica" itself, as the film spotlights details of the painting over a frenzied and disturbing score.</p>

Title	Summary
<b>Guernica Tree, The</b>	<p>Count Cerralbo is a wealthy land owner who longs for the good old days when he had more power and the peasants did as they were told. Three of his four sons are sadists who rape and pillage the people of Villa Romero. His fourth son Goya is an artist who is heel bent on challenging that status quo who falls in love with Vandale is an old spin tress who practices the art of black magic.</p> <p>One of Arrabal's most linear films, The Guerilla Tree differs from the writer/director's prior work by depicting the epic turmoil of a nation, instead of an individual. Arrabal's naughty playfulness also manifests itself through sharp missives at the Fascist regime (underscored with a Nazi Freudenlied, as previously used by the director in I Will Walk Like A Crazy Horse), but he also characterizes the dwindling socialist factions as rustic tree-huggers and peace-loving idealists (which includes a band of disenfranchised dwarves, co-led by an unbilled Hachemi Marzouk, from Crazy Horse).</p> <p>The main link between the warring Fascist and Socialist factions are two strangers who meet in the town of Guernica (before Nazi planes demolish everything in sight), and hurry back to the safety of the fictional fortified town of Villa Romero, high in Spain's gorgeous but arid provincial mountains. Isolated from the world, the socialist insurgents 'convince' the town's baronial family to join their cause before the better-armed Fascists gain control of the Villa, and begin to lay down the law with unflinching brutality.</p>

Title	Summary
<p><b>Guerrilla - The Taking of Patty Hearst</b></p>	<p>Mom? Dad? I'm with a combat unit that's armed with automatic weapons. - Patty Hearst</p> <p>The events of September 11, 2001 happened while I was in the early stages of cutting this film.... Since that time, the subject of political terrorism has kind of jumped to the forefront of people's minds, so this whole story took on a new significance while I was making it. — Robert Stone, commentary, <i>Guerrilla: The Taking of Patty Hearst</i></p> <p>"Even though this film is thoroughly immersed in the 1970s, I think it's a timeless story... and I wanted to create a documentary that would unfold like a political thriller and not be rooted solely in the past." Robert Stone's description of <i>Guerrilla: The Taking of Patty Hearst</i> lays out its tensions acutely and evocatively. The film does bridge past and present, in sometimes eerie ways, tracing the initial marriage of terrorism and television, the connections between melodrama and news, sensationalism and ideology.</p> <p>From its early moments -- a focus on the emblematic tape recorder by which Patty Hearst's saga was delivered to journalists amassed in her famous parents' driveway -- <i>Guerrilla</i> breaks down how terrorism becomes a function of its audience. Combining interviews and archival footage (much unseen before this film), Stone shows the effects of Hearst's kidnapping on the self-image developed by the Symbionese Liberation Army (SLA), and vice versa. While founding SLA member Russ Little imagines himself a product of a childhood spent watching movie adventurers like Errol Flynn, Mike Bortin -- who became a member later, after many of the original members had been killed in the famously televised L.A. shootout, and still wears mutton chop sideburns -- links his involvement to his opposition to the war in Vietnam. (As Stone says in the DVD commentary, "Vietnam doesn't explain the SLA, but it does explain the environment in which this group came together.")</p> <p>As the film reveals, the SLA first emerged into the "public consciousness" when they assassinated Marcus Foster, the (first African American) superintendent of Oakland's public schools. As notorious as the group became with this "appalling act that made no sense whatsoever" (so described by San Francisco Chronicle reporter Tim Findley, the documentary's third primary interviewee), the Hearst kidnapping on 4 February 1974 made them worldwide. As Stone describes it in his commentary, "This really was America's first encounter with modern, media-driven terrorism." (The DVD features terrific extras that elaborate on this process, including 53 minutes of Patty Hearst's tapes to her parents, plus seven minutes of Hibernia Bank robbery and 27 minutes of Sacramento courtroom footage, when members were convicted of the shooting of Hibernia employee</p> <p>While <i>Guerrilla</i> illustrates that the SLA imagined themselves as revolutionaries in the vein of Che Guevara or the kidnapers in Costa-Gavras' <i>State of Siege</i>, it also shows otherwise: they were searching for an identity and a coherent cause, influenced by what Stone calls "pop culture roots... They really loved movies." (He recalls that Hearst told him that the two films they took her to see while she was being indoctrinated were <i>State of Siege</i> and Peter Davis' <i>Hearts and Minds</i>.) The white members were especially moved by the romance embodied by Cinque (born Donald DeFreeze), as "black prison inmates were the most oppressed of the oppressed." Radicalized in prison and then escaped, Cinque encouraged his followers to fight the "fascist pigs" (and is the basis for Ving Rhames' incredible performance in Paul Schrader's <i>Patty Hearst</i>).</p> <p>But, as Stone says, if the group begins as a political group, it transforms into a cult, referring to Cinque as "the fifth prophet," even as the police and Randolph Hearst "continue to deal with them as a real political threat." This is connected to the melodrama of <i>Patty Hearst</i>, in the sense that her own transformation -- her immersion in the group and succumbing to the Stockholm Syndrome -- was a public saga. When she speaks to her parents, saying, for instance, "Mom should get out of her black dress, that doesn't help at all," the intersections of tv and Hearst's own experience come flying to the forefront. She's seen her mother on tv, or her captors have, and now they are orchestrating the spectacle.</p> <p>Stone's film includes no interviews with Patty Hearst, a decision he says in the commentary, premised on his focus on her effects ("It's her enigma that makes her interesting"). "To me," he says, "it's what we made of her, and by extension what we made of the SLA, and how and why that came about that really forms the central thesis of the film. And it's what gives this story relevancy, beyond being something of historical interest, because you seem the same forces at work today."</p> <p>According to Stone, the film charts the "beginnings of the broadcast news media becoming an extension of the entertainment industry" and, no small thing, "a serious source of revenue" and mixed interests between journalism and (case in point: one of the reporters, John Lester, became the Hearst family spokesman as the case dragged on for nearly two years). As Stone notes, the reporters were not tracking down leads or following up on the story, but gathered in the driveway daily to shoot the playing of tapes, by Hearst, Cinque, and other members, essentially taking the SLA's self-description on faith, and so, unable to see it as the dysfunctional cult that it was. (The FBI used CIA helicopters to search for the SLA, even as the group was camped out in an apartment just blocks from the FBI offices: "The FBI looked like a bunch of idiots," says Stone, who "couldn't find this little band of kids.")</p> <p>The SLA soon came up with their own PR strategy, an effort to win over the public who watched tv, beginning with the food giveaway, designed to "make up for Foster killing." As Stone describes the footage of the giveaway, "It almost comes off as a racist episode," as the "people look like damn fools fighting over a turkey" and Ronald Reagan (then governor of California), was overheard saying he "wished the recipients would die of botulism." Such scandalous sidebar stories were everywhere surrounding the SLA main stage, as reporters were fed by the</p>

Title	Summary
<b>Guerrilla - The Taking of Patty Hearst</b>	<p>Hearst ("We got barbeque sauce, wine, liquor") and took to joking around during their down hours (revealed in newly discovered footage here that looks like a college party more than any sort of reporters' assembly).</p> <p>As the SLA started to believe their own hype and rhetoric, asserts Stone in the commentary track, they became a sort of proto-reality tv program. The film makes dramatic use of photos (the camera tracks slowly over them) along with moving footage. "I think this is my favorite scene in the film," he says of the Hibernia Bank robbery footage. "Kind of like the Zapruder film," he says, it's one of those iconographic scenes that's really indelible. It almost, in a strange way, kind of sums up the whole 1970s." Another choice for such summation, however, may be the shootout between L.A. SWAT and the SLA, "broadcast all over the country in primetime," such that the line between fantasy and reality blurred, with the cops making no effort to spare lives.</p> <p>Guerrilla raises important questions about identity and identification, the ways that Hearst's enigma represents these questions. As she was perceived as a terrorist during her trial (and badly served by F. Lee Bailey's defense strategy), the documentary includes a happy Hearst, smiling for reporters when she was released from prison, her sentence commuted by President Carter after 22 months, her image "rehabilitated" by a PR campaign to paint her as a "terrorist victim."</p> <p>The film includes footage from the sentencing hearing for the SLA members convicted of shooting and killing Myrna Opsahl during the Hibernia Bank caper, a sobering scene that indicates the costs of violence and terrorism (as the murderers and Opsahl's family members cry in court). And yet it closes with footage of Hearst on a talk show, an event that "says more about us than it does about her," as Stone sees it. Introduced as a "former terrorist," she was, as he says, "just an ordinary young woman who got kidnapped and joined a cult." The framing of her celebrity here is wholly absurd, demonstrating "how modern terrorism has been turned into a form of entertainment." And this is surely the most disturbing fallout from the Hearst kidnapping and media frenzy -- that such entertainment is now the norm.</p>
<b>Gumshoe</b>	<p>A clever post-modern take on the detective genre and a passion project for star Albert Finney. He plays Eddie Ginley, a bingo-caller from Liverpool with a penchant for Elvis, comedy, Sam Spade and Phillip Marlowe. His relationship with his brother William (Frank Finlay), who is married to Eddie's ex (Billie Whitelaw), inspires him to place a small ad and become a gumshoe, but his investigation leads him over his head in arms dealing and murder. Frears captures a strong sense of late 60's Liverpool, and there's a roll-call of support from Wendy Richards, Fulton Mackay and Maureen Lipman, plus some ingeniously brisk dialogue from Neville Smith that both captures the casual racism of the time and sends up the detective genre with knowingness.</p>
<b>Gun Crazy</b>	<p>Gun Crazy (1949) (aka Deadly Is the Female), the forerunner of director Arthur Penn's Bonnie and Clyde (1967), is considered by many to be the ultimate B-movie - with film noirish elements. Director Joseph H. Lewis's cult picture was taken from a Saturday Evening Post story by novelist MacKinlay Kantor, and developed from a screenplay by Kantor and blacklisted Dalton Trumbo (credited as Millard Kaufman to hide the fact that he was one of the Hollywood Ten). Gun Crazy lacked even a single Academy Award nomination. The fast-paced story is propelled along with numerous stick-ups, a dominant femme fatale, an erotic love and obsession with guns, and the deadly sexual attraction between two memorable trigger-happy sharpshooters who substitute gunplay for sex - all underlined by the repeated use of Victor Young and Ned Washington's song "Mad About You."</p>
<b>Gunbuster</b>	<p>The OAV Gunbuster (a.k.a. "Aim for the Top") proved so popular it spawned a manga series, the sequel Diebuster (2004) and a theatrical feature (2006). When she was a child, Noriko Takaya's father was killed in humanity's first encounter with aliens from the core of the galaxy. Her desire to follow him into space leads Noriko to the Okinawa Girls' Space Pilot High School, where she meets her future partner Kazumi Amano and Coach Koichiro Ohta. Noriko displays little aptitude for steering mecha, but Ohta sees the potential beneath the maladroit exterior. Soon Noriko is in space, piloting the experimental robot-suit Gunbuster and fighting aliens who look like the monsters in Gahan Wilson cartoons. Gunbuster plays like a mixture of Patlabor, Star Wars, and Robotech, with a generous helping of fan service nudity.</p>
<b>Guns of Navarone</b>	<p>Gregory Peck, Anthony Quinn and David Niven are Allied saboteurs assigned an impossible mission: infiltrate an impregnable Nazi-held island and destroy the two enormous long-range field guns that prevent the rescue of 2,000 trapped British soldiers. Blacklisted screenwriter Carl Foreman (High Noon, The Bridge on the River Kwai) was determined to re-establish both his name and credibility after spending most of the 50's working in anonymity. To accomplish this, he decided to bring Alistair MacLean's best-selling novel, The Guns of Navarone, to the screen. Supported by an all-star cast and produced on a grand scale, the film was an enormous success, receiving seven 1961 Academy Award(r) nominations (including Best Picture) and winning for Best Special Effects. Although Foreman achieved his goal, it was MacLean who would wind up the true beneficiary; his novels became the source for many high adventure screen epics, including Ice Station Zebra and Where Eagles Dare.</p>
<b>Gunslinger Girl: Complete Box Set</b>	<p>The Social Welfare Corporation is a secret military force that has been "saving" orphaned girls by making them more machine than flesh. No longer children, they are assassins - and an even more frightening truth will change everything.</p>
<b>Gypsy, The [Le Gitan]</b>	<p>This modern day Robin Hood tale features Delon as a notorious robber known only as "Le Gitan," who robs the rich to give to his Gypsy brethren. Enlisting the help of whatever seedy criminal is willing, Le Gitan hops around Europe eluding his captors and collecting treasure in the name of justice for his people.</p>
<b>Habit</b>	<p>It's autumn in New York. Sam has broken up with his girlfriend and his father has recently died. World-weary and sloppy drunk, he finds temporary solace in the arms of Anna, a mysterious vampire who draws him away from his friends and into a web of addiction and madness.</p>

Title	Summary
<b>Hacking Justice</b>	A documentary about two extraordinary characters – Spanish lawyer Baltasar Garzón and his world famous client Julian Assange. The film witnesses the struggle for the control of information, the growing influence of intelligence services, the role of the mass media and the difficult balance of individual rights and state security.
<b>Hail Mary</b>	Hail Mary provocatively combines sexual politics with religion, analyzing the complex, nearly sadistic relationship between Marie (Myriem Roussel) and Joseph (Thierry Rode) as a result of Marie's unexplainable virgin birth. An angel, escorted in Marie's boyfriend Joseph's taxicab, brings news of her upcoming challenge, while she's working at her father's gas station. Joseph, appalled at the idea that the baby isn't his, witnesses her pregnancy and, even after marriage, is not allowed to kiss Marie or see her nude, for Marie's fear that she will curse the child. The passive gender role often assigned to Virgin Mary is overturned as Marie controls Joseph with his own desires. A side-plot in which a Science teacher (Johan Leysen) and his student, Eva (Anne Gauthier), consider human evolution, reminds the viewer of the literal absurdity of a Virgin Birth while honoring its poetic mystery. Godard clearly respects this Biblical story, as he presents a multi-faceted view in this contemporized re-telling. Sophisticated cinematography features heavenly shots of sunbeams shining through clouds. Also on this DVD is The Book of Mary, a short film by Godard's collaborator, Anne-Marie Miéville, describing yet another ultimately doomed relationship between a couple (Bruno Cremer and Aurore Clément) who temporarily stay together as a sacrifice for their daughter, Marie (Rebecca Hampton). Questioning the judgment of those who remain together for the wrong reasons, this short amplifies Joseph's dedication in Hail Mary, adding depth to his character, both in the film and in the original, sacred version. --Trinie Dalton
<b>Hamlet</b>	Winner of four Academy Awards, including Best Picture and Best Actor, Sir Laurence Olivier's Hamlet continues to be the most compelling version of Shakespeare's beloved tragedy. Olivier is at his most inspired - both as director and as the melancholy Dane himself - as he breathes new life into the words of one of the world's greatest dramatists.

Title	Summary
<p><b>Hamlet</b></p>	<p>On a dark winter night, a ghost walks the ramparts of Elsinore Castle in Denmark. Discovered first by a pair of watchmen, then by the scholar Horatio, the ghost resembles the recently deceased King Hamlet, whose brother Claudius has inherited the throne and married the king's widow, Queen Gertrude. When Horatio and the watchmen bring Prince Hamlet, the son of Gertrude and the dead king, to see the ghost, it speaks to him, declaring ominously that it is indeed his father's spirit, and that he was murdered by none other than Claudius. Ordering Hamlet to seek revenge on the man who usurped his throne and married his wife, the ghost disappears with the dawn.</p> <p>Prince Hamlet devotes himself to avenging his father's death, but, because he is contemplative and thoughtful by nature, he delays, entering into a deep melancholy and even apparent madness. Claudius and Gertrude worry about the prince's erratic behavior and attempt to discover its cause. They employ a pair of Hamlet's friends, Rosencrantz and Guildenstern, to watch him. When Polonius, the pompous Lord Chamberlain, suggests that Hamlet may be mad with love for his daughter, Ophelia, Claudius agrees to spy on Hamlet in conversation with the girl. But though Hamlet certainly seems mad, he does not seem to love Ophelia: he orders her to enter a nunnery and declares that he wishes to ban marriages.</p> <p>A group of traveling actors comes to Elsinore, and Hamlet seizes upon an idea to test his uncle's guilt. He will have the players perform a scene closely resembling the sequence by which Hamlet imagines his uncle to have murdered his father, so that if Claudius is guilty, he will surely react. When the moment of the murder arrives in the theater, Claudius leaps up and leaves the room. Hamlet and Horatio agree that this proves his guilt. Hamlet goes to kill Claudius but finds him praying. Since he believes that killing Claudius while in prayer would send Claudius's soul to heaven, Hamlet considers that it would be an inadequate revenge and decides to wait. Claudius, now frightened of Hamlet's madness and fearing for his own safety, orders that Hamlet be sent to England at once.</p> <p>Hamlet goes to confront his mother, in whose bedchamber Polonius has hidden behind a tapestry. Hearing a noise from behind the tapestry, Hamlet believes the king is hiding there. He draws his sword and stabs through the fabric, killing Polonius. For this crime, he is immediately dispatched to England with Rosencrantz and Guildenstern. However, Claudius's plan for Hamlet includes more than banishment, as he has given Rosencrantz and Guildenstern sealed orders for the King of England demanding that Hamlet be put to death.</p> <p>In the aftermath of her father's death, Ophelia goes mad with grief and drowns in the river. Polonius's son, Laertes, who has been staying in France, returns to Denmark in a rage. Claudius convinces him that Hamlet is to blame for his father's and sister's deaths. When Horatio and the king receive letters from Hamlet indicating that the prince has returned to Denmark after pirates attacked his ship en route to England, Claudius concocts a plan to use Laertes' desire for revenge to secure Hamlet's death. Laertes will fence with Hamlet in innocent sport, but Claudius will poison Laertes' blade so that if he draws blood, Hamlet will die. As a backup plan, the king decides to poison a goblet, which he will give Hamlet to drink should Hamlet score the first or second hits of the match. Hamlet returns to the vicinity of Elsinore just as Ophelia's funeral is taking place. Stricken with grief, he attacks Laertes and declares that he had in fact always loved Ophelia. Back at the castle, he tells Horatio that he believes one must be prepared to die, since death can come at any moment. A foolish courtier named Osric arrives on Claudius's orders to arrange the fencing match between Hamlet and Laertes.</p> <p>The sword-fighting begins. Hamlet scores the first hit, but declines to drink from the king's proffered goblet. Instead, Gertrude takes a drink from it and is swiftly killed by the poison. Laertes succeeds in wounding Hamlet, though Hamlet does not die of the poison immediately. First, Laertes is cut by his own sword's blade, and, after revealing to Hamlet that Claudius is responsible for the queen's death, he dies from the blade's poison. Hamlet then stabs Claudius through with the poisoned sword and forces him to drink down the rest of the poisoned wine. Claudius dies, and Hamlet dies immediately after achieving his revenge.</p> <p>At this moment, a Norwegian prince named Fortinbras, who has led an army to Denmark and attacked Poland earlier in the play, enters with ambassadors from England, who report that Rosencrantz and Guildenstern are dead. Fortinbras is stunned by the gruesome sight of the entire royal family lying sprawled on the floor dead. He moves to take power of the kingdom. Horatio, fulfilling Hamlet's last request, tells him Hamlet's tragic story. Fortinbras orders that Hamlet be carried away in a manner befitting a fallen soldier.</p>
<p><b>Hamlet</b></p>	<p>Kenneth Branagh's four-hour production of Shakespeare's full text for Hamlet is visually lush (shot in 70mm, which is rarely done) and full of fascinating story moments that normally get cut from shorter stage versions. (Your idea of what kind of fellow Polonius is may change quite a bit.) The unexpurgated approach is truly enlightening, and Branagh intermittently succeeds at giving familiar moments in the drama an original cinematic spin, including Hamlet's spooky confrontation with his father's ghost (Brian Blessed). (Branagh also imposes some Hollywood glitter on the proceedings by casting the likes of Robin Williams, Billy Crystal, Charlton Heston, and Jack Lemmon in the smaller parts.) The pre-Titanic Kate Winslet is very good as the doomed Ophelia, and Derek Jacobi delivers a wonderfully nuanced performance as Claudius, whose character is definitely filled out by the restored material. Branagh's own performance is a little revisionist--some viewers have quibbled with it while others seem fine with it. --Tom Keogh</p>



Title	Summary
<b>Handel: Deidamia</b>	<p>DNO presents a new production of Händel's last Italian opera, Deidamia, staged by the American David Alden. No known literary source has been linked directly to this opera, which is set at the time of the Trojan War. After an oracle has predicted the death of Achilles at Troy, Achilles disguises himself as a woman and takes refuge at the court of Lycomedes, whose daughter Deidamia falls in love with the young Greek. Amorous developments and tricks of disguise expose the truth and Achilles is forced to take his place at the side of his countrymen in the battle against the Trojans. Comedy and tragedy are bedfellows in this opera, and the title role in particular covers the entire expressive spectrum, from flirtatious love song to heartfelt lament.</p> <p>Ivor Bolton, cond; Sally Matthews (Deidamia); Veronica Cangemi (Nerea); Olga Pasichnyk (Achille); Silvia Tro Santafé (Ulisse); Andrew Foster-Williams (Fenice); Umberto Chiummo (Licomede); Jan-Willem Schaafsma (Nestore); Concerto Köln (period instruments)</p>
<b>Handicapped Future</b>	<p>Documentary film by Werner Herzog about physically disabled children in Munich. The film was made at the request of a disabled friend of Herzog's, specifically in order to raise awareness for the cause of the disabled in West Germany. Herzog compares the film to his earlier The Flying Doctors of East Africa in that it has very little stylization, and is, he says, "dangerously conventional." During production of Handicapped Future, Herzog met Fini Straubinger, and this meeting led directly to Herzog's more well-known film Land of Silence and Darkness.</p>
<b>Handmaid's Tale, The: Season 1</b>	<p>Set in a dystopian future, a woman is forced to live as a concubine under a fundamentalist theocratic dictatorship.</p>
<b>Hands Over the City</b>	<p>Anchored by a ferocious lead performance from Rod Steiger as a scheming land developer, Francesco Rosi's Hands Over the City moves breathlessly from a cataclysmic building collapse to the backroom negotiations of civic leaders vying for power in the City Council election. Plunging headfirst into the politically driven real-estate speculation that has devastated Naples' civilian landscape, Hands Over the City, which was awarded the Golden Lion at the 1963 Venice Film Festival, remains a blistering work of social realism.</p>
<b>Hangmen Also Die</b>	<p>Beautifully shot by James Wong Howe and tightly scripted by Brecht and Lang in their only collaboration, this noir-like espionage thriller is set in occupied Czechoslovakia and revolves around the successful plot by the Czech resistance to assassinate Deputy Reich-Protector of Bohemia and Moravia Hangman Reinhard Heydrich and the hunt by the Gestapo to track down the killers.</p>
<b>Harakiri</b>	<p>Dramatically compelling and emotionally intense, Harakiri is a certified classic of Japanese film, and a riveting study of samurai codes of honor. Unlike Kurosawa's rousing samurai epics, this is an uncompromisingly tragic tale, exposing the hypocrisy of 17th-century Japanese society with its story of a family destroyed by the cruelty of feudalism toward warriors in peacetime. The film is truly Shakespearean in its emotional scope, embodied by the unforgettable performance of Tatsuya Nakadai (star of Kurosawa's Ran) as an elder warrior seeking revenge for the unnecessary seppuku (ritual suicide) of his beloved son-in-law. Director Masaki Kobayashi begins at story's end, then recounts the narrative (adapted from a novel by Yasuhiko Takiguchi) as told by Nakadai's character. The effect is almost unbearably suspenseful, leading to an explosive climax of supreme defiance and samurai swordplay, erupting from a battle of wills, called bluffs, and hotly defended honor. For connoisseurs of samurai action, Harakiri is not to be missed. - Jeff Shannon</p>
<b>Hard Boiled</b>	<p>Violence as poetry, rendered by a master—brilliant and passionate, John Woo's Hard Boiled tells the story of jaded detective "Tequila" Yuen (played with controlled fury by Chow Yun-fat). Woo's dizzying odyssey through the world of Hong Kong Triads, undercover agents, and frenzied police raids culminates unforgettably in the breathless hospital sequence. More than a cops-and-bad-guys story, Hard Boiled continually startles with its originality and dark humor.</p>
<b>Harder They Come, The</b>	<p>Reggae superstar Jimmy Cliff is Ivan, a rural Jamaican musician who journeys to the city of Kingston in search of fame and fortune. Pushed to desperate circumstances by shady record producers and corrupt cops, he finally achieves notoriety— as a murderous outlaw. Boasting some of the greatest music ever produced in Jamaica, The Harder They Come brought the catchy and subversive rhythms of the rastas to the U.S. in the early '70s. Criterion is proud to present this underground classic in a new Director Approved special edition.</p>
<b>Harlan County, U.S.A.</b>	<p>This film documents the coal miners' strike against the Brookside Mine of the Eastover Mining Company in Harlan County, Kentucky in June, 1973. Eastovers refusal to sign a contract (when the miners joined with the United Mine Workers of America) led to the strike, which lasted more than a year and included violent battles between gun-toting company thugs/scabs and the picketing miners and their supportive women-folk. Director Barbara Kopple puts the strike into perspective by giving us some background on the historical plight of the miners and some history of the UMWA.</p>
<b>Harold and Maude</b>	<p>With the idiosyncratic American fable Harold and Maude, countercultural director Hal Ashby fashioned what would become the cult classic of its era. Working from a script by Colin Higgins, Ashby tells the story of the emotional and romantic bond between a death-obsessed young man (Bud Cort) from a wealthy family and a devil-may-care, bohemian octogenarian (Ruth Gordon). Equal parts gallows humor and romantic innocence, Harold and Maude dissolves the line between darkness and light along with the ones that separate people by class, gender, and age, and it features indelible performances and a remarkable soundtrack by Cat Stevens.</p>

Title	Summary
<b>Harold Lloyd Comedy Collection</b>	Eight films from the bespectacled actor who ranks alongside Charlie Chaplin and Buster Keaton as one of the most popular and influential comedians of the silent era. Includes Lloyd's most famous film, <i>Safety Last!</i> (Fred Newmeyer & Sam Taylor, 1923, 73 mins.), in which the actor's "Glasses Character" hangs from the hands of a clock high above the street. <i>Girl Shy</i> (Fred Newmeyer & Sam Taylor, 1924, 80 mins.) finds Lloyd yukking it up as an introverted tailor's assistant who finds his love life entangled with his professional ambitions. Lloyd plays a young missionary in <i>The Cat's Paw</i> (Sam Taylor, 1934, 101 mins.), a culture clash comedy with satirical elements. <i>The Milky Way</i> (Leo McCarey, 1936, 88 mins.) is a tour-de-force talkie about a milkman-turned-middleweight. The film is widely acknowledged as one of the best comedies of the 1930's. Finally, <i>Why Worry?</i> (Fred Newmeyer & Sam Taylor, 1923, 63 mins.) finds Lloyd playing a millionaire with curious maladies in a film co-starring Jobyna Ralston and Leo White. Also includes the shorts <i>An Eastern Westerner</i> (Hal Roach, 1920, 24 mins.), <i>Ask Father</i> (Hal Roach, 1919, 13 mins.), and <i>From Hand to Mouth</i> (Alfred Goulding & Hal Roach, 1919, 22 mins.) USA, 1919-1934, 465 mins.
<b>Harper</b>	Harper is one of the best detectives around. He is called by Elaine Sampson to find her missing husband. Harper reluctantly takes the case knowing that his job is putting his marriage in jeopardy. Miranda Sampson (the daughter) isn't too eager to help Harper find her father, but, house-guest, Allan Taggart, is. Perhaps too eager!
<b>Harper</b>	Paul Newman memorably plays the title role in this box-office hit based on Ross MacDonald's <i>The Moving Target</i> . The first detective film in Newman's then 23-film career, Harper revitalized the genre. Newman's sleuth chews gum fast...and slips out of jams ever faster as he unravels a twisted case of kidnapping and murder. William Goldman's clever script throws quips and a parade of LA-LA-Land characters Harper's way. There's a woman of means (Lauren Bacall), a gun-toting attorney (Arthur Hill), a poolside gigolo (Robert Wagner), a boozy ex-starlet (Shelley Winters), a jazz junkie (Julie Harris), Harper's estranged wife (Janet Leigh) and the unholy order of the Temple of the Clouds (led by Strother Martin). Each may possess a clue. Or a bullet for Harper.
<b>Harry Potter and the Chamber of Secrets</b>	Directed by Chris Columbus. Harry, Ron, and Hermione return to Hogwarts for their second year, which proves to be more challenging than the last. The Chamber of Secrets has been opened, leaving students and ghosts petrified by an unleashed monster. Harry must face up to claims that he is the heir of Salazar Slytherin (founder of the Chamber), learns that he can speak Parseltongue, and also discovers the properties of a mysterious diary only to find himself trapped within the Chamber of Secrets itself.
<b>Harry Potter and the Deathly Hallows: Part 1</b>	Directed by David Yates. After unexpected events at the end of the previous year, Harry, Ron, and Hermione are entrusted with a quest to find and destroy Lord Voldemort's secret to immortality - the Horcruxes. It is supposed to be their final year at Hogwarts, but the collapse of the Ministry of Magic and Voldemort's rise to power prevents them from attending. The trio undergo a long adventure with many obstacles in their path including Death Eaters, Snatchers, the mysterious Deathly Hallows and Harry's connection with the Dark Lord's mind becoming ever stronger.
<b>Harry Potter and the Deathly Hallows: Part 2</b>	Directed by David Yates. After destroying one Horcrux and discovering the significance of the three Deathly Hallows, Harry, Ron and Hermione continue to seek the other Horcruxes in an attempt to destroy Lord Voldemort. However, now that the Dark Lord has obtained the yet unbeatable Elder Wand, he aims to complete his final stage to ultimate power and launches an attack on Hogwarts School, where the trio return for one last stand against the dark forces that threaten to take over the Wizarding and Muggle worlds.
<b>Harry Potter and the Goblet of Fire</b>	Directed by Mike Newell. During Harry's fourth year, the Dark Mark appears in the sky after a Death Eater attack at the Quidditch World Cup, Hogwarts plays host to a legendary event: the Triwizard Tournament, there is a new DADA professor Alastor Moody and frequent nightmares bother Harry all year. Three European schools participate in the tournament, with three 'champions' representing each school in the deadly tasks. The Goblet of Fire chooses Fleur Delacour, Viktor Krum and Cedric Diggory to compete against each other. However, curiously, Harry's name is also produced from the Goblet making him a fourth champion, which results in a terrifying encounter with a re-born Lord Voldemort.
<b>Harry Potter and the Half-Blood Prince</b>	Directed by David Yates. In Harry's sixth year at Hogwarts School of Witchcraft and Wizardry, Lord Voldemort and his Death Eaters are increasing their terror upon the Wizarding and Muggle worlds. Albus Dumbledore persuades his old friend and colleague Horace Slughorn to return to Hogwarts as a professor as there is a vacancy to fill. However, there is a more important reason for Slughorn's return. While in a Potions lesson, Harry takes possession of a strangely annotated school textbook, inscribed 'This is the property of the Half-Blood Prince', which contains astonishing information. Meanwhile, Dumbledore and Harry secretly work together to discover the method on how to destroy Voldemort once and for all. As romance and hormones lurk within the castle's walls all year, Draco Malfoy struggles to carry out a deed presented to him by the Dark Lord.
<b>Harry Potter and the Order of the Phoenix</b>	Directed by David Yates. Harry's fifth year begins with him being attacked by Dementors in Little Whinging. Later, he finds out that the Ministry of Magic is in denial of Lord Voldemort's return. Harry is also beset by disturbing and realistic nightmares while Professor Umbridge, a representative of Minister for Magic Cornelius Fudge, is the new DADA teacher. Therefore the rebellion involving the students of Hogwarts, secret organisation Order of the Phoenix, the Ministry of Magic and the Death Eaters begins.
<b>Harry Potter and the Philosopher's Stone</b>	Directed by Chris Columbus. Harry Potter is an orphaned boy brought up by his unfriendly aunt and uncle. At the age of eleven, half-giant Rubeus Hagrid informs him that he is actually a wizard and that his parents were murdered by an evil wizard named Lord Voldemort. Voldemort also attempted to kill one-year old Harry on the same night, but his killing curse mysteriously rebounded and reduced him to a weak and helpless form. Harry became extremely famous in the Wizarding World as a result. Harry begins his first year at Hogwarts School of Witchcraft and Wizardry and learns about magic. During the year, Harry and his friends Ron Weasley and Hermione Granger become entangled in the mystery of the Philosopher's Stone which is being kept within the school.

Title	Summary
<b>Harry Potter and the Prisoner of Azkaban</b>	Directed by Alfonso Cuarón. Harry Potter's third year sees the boy wizard, along with his friends, attending Hogwarts School once again. Professor R. J. Lupin joins the staff as Defence Against the Dark Arts teacher, while convicted murderer Sirius Black escapes from Azkaban Prison. The Ministry of Magic entrusts the Dementors of Azkaban to guard Hogwarts from Black. Harry learns more about his past and his connection with the escaped prisoner.
<b>Harry Smith Project Live</b>	"I'm sure you'll love some of it," says Hal Willner, who conceived and organized the shows represented on The Harry Smith Project Live, a collection of performances culled from five concerts (in London, New York, and Los Angeles) that took place in 1999 and 2001. "I'm sure you'll hate some of it." The average music fan, and plenty who aren't so average, will likely have never heard of Harry Smith, a musicologist, filmmaker, magician, and record collector who died in 1991. But musicians sure know who he was--especially those who were part of the '60s folk boom, as the dozens of commercial recordings Smith compiled and anthologized, first released in 1952 as The Anthology of American Folk Music, inspired Joan Baez, Bob Dylan, and many others. 23 of those songs are interpreted here by a disparate, intriguing line-up organized by Willner, who specializes in such things (cf. Leonard Cohen – I'm Your Man, another multi-artist tribute concert). All of this mostly-traditional material was originally recorded from 1927-34, and much of it is mighty grim: musically, there are lots of dark, single-chord dirges and drones, while the lyrics are laced with tales of murder and suicide, love and betrayal, shipwrecks and cruelty. But that results in numerous riveting performances. Some come from folks so perfectly matched to the material that they seem almost obvious, like Kate and Anna McGarrigle, Geoff Muldaur, Richard Thompson (joined by Eliza Carthy and the Band's Garth Hudson), and David Johansen (whose current, very un-Doll-like band is called the Harry Smiths). But others are more surprising, including Sonic Youth (backing trombonist Roswell Rudd with rocking intensity), Lou Reed, Todd Rundgren, and jazz bassist Percy Heath (who, with guitarist Bill Frisell, swings like crazy); and there is no one other than Willner who could successfully pair a former Captain Beefheart guitarist (Gary Lucas) with the child of a jazz immortal (Eric Mingus, son of Charles), let alone find a way to include the Folksmen, the hilarious trio featuring Spinal Tap stalwarts Harry Shearer, Michael McKean, and Christopher Guest. Various interview segments (with Willner and others) are scattered throughout the disc; there's also an excerpt from "The Old, Weird America: Harry Smith's Anthology of American Folk Music."
<b>Harvey</b>	James Stewart gives one of his finest performances in this lighthearted film, based on the Pulitzer Prize-winning play. Stewart stars as the good-natured Elwood P. Dowd, whose constant companion is Harvey, a six-foot tall rabbit that only he can see. To his sister, Veta Louise, Elwood's obsession with Harvey has been a thorn in the side of her plans to marry off her daughter. But when Veta Louise decides to put Elwood in a mental hospital, a hilarious mix-up occurs and she finds herself committed instead. It's up to Elwood to straighten out the mess with his kindly philosophy, and his "imaginary" friend, in this popular classic that features a Best Supporting Actress Academy Award-winning performance by Josephine Hull.
<b>Harvey Birdman, Attorney at Law, Vol. 1</b>	Once a third-rate superhero, Harvey Birdman is now a third-rate lawyer trying like hell to get by in a fancy law firm. It's not clear whether Harvey actually went to law school, but he definitely knows the things to say to sound like a lawyer. And he has a suit now, that's for sure.
<b>Harvey Birdman, Attorney at Law, Vol. 2</b>	Harvey Birdman, the superhero formerly known as Birdman, is now practicing (and dimwitted) lawyer. His cases always involve legal disputes between cartoon characters. Past cases involve custody of Jonny Quest, a copyright infringement case between the Chan Clan and Jabberjaw, and Fred Flintstone's possible mob connections.
<b>Harvey Birdman, Attorney at Law, Vol. 3</b>	In this collection, Harvey (voiced by Gary Cole) has to deal with the death of Phil Ken Sebben (voiced by Stephen Colbert) as well as endure his high school reunion. Birdgirl (voiced by Paget Brewster) also returns, and there's even more insane and hilarious moments to come that make no sense whatsoever. If there's any drawbacks to these episodes, it's that once Colbert departed the show, he was sorely missed to say the least. His vocal talents as Phil Ken Sebben and Reducto was one of the best elements of the show, and while it was incredibly funny how his characters met their demise, his presence was still missed. That aside though, there's still great work from Cole, Thomas Allen as Peanut, the great John Michael Higgins as Mentok, and Chris Edgerly as Potamus. Not to mention that the "Sebben & Sebben Employee Orientation" episode, which spoofs orientation videos for new employees, is worth the price of admission alone.
<b>Hateful Eight, The</b>	Set during a Wyoming blizzard at a frontier way station, the film — shot with a poet's eye by the great Robert Richardson — tricks us right from the start. After an opening that's as big as the great outdoors, the film moves inside by the fire and pretty much stays put like a stage production that favors character over action. The Hateful Eight is crammed with villains. Forget good, everyone here is just bad and ugly. Samuel L. Jackson, the best interpreter anywhere of Tarantino's street Shakespeare, is a sparking livewire as Maj. Marquis Warren, an ex-Union soldier still battling racial tensions nearly a decade after the Civil War. The man who gives the stranded "black fella" a lift on his stagecoach is wild, whiskered John Ruth (a stellar Kurt Russell), a bounty hunter cuffed to one Daisy Domergue (Jennifer Jason-Leigh), a prisoner he's taking into Red Rock for hanging. From the looks of Daisy's black eye, Ruth is not above taking a hand or worse to a woman. But what with the blizzard brewing, the coach passengers stop at Minnie's haberdashery to ride out the storm. They've got company, a motley group of perps. A terrific Walton Goggins plays Chris Mannix, a Johnny Reb who claims to be Red Rock's new shertiff. Tim Roth plays a British hangman wonderfully named Oswaldo Mobray, and he's joined by another Reservoir Dog, Michael Madsen, as suspicious cowboy Joe Cage. There's also Bob (Demián Bichir), a Mexican who contends that he's a pal of the absent Minnie, and Sanford Smithers (Bruce Dern), a Confederate general who doesn't like the look of Jackson's Major one damn bit. All the actors kick ass, especially Leigh who is sensational and then some as a battered woman with an agenda. It's a tour de force performance that keeps springing surprises. So stay alert for this deliciously depraved nest of eight vipers, right out of Agatha Christie's And Then There Were None, if Dame Agatha had converted to pulp fiction.

Title	Summary
<b>Have You Heard From Johannesburg</b>	A series of seven documentary films, with a total runtime of 8.5 hours, covering the 45-year struggle of the global anti-apartheid movement against South Africa's apartheid system and its international supporters who considered them an ally in the Cold War. The combined films have an epic scope, spanning most of the globe over half a century. Beginning with the very first session of the United Nations, and ending in 1990 – when, after 27 years in prison, Nelson Mandela, the best known leader of the African National Congress toured the world, a free man. Produced and directed by Connie Field, it includes other events such as the Sharpeville massacre, the Soweto uprising, the murder of Steve Biko, and covers the role of some people less well-known outside South Africa than Nelson Mandela, such as African National Congress leader Oliver Tambo.
<b>He Got Game</b>	With the promise of a reduced sentence, Jake Shuttleworth (Denzel Washington) is granted temporary release from state prison in order to persuade the nation's top basketball recruit, his estranged son Jesus (NBA star Ray Allen), to play ball for the governor's alma mater. But as Jesus faces intense pressures and irresistible temptations while contemplating his big decision, Jake is also forced to consider not only what's best for himself but what's best for his son. The film features a soundtrack by Public Enemy and appearances by John Turturro and basketball personalities Dick Vitale, John Thompson and Dean Smith.
<b>He Ran All the Way</b>	John Garfield, Shelley Winters and Norman Lloyd star in this film noir classic. Nick and Al are involved in a payroll heist that goes wrong, resulting in a policeman being shot. Al is caught while Nick gets away, hiding out at the local swimming pool. There, he meets and charms local girl Peg Dobbs (Winters) and she invites him back to her house, unaware of the crime he has just committed. Soon things start to unravel for Nick as he holds Peg's entire family hostage, knowing that the police are getting ever closer to finding him.
<b>He Walked By Night</b>	This film noir piece, told in semi-documentary style, follows police on the hunt for a young hoodlum who shoots and kills a cop.
<b>Head</b>	Hey, hey, it's the Monkees . . . being catapulted through one of American cinema's most surreal sixties odysseys. The brainchild of Bob Rafelson, making his directorial debut; his producing partner and Monkees cocreator Bert Schneider; and Jack Nicholson, a coscreenwriter on the project, Head was the fanciful beginning and ignominious end of the TV-bred supergroup's big-screen career. In it, Micky Dolenz, Davy Jones, Michael Nesmith, and Peter Tork become trapped in a kaleidoscopic satire that's movie homage, media send-up, concert movie, and antiwar cry all at once. A constantly looping, self-referential spoof that was ahead of its time, Head dodged commercial success on its release but has since been reclaimed as one of the great cult objects of its era.
<b>Head-On</b>	Head-On, Fatih Akin's gritty drama, is like a great punk-rock song-- rough around the edges, but filled with heart. Cahit (Birol Ünel) is a middle-aged drunk whose apartment looks like the toilet in Trainspotting. Sibel (Sibel Kekilli) is a suicidal woman half his age, stuck at home with repressive relatives. They're two troubled Turks, adrift in Germany. A chance encounter at a psychiatric hospital represents a way out. If Cahit will marry her, Sibel can flee her family. They'll accept him, because he's Turkish. As for Cahit, he won't be alone anymore, left to mourn his dead wife and drink his life away. At first, things go as planned. Sibel moves into Cahit's dump and spiffs it up. The two live, eat, and party together, while continuing to see other people. Gradually, their marriage of convenience starts to resemble the real thing--until Cahit's violent tendencies get the best of him. --Kathleen C. Fennessy
<b>Heart of Glass</b>	<p>Werner Herzog's "Heart of Glass" (1976) is a vision of man's future as desolation. In a film set entirely in a Bavarian village around 1800, it foresees the wars and calamities of the next two centuries and extends on into the 21st with humanity's nightfall. In the story of the failure of a small glassblowing factory, it sees the rise and collapse of the industrial revolution, the despair of communities depending on manufacture, the aimlessness of men and women without a sense of purpose.</p> <p>None of these things is specifically stated. They come in the form of prophecies by a shepherd, who pronounces them in a trance to townspeople who think he must be mad. His words don't specify any of the events we know to have taken place, but they're uncanny in their ability to evoke what was coming. His words are the way a man might describe nuclear destruction, tyranny, ecological disaster and the dominance of the crowd over the individual--if that man lacked words for the fearful images that appeared to him.</p> <p>This is one of the least seen and most famous of Herzog's films, known as the one where most of the actors were hypnotized in most of the scenes. It hasn't been much seen, perhaps because it isn't to the taste of most people, seeming too slow, dark and despairing. There's no proper story, no conclusion, and the final scene is a parable seemingly not connected to anything that has gone before. It should be approached like a piece of music, in which we comprehend everything in terms of mood and aura, and know how it makes us feel even if we can't say what it makes us think.</p>
<b>Heartland</b>	Simple, well-told story of hearty Americans surviving the rigors of frontier life, circa 1910. Ferrell plays a young widow who accepts a job as housekeeper for dour rancher Torn in the wilds of Wyoming. Well-acted, well-filmed, and beautifully understated; based on the actual diaries of a pioneer woman.
<b>Hearts and Minds</b>	A courageous and startling film, Peter Davis' landmark documentary Hearts and Minds unflinchingly confronts the United States' involvement in Vietnam. Using a wealth of sources—from interviews to newsreels to documentary footage of the conflict at home and abroad—Davis constructs a powerfully affecting portrait of the disastrous effects of war. Explosive, persuasive, and shocking, Hearts and Minds is an overwhelming emotional experience and the controversial winner of the 1974 Academy Award™ for Best Documentary.

Title	Summary
<b>Hearts of Darkness: A Filmmaker's Apocalypse [BD: Disc 6]</b>	<p>DISC SIX (BD) - HEARTS OF DARKNESS &amp; NEW FEATURES</p> <p>This is a new bonus disc that replaces the final disc from the Full Disclosure Edition. It includes all of those features and adds several new ones too (marked as such below):</p> <p>Hearts of Darkness: A Filmmaker's Apocalypse (with audio commentary by Francis and Eleanor Coppola - HD - 96:00)</p> <p>Tribeca Film Festival Q&amp;A with Francis Ford Coppola and Steven Soderbergh (NEW - HD - 47:34)</p> <p>Super 8 Behind-the-Scenes Footage (NEW - HD - 21:39)</p> <p>Dutch Angle: Chas Gerretsen &amp; Apocalypse Now (NEW - HD - 31:44)</p> <p>Apocalypse Now: Remastering a Legend in Dolby Vision and Dolby Atmos (NEW - HD - 2:50)</p> <p>Apocalypse Now: A Forty Year Journey (NEW - HD - 2:21)</p> <p>Sensual Sound Technology from Meyer Sound (NEW - HD - 3:52)</p> <p>John Milius Script Excerpt with Francis Ford Coppola (HD - text gallery)</p> <p>Storyboard Collection (HD - image gallery with 222 images)</p> <p>Photo Archive (HD - includes Unit Photography and Mary Ellen Mark Photography - 41 images)</p> <p>Marketing Archive: 1979 Teaser Trailer (HD - 1:29)</p> <p>Marketing Archive: 1979 Theatrical Trailer (HD - 3:56)</p> <p>Marketing Archive: 1979 Radio Spots (audio feature - 5 spots - 2:05 in all)</p> <p>Marketing Archive: 1979 Theatrical Program (HD gallery - 15 images)</p> <p>Marketing Archive: Lobby Card and Press Kit Photos (HD gallery - 72 images)</p> <p>Marketing Archive: Poster Gallery (HD gallery - 8 images)</p> <p>Note that there are optional English, English SDH, French, and Spanish subtitles for the documentary only. Again, we've talked about the legacy extras before, but the new material is a very welcome addition.</p>
<b>Heat</b>	<p>Neil McCauley is a thief... an expert thief... one of the best. His philosophy in life - become attached to nothing in life that you can't walk away from if the "Heat" is on. His crew of criminals is a high-tech outfit pulling off professional jobs that impress even the likes of Detective Vincent Hanna. But Hanna, a man driven through life only by his work, becomes obsessed, at the expense of his private life, with bringing McCauley down. As McCauley's crew prepare for the score of a lifetime, and Hanna's team tries to bring him in, the two find that they are challenged by the greatest minds on the opposite side of the law that either one has ever encountered.</p>
<b>Heaven's Gate</b>	<p>Michael Cimino's bleak anti-western based on events in Montana late last century. Sheriff James Averill attempts to protect immigrant farmers from wealthy cattle interests, and also clashes with a hired gun, Nathan Champion, over the woman they both love, Ella Watson. Both men find themselves questioning their roles in the furious conflict between wealthy landowners and European immigrants attempting to build new lives on the American frontier, which culminates in a brutal pitched battle.</p>
<b>Hell or High Water</b>	<p>Unemployed Toby Howard (Chris Pine) and his brother Tanner (Ben Foster), who has spent the last 10 years in prison, go on a bank robbery spree in West Texas to meet overdue alimony payments to Toby's divorced wife Debbie (Marin Ireland). The aim is to prevent foreclosure of their now-deceased mother's property by the very same chain of banks. The fact that oil has been discovered on the property - a fact that informed the bank's decision to sell their mother a mortgage she could not repay - is not lost on Toby. He calculates that if he pays off the mortgage he can then put the property in the names of his two sons, Justin (John-Paul Howard) and Randy (Christopher W. Garcia), and guarantee them a better life than he and his brother have had.</p>
<b>Helsinki 1952 "Gold and Glory"</b>	
<b>Helsinki 1952 "Memories of the Olympic Summer of 1952"</b>	
<b>Helsinki 1952 "Where the World Meets"</b>	

Title	Summary
<b>Henning Mankell's 'Wallander' Episodes 01-03</b>	<p>A Swedish television series adapted from Henning Mankell's Kurt Wallander novels and starring Krister Henriksson in the title role.</p> <p>Episode 1: "Innan frosten (Before the Frost)". A missing grandmother leads Kurt Wallander on the trail of a religious cult. Tracking a sadistic killer, he follows a string of incidents, including ritual murders and attacks on domestic animals, with the help of his daughter Linda, a new member of the police, in the town of Ystad.</p> <p>Episode 2: "Byfånen (The Village Idiot)". A man with learning difficulties blows himself up while trying to rob a bank.</p> <p>Episode 3: "Bröderna (The Brothers)". Kurt Wallander and his colleagues uncover the connections between a series of murders and a military training exercise.</p>
<b>Henning Mankell's 'Wallander' Episodes 04-06</b>	<p>A Swedish television series adapted from Henning Mankell's Kurt Wallander novels and starring Krister Henriksson in the title role.</p> <p>Episode 4: "Mörkret (The Overdose aka The Darkness)". When an abandoned baby is found in a car, Kurt Wallander oversees a big operation to find the missing father.</p> <p>Episode 5: "Afrikanen (The African)". Ystad CID intervenes in the investigation of an African man's apparent suicide in a rail yard.</p> <p>Episode 6: "Mastermind (Mastermind)". Investigating a grisly local murder and the disappearance of a policeman's daughter, Ystad CID begins to suspect the two are connected.</p>
<b>Henning Mankell's 'Wallander' Episodes 07-09</b>	<p>A Swedish television series adapted from Henning Mankell's Kurt Wallander novels and starring Krister Henriksson in the title role.</p> <p>Episode 7: "Den svaga punkten (The Tricksters aka The Weak Point)". When a riding pupil finds the stable owner dead in his barn, Wallander is initially at a loss for suspects - the dead man had no friends, no social life and seemingly no enemies. However, a little digging reveals a much more complicated and sinister story and soon the suspect list is too large.</p> <p>Episode 8: "Fotografen (The Photographer)". An American woman at a photo exhibition steals an exhibit and is found dead in the harbour.</p> <p>Episode 9: "Täckmanteln (The Container Lorry)". An abandoned lorry is discovered to contain dead refugees.</p>
<b>Henning Mankell's 'Wallander' Episodes 10-13</b>	<p>A Swedish television series adapted from Henning Mankell's Kurt Wallander novels and starring Krister Henriksson in the title role.</p> <p>Episode 10: "Luftslottet (The Castle Ruins)". An old man who withdraws 20 million kronor from the bank is found poisoned. His neighbours are suspected, but they are the next to be poisoned.</p> <p>Episode 11: "Blodsband (The Black King aka Bound by Blood)". Following an argument with her lover on her boat, a woman is found dead. Wallander and the Ystad police investigate; their enquiries lead them to a farm commune and to an old friend of Linda's.</p> <p>Episode 12: "Jokern (The Forger aka The Joker)". When a woman is shot dead on the beach outside her restaurant, the only witness is her young daughter. Wallander and his team are informed about a restaurant mafia in Malmo run by Jack Hansson, so the Malmo police are called in to help. One of their cops, Frank Borg, knows a little bit too much about Jack's business dealings, and his methods are unconventional.</p> <p>Episode 13: "Hemligheten (The Secret)". When an 11 year old boy is found dead, the team struggle in overcoming the emotional torment the case causes them.</p>

Title	Summary
<b>Henning Mankell's 'Wallander' Episodes 14-26</b>	<p>A Swedish television series adapted from Henning Mankell's Kurt Wallander novels and starring Krister Henriksson in the title role.</p> <p>Episode 14: "Hämnden (The Revenge)". Wallander has bought a dream house by the sea, but his peace and quiet is soon shattered when a man is murdered and several car bombs are detonated. The local populace suspects Islamic extremists, but when the army is called in, Wallander believes otherwise.</p> <p>Episode 15: "Skulden (The Guilt)". When a young boy goes missing, suspicions immediately fall on a previously convicted paedophile, and vigilantes start attacking him and his elderly mother. However, when the boy is found dead with a high dosage of a sedative, Wallander starts to look elsewhere for the killer.</p> <p>Episode 16: "Kuriren (The Courier)". After the murder of a motorcyclist, the investigation soon reveals that bike racers are being used as drug couriers from Denmark to Sweden, and that the killing was part of a power struggle within the Russian drug cartel that is running the couriers. When one of Wallander's colleagues is attacked in her home, it's obvious that one of the cartel leaders will let nobody stand in his way.</p> <p>Episode 17: "Tjuven (The Thief)". Homes are burgled and a vigilante group is formed. Soon Wallander is convinced there's been a double murder, although no bodies have been found.</p> <p>Episode 18: "Cellisten (The Cellist)". The police go to great lengths to protect a cellist who is due to testify in a Russian mafia trial.</p> <p>Episode 19: "Prästen (The Priest)". A priest is shot outside a low budget hotel in Ystad and is fighting for his life in hospital. Who would want to kill a priest? Wallander has no clues, until he finds out that the priest was having an affair. Who had the strongest motives? The priest's wife or the deceived husband?</p> <p>Episode 20: "Läckan (The Leak)". When a security van is robbed, Wallander suspects a leak inside the security company.</p> <p>Episode 21: "Skytten (The Sniper)". When a small-time crook is killed by a sniper, Wallander and the Ystad police investigate.</p> <p>Episode 22: "Dödsängeln (The Angel of Death)". A girl in a choir disappears and is later found dead; then her best friend in the choir also disappears. Suspicion falls on a strange man who has been seen in the neighbourhood.</p> <p>Episode 23: "Vålnaden (The Ghost, aka The Phantom)": A cottage by the sea, owned by a local charity that lets it out to the public, is ravaged by a gas explosion. The burned corpse of a man is found inside and a badly burned woman is found outside, who dies in hospital before she's able to talk. When they are identified later, a web of betrayal, secrets and love affairs is revealed. The woman's husband, who was also the business partner of the dead man, is immediately suspected. But then he too is murdered...</p> <p>Episode 24: "Arvet (The Heritage)". A cider manufacturer is murdered during a business party. When more people with connections to the business are killed, Wallander starts suspecting that the killer is to be found within the company. And is there perhaps more than one killer?</p> <p>Episode 25: "Indrivaren (The Collector, aka The Dun)". A woman is found murdered in her flat, and in the subsequent investigation the loyalty of one of Wallander's young colleagues is put to the test.</p> <p>Episode 26: "Vittnet (The Witness)". A young girl is hiding somewhere in Ystad. It is obvious that she has seen something terrible and that someone wants her silenced. At the same time a trial of human traffickers starts, and both Wallander and district prosecutor Katarina Ahlsell receive death threats, forcing them to assess their jobs as well as their own relationship.</p>
<b>Henri-Georges Clouzot's Inferno</b>	<p>One of the great, unfinished works in film history, <i>Inferno</i>, by Henri-Georges Clouzot was an audaciously experimental film with a virtually unlimited budget that was stopped only three weeks into production. Working closely with Clouzot's widow, Inès, Serge Bromberg and Ruxandra Medrea reconstructs Clouzot's original vision, filling and explaining the gaps with new interviews, re-enactments and Clouzot's own notes and storyboards, delivering an in-depth look at the masterpiece that might have been.</p>
<b>Henry &amp; June</b>	<p>In 1931 Paris, Anais Nin meets Henry Miller and his wife June. Intrigued by them both, she begins expanding her sexual horizons with her husband Hugo as well as with Henry and others. June shuttles between Paris and New York trying to find acting jobs while Henry works on his first major work, "Tropic of Cancer," a pseudo-biography of June. Anais and Hugo help finance the book, but June is displeased with Henry's portrayal of her, and Anais and Henry have many arguments about their styles of writing on a backdrop of a Bohemian lifestyle in Paris.</p>

Title	Summary
Henry IV Part I	<p>Note: 1 Henry IV has two main plots that intersect in a dramatic battle at the end of the play. The first plot concerns King Henry IV, his son, Prince Harry, and their strained relationship. The second concerns a rebellion that is being plotted against King Henry by a discontented family of noblemen in the North, the Percys, who are angry because of King Henry's refusal to acknowledge his debt to them. The play's scenes alternate between these two plot strands until they come together at the play's end.</p> <p>When the play opens, military news interrupts the aging King Henry's plans to lead a crusade. The Welsh rebel Glyndwr has defeated King Henry's army in the South, and the young Harry Percy (nicknamed Hotspur), who is supposedly loyal to King Henry, is refusing to send to the king the soldiers whom he has captured in the North. King Henry summons Hotspur back to the royal court so that he can explain his actions.</p> <p>Meanwhile, King Henry's son, Prince Harry, sits drinking in a bar with criminals and highwaymen. King Henry is very disappointed in his son; it is common knowledge that Harry, the heir to the throne, conducts himself in a manner unbefitting royalty. He spends most of his time in taverns on the seedy side of London, hanging around with vagrants and other shady characters. Harry's closest friend among the crew of rascals is Falstaff, a sort of substitute father figure. Falstaff is a worldly and fat old man who steals and lies for a living. Falstaff is also an extraordinarily witty person who lives with great gusto. Harry claims that his spending time with these men is actually part of a scheme on his part to impress the public when he eventually changes his ways and adopts a more noble personality.</p> <p>Falstaff's friend Poins arrives at the inn and announces that he has plotted the robbery of a group of wealthy travelers. Although Harry initially refuses to participate, Poins explains to him in private that he is actually playing a practical joke on Falstaff. Poins's plan is to hide before the robbery occurs, pretending to ditch Falstaff. After the robbery, Poins and Harry will rob Falstaff and then make fun of him when he tells the story of being robbed, which he will almost certainly fabricate.</p> <p>Hotspur arrives at King Henry's court and details the reasons that his family is frustrated with the king: the Percys were instrumental in helping Henry overthrow his predecessor, but Henry has failed to repay the favor. After King Henry leaves, Hotspur's family members explain to Hotspur their plan to build an alliance to overthrow the king.</p> <p>Harry and Poins, meanwhile, successfully carry out their plan to dupe Falstaff and have a great deal of fun at his expense. As they are all drinking back at the tavern, however, a messenger arrives for Harry. Harry's father has received news of the civil war that is brewing and has sent for his son; Harry is to return to the royal court the next day. Although the Percys have gathered a formidable group of allies around them—leaders of large rebel armies from Scotland and Wales as well as powerful English nobles and clergymen who have grievances against King Henry—the alliance has begun to falter. Several key figures announce that they will not join in the effort to overthrow the king, and the danger that these defectors might alert King Henry of the rebellion necessitates going to war at once.</p> <p>Heeding his father's request, Harry returns to the palace. King Henry expresses his deep sorrow and anger at his son's behavior and implies that Hotspur's valor might actually give him more right to the throne than Prince Harry's royal birth. Harry decides that it is time to reform, and he vows that he will abandon his wild ways and vanquish Hotspur in battle in order to reclaim his good name. Drafting his tavern friends to fight in King Henry's army, Harry accompanies his father to the battlefield.</p> <p>The civil war is decided in a great battle at Shrewsbury. Harry boldly saves his father's life in battle and finally wins back his father's approval and affection. Harry also challenges and defeats Hotspur in single combat. King Henry's forces win, and most of the leaders of the Percy family are put to death. Falstaff manages to survive the battle by avoiding any actual fighting. Powerful rebel forces remain in Britain, however, so King Henry must send his sons and his forces to the far reaches of his kingdom to deal with them. When the play ends, the ultimate outcome of the war has not yet been determined; one battle has been won, but another remains to be fought (Shakespeare's sequel to this play, 2 Henry IV, begins where 1 Henry IV leaves off).</p>



Title	Summary
<b>Henry IV Part II</b>	<p>In the first years of the 15th century, England is in the middle of a civil war. Powerful rebels have assembled against King Henry IV in an attempt to overthrow him. They have just suffered a major defeat at the Battle of Shrewsbury, but several rebel leaders—including the Archbishop of York, Lord Mowbray, and Lord Hastings—remain alive and continue to wage war against the king. King Henry, aging prematurely because of his anxiety over the war and over his oldest son, Prince Hal, has recently become very ill.</p> <p>Prince Hal has spent most of his teenage years raising hell in taverns with a group of lowlife friends. His closest friend and mentor is Falstaff, a jovial, aging, witty criminal. Falstaff and some of Hal's other friends have won wealth and power at the Battle of Shrewsbury. We watch Falstaff, now an army captain, drink in a London tavern and travel around the countryside to recruit young men to serve in the upcoming battles. Prince Hal, meanwhile, knowing that he will have to take the reins of power when his father dies, has vowed to change his ways and become responsible. He has started to spend less time with his old friends.</p> <p>The rebel leaders gather their forces to battle the king at the Forest of Gaultree. They are disappointed when the powerful Earl of Northumberland does not offer soldiers to support them. (This is the second time he had refused to offer aid; the first time, at the Battle of Shrewsbury, his refusal led to his son's death in battle.) Prince John, the king's second son, leads the king's army to meet them at the forest. Prince John says he will agree to all the rebels' demands, but as soon as the relieved rebels have sent their soldiers home, he arrests them for treason. The rebels protest this injustice, but the prince has them executed.</p> <p>Meanwhile, at his palace in London, King Henry IV grows increasingly sick. He is worried about what will happen when his wayward son becomes king. Prince Hal comes to the palace; his father gives him a tongue-lashing, and Prince Hal, in an eloquent speech, vows that he will be a responsible king. His father forgives him and then dies. Prince Hal, now King Henry V, tells the Lord Chief Justice, the highest law official in England, that he will now view him as a father figure.</p> <p>After the rebels have been executed, Hal is formally crowned King Henry V. Falstaff and his companions come to London to greet him, but in the middle of a public street, the king rejects Falstaff, telling him he must never come within ten miles of the king or court again. He may have a pension, but the king will have nothing more to do with him. Then the young king goes to court to lay plans for an invasion of France.</p>
<b>Henry V</b>	<p>King Henry V of England (Kenneth Branagh) is insulted by the King of France. As a result, he leads his army into battle against France. Along the way, the young king must struggle with the sinking morale of his troops and his own inner doubts. The war culminates at the bloody Battle of Agincourt.</p>
<b>Henry V</b>	<p>The play is set in England in the early fifteenth century. The political situation in England is tense: King Henry IV has died, and his son, the young King Henry V, has just assumed the throne. Several bitter civil wars have left the people of England restless and dissatisfied. Furthermore, in order to gain the respect of the English people and the court, Henry must live down his wild adolescent past, when he used to consort with thieves and drunkards at the Boar's Head Tavern on the seedy side of London.</p> <p>Henry lays claim to certain parts of France, based on his distant roots in the French royal family and on a very technical interpretation of ancient land laws. When the young prince, or Dauphin, of France sends Henry an insulting message in response to these claims, Henry decides to invade France. Supported by the English noblemen and clergy, Henry gathers his troops for war.</p> <p>Henry's decision to invade France trickles down to affect the common people he rules. In the Boar's Head Tavern in Eastcheap, some of the king's former friends—whom he rejected when he rose to the throne—prepare to leave their homes and families. Bardolph, Pistol, and Nim are common lowlifes and part-time criminals, on the opposite end of the social spectrum from their royal former companion. As they prepare for the war, they remark on the death of Falstaff, an elderly knight who was once King Henry's closest friend.</p> <p>Just before his fleet sets sail, King Henry learns of a conspiracy against his life. The three traitors working for the French beg for mercy, but Henry denies their request. He orders that the trio, which includes a former friend named Scrope, be executed. The English sail for France, where they fight their way across the country. Against incredible odds, they continue to win after conquering the town of Harfleur, where Henry gives an impassioned speech to motivate his soldiers to victory. Among the officers in King Henry's army are men from all parts of Britain, such as Fluellen, a Welsh captain. As the English advance, Nim and Bardolph are caught looting and are hanged at King Henry's command.</p> <p>The climax of the war comes at the famous Battle of Agincourt, at which the English are outnumbered by the French five to one. The night before the battle, King Henry disguises himself as a common soldier and talks to many of the soldiers in his camp, learning who they are and what they think of the great battle in which they have been swept up. When he is by himself, he laments his ever-present responsibilities as king. In the morning, he prays to God and gives a powerful, inspiring speech to his soldiers. Miraculously, the English win the battle, and the proud French must surrender at last. Some time later, peace negotiations are finally worked out: Henry will marry Catherine, the daughter of the French king. Henry's son will be the king of France, and the marriage will unite the two kingdoms.</p>
<b>Henze: Ondine (Royal Ballet)</b>	<p>Ondine is vividly brought to life by The Royal Ballet. Miyako Yoshida dances the title role, originally created for Margot Fonteyn, in a hauntingly beautiful underwater world. Frederick Ashton's shimmering choreography, Lila de Nobili's ingenious designs and Hans Werner Henze's specially commissioned, magical score memorably combine to evoke the ever-changing moods of the sea.</p>

Title	Summary
<b>Here Come the Co-Eds</b>	Bud and Lou head to campus and attempt to save Bixby College from closing down.
<b>Hereditary</b>	<p>Annie (Toni Collette) is about to bury her mother, trying to come to terms with their estranged relationship, as her parent was a viciously secretive woman. Joining the mourning process are her children, Charlie (Milly Shapiro) and Peter (Alex Wolff), and her husband, household rock Steve (Gabriel Byrne). The creator of artful, confessional dioramas, Annie struggles to keep herself together, finding comfort with Joan (Ann Dowd), another person in grief who offers support for Annie's complex emotions. When tragedy hits the household again, Annie loses control of herself, soon caught up in long dormant sleepwalking activity that threatens violence against Peter, who also begins to suffer strange visions as he keeps to a routine of school and marijuana usage. Hoping to reach the other side by testing her amateur medium skills, Annie awakens something mysterious in the house, rattling her already fried existence.</p> <p>For his first movie, Aster pulls off a few impressive highlights in "Hereditary." It's a well-crafted picture profoundly influenced by Stanley Kubrick's "The Shining," with Aster playing with stillness to best emphasize Annie's unraveling, and scoring efforts from Colin Stetson set out to rattle nerves with atonal accompaniment, adding to the developing nightmare with uncomfortable, foreboding sounds. "Hereditary" is a traditional horror endeavor in many ways, but it's primarily a tale of mental dissolve, with Annie's implosion carefully arranged and portioned out by the production, often unleashed within the confines of her stately home in the middle of nowhere. Aster does fine with tributes, using them to help with his own ideas on the crumbling of Annie's household, which begins with the death of her elderly grandmother (the first image of the film is the old woman's obituary) and eventually goes way beyond her coping abilities, with the first half of the feature isolating her pain during a confusing time, with true agony waiting just around the corner.</p>
<b>Hero, The</b>	In this psychologically rich character study, written and directed by Satyajit Ray, Bengali film star Uttam Kumar draws on his real-world celebrity to play Arindam Mukherjee, a matinee idol on the brink of his first flop. When Mukherjee boards an overnight train to Delhi to accept an award, a journalist (Sharmila Tagore) approaches him seeking an exclusive interview, which initiates a conversation that sends the actor reeling down a path of self-examination. Seamlessly integrating rueful flashbacks and surreal dream sequences with the quietly revelatory stories of the train's other passengers, The Hero is a graceful meditation on art, fame, and regret from one of world cinema's most keenly perceptive filmmakers.
<b>Heroes for Sale</b>	Heroes for Sale, filmed with raw, gritty immediacy by the no-nonsense Wellman, covers all the Depression-era bases, and puts the spotlight on the plight of veterans. This is the hard-hitting story of Tom Holmes (Richard Barthelmess), an unsung war hero left wounded and addicted to morphine whose struggles make him an American Everyman, a tough hero for a tough time.

Title	Summary
<b>Heroes: The Films of John Pilger 2015 Edition</b>	<p>Disc One:</p> <p>Year Zero: The Silent Death of Cambodia (1979). The shocking state of Cambodia after Pol Pot's murderous regime.  Nicaragua: A Nation's Right to Survive (1983). How can a country survive when its jungle borders hold 4000 hostile troops?  Burp! Pepsi vs. Coke In the Ice Cold War (1984). A look at the worldwide struggle for soft drink supremacy.  Flying the Flag: Arming the World (1994). An investigation of the world of international arms dealing.</p> <p>Disc Two:</p> <p>Vietnam: The Quiet Mutiny (1970). The incredible account of the break-up of the US military in Vietnam.  Death of a Nation: The Timor Conspiracy (1994). An exploration of the situation in East Timor - a country ruled by bloodshed and fear.  Inside Burma: Land of Fear (1996). An undercover investigation of slave labour in Burma.  Welcome to Australia (1999). An examination of the exclusion of Australia's Aborigines.</p> <p>Disc Three:</p> <p>Paying the Price: Killing the Children of Iraq (2000). An analysis of the effect of economic sanctions on Iraq.  Palestine Is Still the Issue (1974). An assessment of the problems endemic to the West Bank and Gaza.  Breaking the Silence: Truth and Lies In the War On Terror (2003). An inquiry into the "war on terror" and its affects on 'liberated' countries.</p> <p>Disc Four:</p> <p>Stealing a Nation (2004). The scandalous story of the expulsion of the Chagos Islanders.  John Pilger at The Guardian Hay Festival (2006)</p> <p>Disc Five:</p> <p>The Mexicans (1980). John Pilger reports on political repression in Mexico.  Street of Joy (1976). How can product marketing methods be applied to politics?  Pyramid Lake Is Dying (1976). An investigation into the lamentable state of a Paiute reservation in the Nevada desert.</p> <p>Disc Six:</p> <p>A Faraway Country (1977). An examination of the Czech Underground known as the Charter 77 Movement.  Do You Remember Vietnam? (1978). Three years after the fall of Saigon, Pilger returns to examine the new regime.  Vietnam: The Last Battle (1995). Nearly twenty years after the Vietnam War, Pilger returns to review those two decades.</p> <p>Disc Seven:</p> <p>The Truth Game (1983). The worldwide propaganda surrounding the nuclear arms race is scrutinised.  Japan Behind the Mask (1987). A look at Japanese society and its emergent nationalism.  South Africa: Apartheid Did Not Die (1998). An analysis of South Africa's new, democratic regime.</p> <p>Disc Eight:</p> <p>The Last Dream: Heroes (1988). Unsung An examination of the land stolen from aborigines by British settlers.  The Last Dream: Secrets (1988). An investigation of the massive racial inequalities in Australian society.  The Last Dream: Other People's Wars (1988). A look at the complicated relationship that Australians have with war.</p> <p>Disc Nine:</p> <p>World in Action (1970). Conversations with a Working Man  Dismantling a Dream (1977). Spending cuts highlight the shameful neglect of the NHS.  An Unfashionable Tragedy (1975). The plight of the Bangladeshi during the horrors of the famine.  A Nod and a Wink (1975). The use of Conspiracy laws in British justice.  Smashing Kids (1975). Hunger and malnutrition - directly caused by the welfare state.  Thalidomide: The Ninety-Eight We Forgot (1974). Why are 98 of the affected families not allowed compensation?</p>

**Heroes: The Films of John Pilger 2015 Edition**

## Disc Ten:

Vietnam: Still America's War (1974). Investigating the aftermath in Vietnam following the ceasefire.  
Mr. Nixon's Secret Legacy (1975). Counterforce: the prosecution of a flexible, acceptable nuclear war.  
The Secret Country: The First Australians Fight Back (1985). The shameful history of persecution of the Aborigines in Australia.  
Zap! The Weapon is Food (1976). An investigation of the US policy that makes food more powerful than oil.

## Disc Eleven:

Nobody's Children (1975). The plight of mentally handicapped children held in appalling circumstances.  
The Most Powerful Politician in America (1974). A revealing portrayal of bigoted Alabama governor George Wallace.  
One British Family (1974). Viewing the racial minefield of British society through the eyes of a black family.  
Guilty Until Proven Innocent (1974). Highlighting the issue of innocent people confined to prisons on remand.  
Heroes (1981). The shabby treatment of returning combat soldiers from Vietnam is investigated.

## Disc Twelve:

The Outsiders (1983). Interviews with Sean MacBride, Helen Suzman, Martha Gellhorn, Jessica Mitford, Wilfred Burchett, David Williamson, Salman Rushdie, Costa-Gavras and Patsy Spyby.

## Disc Thirteen:

To Know Us Is to Love Us (1975). Reaction to a Vietnamese refugee camp constructed outside an American town.  
Pilger in Australia (1976). A candid look at the highs and lows of Australian society.  
The Search for Truth in Wartime (1983). A look at the changing face of war reporting.  
The Timor Conspiracy (1999). The betrayal of the east Timorese by the international community.

## Disc Fourteen:

An Unjustifiable Risk (1977). An investigation of the risks and rewards of plutonium usage.  
Cambodia: Year One (1980). The effect of aid to Cambodia and the extent of the country's new-found stability.  
Cambodia: Year Ten (1989). An examination of how the unprotected and revitalised the Khmer rouge.  
Cambodia: Year Ten Update (1989). The British government and U.N. react to the outcry over the situation in Cambodia.

## Disc Fifteen:

War by Other Means (1992). An investigation of the crippling levels of debt paid by third world countries.  
Cambodia: The Betrayal (1990). The plight of a people who have struggled to rebuild their stricken country.  
Cambodia: Return to Year Zero (1993). John Pilger shows how the Khmer rouge has grown stronger due to the U.N.  
The New Rulers of the World (2001). Is global power actually in the hands of large multi-national corporations?

## Disc Sixteen:

The War on Democracy (2007). Investigating Washington's 'war on democracy' around the world.

## Disc Seventeen:

Breaking the Mirror (1997). An examination of the downward trends in journalism and reporting.

## Disc Eighteen and Nineteen:

Utopia (2013). Uncovering the apartheid deep within Australia's past and present.

## Disc Twenty:

The War You Don't See (2011). Tracing the history of 'embedded' and independent reporting during wartime.

## Special Features:

All nine films of The Outsiders, including rare interviews with Martha Gellhorn, Wilfred Burchett, Jessica Mitford and Costa-Gavras.

Title	Summary
<b>Heroes: The Films of John Pilger 2015 Edition</b>	John Pilger in conversation with Anthony Hayward at the Guardian Hay Literary Festival 2006. Portrait of Courage: pro-democracy advocate and prisoner of conscience Aung San Suu Kyi is interviewed by John Pilger. More than four hours of additional interviews recorded during the filming of Utopia.
<b>Heroic Purgatory</b>	Heroic Purgatory pushes the dazzling cinematic language of Eros + Massacre even further, presenting a bleak but dreamlike investigation into the political discourses taking place in early seventies Japan.
<b>Hidden Agenda</b>	<p>Two men in a car are shot without warning by British security forces. There is a great outcry. An investigation is promised. The movie, set in the recent past, is inspired by the Stalker Affair, in which a senior British police official, John Stalker, was assigned to investigate a killing by British security officials - and then suddenly was removed from the investigation after uncovering evidence that the shooting was unjustified. That was a conclusion the Thatcher government could not tolerate.</p> <p>"Hidden Agenda" is put together like a political thriller, like "Z" or "No Way Out," but it adds a gritty everyday realism. The story is seen through the eyes of two Americans assigned to investigate charges that British security forces have sanctioned murder as a tactic in their struggle against Irish nationalism. The Americans (Frances McDormand and Brad Dourif) are members of a human rights group like Amnesty International, and are idealists out of their depth in the dangerous world they have entered. They become pawns in the political struggle when an IRA man slips a tape recording to them - an explosive tape with evidence that could not only lead to a murder conviction, but also suggests that a British right-wing group had run a "dirty tricks" campaign against national leaders.</p>
<b>Hidden Fortress, The</b>	A general and a princess must dodge enemy clans while smuggling the royal treasure out of hostile territory with two bumbling, conniving peasants at their sides; it's a spirited adventure that only Akira Kurosawa could create. Acknowledged as a primary influence on George Lucas' 'Star Wars,' The Hidden Fortress delivers Kurosawa's inimitably deft blend of wry humor, breathtaking action and humanist compassion on an epic scale.
<b>High and Low</b>	High and Low (literally: Heaven and Hell) is a Kurosawa classic where Toshiro Mifune once again creates an unforgettable character, this time a decent businessman swimming with company sharks as vicious as those from Kurosawa's previous film, The Bad Sleep Well. Stressing Gondo's commitment to quality by having him tear apart a proposed shoe model to show how shoddy it is, Kurosawa strands Gondo in one apartment for 40 minutes, waiting for news from the kidnapper as the tension mounts. When the detectives are trying to find a way to hide a smoke bomb in the ransom valise, Gondo pulls out his old leatherworking tools and goes right to work, on the floor of his soon-to-be repossessed living room.
<b>High Life</b>	High Life is a 2018 erotic science fiction horror film directed by Claire Denis, in her English-language debut, and written by Denis and her long-time collaborator Jean-Pol Fargeau. Starring Robert Pattinson and Juliette Binoche, the film focuses on a group of criminals who are sent on a mission to travel on a spaceship toward a black hole while taking part in scientific experiments. The physicist and black-hole expert Aurélien Barrau was hired as a consultant, and the Danish-Icelandic artist Olafur Eliasson designed the film's spacecraft. High Life had its world premiere on 9 September 2018 at the Toronto International Film Festival.
<b>High Noon</b>	Possibly the all-time best Western film ever made - a successful box-office production by Stanley Kramer and directed by Fred Zinnemann. The Western genre was employed to tell an uncharacteristic Western tale without much violence, panoramic landscapes, or tribes of marauding Indians. The film's screenplay by Carl Foreman, written during a politically-oppressive atmosphere in the early 1950s when McCarthyism was rampant, was tightly scripted from a Collier's Magazine story titled The Tin Star by John W. Cunningham. In fact, the film's story has often been interpreted as a metaphor for the Hollywood blacklisted artists who faced persecution from the HUAC. This film tells the tale of a lone, stoic, honor-bound marshal/hero who was left desolate and abandoned by the Hadleyville townspeople he was sworn to protect, thereby sparing the civilized town the encroachment of barbaristic frontier justice brought by a deadly four-man gang. The film poster described the theme of the deserted marshal who stubbornly insisted on delaying his newly-married life with a pacifist Quaker wife in order to stay and confront the Millers: "The story of a man who was too proud to run."
<b>High School</b>	High School was filmed at a large urban high school in Philadelphia. The film documents how the school system exists not only to pass on "facts" but also transmits social values from one generation to another. High School presents a series of formal and informal encounters between teachers, students, parents, and administrators through which the ideology and values of the school emerge.
<b>High Society</b>	Tracy Lord (Grace Kelly, in her last film before marrying Prince Ranier of Monaco) lives in Newport and has a trio of men encircling her: her ex-husband, C.K. Dexter-Haven (Bing Crosby), with whom she is still on fairly good terms; her fiance, George Kittredge (John Lund), a professional prig; and Mike Connor (Frank Sinatra), a breezy reporter sent to cover the wedding by a Life magazine-like periodical. The rest of the cast includes Celeste Holm as Connor's photographer; Sidney Blackmer as Tracy's skirt-chasing father; Margalo Gillmore as her mother; and Louis Calhern as her uncle.

Title	Summary
<b>High-Rise</b>	<p>Like Ballard's novel, the film (also set in the mid-1970s) begins with its central character, Dr. Robert Laing (Tom Hiddleston), calmly sitting on the balcony of his 25th floor apartment eating roast dog, his appearance and bloodstained clothing suggesting that he has passed through traumatic events. We then return in time three months. Laing, who teaches at a medical school, moves into the exclusive, 40-story tower block located a few miles from the center of London. He begins a relationship with Charlotte (Sienna Miller), a single mother with a son. He also befriends Richard Wilder (Luke Evans), a rough-and-tumble documentary filmmaker, and his pregnant wife, Helen (Elizabeth Moss).</p> <p>Tensions emerge between those who live on the lower floor, like the Wilders, and the residents of the high-rise's upper reaches, including the building's architect, Anthony Royal (Jeremy Irons) and his wife, Ann (Keeley Hawes), actress Jane Sheridan (Sienna Guillory), a television news anchor, Cosgrove (Peter Ferdinando) and a gynecologist, Pangbourne (James Purefoy). One of the first confrontations occurs when the 'upper floors' attempt to ban children, whose families mostly live toward the bottom of the structure, from using the swimming pool.</p>
<b>Hilary and Jackie</b>	<p>The true story of two sisters who shared a passion, a madness and a man. As the title implies, this film isn't just about the life of Jacqueline du Pré, but about her tempestuous relationship with her sister, Hilary (Rachel Griffiths). When they were both children, Hilary, a flutist, was considered the greater talent. She was invited to play with orchestras and make special appearances. Through practice and hard work, however, Jackie elevated herself to her sister's level, then beyond. As an adult, Hilary all but gave up the flute in favor of marriage and a family, while Jacqueline chose fame. The price was a desperate yearning to have the stability and happiness that Hilary possessed.</p> <p>Hilary and Jackie is one of the most complex motion picture biographies of recent years. The relationship between the two sisters is perfectly developed. As children, they were inseparable soul-mates. When they were teen-agers, Hilary came to resent Jackie's success as her own musical aspirations floundered. Then, once they entered adulthood, the tables were turned. Jacqueline, teetering on the brink of depression and madness, obsessively craved the happiness her sister had achieved. She wanted the normalcy that her talent denied her. Then, when MS ended her career and left her alone and dependent, she had to cope with the loss of her defining characteristic, powerlessness, and death. The relationship between sisters is never simple (as movies would often have us believe). Tucker and screenwriter Frank Cottrell Boyce (from a book by Hilary and Piers du Pré) understand this, and have taken great pains to display all of the shades and variables of sisterhood in this film.</p>
<b>Hill of Freedom</b>	<p>The main innovations that Hong introduces in Hill of Freedom are twofold. One is structural, as much of the action is essentially an extended flashback driven by a letter a heartbroken woman reads in the titular cafe—but at one point she drops the pages while going down a stairwell, and when she picks them up, the pages are out of order. Hong takes that as his cue to scramble the chronology around, with big chunks of flashback denoted by a recurring shot of the woman's hands turning to the next page. The other change, however, is more thematically tantalizing, at least in theory. As in the Isabelle Huppert-led In Another Country, Hong again casts a non-Korean as his lead: Japanese star Ryô Kase, whose character, Mori, is a recently unemployed, lovelorn young man in Korea looking for a female co-worker, Kwon (Seo Young-hwa), with whom he had a fling a couple years ago while they both worked at an English-language school (the woman is the one who's reading the letter at the Hill of Freedom). Because Mori doesn't speak Korean, everyone around him is forced to speak to him in English, and Hong wrings some sharply comic scenes of miscommunication out of that premise. Neither of these characteristics end up adding much to Hill of Freedom's central storyline; mostly, they just seem like half-baked gimmicks to gussy up yet another of Hong's self-deprecating examinations of personal insecurity and romantic confusion. Which isn't to say that he's lost any of his powers of human observation. Hong is such a master of subtle characterization that all he needs to show us is a scene of Mori reading books about philosophy to clue us into his romantic nature.</p>
<b>Hiroshima Mon Amour</b>	<p>A cornerstone film of the French New Wave, Alain Resnais' first feature is one of the most influential films of all time. A French actress (Emmanuelle Riva) and a Japanese architect (Eiji Okada) engage in a brief, intense affair in postwar Hiroshima, their consuming fascination impelling them to exorcise their own scarred memories of love and suffering. Utilizing an innovative flashback structure and an Academy Award-nominated screenplay by novelist Marguerite Duras, Resnais delicately weaves past and present, personal pain and public anguish, in this moody masterwork.</p>
<b>His Girl Friday</b>	<p>Walter Burns, editor of a major Chicago newspaper, is about to lose his ace reporter and former wife, Hildy Johnson, to insurance salesman Bruce Baldwin, but not without a fight! The crafty editor uses every trick in his fedora to get Hildy to write one last big story, about murderer Earl Williams and the inept Sheriff Hartwell. The comedy snowballs as William's friend, Molly Malloy, the crooked Mayor, and Bruce's mother all get tied up in Walter's web.</p>
<b>Histoire(s) du cinéma</b>	<p>Histoire(s) du cinema; - as TV series/video essay - was made for Canal+, ARTE and Gaumont, from 1988 to 1998. The work subdivides into four chapters of two parts each. Of those four chapters, the first was broadcasted on five European channels simultaneously, the three others have been screened at film festivals. The series was shown as part of an installation at Documenta X, the interdisciplinary arts festival in Kassel, Germany, in 1997. The Museum of Modern Art in New York has screened each episode as it has become available. Undeniably a work of enormous scope, Jean-Luc Godard's Histoires du cinéma eludes easy definition. An extended essay on cinema by means of cinema. A history of the cinema, and history interpreted by the cinema. An homage and a critique. An anecdotal autobiography, illuminated by Godard's encyclopedic wit, extending the idiom established by JLG par JLG. An epic - and non-linear - poem. A freely associative essay. A vast multi-layered musical composition. Histoires du cinéma is all of these. It is above all, a work made by a man who loves and is fascinated by the world of film. For American movie critic Jonathan Rosenbaum, Godard's video series represents the culmination of 20th century filmmaking, and is a work "of enormous importance": "Just as Finnegans Wake, the art work to which Histoires du cinéma seems most comparable, situates itself at some theoretical stage after the end of the English language as we know it, Godard's magnum opus similarly projects itself into the future in order to ask, 'What was cinema?'"</p>
<b>Hit the Ice</b>	<p>Bud and Lou hit the slopes at the Sun Valley Resort after getting mixed up with gangsters.</p>

Title	Summary
<b>Hit, The</b>	Terence Stamp is Willie, a gangster's henchman turned "supergrass" (informer) trying to live in peaceful hiding in a remote Spanish village. Sun-dappled bliss turns to nerve-racking suspense, however, when two hit men—played by a soulless John Hurt and a youthful, loose-cannon Tim Roth—come a-calling to bring Willie back for execution. This stylish early gem from Stephen Frears boasts terrific performances from a roster of England's best hard-boiled actors, music by Eric Clapton and virtuoso flamenco guitarist Paco de Lucía, and ravishing photography of its desolate Spanish locations—a splendid backdrop for a rather sordid story.
<b>Hitch-Hiker, The</b>	Beyond its cultural significance as the only classic film noir directed by a woman (screen legend Ida Lupino), <i>The Hitch-Hiker</i> is perhaps better remembered as simply one of the most nightmarish motion pictures of the 1950s. Inspired by the true-life murder spree of Billy Cook, <i>The Hitch-Hiker</i> is the tension-laden saga of two men (Edmond O'Brien and Frank Lovejoy) on a camping trip who are held captive by a homicidal drifter (the great William Talman). He forces them, at gunpoint, to embark on a grim joyride across the Mexican desert. Renegade filmmaking at its finest, <i>The Hitch-Hiker</i> was independently produced, which allowed Lupino and ex-husband/producer Collier Young to work from a treatment by blacklisted writer Daniel Mainwaring, and tackle an incident that was too brutal for the major studios to even consider.
<b>Hobbit, The: An Unexpected Journey</b>	<p>It's an exciting story, easy to follow and lacking both the solemnity and the portentous symbolism of <i>The Lord of the Rings</i>. You don't need to be a Tolkien devotee who knows their orcs from their elvish to enjoy the movie, and it's generally less irritating than the book, with none of the archness Tolkien adopts when addressing children. Thankfully there's also an absence of knowing references to other movies and TV shows, and there isn't an American accent to be heard. The dwarves have various British regional brogues, mainly Celtic; the trolls speak comic cockney; the elves, largely played by Australian actors, stick to standard English.</p> <p>The mountainous terrain, increasingly dark and menacing as the story progresses, at times resembles paintings by John Martin and Caspar David Friedrich, and is beautifully photographed by Jackson's regular cinematographer, Andrew Lesnie, who has that feeling for landscape that's such a feature of antipodean cinema. At the centre of the film, and sensitively handled by Jackson, are the relationships between Bilbo, his gruff mentor Gandalf and his antagonist Thorin, and it's something children will respond to. In his book <i>Anatomy of Criticism</i>, the Canadian literary theorist Herman Northrop Frye makes a distinction between "high mimetic" and "low mimetic" figures, ie heroes who are mythically and socially superior to ordinary people or at the same human level as the rest of us. Gandalf, who teaches Bilbo what heroism is, and Thorin, who exhibits the necessary qualities in his actions, are high mimetic figures, while Bilbo is low mimetic. Bilbo can become a hero and then return to his former world, as indeed is suggested at the beginning of <i>The Hobbit</i>. What we see in Martin Freeman's moving and endearing performance is Bilbo doing just that.</p>
<b>Hobbit, The: The Battle of the Five Armies</b>	<p>Since this is the last entry in the trilogy, all of the characters have found a place in this conclusion. Martin Freeman returns as Bilbo Baggins. While he has a lot less to do here than he did in the previous two entries, he once again proves to deliver a believable performance as a hobbit, who unexpectedly makes a large impact on this journey. However, this is Richard Armitage's show in the role of Thorin Oakenshield. Not only does he entirely convince us of this power-hungry dwarf, but he delivers a range that we haven't quite seen in the previous entries. Boasting a rather large supporting cast, there are plenty of recognizable faces that make this a complete trip to Middle-Earth. Including Lee Pace, Luke Evans, Orlando Bloom, Ian McKellen, Hugo Weaving, and Cate Blanchett, this is just as grand in the casting department as it is in its the visual one.</p> <p>As expected from visionary Peter Jackson, <i>The Hobbit: The Battle of the Five Armies</i> looks absolutely stunning. The fantastical environments are astonishing, especially as he utilizes wide sweeps of large landscapes that truly allow us to feel the epic nature of this world. When the war truly kicks into high gear, the variety of action sequences look absolutely incredible. Fortunately, when it comes to fighting a leader of a particular group of Middle-Earth, the matches feel just as intense as they should. This is all thanks to the outstanding use of choreography, which allows us to enjoy the battle scenes that much more. There's a specific mastery of costume design, hair, and make-up that further immerses us in the lands of Middle-Earth. Every character is brought to life by the incredible details found in these very departments.</p>
<b>Hobson's Choice</b>	An unsung comic triumph from David Lean, <i>Hobson's Choice</i> stars the legendary Charles Laughton as the harrumphing Henry Hobson, the owner of a boot shop in late Victorian northern England. With his haughty, independent daughter Maggie (Brenda De Banzie) decides to forge her own path, romantically and professionally, with none other than Henry's prized bootsmith Will (a splendid John Mills), father and daughter find themselves head-to-head in a fiery match of wills. Equally charming and caustic, <i>Hobson's Choice</i> , adapted from Harold Brighouse's famous play, is filled to the brim with great performances and elegant, inventive camera work.

Title	Summary
<b>Hockey: A People's History</b>	<p>At a Montreal skating rink in 1875, the puck is dropped on a new sort of game. It's fast and punishing, and on this night hockey is transformed from genteel sport to seething spectacle.</p> <p>Hockey: A People's History is CBC's epic series chronicling the story of a game and the soul of a nation. Born as a game of survival against the snow and ice of a Canadian winter, hockey gave a new country its first heroes and champions.</p> <p>The story of hockey is the struggle of class and gender, as working class men and women fight for their place in a rich man's game. It's the dreams of towns and their teams, where rogues and roughnecks do battle with hockey barons and bluebloods.</p> <p>Hockey is where Canada's cultures collide and rivalries divide. It's also a game that unites us like nothing else can. In a tale that spans two centuries, this bold new series Hockey: A People's History documents the power and passion of a game and the country that gave it life.</p> <p>The DVD is a 6-pak containing all 10 eps of the series in english and in french, plus more than 200 minutes of bonus content including behind-the-scenes features; historical hockey featurettes, extended interviews with hockey greats Gretzky, Dryden, Bowman, Cherry, Wickenheiser, and with Tom Cochrane; directors' commentaries.</p>
<b>Hold that Ghost</b>	<p>The boys inherit a haunted house formerly owned by a mobster.</p>
<b>Holiday</b>	<p>Two years before stars Katharine Hepburn and Cary Grant and director George Cukor would collaborate on The Philadelphia Story, they brought their timeless talents to this delectable slice of 1930s romantic-comedy perfection, the second film adaptation of a hit 1928 play by Philip Barry. Grant is at his charismatic best as the acrobatically inclined free spirit who, following a whirlwind engagement, literally tumbles into the lives of his fiancée's aristocratic family—setting up a clash of values with her staid father while firing the rebellious imagination of her brash, black-sheep sister (Hepburn). With a sparkling surface and an undercurrent of melancholy, Holiday is an enchanting ode to nonconformists and pie-in-the-sky dreamers everywhere, as well as a thoughtful reflection on what it truly means to live well.</p>
<b>Holiday Inn</b>	<p>Holiday Inn is about as corny as they get, but this Paramount musical conjures magic by bringing together three preeminent figures of 20th century song and dance: Irving Berlin, Bing Crosby and Fred Astaire. Berlin, who had the idea for the movie, contributes some wonderful holiday numbers. In addition to "White Christmas," standouts include "Easter Parade," "Lazy" and "Happy Holiday." Crosby and Astaire get respective moments to shine, with the latter particularly incandescent in a firecracker-fueled Fourth of July dance aptly titled "Say It with Firecrackers." Still, there are a few duds, the most notorious being a shockingly dated minstrel-show ode to Abraham Lincoln.</p>
<b>Holy Motors</b>	<p>Over the course of a single day, Monsieur Oscar travels by limousine around Paris to a series of nine appointments, transforming into new characters at each stop. He is a captain of industry, a gypsy beggar, a digitized ninja warrior (and reptilian sex god!), a gibberish-spewing troglodyte, the melancholy father of a teenage daughter, a shadowy assassin, a dying old man, and a thwarted lover reuniting with a past flame.</p>
<b>Holy Mountain</b>	<p>Alejandro Jodorowsky stars as The Alchemist in Holy Mountain--apt self-casting in this psychedelic masterpiece about Jesus searching for enlightenment. Fusing together many of his previously investigated themes, Holy Mountain catalogues a religious icon's surreal journey through magical realms that both mirror reality and verge on the psychotic. Financed entirely by John Lennon and Yoko Ono, Holy Mountain is a more associative, more abstract, and better version of El Topo, which also features a protagonist searching for his soul. In Holy Mountain, Jesus encounters seven magicians who represent each planet, who then converge under the tutelage of The Alchemist to prepare for their life-threatening climb up a sacred hill. Completely original in its blend of Mexican magical surrealism and peace-inducing, humorous commentary on Latin American colonialism and the idiocy of war, Holy Mountain is one of the most outlandish examples of avant-garde filmmaking. Wonderfully colorful sets, zany characters in costumes straight out of the subconscious, and an inspired soundtrack, reinforce this absurdist statement about death and rebirth. Though Jodorowsky purportedly deprived himself of sleep to study Zen as research for the film, this is no flowery hippie movie. Carcasses, skinned animals, and even a scene showing frogs and toads dressed as Aztecs and Conquistadors who fight until the bloody death, will make a viewer's skin crawl. After being mesmerized by such a powerful vision, the ending, in which Jodorowsky reminds us that "reality awaits," is the most bizarre part.</p>



Title	Summary
<b>Holy Mountain, The [Der Heilige Berg]</b>	<p>Dr. Arnold Fanck (1889-1974) can be viewed as a significant pioneer of independent filmmaking and his film, <i>The Holy Mountain</i> (1926), as a landmark entry in the Bergfilme genre. The production, however, was riddled with problems. Unseasonably warm weather in the German Alps melted the expensive ice palace set constructed on a frozen lake; snow turned to slush; various injuries afflicted Riefenstahl, Schneider, and cinematographer Hans "Snowflea" Schneeberger; filming was delayed, and UFA threatened to abandon the project. Mimicking the film's archetypal romantic triangle, affectionate rivalries boiled within the small crew. According to Riefenstahl (whose memoirs contain much melodrama), Fanck was deeply in love with her, but she wasn't interested. Instead, she and Trenker were in love, a situation Fanck continually tried to undermine by privately suggesting to Trenker that Riefenstahl and Schneeberger were secretly having an affair. When the winds shifted and cold weather returned, it took great professionalism for everyone to sleep in the same winter cabin without chaos ensuing.</p> <p>Despite everything, the film was clearly a formative experience for Riefenstahl, who absorbed as much about filmmaking as she could. When Fanck was summoned to UFA to determine the film's fate, Riefenstahl took it upon herself to film the flower-filled springtime scenes in Interlaken. (According to her, the high quality of the rushes convinced UFA to keep the production.) When Fanck was unable to shoot the nighttime scenes of the rescue party searching at night with their flares, Riefenstahl directed those scenes as well, even, according to her memoirs, after a magnesium torch burst beside her and singed half her face. ("I tried to put out the flames with my left hand and keep cranking the camera with my right hand until the scene was done.")</p> <p>The visual power of the film is undeniable, with its monumental compositions emphasizing towering rock formations, natural light cascading over craggy surfaces, and the crashing waves of the sea. Although Fanck was known as a realist (he detested makeup or stunt doubles and insisted on shooting on location) the film boasts poetic uses of dissolves, superimpositions, silhouettes, time-lapse cinematography, and, of course, slow motion montages, the latter of which clearly anticipates Riefenstahl's veneration of pool divers in <i>Olympia</i> (1938). The ice palace was reconstructed and its sequence is strikingly lit, a carryover of expressionist techniques. Fanck had obviously learned his craft in the preceding years; considerations of screen direction and consistency of movement from shot to shot are carefully maintained, while his use of irises and masking illustrate his eternal passion for nature photography.</p>
<b>Holy Smoke</b>	<p>Kate Winslet plays Ruth Barron, a beautiful bold Australian who went to India in search of the exotic, and got seduced by a world completely different from her own. Her family imagine the worst so they hire a top American cult "exit counselor" PJ Waters to "cure" her and bring her back. Nothing is goes as planned. The young seeker turns the tables on the spiritual expert, leading him into an all-out battle of the sexes.</p>
<b>Homeland: Complete Season 1</b>	<p>Carrie Mathison (Golden Glober winner Claire Danes), a brilliant but volatile CIA agent, suspects that a rescued American POW may not be what he seems. Is Marine Sgt. Nicholas Brody_(Damian Lewis) a war hero...or an Al Qaeda sleeper agent plotting a spectacular terrorist attack on U.S. soil? Following her instincts, Mathison will risk everything to uncover the truth - her reputation, her career and even her sanity.</p>
<b>Homeland: Complete Season 2</b>	<p>Marine Sgt. Nicholas Brody (Lewis) is now a U.S. congressman, and former CIA agent Carrie Mathison (Danes) has returned to civilian life. But when a new and potentially devastating terrorist threat emerges, Brody and Carrie's lives become intertwined once again and they resume their delicate dance of suspicion, deceit and desire.</p>
<b>Homeland: Complete Season 3</b>	<p>Much of the focus of this season revolves around Brody trying to extricate himself from the international quagmire he has been pulled into. He attempts to find sanctuary in a mosque, but the imam reports in to the authorities. What happens to Sgt. Brody in this season is far more intense than in any of the previous two, which fans of the series will know is quite significant. Brody is strung out on heroin only to receive a rapid detox from the agency, after assassinating the head of the terrorist group 'The Revolutionary Guard'. This was crucial, so that Majid Javadi (Shaun Toub) could assume the position. Known to only a few, Javadi is a covert asset of the CIA, in his placement so high up in one of their target organizations is critical to national security. Two months after the Langley bombing. Carrie is reinstated into the CIA community facing questioning by the Senate Select Committee on Intelligence. During her testimony, she asserts that Brody had absolutely nothing to do with the attack. During further questioning of previous immunity deal with Brody and a sexual relationship with him are disclosed. When a bipolar condition exerts itself, Carrie is formally admitted inpatient care. Carrie's former mentor, Saul Berenson (Mandy Patinkin), has been promoted from the Middle East division chief to acting chief of the CIA.</p>
<b>Homicide</b>	<p>In David Mamet's cinema, nothing is as it seems—so you better know what you're looking for. Unfortunately, the protagonist of Mamet's nightmarish urban odyssey <i>Homicide</i>, inner-city police detective Bobby Gold (Joe Mantegna), is as bewildered about who he is as who (or what) he's after. Gold's investigation, following the murder of an elderly Jewish candy-shop owner, leads him down a path of obscure encounters and clues, to a profound reckoning with his own identity. Filled with Mamet's trademark verbal play and featuring standout supporting performances from William H. Macy, Ving Rhames, and Rebecca Pidgeon, <i>Homicide</i> is a taut, rich work from a true American original.</p>
<b>Homicide: Life on the Street - The Complete Series</b>	<p><i>Homicide: Life on the Street</i> was an American police procedural series chronicling the work of a fictional version of the Baltimore Homicide Unit. It ran for seven seasons (122 episodes) on NBC from 1993 to 1999, and was succeeded by a TV movie, which also acted as the de-facto series finale. The series was originally based on David Simon's book <i>Homicide: A Year on the Killing Streets</i>. Many of the characters and stories used throughout the show were based on events depicted in the book, which was also used for Simon's own series, <i>The Wire</i> on HBO.</p>
<b>Hommage a Noir</b>	<p>Stunningly filmed in black and white, a visual, musical poem to the people of contemporary Africa. Not one word is spoken. The haunting imagery of the film is accompanied by a continuous soundtrack, a fusion of traditional rhythms and cutting-edge electronica by Ralf Hildenbeutel. Shot entirely on location in Cameroon.</p>

Title	Summary
<b>Homo Faber [aka Voyager]</b>	Oscar nominee Sam Shepard takes on the role of a lifetime in award-winning director Volker Schlöndorff's powerful story of a monumental love affair that spanned two generations and six continents. Following a trail of odd coincidences that leads him from a plane crash in Mexico to a transatlantic voyage, engineer Walter Faber (Shepard) meets the beautiful young Sabeth (Julie Delpy). Traveling across Europe together, Faber's life is rejuvenated by Sabeth's love until phantoms from his past confront him with an unbelievable truth.
<b>Honeymoon Killers, The</b>	
<b>Hoodlum, The</b>	In <i>The Hoodlum</i> , Pickford is the pampered and ill-tempered Amy Burke, who lives with her wealthy grandfather in a New York mansion. Bored with her posh surroundings, she decides to try slumming with her sociologist father in an East Side tenement, with hilarious results! This version comes from the Academy Film Archive's 35mm restoration.
<b>Horse Feathers</b>	The Four Marx Brothers score again. Groucho's characteristic corkscrew humor, Chico's distortions of English and Harpo's pantomime arouse riotous laughter. Harpo does his usual turn with the harp, looking like an angel in disguise. Chico plays the piano in his facile fashion and Groucho essays a little in the way of singing. It falls to Groucho's lot to be chosen as president of Huxley College at the outset of this bundle of mirth. Chico is a bootlegger masquerading as a more or less peaceful ice man and Harpo is a dog catcher. As for Zeppo, the sedate member of the family, he is a Huxley student, who is infatuated with the College Widow, Connie Bailey, played by the handsome Thelma Todd. This all is capped off with the most hilarious football game since Harold Lloyd's <i>The Freshman</i> .
<b>Horse's Mouth, The</b>	In Ronald Neame's film of Joyce Cary's classic novel, Alec Guinness transforms himself into one of cinema's most indelible comic figures: the lovably scruffy painter Gulley Jimson. As the ill-behaved Jimson searches for a perfect canvas, he determines to let nothing come between himself and the realization of his exalted vision. A perceptive examination of the struggle of artistic creation, <i>The Horse's Mouth</i> is also director Neame's comic masterpiece.
<b>Hors-la-loi [Outside the Law]</b>	<p>This Oscar-nominated film (Best Foreign Language Film 2011) from director Rachid Bouchareb reunites the cast of his award winning film <i>Days of Glory</i> (Best Actor and François Chalais Award, Cannes Film Festival 2006, Best Writing – Original/César Award 2006). <i>Outside the Law</i> (<i>Hors la loi</i>) is a gripping slow-burning thriller along the lines of Melville's <i>Army of Shadows</i>.</p> <p>It's post-World War II story of three Algerian brother separated when they lose their home and land to French colonists. Messaoud (Roshdy Zem) joins the French army and fights in Indochina; Abdelkader (Sami Bouajila) becomes a leader of the Algerian independence movement in France while Saïd (Jamel Debbouze) moves to Paris, shunning the Algerian fight for liberty, instead choosing to make his living running hookers, shady nightclubs, and training boxers. But, alas, their destinies will eventual intertwine as the oppression faced by the Algerians living in France and back at home increases and French brutality towards their people rises, the independence movement grows in strength and numbers. Drawing the three brothers together toward an inevitable conclusion that their world of cloak and dagger had been pushing them to for years. It's a fight for liberty, survival, and the lives of their loved ones.</p> <p><i>Outside the Law</i> is an emotional behemoth in a tightly wound knot ready to uncoil and explode at a moment's notice. Superbly acted and brilliantly directed, it strikes just the right sort of balance between historical fiction, crime drama, and action thriller.</p>
<b>Hospital, The</b>	This blisteringly cynical satire, written by Paddy Chayefsky, is one of the darkest movies ever made, a cold-eyed lament for a society torn apart by upheavals of the Sixties. The hospital of the title is a sinkhole of moral chaos and despair, presided over by George C. Scott, a suicidal fallen-knight of a surgeon who wants to stop caring but can't. Inside the hospital, doctors and nurses are mysteriously dying; outside, the place is under siege by Black Panther-type radicals. Then leggy Brit Diana Rigg shows up, and things get really weird.
<b>Hot Pepper</b>	This is an energetic portrait of the Grammy-winning Creole musician Clifton Chenier, a.k.a. the King of Zydeco; Blank beautifully captures his music's propulsive, foot-tapping joy.
<b>Hotel Des Ameriques</b>	Deneuve plays Helene, an attractive anesthesiologist. One day she hits a man (Patrick Dewaere) with her car, and the two start off a doomed relationship. He is a lethargic depressed soul who hangs out in his family's hotel, and she is trying to get over the death of a former lover.
<b>Hotel Monterey</b>	[Silent] Under Akerman's watchful eye, a cheap New York hotel glows with mystery and unexpected beauty, its corridors, elevators, rooms, windows, and occasional tenants framed as though part of an Edward Hopper tableau.

Title	Summary
<b>Hounds of Baskerville, The</b>	<p>Horrific images of a body under attack by a snarling, indistinguishable beast flash in the night as a small boy crashes through a black and haunting moor. He emerges into daylight, terrified, where a woman, out walking her dog, offers help.</p> <p>Meanwhile, Sherlock needs a new case to ward off his nicotine cravings and feed his hyper-intelligence, and it's that very boy, now a grown man, who arrives in desperate need of help and provides Sherlock's case. As a child, Henry Knight witnessed his father's mauling by a "gigantic hound" in the Devil's Hollow area of Dartmoor. His father's body was never found but the hound became local legend, fodder for both tourists and conspiracy theorists who suspect nearby Baskerville, a top-secret military research complex specializing in chemical and biological weapons—and, it's speculated, the weaponized genetic mutation of animals. Knight's therapist had encouraged a healing return to the scene of his childhood trauma. But the experience backfired: standing at the very spot, Knight found beneath his feet the footprints of a gigantic hound.</p> <p>The hunt is on as Sherlock and John penetrate the high-security labs of Baskerville in search of a demonic hound that may be no more than a delusion. Somehow, in Baskerville's secret basement labs of caged animals and among the ancient piles of stones scattering the moor, science and the supernatural must intersect. But what powers do observation and deduction have in the face of a hellish hound?</p>
<b>Hour, The:: Season One</b>	<p>Romola Garai, Dominic West and Ben Whishaw star in <i>The Hour</i>, a thrilling six-part drama set in 1950s London when the BBC is about to launch an entirely new way of presenting the news. The dynamic Bel (Garai) is chosen to produce the new program, to be called <i>The Hour</i>, with handsome and well connected Hector (West) set to become the anchor, much to the annoyance of Freddie (Whishaw), a brilliant and outspoken journalist, whose passion continually lands him in trouble. Over the six episodes, the interplay of intense ambitions between our rising news team play out against the backdrop of a mysterious murder and Freddie's controversial and dangerous investigation.</p>
<b>Hour, The:: Season Two</b>	<p>Season two rejoins <i>The Hour</i> team in 1957 where we are introduced to new characters played by Peter Capaldi (<i>The Thick Of It</i> <i>The Nativity</i>) Hannah Tointon (<i>The Inbetweeners</i>) and Tom Burke (<i>State of Play</i>). They strive to broadcast the stories they believe in at the same time they grapple with the looming specter of the Cold War and changing social mores. With the advent of space race and the threat of nuclear annihilation forever looming Britain grapples with an era of unprecedented scientific advancement economic opportunity and cultural change in the face of new immigration from the Commonwealth. At the same time the members of <i>The Hour</i> team live in a world of cover-ups sexual intrigues and lurking fascism.</p>
<b>House</b>	<p>Infamous Japanese whatsit <i>House</i> is the ultimate 1970s artifact. The animated opening recalls <i>The Rocky Horror Picture Show</i>, while former ad man Nobuhiko Obayashi extends the anything-goes impression through freeze frames, painted backdrops, and old-timey flashbacks. He starts by introducing schoolgirls Fantasy (Kumiko Ohba) and Gorgeous (Kimiko Ikegami) to groovy H.R. Pufnstuf-style music. Then Gorgeous's widowed father presents his new bride, Ryôko (Haruko Wanibuchi), who enters like Joan Crawford in a flowing white gown. Afterward, Gorgeous invites Fantasy, Melody, Kung Fu, Prof, Sweet, and Mac to her aunt's house for the summer. Little does she know that Ryôko plans to crash the party.</p> <p>While they gather at the train station, the film slips into slapstick Monkees territory: a shoemaker croons as Fantasy's crush object, Mr. Tôgô (Kiyohiko Ozaki), trips over Gorgeous's green-eyed cat, Blanche. The girls make it to the country without incident, but the moment they arrive at the cobweb-covered estate, freaky things start happening: Auntie (Yôko Minamida) and Blanche, for instance, have met before. The ladies delight in the weirdness, enjoying a meal and exploring the grounds, but then Mac disappears. Auntie and Blanche, meanwhile, find novel ways to entertain themselves. Soon, mirrors are cracking, mattresses are flying, blood is flowing, and a piano goes berserk. There's only so much the girls can do, so they pin their hopes on Tôgô--and his sideburns--to set things right.</p> <p><i>House</i> arrives for the first time in the United States with a testimonial from <i>House of the Devil</i> director Ti West, who declares it "one of the most original films I've ever seen"; <i>Emotion</i>, an experimental short; and a featurette in which Obayashi credits his daughter, Chigumi, for several plot points. Fans of <i>Carrie</i>, <i>Suspiria</i>, <i>The Evil Dead</i>, and <i>Pee-Wee's Playhouse</i>: meet your new cinematic obsession.</p>
<b>House M.D.: Complete 8 Seasons</b>	<p>Hugh Laurie stars as the brilliant, but sarcastic Dr. Gregory House, a maverick physician who is devoid of bedside manner. While his behavior can border on antisocial, Dr. House thrives on the challenge of solving the medical puzzles that other doctors give up on. Together with his hand-picked team of young medical experts, he'll do whatever it takes in the race against the clock to solve the case.</p>
<b>House of Cards</b>	<p>Connoisseurs of political chicanery will relish <i>House of Cards</i>, the mordantly funny story of Francis Urquhart (Ian Richardson), a British politician with his eye on the top job. Urquhart is the chief whip of the Conservative Party and his job is to maintain party discipline, or, as he likes to say, "put a bit of stick about." This means that he has intimate knowledge of his colleagues' foibles, knowledge that he uses to further his own political ambitions. Aided by his equally ruthless wife and drawing on a network of accomplices, Urquhart forces the prime minister to resign then sets out to discredit each of his rivals for the party leadership. Although it is strongly cast throughout, <i>House of Cards</i> belongs to Ian Richardson. Without his perfectly balanced performance, Urquhart might have become no more than a two-dimensional villain, but Richardson finds exactly the right tone to make his character as attractive as he is wicked. Thanks to Richardson, and a superb script by Andrew Davies, this brilliant political satire is sure to delight anyone who has wondered what might be going on in the darker corners of our democratic institutions.</p>

Title	Summary
<b>House of Cards: Season 1</b>	<p>House of Cards made history by being the first original production by online disc rental and streaming service Netflix, who released the series, all thirteen episodes at once, in February of 2013. Calling it "original" might be a little bit of stretch, since the series itself was based on the British mini-series of the same name and novel by Michael Dobbs.</p> <p>Provenance and historical import aside, the series is a juicy political thriller that revels in the underbelly of politics, the relentless human compulsion to acquire more power, and of course, the sleazy world of sex, drugs, double-crosses and cover-ups that often goes along with it.</p> <p>Kevin Spacey plays Democratic congressman from South Carolina and House Majority Whip, Francis Underwood, who is angered when he passed over for the position of Secretary of State by newly elected President Garrett Walker (Michael Gill). A veteran of the political game, Underwood decides on a course of political revenge against those who crossed him, including the President, his Chief of Staff Linda Vasquez (Sakina Jaffrey) and the nominee for Secretary of State Michael Kern (Kevin Kilner). Egged on by his ambitious wife (Robin Wright), Underwood uses every underhanded means at his disposal to bring down his foes, including an ambitious young reporter from The Washington Herald, Zoe Barnes (Kate Mara). Barnes becomes a willing participant in Underwood's plan, walking a fine line between journalism and helping to shape the story as she is a knowing party, being leaked specific information by Underwood to accomplish certain goal. Their relationship teeters on the psycho-sexual as well, even as Underwood's wife flirts with her own extramarital affairs. Another tool in Underwood's box is drug-addled congressman from Pennsylvania Peter Russo, whose various run-ins with the law, issues with drugs and prostitutes, put him in a precarious position and make him easily manipulated by Underwood's will.</p>
<b>House of Cards: Season 2</b>	<p>Masterful, beguiling and charismatic, Francis Underwood (Kevin Spacey) and his equally ambitious wife Claire (Robin Wright) continue their ruthless rise to power in Season 2 of '. Behind the curtain of power, sex, ambition, love, greed and corruption in modern Washington D.C. the Underwoods must battle threats past and present to avoid losing everything. As new alliances form and old ones succumb to deception and betrayal, they will stop at nothing to ensure their ascendancy.</p>
<b>House of Cards: Season 3</b>	<p>In Season 3, President Underwood fights to secure his legacy. Claire wants more than being the first lady. The biggest threat they face is contending with each other.</p>
<b>House of Cards: Season 4</b>	<p>In Season 4, Frank (Kevin Spacey) and Claire (Robin Wright) become even greater adversaries as their marriage stumbles and their ambitions are at odds.</p>
<b>House of Cards: Season 5</b>	<p>As season five of Netflix's flagship drama gets underway President Underwood is running for re-election, while trying to bury a dirty past that includes financial shenanigans and bumping off a pesky journalist. In a deliciously cynical flourish, the commander-in-chief's response to whisperings about his misdeeds is to conjure a bogeyman in the shape of terrorist group Ico, which he presents as a clear and imminent danger to America. This yields the returning series's first stone-cold Trump-ism as Underwood announces plans to shut America's borders to unwelcome outsiders. Real world events are further echoed as protestors gather outside the White House chanting "not my President." Kevin Spacey is, as ever, imperious as the silky, scheming Frank -- though he once more has his equal in Robin Wright's hewn-from-a-glacier First Lady Claire Underwood.</p>
<b>House of Games</b>	<p>The Pulitzer Prize-winning playwright and screenwriter David Mamet sat in the director's chair for the first time for this sly, merciless thriller. Lindsay Crouse stars as a best-selling author and therapist who wants to help a client by making restitution for the money he owes to a gambler. After she meets the attractive cardsharp (Joe Mantegna), her own compulsions take hold as he lures her into his world of high-stakes deception. Packed with razor-edged dialogue delivered with even-keeled precision by a cast of Mamet regulars, House of Games is as psychologically acute as it is full of twists and turns, a rich character study told with the cold calculation of a career con artist targeting his next mark.</p>
<b>House of Strangers</b>	<p>An explosive drama, House of Strangers saw Edward G Robinson win the 1949 Best Actor Award at the Cannes Film Festival for his powerhouse performance as a domineering Italian father.</p> <p>Gino Monetti (Edward G Robinson) is a self-made man, an Italian immigrant who has dragged himself up from the slums of New York to be president of his own bank. The struggle has made him hard and bitter – alienating him from three of his sons.</p> <p>Monetti is still close to his fourth son Max (Richard Conte), a sharp lawyer with an even sharper society girlfriend (Susan Hayward). As Monetti's banking empire begins to crumble, tensions within the family reach boiling point - and thoughts turn to revenge - and murder.</p>
<b>House of Wax</b>	<p>This simplified (but lavish) remake of the 1933 melodrama The Mystery of the Wax Museum was the most financially successful 3-D production of the 1950s. In his first full-fledged "horror" role, Vincent Price plays Prof. Henry Jarrod, the owner of a wax museum, whose partner, Matthew Burke (Roy Roberts), intends to burn the place down for the insurance money. When Jarrod tries to prevent Burke from torching the museum, he himself is trapped in the conflagration. Years pass: though now confined to a wheelchair, Jarrod manages to open up a new museum in New York, boasting the most incredibly lifelike wax statues ever seen. At the same time, a masked prowler has been stalking the city, murdering people and then stealing their bodies from the mortuary. One of the victims is Jarrod's old nemesis Burke; another is Cathy Gray (Carolyn Jones), the roommate of art student Sue Allen (Phyllis Kirk). On a visit to the wax museum, Sue can't help but notice that the wax likeness of Joan of Arc is a dead ringer for her deceased friend Cathy -- while the courtly Jarrod declares joyously that Sue is the living image of Marie Antoinette</p>

Title	Summary
<b>House on 92nd Street, The</b>	<p>The House on 92nd Street has solid claims to a place in film history, and not just as an engrossing true-life counter-espionage movie. Its working title was "Now It Can Be Told," and its story--about the F.B.I. smashing a Nazi spy ring in New York--involved the stealing of atomic secrets. That surely upped the topical ante for 1945 audiences (who, we may assume, had a lot less ambivalent feelings about the F.B.I. than latterday viewers).</p> <p>Of more lasting significance, the movie pioneered a salutary postwar trend in American filmmaking: forsaking the Hollywood soundstages and back lot to tap the freshness and palpable authenticity of real-world locations. Shot mostly in New York City, House was a collaboration between 20th Century-Fox and Louis de Rochement, the documentary producer renowned for his "March of Time" newsreels. The working formula of House and its successors was to fully incorporate documentary techniques into the storytelling, and to "film where it actually happened." That included using some nonprofessional performers, sometimes people who had been involved in the case. Fox went on to embrace this aesthetic in not only the de Rochement-produced 13 Rue Madeleine and Boomerang! but also the gangster movie Kiss of Death, the journalistic detective story Call Northside 777, and another F.B.I. case history, Street With No Name. Even the storybook fantasy of the studio's 1947 Miracle on 34th Street was charmingly validated by setting Kris Kringle down amid real New Yorkers and real Gotham grittiness.</p> <p>Noiristes should stand advised that House on 92nd Street, a key influence on film noir, is not quite a true noir itself (whereas Anthony Mann's T-Men is noir to the max). Even as a German-American double agent, hero William Eythe is unburdened by neurosis or doubt, and the stylistic keynote is documentary gray, not black--though a murder in a railroad yard and the final showdown are memorably stark and dark. - Richard T. Jameson</p>
<b>House on Telegraph Hill, The</b>	<p>Victoria has survived Nazi concentration by assuming the identity of one who died there. She arrives in San Francisco to see her "son" just as the boy's great-aunt dies leaving a lot of money to be inherited. Victoria falls in love with the boy's trustee Alan Spender, and they move into the mansion on Telegraph Hill. She then learns that Alan and his lover, the boy's governess Margaret, murdered an aunt and are planning the same for her.</p>
<b>How Earth Made Us</b>	<p>The documentary is a powerful validation of the materialist conception of history. The presenter - University of Plymouth professor and geologist Iain Stewart - tells us at the very beginning that our planet has immense power and has dominated us for most of our existence, yet it is rarely mentioned in our history books.</p> <p>He then embarks on an epic journey through continents and millennia of human experience, detailing how our relationship with our planet has evolved from one of domination by nature to one with the possibility of rationally harvesting the power of nature, on a global scale, and making it serve our purpose.</p> <p>The five-part series explores "the four great planetary forces that have shaped our history - deep earth, water, wind and fire. Having stressed the degree of power our environment has over us, the documentary never falls into the trap of dismissing human agency altogether. On the contrary, the final, fifth part is dedicated to a planetary force "rivalling natural forces - mankind.</p>
<b>How Green Was My Valley</b>	<p>John Ford's beautiful, heartfelt drama about a close-knit family of Welsh coal miners is one of the greatest films of Hollywood's golden age--a gentle masterpiece that beat Citizen Kane in the Best Picture race for the 1941 Academy Awards. The picture also won Oscars for Best Director (Ford), Best Supporting Actor (Donald Crisp), Best Art Direction, and Best Cinematography; all of those awards were richly deserved, even if they came at the expense of Kane and Orson Welles. Based on the novel by Richard Llewellyn, the film focuses its eventful story on 10-year-old Huw (Roddy McDowall), youngest of seven children to Mr. and Mrs. Morgan (Donald Crisp, Sarah Allgood), a hardy couple who've seen the best and worst of times in their South Wales mining town. They're facing one of the worst times as Mr. Morgan refuses to join a miners union whose members have begun a long-term strike. Family tensions grow and Huw must learn many of life's harsher lessons under the tutelage of the local preacher (Walter Pidgeon), who has fallen in love with Huw's sister (Maureen O'Hara). As various crises are confronted and devastating losses endured, How Green Was My Valley unfolds as a rich, moving portrait of family strength and integrity. It's also a nod to a simpler, more innocent time--and to the preciousness of memory and the inevitable passage from youth to adulthood. An all-time classic, not to be missed. - Jeff Shannon</p>
<b>How Much Wood Would a Woodchuck Chuck</b>	<p>A 44 minute film documenting the World Livestock Auctioneer Championship held in New Holland, Pennsylvania. Herzog has said that he believes auctioneering to be "the last poetry possible, the poetry of capitalism." Herzog describes the auctioneering as an "extreme language ... frightening but quite beautiful at the same time." Herzog used two of the featured auctioneers as actors in his later film Stroszek.</p>

Title	Summary
<b>How Sweet the Sound</b>	<p>Features rare performance footage and candid interviews with David Crosby, Bob Dylan, ex-husband David Harris, Reverend Jesse Jackson, Roger McGuinn, and more.</p> <p>Following Baez on her 2008/2009 world tour, the filmmakers captured Baez in performance as well as in intimate conversations with individuals whose lives parallel hers. From a stop in Sarajevo, Bosnia to revisit the scene of Joan's courageous trip to that war-torn city in the middle of the 1993 siege, to Nashville, Tennessee, where she joined Steve Earle to talk about their collaboration on Joan's 2008 Grammy-nominated album <i>Day After Tomorrow</i>, the film allows viewers an unprecedented level of access to Ms. Baez.</p> <p>Shot in high definition with a natural, filmic look, Joan is also joined on screen by, David Crosby, Bob Dylan, Roger McGuinn and Reverend Jesse Jackson, among others, to illuminate this extraordinary life. Rich historical archival footage – Baez' controversial visit to North Vietnam, where she is seen praying with the residents of Hanoi during the heaviest bombing of the war; Martin Luther King Jr. outside a California prison where he visited Joan to offer his support after she was jailed for staging a protest; Joan at her first Newport Folk Festival in 1959 and Joan as a teenager performing at the historic Club 47 – is woven into the story so viewers can experience scenes from Joan's life that have never been uncovered.</p>
<b>Howard Zinn: You Can't Be Neutral on a Moving Train</b>	<p>This acclaimed film looks at the amazing life of the renowned historian, activist and author. Following his early days as a shipyard labor organizer and bombardier in World War II, Zinn became an academic rebel and leader of civil disobedience in a time of institutionalized racism and war. His influential writings shine light on and bring voice to factory workers, immigrant laborers, African Americans, Native Americans and the working poor.</p> <p>Howard, who passed away in 2010, lent his support to many First Run films (many of which he also appeared in), the most recent being the Oscar-nominated <i>The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers</i>. Howard hid copies of the Pentagon Papers for Ellsberg, and he later served as an expert witness for the defense at Ellsberg's trial. In his recollections of Zinn, Ellsberg writes that his friend is "the best human being I've ever known [and] the best example of what a human can be."</p>
<b>Hubble 3D</b>	<p>This stellar documentary follows the crew of the Space Shuttle Atlantis as they took to the stars in 2009 to complete vital repairs to the Hubble Space Telescope. Over the course of five carefully planned spacewalks, the astronauts employed their craft's mechanical arm to make adjustments while traveling at a mind-boggling 17,000 miles per hour. Narrated by Leonardo DiCaprio. Blu-ray 3D requires a 3D television, 3D Blu-ray player, and special glasses to reproduce the original theatrical experience.</p>
<b>Hud</b>	<p>Hud Bannon has always preferred drinking, fighting and womanizing to the very traditional ways of his father. Hud is a man who cares more for himself than he does his young nephew, his dad, or even their understanding housekeeper. When disease threatens the cattle on the Bannon Ranch, the conflict between Hud and his old-line father reaches an all time high.</p>
<b>Huff: The Complete First Season</b>	<p>Dr. Craig Huffstodt (Hank Azaria, <i>Shattered Glass</i>) has it all--beautiful wife Beth (Paget Brewster, <i>Andy Richter Controls the Universe</i>), cute son Byrd (Anton Yelchin), sleek golden retriever, silver BMW, and tastefully-appointed model home. In the pilot, an inconsolable teenager pulls a gun out of his bag and shoots himself--right in the middle of a therapy session. Suddenly, Huff starts to question everything: the job, the marriage, life. Created by Bob Lowry (<i>Any Day Now</i>) and produced by Scott Winant (thirtysomething) for Showtime, Huff combines drama, comedy, flashbacks, and dream sequences to examine one "rich, guilt-ridden white man's" struggle with the Abyss. Sometimes it's <i>Frasier</i>, sometimes <i>The Sopranos</i>--sometimes <i>American Beauty</i>. Appearances to the contrary, Huff's well-constructed façade is not without its fissures, and as Byrd ominously quotes in episode eight ("<i>Cold Day in Shanghai</i>"), "If you gaze for long into the Abyss, the Abyss also gazes into you--Nietzsche." Live-in mother Izzy (Emmy winner Blythe Danner) is a judgmental busybody, younger brother Teddy (Andy Comeau, <i>Providence</i>) is a sympathetic schizophrenic, and best buddy Russell (Oliver Platt having the time of his life) is a pill-popping, cocaine-snorting, booze-guzzling lawyer whose moral compass has been missing "ever since my daddy's sperm hit the egg." Then there's psychotic patient Melody (Lara Flynn Boyle, <i>The Practice</i>), smart-talking office manager Paula (Kimberly Russell), and homeless Hungarian musician István (Jack Laufer) who keeps crossing his path. (Does he really even exist?) Other recurring characters include Huff's estranged father, Ben (Robert Forster), and Beth's terminally ill mother, Madeline (Swoosie Kurtz). In its first year, Huff garnered seven Emmy nominations and was renewed for a second season.</p>
<b>Hugo</b>	<p>Twelve-year-old Hugo lives in the walls of a busy Paris train station, where his survival depends on secrets and anonymity.... But when his world suddenly interlocks with an eccentric girl and the owner of a small toy booth in the train station, Hugo's undercover life, and his most precious secret, are put in jeopardy.</p>
<b>Huie's Sermon</b>	<p>A documentary film made for television by Werner Herzog. It consists almost entirely of a sermon delivered by Huie Rogers of the Bible Way Church of Our Lord Jesus Christ in Brooklyn.</p>
<b>Humain, Trop Humain</b>	<p>A meditative investigation of the inner workings of a French automotive plant.</p>
<b>Human Condition, The</b>	<p>Masaki Kobayashi's mammoth humanist drama is one of the most staggering achievements of Japanese cinema. Originally filmed and released in three parts, the nine-and-a-half-hour <i>The Human Condition</i> (<i>Ningen no joken</i>), adapted from Junpei Gomikawa's six-volume novel, tells of the journey of the well-intentioned yet naive Kaji (handsome Japanese superstar Tatsuya Nakadai) from labor camp supervisor to Imperial Army soldier to Soviet POW. Constantly trying to rise above a corrupt system, Kaji time and again finds his morals an impediment rather than an advantage. A raw indictment of its nation's wartime mentality as well as a personal existential tragedy, Kobayashi's riveting, gorgeously filmed epic is novelistic cinema at its best.</p>

Title	Summary
<b>Human Desire</b>	<p>Fritz Lang's 1954 American version of the Zola novel (and Renoir film) <i>La bete humaine</i>. Gloria Grahame, at her brassiest, pleads with Glenn Ford to do away with her slob of a husband, Broderick Crawford. Lang mines the railroad setting for a remarkably rich series of visual correlatives to his oppressively Catholic conception of guilt and retribution. A gripping melodrama, marred only by Ford's inability to register an appropriate sense of doom.</p>
<b>Humans: Season 1</b>	<p>In the near future, technological advances have brought about the creation of life-like humanoid servants, called Synthetics—or synths—that help busy families simplify their lives.</p> <p>Joe Hawkins (Tom Goodman-Hill, <i>The Imitation Game</i>), disheartened by his wife, Laura's (Katherine Parkinson, <i>The IT Crowd</i>), distance, and his children's indifference, purchases a synth with the hope that it will ease the family's struggles. The synth, Anita (Gemma Chan, <i>Jack Ryan: Shadow Recruit</i>) is an instant hit with Joe's children, but Laura can't shake her unease or the feeling that something is very wrong with Anita.</p> <p>As the Hawkins family adjusts to life with Anita, retired synth engineer George (William Hurt, <i>Damages</i>, <i>The Host</i>) can't bring himself to get rid of his beloved, but malfunctioning synth, Odi (Will Tudor, <i>Game of Thrones</i>). And mysterious Leo (Colin Morgan, <i>Merlin</i>) desperately searches for someone with his synth, Max. But why does Max seem different from other synths, and what secrets are the two holding?</p>
<b>Humans: Season 2</b>	<p>Months after saying goodbye to sentient synth Mia (Gemma Chan, <i>Fantastic Beasts and Where to Find Them</i>) and her family, the Hawkinses search for some semblance of normalcy. Laura (Katherine Parkinson, <i>The IT Crowd</i>) and Joe (Tom Goodman-Hill, <i>Mr. Selfridge</i>) attend marriage counseling, even as they grow concerned over their daughter's (Pixie Davies, <i>Miss Peregrine's Home for Peculiar Children</i>) strange behavior. But when Niska (Emily Berrington, <i>24: Live Another Day</i>) arrives at their home unannounced, the family is pulled back into the dangerous lives of the synths.</p>
<b>Humans: Season 3</b>	<p>One year after synths around the globe gained consciousness, human distrust of synths is at an all-time high, and both populations struggle to cope with the fallout. Human lawyer Laura (Katherine Parkinson, <i>The IT Crowd</i>) fights for synth rights at a high-profile government commission, while Mia (Gemma Chan, <i>Crazy Rich Asians</i>) and Max (Ivanhoe, <i>Black Mirror</i>) run a settlement for sentient synths. But Max is torn between his new role as leader and helping his friend, human-synth hybrid Leo (Colin Morgan, <i>The Fall</i>). When a bomb blast at a synth-friendly bar inflames already high tensions, Niska (Emily Berrington, <i>24: Live Another Day</i>) searches for the perpetrator, and what she finds will have monumental consequences for humans and synths alike.</p>
<b>Hunger</b>	<p>Knut Hamsun's remarkable book <i>HUNGER</i> was written in 1890 and it remains one of the freshest books I've ever read. This 1966 film adaptation, <i>SULT [HUNGER]</i>, was the first ever Swedish/Danish/Norwegian film co-production and it is a masterpiece of cooperation, subtlety and respect for its source material. It was director Henning Carlsen's fourth feature film (after fifteen years making documentaries) and he talks eloquently in the DVD extras interview about the problems of adapting an entirely first person perspective book to the screen. In another filmed extra, author Paul Auster talks of his love for the film with Hamsun's grand-daughter Regine, who both agree that it is one of the best film adaptations of a novel ever. Auster compares the intensity of the film to Bresson's <i>DIARY OF A COUNTRY PRIEST</i>, another of his favourites.</p> <p>The entire film rests on Per Oscarsson's lead performance - he is in practically every shot of the film - and he completely embodies the main character of Hamsun's book (even though he was second choice for the role).</p> <p>The list of interesting people who worked on this film is astonishing: Bergman regular Gunnel Lindblom plays the female lead; for art director Erik Aaes (who worked for Renoir, Cavalcanti, Dreyer, etc) it was his last film; regular Polanski collaborator Krzysztof Komeda wrote and performed the haunting score; and Birgitte Federspiel (Inger in <i>ORDET</i>) has a small role as Lindblom's sister.</p>
<b>Hunger</b>	<p>With <i>Hunger</i>, British filmmaker and artist Steve McQueen has turned one of history's most controversial acts of political defiance into a jarring, unforgettable cinematic experience. In Northern Ireland's Maze prison in 1981, twenty-seven-year-old Irish Republican Army member Bobby Sands went on a hunger strike to protest the British government's refusal to recognize him and his fellow IRA inmates as political prisoners. McQueen dramatizes prison existence and Sands's final days in a way that is purely experiential, even abstract, a succession of images full of both beauty and horror. Featuring an intense performance by Michael Fassbender, <i>Hunger</i> is an unflinching, transcendent depiction of what a human being is willing to endure to be heard.</p>

Title	Summary
<b>Hunger, The</b>	Catherine Deneuve and David Bowie are rich, beautiful, and oh-so chic as denizens of the night. Dressed in sleek outfits and stylish sunglasses, they haunt rock & roll clubs on the prowl for young blood, whom they bring home to their impossibly luxurious mansion for a late-night snack. Being a vampire never looked more sexy, but there's a price: Bowie starts to age so fast he wrinkles up in the waiting room of a doctor's (Susan Sarandon) office. The agelessly elegant Deneuve, evoking Delphine Seyrig's Countess Bathory from <i>Daughters of Darkness</i> , is perfectly cast as a millenniums-old bloodsucker who seeks a new mate in Sarandon and seduces her in a sunlight-bathed afternoon of smooth, silky sex. Tony Scott's (Ridley's brother) directorial debut, adapted from the Whitley Strieber novel, revises the vampire myth with Egyptian inflections and removes all references to garlic and crosses and wooden stakes--these bloodsuckers can even walk around in the daylight--but the ties between blood and sex are as strong as ever. Scott's background as an award-winning commercial director is evident in every richly textured frame and his densely interwoven editing, but the moody atmosphere comes at the expense of dramatic urgency. At times the film is so languid it becomes mired in its hazy, impeccably designed visual style. In its own way, <i>The Hunger</i> is the perfect vampire film for the '80s, all poise and attitude and surface beauty. Sarandon talks candidly about the film in the documentary <i>The Celluloid Closet</i> . - Sean Axmaker
<b>Hurlyburly</b>	Hurly-burly is an adaptation of David Rabe's well known play about the intersecting lives of several Hollywood players and wannabes whose personal lives threaten to veer into a catastrophe more interesting than anything they're peddling to the studios.
<b>Hurricane, The</b>	An intolerant Governor (Raymond Massey, <i>Things to Come</i> ) sets off a series of tragic events in an idyllic Pacific paradise, disrupting the peaceful lives of newlywed islanders Terangi (John Hall, <i>Arabian Nights</i> ) and Marama (Dorothy Lamour, <i>Johnny Apollo</i> ). Terangi is wrongly imprisoned by racist officials and after many failed escape attempts, additional years are added to original his six month jail term. Terangi finally succeeds and returns to Marama after a long absence, but only to be confronted with one of the most savage natural disasters to ever hit the island. The devastating hurricane was created by special effects wizard, James Basevi (San Francisco), who used enormous wind machines along with elaborate network of pipes and holding tanks to destroy the native village he had built. Ford acknowledged that assistant director Stuart Heisler ( <i>The Glass Key</i> ) was the driving force behind <i>The Hurricane</i> , and together they created a highly enjoyable film that stands as a landmark of Hollywood disaster films.
<b>Husbands</b>	The trailblazing independent auteur John Cassavetes pushes his raw, uncompromising emotional realism to its limit in this unflinching portrait of masculinity in crisis. Cassavetes joins Ben Gazzara and Peter Falk—both of whom would become key collaborators of the director's—playing a trio of middle-aged Long Island family men who, following the sudden death of their close mutual friend, channel their grief into an epic, multiday bender that takes them from Manhattan to London in a desperate, debauched quest to feel alive. By turns painfully funny and woundingly perceptive, this “comedy about life, death, and freedom” (as its tagline stated) stands as perhaps the most fearless, harrowingly honest deconstruction of American manhood ever committed to film.
<b>Hustler, The</b>	Pool-hall America: a merciless macho world where success demands absolute ruthlessness and coming second means a personal hell of inadequacy and doubt. Fast Eddy (Newman) is the young hopeful on the way to challenging past master of the green baize Minnesota Fats (Gleason) for his world title.
<b>I Am a Fugitive from a Chain Gang</b>	Paul Muni gives a joltingly realistic performance in this powerhouse classic directed by Mervyn LeRoy ( <i>Little Caesar</i> ), based on autobiographical writings by chain-gang escapee Robert E. Burns. Like many '30s crime sagas, this deals with gritty realities. Yet it also stands apart as a film that made a difference, igniting protests that led to vital penal reforms and Burns himself received a commuted sentence. DVD special features include: Commentary by film historian Richard B. Jewell, vintage musical short <i>20,000 Cheers for the Chain Gang</i> , and theatrical trailer.
<b>I Am Cuba</b>	Inspired by the films of Sergei Eisenstein, and designed as an uplifting propaganda piece for Fidel Castro's Cuba -- “I Am Cuba” may be one of the most stylistically vigorous films of all time. A joint Soviet-Cuban production, directed by Mikhail Kalatozov (“The Cranes Are Flying”) and originally released in 1964, “I Am Cuba” is a delirious hybrid: an overheated, agitprop salute to the Cuban revolution and a mad, unbridled exercise in film technique. Photographed in lush black and white by Sergei Urusevsky, who worked with the amazingly inventive camera operator Alexander Calzatti, “I Am Cuba” unfolds like a cinematic Olympics of complex, acrobatic camera moves. In one unbroken take, the camera finds a beauty contest on a hotel rooftop, pivots to capture the Havana skyline, descends several floors, snakes through a crowd of poolside revelers and then plunges into the pool. Told in four parts, and co-written by Russian poet Yevgeny Yevtushenko, “I Am Cuba” is set before Castro's rebellion, when the dictator Fulgencio Batista still held power. The first segment, staged at the hotel and nightclub, illustrates the emptiness of capitalist decadence. The second, a paean to the simple man, shows a poor sharecropper burning his sugar cane crop when his landlord sells to the United Fruit Co. In the third, a student revolutionary is martyred after leading an anti-Batista march, and in the fourth and least satisfying segment, we see peasant farmers raising their rifles in solidarity with Castro's dream of economic democracy. In each case, content and character are subordinated to heady, euphoric style.
<b>I Am Curious (Yellow)/I Am Curious (Blue)</b>	Lena, aged twenty, wants to know all she can about life and reality. She collects information on everyone and everything, storing her findings in an enormous archive. She experiments with relationships, political activism, and meditation. Meanwhile, the actors, director and crew are shown in a humorous parallel plot about the making of the film and their reactions to the story and each other. Nudity, explicit sex, and controversial politics kept this film from being shown in the US while its seizure by Customs was appealed.



Title	Summary
<b>I Am Not Your Negro</b>	<p>The film takes as its point of departure Baldwin's proposal to his editor in 1979 that he write a piece about civil rights leaders Medgar Evers, Malcolm X and Martin Luther King, Jr., all of whom Baldwin had met and all of whom were assassinated within five years of each other in the 1960s.</p> <p>Peck's film weaves together Baldwin's unfinished 30-page manuscript, Remember This House, with footage of the writer speaking before various audiences—notably on the Dick Cavett television talk show in 1968 and at Cambridge University in England, where in 1965 he debated the question “Is the American Dream at the expense of the American Negro?” with arch-conservative William Buckley.</p> <p>It includes documentary footage of Baldwin's trip to the American South in 1957 to witness the explosive struggles of the civil rights movement for school integration and voting rights, photographs of his meetings with Evers, Malcolm X and King, as well as images of lynchings and mob violence.</p> <p>Peck also includes clips from Hollywood films such as John Wayne westerns and the repugnant depictions of blacks in D.W. Griffith's 1915 Birth of a Nation, along with brief sequences from Imitation of Life (John Stahl, 1934) and Guess Who's Coming To Dinner? (Stanley Kramer, 1967) among others, by way of illustrating Baldwin's observations on race relations in the US.</p> <p>Excerpts from the latter's essays in The Fire Next Time (1963) and No Name in the Street (1972) are narrated by actor Samuel L. Jackson.</p>
<b>I Am Waiting</b>	<p>In Koreyoshi Kurahara's directorial debut, rebel matinee idol Yujiro Ishihara stars as a restaurant manager and former boxer who saves a beautiful, suicidal club hostess (Mie Kitahara) trying to escape the clutches of her gangster employer</p>
<b>I Confess</b>	<p>Otto Kellar and his wife Alma work as caretaker and housekeeper at a Catholic church in Quebec. Whilst robbing a house where he sometimes works as a gardener, Otto is caught and kills the owner. Racked with guilt he heads back to the church where Father Michael Logan is working late. Otto confesses his crime, but when the police begin to suspect Father Logan he cannot reveal what he has been told in the confession.</p>
<b>I Fidanzati</b>	<p>Ermanno Olmi's masterful feature is the tender story of two Milanese fiancés whose strained relationship is tested when the man accepts a new job in Sicily. With the separation come loneliness, nostalgia, and, perhaps, some new perspectives that might rejuvenate their love. Olmi's deep humanism charges this moving depiction of ordinary men and women, and the pitfalls of the human heart.</p>
<b>I Hate But Love</b>	<p>In the high-octane, unorthodox romance I Hate But Love (Nikui anchikusho), a celebrity (played by megastar Yujiro Ishihara), dissatisfied with his personal and professional lives, impulsively leaves fast-paced Tokyo to deliver a much-needed jeep to a remote village. When his controlling manager, the woman he loves (Ruriko Asaoka), follows, the two must reconcile while dodging reporters.</p>
<b>I Knew Her Well</b>	<p>Following the gorgeous, seemingly liberated Adriana (Divorce Italian Style's Stefania Sandrelli) as she chases her dreams in the Rome of La dolce vita, I Knew Her Well is at once a delightful immersion in the popular music and style of Italy in the sixties and a biting critique of its sexual politics and the culture of celebrity. Over a series of intimate episodes, just about every one featuring a different man, a new hairstyle, and an outfit to match, the unsung Italian master Antonio Pietrangeli, working from a script he co-wrote with Ettore Scola, composes a deft, seriocomic character study that never strays from its complicated central figure.</p>
<b>I Live in Fear</b>	<p>Both the final film of this period in which Akira Kurosawa would directly wrestle with the demons of the Second World War and his most literal representation of living in an atomic age, the galvanizing I Live in Fear presents Toshiro Mifune as an elderly, stubborn businessman so fearful of a nuclear attack that he resolves to move his reluctant family to South America. With this mournful film, the director depicts a society emerging from the shadows but still terrorized by memories of the past and anxieties for the future.</p>
<b>I Love Lucy, Season 1</b>	<p>Originally set in an apartment building in New York City, I Love Lucy centers on Lucy Ricardo (Lucille Ball) and her singer/bandleader husband Ricky Ricardo (Desi Arnaz), along with their best friends and landlords Fred Mertz (William Frawley) and Ethel Mertz (Vivian Vance). The beautiful, but daffy Lucy has the nasty habit of getting into jams, scrapes, and predicaments of all kinds. Fred and Ethel Mertz, frequently find themselves in the middle of Lucy's outlandish escapades.</p>
<b>I Love Lucy, Season 2</b>	<p>Originally set in an apartment building in New York City, I Love Lucy centers on Lucy Ricardo (Lucille Ball) and her singer/bandleader husband Ricky Ricardo (Desi Arnaz), along with their best friends and landlords Fred Mertz (William Frawley) and Ethel Mertz (Vivian Vance). During the second season, Lucy and Ricky have a son named Ricky Ricardo, Jr. ("Little Ricky"), whose birth was timed to coincide with Ball's real-life delivery of her son Desi Arnaz Jr.</p>
<b>I Love You, Alice B. Toklas!</b>	<p>Poor Harold Fine (Peter Sellers)... he's a suit-and-tie-wearing Jewish professional who's being pressed by his fiancée (Joyce Van Patten, in a supremely whiny and irritating performance) to nail down a wedding date. Harold's bored and dissatisfied with his life, though; when he meets Nancy (Leigh Taylor-Young), a hippie-chick friend of his brother's, he decides to tune in, turn on, and drop out, in a big way. He flees the altar, leaving Joyce standing alone, and pursues the counterculture life. Soon, though, Harold discovers that the hippie life isn't all it's cracked up to be, with its hipper-than-thou hypocrisy adding up to little more than a different brand of conformity. Screenwriter Paul Mazursky skewers the shallowness of the '60s with dead-on humor and some hilarious set pieces; the scene where Harold and his straitlaced parents eat some of Nancy's "funny" brownies is especially memorable. Sellers's comic timing and physical awkwardness, paired with Mazursky's dialogue, makes this one of the better '60s-time-capsule flicks. --Jerry Renshaw</p>

Title	Summary
<b>I Married a Witch</b>	Veronica Lake casts a seductive spell as a charmingly vengeful sorceress in this supernatural screwball classic. Many centuries after cursing the male descendants of the Salem puritan who sent her to the stake, this blonde bombshell with a broomstick finds herself drawn to one of them—a prospective governor (Fredric March) about to marry a spoiled socialite (Susan Hayward). The most delightful of the films the innovative French director René Clair made in Hollywood, <i>I Married a Witch</i> is a comic confection bursting with playful special effects and sparkling witticisms.
<b>I Vitelloni</b>	Federico Fellini's breakthrough film, the 1953 <i>I Vitelloni</i> , is one of the cinema's seminal stories about slacker males, and a highly entertaining one at that. Following the unfortunate failure of his comedy <i>The White Sheik</i> , Fellini prepared to shoot <i>La Strada</i> (he would release that early masterpiece in 1954), but decided at the last minute to make an autobiographical feature about mischievous, drifting, 30-ish losers in a small, seaside town. <i>I Vitelloni</i> clicked with international audiences and remains an obvious influence on such later classics as <i>Breaking Away</i> and <i>Diner</i> . But there's nothing like Fellini's almost self-mocking fusion of gritty neo-realism with the audacious, illusionary style he would later be entirely linked. The ensemble comedy follows the ever-diminishing fortunes of five young men who can't define, let alone jump-start, their dreams, particularly the caddish Fausto (Franco Fabrizi), who thinks nothing of molesting the wife of his father-in-law's best friend. - Tom Keogh
<b>I Wake Up Screaming</b>	Promoter Frankie Christopher, being grilled by police in the murder of model Vicky Lynn, recalls in flashback: First meeting her as a waitress, Frankie decides to parlay her beauty into social acceptance and a lucrative career. He succeeds only too well: she's on the eve of deserting him for Hollywood...when someone kills her. Now Frankie gets the feeling that Inspector Ed Cornell is determined to pin the killing on him and only him. He's right. And the only one he can turn to for help is Jill, the victim's sister, who's been cool toward him.
<b>I Walked With A Zombie</b>	Plot: Nurse Betsy Conwell takes up a position on the West Indies island of St Sebastian tending Jessica, the wife of plantation owner Paul Holland, whose mind has been burnt out by a tropical disease. But Betsy comes to fall in love with the melancholy Paul and seeks to help him by finding a cure for Jessica. Believing that the native witch doctors might be able to help, she one night leads Jessica through the plantations to a voodoo ritual. But afterwards the natives become obsessed with Jessica and try to lead her back to them by voodoo. And Betsy comes to realize that Jessica's condition might not be a disease, but instead actually caused by voodoo.
<b>I Want to Live</b>	Susan Hayward won a deserved Oscar for this, a searing indictment of capital punishment. Directed with intelligence and sensitivity by Robert Wise, the film remains a powerful example of socially-conscious Hollywood cinema.
<b>I Will Buy You</b>	Masaki Kobayashi's pitiless take on Japan's professional baseball industry is unlike any other sports film ever made. A condemnation of the inhumanity bred by a mercenary, bribery-fueled business, it follows the sharklike maneuvers of a scout dead set on signing a promising player to the team the Toyo Flowers.
<b>I Will Walk Like a Crazy Horse</b>	aka " <i>J'irai Comme un Cheval Fou</i> ". Following the brutal death of his mother, suave "modern" man Aden (George Shannon) flees into the desert to escape the prying eyes of a shadowy secret police agency that is mysteriously interested in him. Aden wanders upon a childlike dwarf named Marvel (Hachemi Marzouk), who is able to conduct miracles, like levitation and turning day into night. Aden learns to do away with many of the ideas that Western society has conditioned in him, i.e. notions of beauty, material wealth, and what actually constitutes a full spiritual life. Fortified with his new beliefs, Aden heads back to the city with Marvel and a goat, hoping to assimilate back into civilization. Aden buys a new swanky apartment, tries to fix Marvel up with beautiful women (who are repulsed by his ugliness), and eventually tries to come to terms with his own self-destructive incestuous fantasies. Of course, things don't work out that easily and Marvel eventually returns to the desert.
<b>I Wouldn't Like to Be a Man [Ich Möchte Kein Mann Sein]</b>	High-spirited young Ossi Oswald is the bane of her uncle and governess' existence. She insists on playing poker and smoking and talks with strange men on the street. When her uncle leaves to take up a new job, she looks forward to enjoying new freedom. Her hopes are dashed when her new guardian Dr. Kersten proves to be strict and unyielding. Frustrated with her cloistered life, Ossi sneaks out on the town dressed as a young man. She finds that being a man has its own disadvantages when she discovers she is not given the same gentle treatment when she is masquerading as a male. She decides to attend a lavish ball in her new disguise. Soon, Dr. Kersten appears at the ball trying to woo a young lady and Ossi vengefully tries to steal her away from her hated guardian. Eventually, another man attracts the woman's attention, and the disguised Ossi and the doctor reconcile. The two proceed to bond over cigars and champagne. After the ball is over, the pair drunkenly stumble home, exchanging inebriated kisses. After they pass out in a hired cab, the driver mistakenly leaves Ossi at the doctor's house and drops off the doctor at Ossi's home. Upon waking up in strange house, Ossi becomes alarmed and runs home where the doctor has woken up and is trying to sneak out of the house undetected. Still in disguise, she pretends she is visiting her cousin Ossi and the doctor begs her not to tell his ward about their "adventure". Ossi agrees and goes upstairs where she begins to undress. The doctor comes in to wake her and is astonished to see Ossi wearing a man's suit. The tables are turned when Ossi scolds him for his behavior. Giving in to the attraction he feels for her, the doctor kisses her.

Title	Summary
<p><b>I, Daniel Blake</b></p>	<p>Ken Loach and company skewer the ‘monumental farce’ of austerity politics with a film of magnificent and harrowing scorn, one of his very best. Even during the opening credit titles one feels in safe hands, as we simply hear the increasingly frustrated replies given by the titular Daniel (Dave Johns) to the largely irrelevant questions of a ‘health care professional’ assessing, with regard to an application for an Employment and Support Allowance, his ability to work after a recent heart attack. Though the 59-year-old Newcastle joiner has been advised by doctors and physiotherapists not to return to work for a while, and the woman interviewing him clearly has no proper medical knowledge, the tone at this stage is essentially comic: a sure indication of Loach and Laverty’s justified confidence in their knowledge of the film’s subject matter.</p> <p>Indeed, as Daniel struggles with the almost Kafka-esque bureaucracy of modern Britain’s Department for Work and Pensions – endless waits on the phone, digital-by-default demands made even of those who’ve never once used a computer, patronising staff, unhelpful jargon, dark threats of sanctions – the movie simply focuses on the protagonist’s determined, even obstinate attempts to avoid poverty and potential homelessness while retaining his humanity intact: namely, self-respect, dignity and kindness to others. The last is most conspicuously evident in his encounter with a young single mother and her two children, new to Newcastle after two years in a cramped room in a London homeless hostel and likewise finding it almost impossible to make ends meet.</p>
<p><b>Ice</b></p>	<p>Financed by the American Film Institute, "Ice" is a powerfully subversive 16mm gem, that spins a fictional tale of rebellious citizens, an oppressive government and terrorism. The leads are a ragtag group of freedom fighters who realize that the increasingly-fascist State is actually our enemy, and the only means of liberation is through violent struggle and a unified revolutionary front. "Now is the time to take up arms against the state!" Oh, yeah, the setting of this story is New York City! While nobody would have the balls to make a movie like this today, over 30 years ago, director Robert Kramer unleashed this b&amp;w underground epic, which not only condemns the government but offers a mosaic of grass roots revolution. The episodic script revolves around an underground Leftist organization that's centered in NYC, as they plan guerrilla activities, protest against American influences in Mexico, deal with internal disputes, and eventually coordinate a major, city-wide, heavily-armed offensive against the State. These aren't just long-haired freaks, mind you; they're old and young, men and women, intellectuals and naive flakes, who all have a common dedication -- to selflessly rise up and create a free society. Mind you, the story doesn't encourage random, individual violence, but it definitely promotes collective terrorism when it's aimed at a repressive regime. The film leaps between various individuals and their projects -- such as making educational films on how to transport radicals across borders, stockpile guns and make homemade explosives -- even as the authorities and their "security police" close in on dissenters, with National Identity Cards and Travel Cards keeping the population in check, prisoners tortured and the media kept in the dark. While some of the lengthy political diatribes are horribly tedious, the film definitely isn't all talk. In addition to casual nudity, one organizer (played by Kramer) is pulled off the street, beaten and castrated; a female rebel is shot and her friends hide the wounded girl in their home (much to their parents' irritation); and their final offensive includes apartment complex occupations, a prison break, sniper assassination, and the execution of traitors. Kramer (who passed away in 1999) went from Newark, NJ community organizer to become one of America's most politically motivated indie filmmakers (of course, he's highly regarded in Europe, and barely known in the US). Nowadays, it's difficult to believe that message-heavy, radicalized films such as this not only had US distribution, but also played mainstream art theatres! Filmed throughout NYC (including authentic apartments, airports, the main Post Office and even Port Authority terminal), Kramer gives it all a raw documentary-style edginess. The amateur cast can be a bit inconsistent, but the end result is thought-provoking, long-winded, disjointed, and always fascinating. --Steven Puchalski</p>
<p><b>Ice Storm, The</b></p>	<p>Suburban Connecticut, 1973. While Richard Nixon’s “I am not a crook” speech drones from the TV, the Hood and Carver families try to navigate a Thanksgiving break simmering with unspoken resentment, sexual tension, and cultural confusion. With clarity, subtlety, and a dose of wicked humor, Academy Award-winning director Ang Lee (Life of Pi) renders Rick Moody’s acclaimed novel of upper-middle-class American malaise as a trenchant, tragic cinematic portrait of lost souls.</p>
<p><b>Iceman Cometh, The</b></p>	<p>Jason Robards became an overnight star with his indelible performance as the glad-handing, doom-ridden Hickey in the legendary 1956 Circle-in-the-Square revival of Eugene O'Neill's towering masterpiece. In his harrowing drama, O'Neill shines a harsh but compassionate spotlight on the failed lives, empty hopes, and perpetual pipe dreams of an assortment of down-and-out denizens of a seedy saloon, set in New York in 1912. Their sad, but complacent existences are rattled when Hickey arrives for his annual bender a changed man--forswearing alcohol and preaching a deliverance from "the lie of the pipe dream."</p>
<p><b>Ici et Ailleurs (Here and Elsewhere)</b></p>	<p>Initially begun as a documentary about Palestinian revolutionaries, Ici et Ailleurs (in English, Here and Elsewhere) was ultimately transformed into an hour-long filmed essay addressing the relationship between politics and image, the problems of documentary filmmaking, and the danger of media saturation. Collaborators Jean-Pierre Gorin and Anne-Marie Melville began the film with funding from Palestinian forces, under the title Victory, intending to create a sympathetic portrait of the revolutionaries as a true people's movement. Not long after the filmmakers' return to France, however, most of their subjects were killed in warfare, and the issues behind the film no longer seemed so simple. At this point Jean-Luc Godard joined the production, helping create a series of scenes focusing on the life of a middle-class French family; this is the "Here" portion of the film, with Palestine as "Elsewhere." By editing together documentary and fictional footage, and commenting on these images through photo collages, title screens, and other reflexive techniques, the film questions the association between political thought and the structures of fiction. Ultimately, Ici et Ailleurs seems suspicious of all images, even its own; the suggestion is that all films, especially documentaries, present a false, constructed vision of reality.</p>

Title	Summary
<b>Identification of a Woman</b>	A body-and soul-baring voyage into one man's artistic and erotic consciousness. After his wife leaves him, a film director finds himself drawn into affairs with two enigmatic women, while at the same time searching for the right subject (and actress) for his next film. This spellbinding anti-romance was a late-career coup for the legendary Italian filmmaker, and is renowned for its sexual explicitness and an extended scene on a fog-enshrouded highway that stands with the director's greatest set pieces.
<b>Idiot, The</b>	After finishing what would become his international phenomenon <i>Rashomon</i> , Akira Kurosawa immediately turned to one of the most daring, and problem-plagued, productions of his career. <i>The Idiot</i> , an adaptation of Fyodor Dostoyevsky's nineteenth-century masterpiece about a wayward, pure soul's reintegration into society— updated by Kurosawa to capture Japan's postwar aimlessness—was a victim of studio interference and, finally, public indifference. Today, this "folly" looks ever more fascinating, a stylish, otherworldly evocation of one man's wintry mindscape.
<b>If. . .</b>	Lindsay Anderson's <i>If...</i> is a daringly anarchic vision of British society, set in a boarding school in late-sixties England. Before Kubrick made his mischief iconic in <i>A Clockwork Orange</i> , Malcolm McDowell made a hell of an impression as the insouciant Mick Travis, who, along with his school chums, trumps authority at every turn, finally emerging as a violent savior in the vicious games of one-upmanship played by both students and masters. Mixing color and black and white as audaciously as it mixes fantasy and reality, <i>If...</i> remains one of cinema's most unforgettable rebel yells.
<b>Ikiru</b>	Considered by some to be Akira Kurosawa's greatest achievement, <i>Ikiru</i> presents the director at his most compassionate—affirming life through an exploration of a man's death. Takashi Shimura portrays Kanji Watanabe, an aging bureaucrat with stomach cancer forced to strip the veneer off his existence and find meaning in his final days. Told in two parts, <i>Ikiru</i> offers Watanabe's quest in the present, and then through a series of flashbacks. The result is a multifaceted look at a life through a prism of perspectives, resulting in a full portrait of a man who lacked understanding from others in life.
<b>İklimler [Climates]</b>	A dowdy university instructor Isa is an inattentive husband to his younger, TV-business wife Bahar. Self-absorbed and selfish, Isa only communicates in the most rudimentary way, while she, similarly, detaches into crying jags and juvenile behavior.
<b>Il Divo</b>	<p>What is astonishing is that a film like this could be made about a man still living. One imagines Giulio Andreotti reflecting that it only enhances his larger-than-life image. His Christian Democrats ruled postwar Italy until 1992, by which time the party was in such disrepute that it no longer survives. Yet he prevails. He prevails, and the legend is only enhanced by the great performance here by Toni Servillo, an actor who succeeds in making him hypnotizing by supplying him with an almost cheerful lack of the slightest magnetism. Here was a man who suppressed the usual charm of a politician, perhaps aware he worked better as an enigma. Was he thinking of himself when he famously said, "You sin in thinking bad about people; but, often, you guess right."</p> <p>The film proceeds like a black comedy version of "The Godfather," crossed with Oliver Stone's "Nixon." It assembles a roll call of figures in postwar Italian politics, society and crime, uses an abundance of names and dates in captions, and makes us despair of keeping track until we realize we're not intended to — the purpose of all these facts is simply to evoke the sheer scope and breadth of Andreotti's machinations. The more we learn, the more fascinated we become, as Servillo portrays him as poker-faced, hunched, impassive, observing all, revealing little, wise and cynical beyond measure.</p>
<b>Il Generale Della Rovere</b>	In a magnetic performance, Vittorio De Sica is Emanuele Bardone, an opportunistic rascal in wartime Genoa, conning his fellow Italians and exploiting their tragedies by promising to help find their missing loved ones in exchange for money. But when the Nazis force him to impersonate a dead partisan general in prison to extract information from fellow inmates, Bardone finds himself wrestling with his conscience for the first time. Roberto Rossellini's gripping drama, a rare box-office breakthrough for the legendary neorealist, is further evidence of the compassionate artistry of one of cinema's most important voices.
<b>Il Grido</b>	Compelling study of Cochran's mental disintegration due to lack of communication with those he loves.
<b>Il Nuovo Mondo [The New World]</b>	<i>Il Nuovo Mondo</i> ("The New World") by Jean-Luc Godard is set in Paris and shows the end of the world, caused by a nuclear explosion in the sky 120,000 meters above Paris. The main characters are a young French couple. The man notices significant changes (mechanical behaviour, lack of logic and ingestion of large amounts of pills) in all of the people around him, including his girlfriend. He is beware of being influenced by these global mental changes himself, and records his observations regarding the catastrophe in a notebook.

Title	Summary
<b>Il Pollo Ruspante [The Free Range Chicken]</b>	<p>Gregoretti's <i>Il Pollo Ruspante</i> ("Free Range Chicken") shows an Italian middle-class family with two children traveling via an autostrada (highway) to the site of a real-estate project where they could be interested in buying a detached house.</p> <p>While they do a laringotomized marketing executive presents a lecture to a businessmen's seminar, reciting passage after passage in an impersonal, mechanical tone through a vocalizing apparatus.</p> <p>The lecturer teaches the businessmen how to "stimulate consumption" via the substitution of small shops (where the customer was forced to talk to the shop-owner and so was allowed time to rationalize each buying action) with large supermarkets, where people could more easily give over to their instincts, grabbing frivolous or useless articles from the shelves on a whim due to the delay of the moment of bill presentation and payment.</p> <p>The family visits a highway service station with an adjoining supermarket and restaurant. In the supermarket the children clamor to have candies and toys bought for them and the parents give in for fear of "letting people think they're poor"; then they all sit down to consume a drab standardized meal where the father can't convince the waitress to bring him "just one egg" (since all the portions must contain two) and has to explain his children the difference between battery-bred chicken and free ranging ones (in itself a metaphor of regimented urban life compared to the rougher, but more free, rural existence).</p> <p>The family finally reaches the development site where an enthusiastic real estate agent pressures them to reserve a yet-to-be-built house while telling off the warden (a southern Italian, representing the agricultural past of Italy) for having planted cabbages and other vegetables in a small patch of land, trampling over it and destroying the plants. The lecture goes on, in a harrowing enunciation of tricks and strategies to push consumerism to ever higher heights, all exemplified in corpore vivo by the family's odyssey. Finally, when in the evening the family is getting back to Milan, the father having decided against buying the house, a car accident befalls them, probably killing them all.</p> <p>The robot-voiced marketing executive concludes his exposition and is cheered by the businessmen' crowd, who congratulate him as they all leave the meeting room.</p>
<b>Il Postino</b>	<p>Pablo Neruda, the famous Chilean poet, is exiled to a small island for political reasons. On the island, the unemployed son of a poor fisherman is hired as an extra postman due to the huge increase in mail that this causes. <i>Il Postino</i> is to hand-deliver the celebrity's mail to him. Though poorly educated, the postman learns to love poetry and eventually befriends Neruda. Struggling to grow and express himself more fully, he suddenly falls in love and needs Neruda's help and guidance more than ever.</p>
<b>Il Posto</b>	<p>When young Domenico (Sandro Panseri) ventures from the small village of Meda to Milan in search of employment, he finds himself on the bottom rung of the bureaucratic ladder in a huge, faceless company. The prospects are daunting, but Domenico finds reason for hope in the fetching Antonietta (Loredana Detto). A tender coming-of-age story and a sharp observation of dehumanizing corporate enterprise, Ermanno Olmi's <i>Il Posto</i> is a touching and hilarious tale of one young man's stumbling entrance into the perils of modern adulthood.</p>
<b>Il Sorpasso</b>	<p>Regarded by many as Dino Risi's finest film, <i>The Easy Life (Il Sorpasso)</i> casts Vittorio Gassman as Bruno, a jaded, aging roue, who introduces young Roberto Mariani Jean-Louis Trintignant to his hedonistic lifestyle.. Previously a man with a purpose in life, Roberto soon becomes as wanton and wastrelly as Bruno. The older man is proud of his handiwork--until tragedy strikes. Risi sagaciously sets his moral fable against the beauties of the Riviera; we may not approve of Bruno's lifestyle, but we certainly understand why it appeals to him. Among the screenwriters of <i>The Easy Life</i> was Ettore Scola, a frequent Dino Risi and Vittorio de Sica collaborator and an excellent director in his own right.</p>
<b>Illegal</b>	<p>D.A. Ambitious D.A. Victor Scott zealously prosecutes Ed Clary for a woman's murder. But as Clary walks "the last mile" to the electric chair, Scott receives evidence that exonerates the condemned man. Realizing that he's made a terrible mistake he tries to stop the execution but is too late. Humbled by his grievous misjudgement, Scott resigns as a prosecutor. Entering private practice, he employs the same cunning that made his reputation and draws the attention of mob kingpin, Frank Garland. The mobster succeeds in bribing Scott into representing one of his stooges on a murder rap and Scott, in a grand display of courtroom theatrics, wins the case. But soon Scott finds himself embroiled in dirty mob politics. The situation becomes intolerable when his former protege in the D.A.'s office is charged with a murder that seems to implicate her as an informant to the Garland mob. Can Victor defend the woman he secretly loves and also keep his life?</p>
<b>Illibatezza [Virginity]</b>	<p><i>Illibatezza</i> ("Virginity") by Roberto Rossellini is a story of a beautiful stewardess which attracts unwanted attention from one of the air travellers - a middle aged American. The two overnight by chance in the same hotel. She has a fiance back home, to whom she sends video recordings made with her portable camera. These show how, in order to shoo away the unwanted flirtatious attentions of the traveller, all she had to do was to act in an aggressively provocative way; his sexual attraction being fueled by the shyness with which she initially tried to endure his advances.</p>

Title	Summary
<b>Image Book, The</b>	Godard's latest work "The Image Book" starts with a closeup of a hand pointing a finger upward, followed by closeups of text shown on an old-fashioned video display terminal, then a pair of hands cutting film on a 20th century Steenbeck editing table, and two more pairs of hands writing words on paper. By the time it ends, it has ruminated on the rise of the image, the fall of the word and the pulverization of every form of information into a nonstop stream of "content;" drawn connections between the mechanization of genocide during the Holocaust and colonization; created a kind of self-contained film-within-a-film, romanticizing the Arabic-speaking world through four decades' worth of movie clips; and handed viewers a continuous analogy for the film's own stylistic techniques by grouping together dozens of clips from movies involving trains ("trains of thought," perhaps?).
<b>Images</b>	Effectively a "lost film" soon after its original release, this dreamlike yet razor-sharp movie from the amazing early-'70s arc of Robert Altman's career was among the most mesmerizingly beautiful color films ever made. Where on this planet did Altman and cinematographer Vilmos Zsigmond find such colors, such an awesome fairy-tale landscape? (Ireland, as it happens.) Even more extraordinary was the inside/outside landscape of the heroine's consciousness: this is a movie in which madness is inseparable from imagination. Susannah York gives a brave, supernally freaky performance as a married woman who may be an adulteress, may only be fantasizing about it, may be pregnant, may merely be giving birth to a world. René Auberjonois, Hugh Millais (McCabe and Mrs. Miller's fur-clad assassin), and Marcel Bozzuffi play the men in her life, some of whom may be dead, some of whom are going to be. They all exchange names at various times as Cathryn meets herself coming and going, in search of unicorns. - Richard T. Jameson
<b>Immoral Tales [Contes Immoraux]</b>	<p>Although it has much in common with Walerian Borowczyk's earlier work, Immoral Tales marks the point where his reputation as an arty pornographer began, and was sexually explicit enough to have caused problems with the censors on its original UK release.</p> <p>It tells four stories revolving around particular taboos (virginity, female masturbation, bloodlust, incest), each delving further back in time, as if to suggest that the same issues recur constantly throughout human history and in all walks of life, whether it's Lucrezia Borgia (Florence Bellamy) or Erzsébet Báthory (Paloma Picasso in her only screen role) or the anonymous teenagers of the earlier episodes.</p>
<b>Immortal (aka Immortel)</b>	<p>The Yugoslav-born French comic book artist Enki Bilal has had a close relationship with cinema for a number of years, his work and designs proving very influential on many science-fiction films. As well as working as a production designer for Alain Resnais (La Vie Est Un Roman), Bilal has directed several films of his own work (Tykho Moon, Bunker Palace Hotel) but has so far failed to capture the power and imagination of his comic work on the screen. With the advanced state of computer graphics nowadays, it seemed like Bilal would finally have the opportunity to bring his creative brilliance to cinema audiences adapting the first two volumes of his most famous work 'The Nikopol Trilogy' and making extensive use of available technology.</p> <p>Set in the year 2095, a giant extraterrestrial pyramid floats above New York and Central Park has become an Intrusion Zone – an area of the city under frozen conditions that is a gateway to parallel worlds but is hazardous to anyone attempting entry to it. On the floating pyramid of the Egyptian Gods is Horus from Hierakonopolis, the hawk-headed god of heaven and one of the ancient creators of earth. Horus has been condemned to death, but is allowed a final seven days to revisit the world he helped create. He intends to use the last brief moments of his life to impregnate a suitable vessel but no ordinary human would be capable of procreating with a god. He finds Jill (Linda Hardy), a pale, blue-haired woman with flaking skin who is a mystery to the Eugenic scientist Elma Turner (Charlotte Rampling), her body appearing to be only created three months ago.</p> <p>Finding a human body capable of hosting his own form however is a greater problem for Horus, as all the genetically modified humans are too impure to bear his attempts to inhabit them, resulting in rather messy deaths that attract the attention of the police. When a frozen prison pod mysteriously breaks free, Horus discovers Nikopol (Thomas Kretschmann), a prisoner who has been cryogenically frozen for 30 years, his body pure and free from genetic enhancement. He has however lost one of his limbs in the accident, but for Horus he will be the host body that allows him to impregnate Jill.</p>
<b>Immortal Beloved</b>	This sumptuous and moving 1994 film written and directed by Bernard Rose (Candyman) investigates the artistic and romantic passions of one of the greatest composers of all time. Featuring a superb performance by Gary Oldman (Sid and Nancy) as Ludwig van Beethoven, Immortal Beloved is full of uncommonly vivid, rich imagery as it charts the tumultuous life of the deaf child prodigy and his rise to the height of musical achievement. Along the way, he attempts to play mentor to his nephew, attend to his many passionate romances--the most stable one was with a countess (Isabella Rossellini)--and fight bouts of depression and madness that ruled his life and his art. The film is framed around a "Rosebud"-type letter found after the composer's death that makes up the crux of the story. Jeroen Krabbé (The Fugitive), playing Beethoven's lifelong friend, attempts to discover who Beethoven's muse really was, becoming as driven as his friend in discovering the unlikely identity of the composer's "immortal beloved." Through this we gain an insight into the nature of obsession, romance, and the heights and sacrifices of artistic achievement. The film exhibits some extraordinary sound design, and the finale features a magical encapsulation of Beethoven's life and loves set to his "Ode to Joy." As an exciting and passionate journey, Immortal Beloved is its own masterpiece. --Robert Lane

Title	Summary
<b>Immortal One, The (L'immortelle)</b>	<p>With his talent for intricate, experimental narratives, and his penchant for sado-masochism as a recurring theme in his work, Robbe-Grillet used film to explore his own sexual desires, resulting in a highly personal and sometimes disturbing body of work that is equally characteristic of European art cinema and the exploitation cinema of the 1960s.</p> <p>With its highly stylized camerawork and fragmented narrative structure, Alain Robbe-Grillet's "L'immortelle" is a cinematic arabesque that teases the eye with visual delights, yet sadistically confounds the viewer's expectations. Not dissimilar to Alain Resnais's Last Year at Marienbad, which he had written two years earlier, "L'immortelle" involves a Frenchman, traveling in Istanbul, who is fascinated by the city's language, architecture, and exotic culture. He soon becomes entranced by a mysterious woman (Françoise Brion) who seems to encourage his attentions but remains, maddeningly, just beyond his reach. His erotic pursuit of her leads him into the criminal underworld...with deadly consequences.</p>
<b>Immortal Story, The</b>	<p>Orson Welles's first color film and final completed fictional feature, The Immortal Story is a moving and wistful adaptation of a tale by Isak Dinesen. Welles stars as a wealthy merchant in nineteenth-century Macao, who becomes obsessed with bringing to life an oft-related anecdote about a rich man who gives a poor sailor a small sum of money to impregnate his wife. Also starring an ethereal Jeanne Moreau, this jewel-like film, dreamily shot by Willy Kurant and suffused with the music of Erik Satie, is a brooding, evocative distillation of Welles's artistic interests—a story about the nature of storytelling and the fine line between illusion and reality.</p>
<b>In a Lonely Place</b>	<p>One of Humphrey Bogart's finest performances dominates this unusual 1950 film noir, which focuses less on the murder mystery at the center of its plot than on the investigation's devastating effect on a fragile romance. For Bogart, already a noir icon, the Andrew Solt script afforded an opportunity to explore a more complex and contradictory role—an antiheroic persona in line with the actor's most accomplished and absorbing triumphs throughout his career.</p> <p>For maverick director Nicholas Ray, the film posed the challenge of taking crime dramas beyond their usual formulas and into a more mature realm, as well as a chance to cast a jaundiced eye on the film industry itself. Its protagonist is Dixon Steele, a Hollywood screenwriter with an acerbic wit and a violent temper. Tasked with adapting a bestseller, he meets a hatcheck girl who's read the book, hoping to glean its highlights before writing the script. When she's found murdered, Steele becomes the prime suspect, and a tightening knot of suspicion forms around the writer.</p> <p>Steele's only, inconclusive witness is a pretty new neighbor, Laurel (Gloria Grahame), and the couple fall in love even as the pressure mounts. At first the new relationship is a tonic to the hard-boiled writer, who plunges into his script with a renewed vigor and discipline. But as the police continue to shadow him, Steele's own penchant for violence erupts against friends, strangers, and even Laurel herself, whose feelings are increasingly eclipsed by suspicion that her lover is a murderer, and fear that he'll harm her.</p> <p>Bogart conveys Steele's world-weariness and underlying vulnerability, and manages the delicate task of making both his romantic yearning and sudden, murderous rages equally convincing. Ultimately, that performance and Grahame's sympathetic work elevate In a Lonely Place into what has been called "an existential love story" more than a crime drama. --Sam Sutherland</p>
<b>In Cold Blood</b>	<p>Truman Capote's extraordinary nonfiction book about the course of two killers in this world--their lives, their senseless slaughter of an entire family, their executions--was faithfully adapted for the screen in this 1967 film by Richard Brooks (Deadline USA, The Blackboard Jungle). Robert Blake and Scott Wilson are remarkable as the murderers, but what has kept this film special over the decades is Brooks's blunt, clearheaded, and nonsensational approach to the story. (The term "semidocumentary" has been applied to Brooks's style on this film, and it's an entirely fair description.) The experience of watching In Cold Blood is naturally unsettling, but the director--as with Capote--leaves final judgments about justice to the beholder. --Tom Keogh</p>
<b>In Darkness</b>	<p>In Darkness chronicles the harrowing story of Polish Jews who hid for 14 months, until the end of the war, in the sewers of the then-Polish city of Lvov. Based on a book by Robert Marshall that compiled memoirs of the survivors, veteran Polish director Agnieszka Holland's gripping film dramatizes the plight of a band of Jews who escaped into the network of tunnels in 1943, enduring, with the help of a sewer worker, the waste, darkness and despair.</p>
<b>In Heaven There Is No Beer?</b>	<p>A cinematic jamboree, this film finds Blank in a characteristically jubilant mode as he explores "polka happiness" and the Polish American polka subculture.</p>
<b>In Praise of Love</b>	<p>From Jean-Luc Godard, possibly the most influential European film director of all time comes IN PRAISE OF LOVE, a mesmerizing and lyrical meditation on love, and the role history and memory play in shaping human consciousness, past and present.</p> <p>Structured in two parts, the film opens in Paris, where the young artist Edgar is developing a project on the four stages of a love affair- meeting, sexual passion, separation. and rediscovery. During the casting process, Edgar discovers a beautiful young woman who he is convinced he has met before. In the second part, set two years earlier, Edgar interviews an elderly couple- former Resistance fighters during the war- only to find that their memories are being bought up for a Steven Spielberg blockbuster. Linking the two parts is Edgar's relationship with the enigmatic woman he met and re-encounters.</p> <p>IN PRAISE OF LOVE is a combative but tender work that stubbornly asserts the importance of love, art and memory. A film of great intellectual freedom, elusive meanings and overwhelming visual beauty, Godard has never seemed more young, fresh and original.</p>

Title	Summary
<b>In Search of Shakespeare</b>	Hosted by Michael Wood, this four-part PBS history series explores the life of the world's greatest writer. Mixing travel, adventure, interviews and specially shot sequences with the Royal Shakespeare Company on the road, the series sets the life of Shakespeare in the turbulent times in which he lived--a time of surveillance, militarism and foreign wars. The Bard lived through the Spanish Armada, the Gunpowder Plot and the colonization of the New World, and saw firsthand England's Cultural Revolution, which led the English people into a new Protestant future.
<b>In Society</b>	The boys find themselves in hot water after a plumbing job goes wrong at a high society bash.
<b>In the Cut</b>	Following the gruesome murder of a young woman in her neighborhood, a self-determined woman living in New York City--as if to test the limits of her own safety--propels herself into an impossibly risky sexual liaison. Soon she grows increasingly wary about the motives of every man with whom she has contact--and about her own.
<b>In the Mirror of Maya Deren</b>	<p>Maya Deren (1917-1961) was an archetypical Village bohemian who lived and worked on Morton Street through most of her career. Born in Ukraine and named Eleanora Derenkowsky, she emigrated with her parents, a psychiatrist and an artist, to the United States when she was 5.</p> <p>A small, extraordinarily beautiful woman with cheekbones that would have made Ava Gardner envious, she became a dancer, performing with Katherine Dunham's company and others. During a trip to Hollywood with the Dunham company in 1943, she met the Czech émigré artist Alexander Hammid, and together they made the highly influential "Meshes of the Afternoon," a languorous study of a young woman (Deren, always her own favorite subject) contemplating images of death and sexuality.</p> <p>"In the Mirror of Maya Deren," made for Austrian television by the Czech documentarian Martina Kudlacek, tells Deren's story with rigor, respect and great resourcefulness. The portrait is a particularly vivid one, not least because so many of Deren's friends and colleagues are still around to tell their stories. Ms. Kudlacek's film opens with a sequence set at Anthology (where, appropriately enough, her film opens today), which finds the archives' genial director, Jonas Mekas, rummaging through racks of film cans to come up with half a dozen old coffee tins, each containing unseen outtakes from Deren's work.</p> <p>Mr. Mekas joins several other veterans of the New York independent scene -- including Amos Vogel, the founder of the influential film society Cinema 16, and Judith Malina of the Living Theater -- in fleshing out the details of Deren's life and work. But the film's most compelling voice belongs to Deren herself, who is heard describing her work through wire recordings (a technology that preceded tape, in which sounds were recorded on magnetized steel wire) of her lectures.</p> <p>In 1947, Deren became the first filmmaker to win a Guggenheim fellowship and used her grant money to travel to Haiti, where she became deeply involved with the religion of voodoo (popularly known as voodoo). Ms. Kudlacek's film becomes somewhat cloudy at this point, as does Deren's work: although she shot 18,000 feet of 16-millimeter film in Haiti, she never shaped it into a film, presenting her researches instead as the book "Divine Horsemen: The Living Gods of Haiti."</p> <p>Though she continued to work through the 1950's, teaching, lecturing and nurturing young filmmakers like Stan Brakhage, she released only one more film, "The Very Eye of Night" in 1958. Her death at 44 has been ascribed to a voodoo curse but seems to have been caused by the amphetamines she came to rely on when she and her young lover, Teiji Ito, were unable to afford regular meals.</p> <p>Since then, Deren has become a feminist art icon, a symbol of struggle and repression to set alongside Frida Kahlo in the world of painting. But Ms. Kudlacek's film is refreshingly free of postmodernist theorizing and gender-study cant. Rather than a feminist martyr, her film presents an artist with a rich body of work, one who still fascinates and continues to cast a wide influence.</p>
<b>In the Mood for Love</b>	Hong Kong, 1962: Chow Mo-wan and Su Li-zhen move into neighboring apartments on the same day. Their encounters are polite and formal—until a discovery about their respective spouses sparks an intimate bond. At once delicately mannered and visually stunning, Wong Kar-wai's <i>In the Mood for Love</i> is a masterful evocation of romantic longing and fleeting moments in time.
<b>In the Navy</b>	Bud and Lou are sailors bound for duty on the high seas in this musical comedy.
<b>In the Realm of the Senses</b>	Still censored in its own country, <i>In the Realm of the Senses</i> ( <i>Ai no corrida</i> ), by Japanese director Nagisa Oshima, remains one of the most controversial films of all time. A graphic portrayal of insatiable sexual desire, Oshima's film, set in 1936 and based on a true incident, depicts a man and a woman (Tatsuya Fuji and Eiko Matsuda) consumed by a transcendent, destructive love while living in an era of ever escalating imperialism and governmental control. Less a work of pornography than of politics, <i>In the Realm of the Senses</i> is a brave, taboo-breaking milestone.



Title	Summary
<b>In the Soup</b>	This is a low-key gem that is at once about the power of dreams, the power of suggestion, and the tyranny of artistic vision (when there really isn't one to fight for). This disarming comedy by director Alexandre Rockwell was a hit at the Sundance Festival but barely registered commercially. Steve Buscemi stars as a hard-luck case: Adolpho, a wanna-be filmmaker with a phone-book-sized screenplay and no money. He lives in a hellish Lower East Side apartment and has a thing for his standoffish neighbor (Jennifer Beals). When he places a want ad to sell his script, he lands Joe (Seymour Cassell), a would-be investor who, it turns out, is really a con artist. Together, they go looking for money to make the movie. A dizzily funny and understated film in which Cassell gives the performance of his career. - Marshall Fine
<b>In the Year of the Pig</b>	In the Year of the Pig is an American documentary film directed by Emile de Antonio about American involvement in the Vietnam War. It was released in 1968 while the US was in the middle of its military engagement, and was politically controversial. In 1969, the film was nominated for the Academy Award for Best Documentary Feature.[2] In 1990, Jonathan Rosenbaum characterized the film as "the first and best of the major documentaries about Vietnam".
<b>In the Year of the Pig</b>	Both sober and sobering, producer-director Emile de Antonio's In the Year of the Pig is a powerful and, no doubt for many, controversial documentary about the Vietnam War. But although the 1968 film ultimately focuses on the United States' participation in that ill-fated venture, de Antonio provides a considerably broader historical perspective; indeed, a good portion of its 103 minutes traces the 20th Century history of Southeast Asia, including French colonialism and the rise to power of Ho Chi Minh (described by one U.S. Senator as "the George Washington of his country") as the Communist leader of North Vietnam. Combining extensive file footage with de Antonio's own interviews with a variety of political and military talking heads, In the Year of the Pig goes on to deliver a clear indictment of U.S. policy and tactics in Vietnam, beginning with America's purely "technical" role in 1954 ("We are sending planes, but no pilots," says one general) and continuing through its support of the corrupt Diem regime in the mid-'60s, President Lyndon Johnson's steady escalation of U.S. military involvement, and the growing opposition to the war effort here at home. Yet while De Antonio's doesn't hide his anti-war point of view, this will never be mistaken for a Michael Moore documentary; there's little in the way of sensationalism or humor, and rather than confront his targets in person and onscreen, a la Moore, de Antonio simply gives them enough rope with which to hang themselves. Still, the DVD release of In the Year of the Pig in 2005 makes it hard to ignore the parallels between Vietnam and Iraq. In fact, when one of the interviewees suggests that "maybe what we've been doing in Vietnam all along is an exercise in... the arrogance of power," some might wonder if things have changed at all in the last forty years. - Sam Graham
<b>In Two Minds</b>	A television play by David Mercer commissioned for The Wednesday Play (BBC 1) anthology drama series. The play depicts the experiences of Kate Winter (Cropper), a schizophrenic young woman, and her experiences with the medical professionals who attempt to care for her in a mental hospital. She is shown being given Electroconvulsive therapy (ECT) as a clinical treatment and being discussed at a lecture for medical students
<b>Inception</b>	Acclaimed filmmaker Christopher Nolan directs an international cast in this sci-fi actioner that travels around the globe and into the world of dreams. Dom Cobb (Leonardo DiCaprio) is the best there is at extraction: stealing valuable secrets inside the subconscious during the mind's vulnerable dream state. His skill has made him a coveted player in industrial espionage but also has made him a fugitive and cost him dearly. Now he may get a second chance if he can do the impossible: inception, planting an idea rather than stealing one. If they succeed, Cobb and his team could pull off the perfect crime. But no planning or expertise can prepare them for a dangerous enemy that seems to predict their every move. An enemy only Cobb could have seen coming
<b>Indiana Jones and the Kingdom of the Crystal Skull</b>	The last time Indiana Jones was in action, he was riding off into the sunset, with a final quest behind him. It took 19 years to coax him back to the screen, but the archeology O.G. is back, and "Kingdom of Crystal Skull" doesn't disappoint. The year is 1957, and Indiana Jones (Harrison Ford) has settled into a life alone, mourning the loss of his father, Henry Sr., and colleague Marcus Brody. Rustling him out of his routine are vicious Russian soldiers, led by psychic Irina Spalko (Cate Blanchett, a sublime heavy), who want Indy to uncover the location of a mysterious crystal skull, using clues left behind by his old friend, Oxley (John Hurt). Helping Indy out is Mutt Williams (Shia LaBeouf), a tough young greaser who needs Indy to save his mother, Marion (Karen Allen). Traveling to South America to find the lost Temple of Akator, Indy fights to slip out of Spalko's tight grip while trying to uncover the skull's purpose before the Russians can claim their ultimate, world-dominating prize.
<b>Indiana Jones and the Last Crusade</b>	Renowned archeologist and expert in the occult, Dr. Indiana Jones, returns for the 3rd and final Indy film. Teaming up with his father, Indiana sets out to try and find the Holy Grail. Once again, the Nazis are after the same prize, and try to foil Indianas plans.
<b>Indiana Jones and the Temple of Doom</b>	Renowned archeologist and expert in the occult, Dr. Indiana Jones, is back in action in the 2nd Indy film. He teams up with a night club singer and a 12 year old named Short Round. They end up in an Indian village, where the people believe evil spirits have taken their children away after a sacred stone was stolen. Indiana agrees to try and retrieve the stone for the villagers.
<b>Indignation</b>	Veteran writer–producer James Schamus makes his directorial debut with Indignation, a faithful adaptation of Philip Roth's novel of the same name, his 29th, published in 2008. Set in America in 1951, the second year of the Korean War, Schamus' movie takes up serious issues of war, religion, repression and American psychological dysfunction. It follows the short life of a studious, lower middle class young man from a Jewish family in Newark, New Jersey, and his experiences at a small liberal arts college in Ohio. Both the book and the film are narrated by Roth's central character Marcus—Markie—Messner (Logan Lerman), the cherished son of a kosher butcher and his wife. Markie is the only child of Max (Danny Burstein) and Esther (Linda Emond), who are determined to see that Markie maintains a student deferment and avoids being drafted into the war. In one of the movie's opening scenes, the Messners join in mourning the death of a relative killed in Korea.

Title	Summary
<b>Indiscreet</b>	<p>In this reteaming of the stars of Alfred Hitchcock's <i>Notorious</i> by producer and director Stanley Donen (<i>Charade</i>) - Romance is in the air when a dashing diplomat (Cary Grant) is introduced to a beautiful and famous actress (Ingrid Bergman). The fact that he's married doesn't stop the love-struck pair from falling into a passionate affair. But it turns out that the actress isn't the only one with the talent for role-playing - her married lover is actually a single playboy with no intentions of settling down. When his secret is revealed, she decides to give her Romeo a taste of his own medicine. Two of the film's best features are the terrific color photography by legendary cinematographer, Freddie Young (<i>Doctor Zhivago</i>) and the magnificent new look gowns by Christian Dior designed for Bergman. Norman Krasna adapted his own play "Kind Sir" for the big screen.</p>
<b>Inglourious Basterds</b>	<p>Although Quentin Tarantino has cherished Enzo G. Castellari's 1978 "macaroni" war flick <i>The Inglorious Bastards</i> for most of his film-geek life, his own <i>Inglourious Basterds</i> is no remake. Instead, as hinted by the Tarantino-esque misspelling, this is a lunatic fantasia of WWII, a brazen re-imagining of both history and the behind-enemy-lines war film subgenre. There's a Dirty Not-Quite-Dozen of mostly Jewish commandos, led by a Tennessee good ol' boy named Aldo Raine (Brad Pitt) who reckons each warrior owes him one hundred Nazi scalps--and he means that literally. Even as Raine's band strikes terror into the Nazi occupiers of France, a diabolically smart and self-assured German officer named Landa (Christoph Waltz) is busy validating his own legend as "The Jew Hunter." Along the way, he wipes out the rural family of a grave young girl (Melanie Laurent) who will reappear years later in Paris, dreaming of vengeance on an epic scale.</p> <p>Now, this isn't one more big-screen comic book. As the masterly opening sequence reaffirms, Tarantino is a true filmmaker, with a deep respect for the integrity of screen space and the tension that can accumulate in contemplating two men seated at a table having a polite conversation. <i>IB</i> reunites QT with cinematographer Robert Richardson (who shot <i>Kill Bill</i>), and the colors and textures they serve up can be riveting, from the eerie red-hot glow of a tabletop in Adolf Hitler's den, to the creamy swirl of a Parisian pastry in which Landa parks his cigarette. The action has been divided, Pulp Fiction-like, into five chapters, each featuring at least one spellbinding set-piece. It's testimony to the integrity we mentioned that Tarantino can lock in the ferocious suspense of a scene for minutes on end, then explode the situation almost faster than the eye and ear can register, and then take the rest of the sequence to a new, wholly unanticipated level within seconds.</p>
<b>Ingmar Bergman Makes a Movie</b>	<p>The year is 1961 and Ingmar Bergman is making a movie. While planted on the scene as apprentice to Bergman, Vilgot Sjöman (director, <i>I Am Curious—Yellow</i>, 1967), suggests to Swedish Television that they take the opportunity to record with the acclaimed director. In August, Sjöman and the television crew begin to capture what would become a comprehensive five-part documentary on the making of <i>Winter Light</i>, offering views of script development, set construction and lighting, rehearsals and editing, as well as intimate conversations with Bergman and members of his cast and crew. Footage from the film's Swedish premiere delivers immediate audience reactions and the critics' reviews the following day. Originally recorded on 16mm film, the television series <i>Ingmar Bergman Makes a Movie</i> is presented here in its entirety for the first time outside of Sweden.</p>
<b>Inherent Vice</b>	<p>In Paul Thomas Anderson's cinematic love-in "<i>Inherent Vice</i>," Joaquin Phoenix plays Doc Sportello, a Los Angeles shamus in Jesus sandals trucking through the sunshine and noir like a stoner Philip Marlowe. Based on the 2009 Thomas Pynchon novel, the film is set in 1970, the year after Charles Manson freaked the city out and its good vibrations faded into an endless summer bummer.</p> <p>Mr. Anderson has condensed the book with surgical precision, ditching certain subplots, characters and locales while retaining the novel's sociopolitical tug, barbed asides and chokingly funny details. In a nice genre twist, he has also added a female narrator, Joanna Newsom as <i>Sortilège</i>, who helps offset all the peekaboo miniskirts. Mr. Phoenix's note-perfect performance flows on the story's currents of comedy that occasionally turn into rapids, as the funny ha-ha, funny strange back-and-forth abruptly gives way to Three Stooges slapstick: a bonk on the head, a kick in the rear, a fired gun, a busted-down door. Mr. Anderson's softly lighted close-ups of Doc's face dovetail beautifully with Mr. Phoenix's astonishing gift for heart-heavy vulnerability.</p>
<b>Inherit the Wind</b>	<p>The play and to some extent the movie, despite its 1920s setting, was an attack on '50s McCarthyism and laws subverting intellectual discourse generally, as much as it was about evolution vs. creationism. For the film version Kramer, working with Harold Jacob Smith and Nedrick Young, the latter blacklisted himself at the time (he was credited as "Nathan E. Douglas" on the original film prints) made minor changes that opened up the play a bit while adding more details true to the original Scopes trial (while making the Drummond-Brady characters less like their historical counterparts). Oddly, though, these changes tend to make the film play more like a historical drama rather than underscore its parable aspects.</p>
<b>Inheritance, The</b>	<p>On his deathbed, a wealthy businessman announces that his fortune is to be split equally among his three illegitimate children, whose whereabouts are unknown. A bevy of lawyers and associates begin machinations to procure the money for themselves, resorting to the use of impostors and blackmail. Yet all are outwitted by the cunning of the man's secretary (Keiko Kishi), in this entertaining condemnation of unchecked greed.</p>
<b>In-Laws, The</b>	<p>Peter Falk and Alan Arkin make for a hilarious dream team in this beloved American sidesplitter. Directed by Arthur Hiller from an ingenious script by Andrew Bergman, <i>The In-Laws</i> may at first seem like a generic meet-the-parents comedy, as Arkin's mild-mannered dentist suspiciously eyes Falk's volatile mystery man, whose son is engaged to his daughter. But soon, through a series of events too serpentine and surprising to spoil, the two men are brought together by a dangerous mission that takes them from suburban New Jersey to Honduras. Fueled by elaborate stunt work and the laconic, naturalistic charms of its two stars, <i>The In-Laws</i> deserves its status as a madcap classic—and has continued to draw ardent fans in the years since its release.</p>

Title	Summary
<b>Innocence Unprotected</b>	<p>"Nevinost bez zastite" (original title). This utterly unclassifiable film is one of Makavejev's most freewheeling farces, assembled from the 'lost' footage of the first Serbian talkie, a silly melodrama titled Innocence Unprotected, made during the Nazi occupation; contemporary interviews with the megaman who made it and other crew members; and images of the World War II destruction, and subsequent rebuilding, of Belgrade. And at its center is a (real-life) character you won't soon forget: Dragoljub Aleksic, an acrobat, locksmith, and Houdini-style escape artist whom Makavejev uses as the absurd and wondrous basis for a look back at his country's tumultuous recent history.</p>
<b>Innocent, The</b>	<p>Luchino Visconti's last film based on a novella by Gabrielle d'Annunzio is a haunting account of aristocratic chauvinism and sexual double standards in turn of the century Italy. Giannini as the psychotic husband whose lust cannot be satisfied. Antonelli as his sensitive and tormented wife and O'Neil as cunning possessive mistress.</p>
<b>Innocents, The</b>	<p>The definitive screen adaptation of Henry James's <i>The Turn of the Screw</i>, the 1961 production of <i>The Innocents</i> remains one of the most effective ghost stories ever filmed. Originally promoted as the first truly "adult" chiller of the big screen (a marginally valid claim considering the release of <i>Psycho</i> a year earlier), the film arrived at a time when the thematic depth of James's story could finally be addressed without the compromise of reductive discretion. And while the Freudian anxiety that fuels the story may seem tame by today's standards, the psychological horrors that comprise the story's "dark secret" are given full expression in a film that brilliantly clouds the boundary between tragic reality and frightful imagination.</p> <p>In one of her finest performances, Deborah Kerr stars as Miss Giddons, a devout and somewhat repressed spinster who happily accepts the position of governess for two orphaned children whose uncle (Michael Redgrave) readily admits to having no interest in being tied down by two "brats." So Miss Giddons is dispatched to Bly House, the lavish, shadowy estate where young Flora (Pamela Franklin) and her brother Miles (Martin Stephens, so memorable in 1960's <i>Village of the Damned</i>) live with a good-natured housekeeper (Megs Jenkins). At first, life at Bly House seems splendidly idyllic, but as Miss Giddons learns the horrible truth about the estate's now-deceased groundskeeper and previous governess, she begins to suspect that her young charges are ensnared in a devious plot from beyond the grave.</p> <p>Ghostly images are revealed in only the most fleeting glimpses, and the outstanding Cinemascope photography by Freddie Francis (who used special filters to subtly darken the edges of the screen) turns Bly House into a welcoming mansion by day, a maze of mystery and terror by night. Sound effects and music are used to bone-chilling effect, and director Jack Clayton, blessed with a script by William Archibald and Truman Capote, maintains a deliberate pace to emphasize the ambiguity of James's timeless novella. The result is a masterful film--comparable to the 1963 classic <i>The Haunting</i>--that uses subtlety and suggestion to reach the pinnacle of fear. --Jeff Shannon</p>
<b>Innsbruck 1964 "IX Olympic Winter Games, Innsbruck 1964"</b>	<p><b>Innsbruck 1976 "White Rock"</b></p> <p>SPECIAL EDITION COLLECTOR'S SET FEATURES:</p> <ul style="list-style-type: none"> <li>--53 newly restored films from 41 editions of the Olympic Games, presented together for the first time</li> <li>--Landmark 4K restorations of Olympia, Tokyo Olympiad, and Visions of Eight, among other titles</li> <li>--New scores for the silent films, composed by Maud Nelissen, Donald Sosin, and Frido ter Beek</li> <li>--A lavishly illustrated, 216-page hardcover book, featuring notes on the films by cinema historian Peter Cowie, along with a letter from Thomas Bach, President of the International Olympic Committee, a short history of the project by restoration producer Adrian Wood, and hundreds of photographs from a century of Olympic Games</li> </ul>
<b>Insect Woman, The</b>	<p>Born in a rural farming village in 1918, Tomé survives decades of Japanese social upheaval, as well as abuse and servitude at the hands of various men. Yet Shohei Imamura refuses to make a victim of her, instead observing Tomé as a fascinating, pragmatic creature of twentieth-century Japan</p>
<b>Inside Job</b>	<p>As he did with the occupation of Iraq in <i>No End in Sight</i>, Charles Ferguson shines a light on the global financial crisis in <i>Inside Job</i>. Accompanied by narration from Matt Damon, Ferguson begins and ends in Iceland, a flourishing country that gave American-style banking a try--and paid the price. Then he looks at the spectacular rise and cataclysmic fall of deregulation in the United States. Unlike Alex Gibney's fiscal films, <i>Enron: The Smartest Guys in the Room</i> and <i>Casino Jack</i>, Ferguson builds his narrative around dozens of players, interviewing authors, bank managers, government ministers, and even a psychotherapist, who speaks to a culture that encourages Gordon Gekko-like behavior, but the number of those who declined to comment, like Alan Greenspan, is even larger. Though the director isn't as combative as Michael Moore, he asks tough questions and elicits squirms from several participants, notably former Treasury secretary David McCormick and Columbia dean Glenn Hubbard, George W. Bush's economic adviser. Their reactions are understandable, since the borders between Wall Street, Washington, and the Ivy League dissolved years ago; it's hard to know who to trust when conflicts of interest run rampant. If Ferguson takes Reagan and Bush to task for tax cuts that benefit the wealthy, he criticizes Clinton for encouraging derivatives and Obama for failing to deliver on the promise of reform. And in the category of unlikely heroes: former governor Eliot Spitzer, who fought against fraud as New York's attorney general.</p>

Title	Summary
<p><b>Inside Llewyn Davis</b></p>	<p>“If it was never new, and it never gets old, then it’s a folk song,” Llewyn Davis says, brandishing his guitar during a set at the Gaslight. That’s a pretty good definition, one that certainly applies to “Hang Me, Oh Hang Me,” the chestnut that opens “Inside Llewyn Davis,” Joel and Ethan Coen’s intoxicating ramble through Greenwich Village in 1961, before the neighborhood was annexed by New York University and Starbucks.</p> <p><a href="#">Continue reading the main story</a></p> <p><a href="#">Related Coverage</a></p> <p><a href="#">Inside Llewyn Davis</a>DEC. 6, 2013</p> <p><a href="#">The Coen Brothers Look Wryly at Their Films</a> slideshow</p> <p><a href="#">New York, Circa the ‘60s, Reborn in New York, Circa Today</a>DEC. 3, 2013</p> <p><a href="#">30 Takes of One Song? No Sweat for ‘Llewyn’s’ Star</a>DEC. 6, 2013</p> <p><a href="#">From left, Bob Dylan, his girlfriend Suze Rotolo and Dave Van Ronk in 1963.</a></p> <p><a href="#">The Singer Who Inspired Coen Brothers’ New Film</a>DEC. 5, 2013</p> <p><a href="#">Shoptalk: Positively Fourth Street, All Over Again</a>DEC. 3, 2013</p> <p>Llewyn’s repertoire and some aspects of his background are borrowed from Dave Van Ronk, who loomed large on the New York folk scene in its pre-Bob Dylan hootenanny-and-autoharp phase. Oscar Isaac, who plays both Llewyn and the guitar with offhand virtuosity, is slighter of build and scowlier of mien than Van Ronk, with a fine, clear tenor singing voice. But in any case, this is not a biopic, it’s a Coen brothers movie, which is to say a brilliant magpie’s nest of surrealism, period detail and pop-culture scholarship.</p>

Title	Summary
<b>Insider, The</b>	<p>"The Insider" prospers in almost every way, shape, and form possible. The production is a masterpiece of visual style, moving performances, and penetrating dialogue. The story is captivating, even at 157 minutes. There is more than enough unexpected plot twists to keep our attention throughout-and at a consistent pace. Many movies will have moments of inspiration and intrigue, but not "The Insider." This movie is one long intriguing moment, a moment that is never boring or lacking. It is also believable and entirely convincing. There is a realistic look into the behavior of journalists and their desire for information. It is so intelligent about revealing the most important information little at a time, always at the perfect second.</p> <p>Russell Crowe's character is the heart of the film, one of the most active protagonists seen in a movie all year. He plays Jeffrey Wigand, an ex-employee at Brown &amp; Williamson, one of the nations largest cigarette manufacturers. Its chairman (Michael Gambon) has fired Wigand for questioning some of their potentially harmful research tactics and business routines-but not before blackmailing him into signing a strict confidentiality agreement that threatens his much needed severance package currently providing for his wife and their two young girls. When the company even further jeopardizes his existence, he blows his fuse and prepares to release information on the indecisive industry of B&amp;W.</p> <p>He gets his opportunity when Lowell Bergman (Al Pacino), an ambitious and experienced reporter from the CBS news program "60 Minutes," receives a package regarding product safety studies at another tobacco company. Bergman contacts Wigand, aspiring towards hiring him as a transitory consultant for a potential "60 Minutes" show. Bergman senses some vital information withheld in the knowledge of Wigand, therefore further investigates what he is making the executives at B&amp;W so concerned.</p> <p>The film makes many unexpected turns; in the second half, it smartly switches focus from Wigand to Bergman. After losing his privacy, secrets, reputation, and family, Wigand revealing startling facts and starts a new career teaching chemistry. But Bergman faces further complications. His TV Network refuses to air the segment because they could be sued big time for helping break Wigand's confidentiality agreement.</p> <p>"You pay me to go get guys like Wigand, to draw him out. To get him to trust us, to get him to go on television. I do. I deliver him. He sits. He talks. He violates his own f****g confidentiality agreement. And he's only the key witness in the biggest public health reform issue, maybe the biggest, most-expensive corporate-malfesance case in U.S. history. And Jeffrey Wigand, who's out on a limb, does he go on television and tell the truth? Yes. Is it newsworthy? Yes. Are we gonna air it? Of course not. Why? Because he's not telling the truth? No. Because he is telling the truth. That's why we're not going to air it. And the more truth he tells, the worse it gets," explains Bergman.</p> <p>The dialogue is one of the brightest, most thought-provoking material in the film. All of the little quirks in typical conversation are captured, the stuttering, the spontaneous explicit declaratives, and the sharp remarks that add a scathing zest to the character's personalities (Agent: Do you have a history of emotional problems, Mr. Wigand? Wigand: Yes. Yes, I do. I get extremely emotional when *****s put bullets in my mailbox!).</p> <p>The movie's dramatic premise is so clear, so precise, so uncommonly absorbing. It expresses the true stress and nature of the traumatic emotions of the characters. There is also an excellent introduction of both Wigand and Bergman, giving them depth and human dimension. Despite a few members of my cinema discussion group disagree, I extensively enjoyed the piercing middle-eastern soundtrack consisting of awkward beats and fitting tones.</p> <p>Al Pacino is cautious not to steal scenes from co-star Russell Crowe, but when his time comes he lets out a stark and involving performance. Crowe is worthy of his Oscar nomination for best actor; he delivers a performance of great subbtiness, but with an intense underlying tone of innovative depth and power. He captures all of the little tensions and stresses of his character, making his scenes involving, subversive, and taut.</p> <p>Michael Mann is the film's director, who also directed the 1995 thriller "Heat" starring Val Kilmer, Robert De Niro, and Al Pacino. Here, he pays close attention to details; when a character pushes numbers on a pay phone, the camera captures the feeling-also hitting golf ball against a backdrop, dropping glasses on a table, and notably in an intense scene where two people fax each other important statements and questions. Mann also injects effective camera angles complete with slow motion photography, taking the view of the character, and close up shots.</p> <p>"The Insider" inhabits a strong social message dealing with the influence of television, reputation, honesty, and so forth. The biggest ethic I think Mann is trying to get across is of modern morality: always do the right thing, follow you conscience, no matter what the cost. Then there's the film's most provoking issue: "Fame has a fifteen-minute half-life. Infamy lasts a little longer."</p>
<b>Insignificance</b>	<p>Four unnamed people who look and sound a lot like Albert Einstein, Marilyn Monroe, Joe DiMaggio, and Joseph McCarthy converge in one New York City hotel room in this compelling, visually inventive adaptation of Terry Johnson's play, from director Nicolas Roeg. With a combination of whimsy and dread, Roeg creates a fun-house-mirror image of fifties America in order to reflect on the nature of celebrity and lingering cold-war nuclear nightmares. Insignificance is a delirious, intelligent drama, featuring magnetic performances by Michael Emil as the Professor, Theresa Russell as the Actress, Gary Busey as the Ballplayer, and Tony Curtis as the Senator.</p>

Title	Summary
<b>Insomnia</b>	Disgraced Swedish detective Jonas Engström (Stellan Skarsgård) travels to northern Norway to solve a brutal murder in Insomnia. Unable to sleep through the night of the midnight sun, Engström quickly loses his grip on the case and his mind. Erik Skjoldbjærg's debut feature is a deft amalgam of psychological thriller, morality play, and police procedural. Criterion presents the DVD premiere of Insomnia in a new widescreen transfer.
<b>Inspector Lavardin</b>	When a wealthy and devout Roman Catholic writer is found murdered on a beach with the word "PIG" written on his back, Inspector Lavardin is sent to investigate. In the course of his probing, he discovers that the widow is an old flame of his and that the small coastal town holds other secrets.
<b>Intentions of Murder</b>	Sadako (Masumi Harukawa), cursed by generations before her and neglected by her common-law husband, falls prey to a brutal home intruder. But rather than become a victim, she forges a path to her own awakening. Intentions of Murder is gripping and audacious
<b>International House</b>	<p>Peggy: I'm sitting on something!  Professor Quail: I lost mine in the stock market.</p> <p>International House is not so much a W.C. Fields film as it is a madcap cavalcade of stars. The movie revolves around the International Hotel in the Chinese town of Wu Hu, where the famous inventor Doctor Wong (Edmund Breese of the "Torchy" series of comedy shorts) has unveiled his latest creation: the Radioscope, an advanced form of television. A wild assortment of characters converge on the hotel to see a demonstration and place bids on the invention. Among these are jealous Russian businessman General Nicholas Petrologic (Bela Lugosi, Dracula), who still carries a torch for his ex-wife, Peggy Hopkins Joyce (and frankly, who can blame him? Grrrrroooooowwwllllll!). Peggy has come to the hotel in hopes of finding a millionaire to marry (one of the best incentives for financial success that I've ever seen), hitching a ride with the American representative, Tommy Nash (Stuart Erwin, It Could Happen to You). Tommy meets up with his girlfriend, the delectable Carol (played by the delectable Sari Maritza), whom he can never seem to actually marry because he keeps breaking out with assorted diseases whenever he proposes.</p> <p>Thankfully, this hotel has medical staff: Dr. George Burns and his slightly insane assistant, Nurse Gracie Allen. Crashing the party (in an autogyro, no less!) is Professor Henry R. Quail (W.C. Fields), who has taken a wrong turn on his way to Kansas City and winds up landing on top of the hotel's rooftop nightclub, right in the middle of the most bizarre musical act ever (which features a gaggle of gorgeous girls dressed in cellophane cups, plates, and saucers—and Sterling Holloway). Professor Quail runs rampant through the hotel, driving the poor hotel manager (Franklin Pangborn) mad with his antics. Meanwhile, as the doctor demonstrates his invention, we are treated to performances by Cab Calloway (who burns the house down with his rendition of "Reefer Man"), 10-year-old Baby Rose Marie (doing a disturbingly sultry version of "My Bluebird's Singing the Blues"), and a comedy bit by Colonel Stoopnagle and Budd.</p> <p>This movie is spectacularly funny. Peggy Hopkins Joyce is...wow. George Burns and Gracie Allen are at the top of their game, and one particularly side-splitting routine has George tag-teaming Gracie with Frank Pangborn. Even Bela Lugosi has some moments of sheer comedy gold. But W.C. Fields completely steals the show (and Peggy Hopkins Joyce), wandering drunkenly through scene after scene with increasing insanity, culminating in a marvelous car chase that takes place inside the hotel. And did I mention that Peggy Hopkins Joyce? Now, that is the way a slinky evening gown is supposed to look!</p>
<b>International, The</b>	The International is actually two movies in one: A highbrow thriller about a sprawling bank that resorts to murder and arms sales to retain its power, and a sleek visual essay on how architecture and interior design shapes your perceptions. Interpol agent Louis Salinger (Clive Owen, still not quite a star despite Inside Man and Children of Men) has been on the brink of conclusive evidence against the villainous international bank, but his sources always end up dead. With the aid of a Manhattan district attorney (Naomi Watts in a woefully underwritten part), he stumbles on the trail of the bank's favorite hit man, who might provide the (literally) smoking gun Louis needs. The International starts out smooth and silky, with visual style to burn and Owen's intense fervor. The plot gradually bogs down in incoherent moralizing, but along the way there are some taut sequences, including a bloody shootout in the Guggenheim Museum where alliances shift unexpectedly. But what makes The International worth seeing is director Tom Tykwer's astute eye for public space: Chic postmodern buildings, broad Italian plazas, Turkish rooftops like mountain paths--Tykwer orchestrates actors through these architectural shapes, his hypnotic visual sense creating far more tension and excitement than the plot. Also featuring Armin Mueller-Stahl (Eastern Promises) and Ulrich Thomsen (The Celebration) as malevolent Europeans.
<b>InterStellar [4K UHD]</b>	
<b>Intimidation</b>	Koreyoshi Kurahara's ingeniously plotted, pocket-size noir concerns the intertwined fates of a desperate bank manager, blackmailed for book-cooking, and his resentful but timid underling, passed over for a promotion. The marvelously moody Intimidation (Aru kyohaku) is an elegantly stripped-down and carefully paced crime drama.
<b>Intolerance</b>	Intolerance and its terrible effects are examined in four historical eras. In ancient Babylon, a mountain girl is caught up in the religious rivalry that leads to the city's downfall. In Judea, the hypocritical Pharisees condemn Jesus Christ. In 1572 Paris, unaware of the impending St. Bartholomew's Day Massacre, two young Huguenots prepare for marriage. Finally, in modern America, social reformers destroy the lives of a young woman and her beloved.

Title	Summary
<b>Intolerance: Love's Struggle Throughout the Ages</b>	Griffith interweaves the four parallel stories set, respectively, in the modern era (fuddy-duddy reformers and a workers' strike), Jerusalem (Christ's crucifixion), 1572 Paris (a "hotbed" of persecution against the Huguenots), and ancient Babylon. No collection of silent films is complete without this landmark, awe-inspiring epic, which really does boast a cast of thousands (the most memorable of which is Constance Talmadge as the spunky Mountain Girl). The fall of Babylon ranks with one of the great action set pieces, complete with racing chariots, a nifty decapitation (at the hands of Elmo Lincoln, the man who would be Tarzan), and falls from what appear to be incredible heights. The edge-of-your-seat climax to the modern story, a race against time to save an innocent young man from the electric chair, is another bravura sequence.
<b>Invasion of the Body Snatchers (1956)</b>	Miles Bennell, a GP in the small Californian town of Santa Mira, returns from an out-of-town meeting to find himself inundated with calls from local people insisting that members of their family are not the same people anymore or have changed in some way. Believing it some type of mass hallucination, he refers them to a psychiatrist. He meets his old girlfriend Becky Driscoll and starts up with her again. They are interrupted at dinner by mystery writer Jack Belicec who takes them to see a body found on his pool table, one mysteriously lacking any type of distinguishing marks, even fingerprints. As Jack sleeps, his wife sees the body form into a likeness of Jack, even down to a recent cut on his hand. Miles finds a similar body forming in Becky's basement. But when they try to show the bodies to the police they have vanished and they think, in the rationale of daylight, that they have succumbed to the mass delusion too. But as night falls again they find pods in Miles's glasshouse. When they try to run they find everywhere the whole town has turned into hostile, emotionless pod people trying to stop them.
<b>Invasion of the Body Snatchers (1978)</b>	Spores from outer space fall in San Francisco where they hatch flowers, which are then taken home by people. City health department chemist Elizabeth Driscoll confides in her colleague Matthew Bennell that her boyfriend seems to have changed. Bennell soon encounters similar reports, including two friends who find a blank, unformed body in their bathhouse, which then takes on features as they sleep. Matthew's friend, pop psychologist David Kibner, insists that is all due to a modern disregard for relationships. But the mystery deepens with Bennell eventually finding they are surrounded by alien pods that are capable of perfectly duplicating human beings, all except for their emotions.
<b>Invention For Destruction</b>	<p>Presented from new 4K restoration, Second Run are delighted to follow their hugely popular release of the great Czech animator and filmmaker Karel Zeman's The Fabulous Baron Munchausen, with his greatest and most famous work - Invention for Destruction.</p> <p>Often described as the Czech Méliès, visionary filmmaker Karel Zeman has been a profound influence on whole generations of film artists from Jan vankmajer to Tim Burton, the Quay Brothers to Terry Gilliam, Steven Spielberg, George Lucas and Wes Anderson. His ground-breaking innovations in the use of live-action and animation mark him as one of the great masters of 20th Century fantasy cinema, ranking alongside his more celebrated Western counterparts Willis O Brien, George Pal and Ray Harryhausen.</p> <p>Still the most commercially lucrative Czech film ever produced - released internationally to huge success in 1960 as 'The Fabulous World of Jules Verne' - Invention for Destruction is also Zeman's most beloved work.</p> <p>Wildly inventive, and breaking new ground in its combination of live action, animation and design, creating a 'steampunk' aesthetic decades ahead of its time. Zeman's film is both a heartfelt homage and love letter to Jules Verne's wonderful tales of science and adventure, and a valiant cry against man's predisposition to self-destruction.</p>
<b>Investigation of a Citizen Above Suspicion</b>	The provocative Italian filmmaker Elio Petri's most internationally acclaimed work is this remarkable, visceral, Oscar-winning thriller. Petri maintains a tricky balance between absurdity and realism in telling the Kafkaesque tale of a Roman police inspector (a commanding Gian Maria Volonté) investigating a heinous crime—which he himself committed. Both a compelling character study and a disturbing commentary on the draconian government crackdowns in Italy in the late 1960s and early '70s, Petri's kinetic portrait of surreal bureaucracy is a perversely pleasurable rendering of controlled chaos.
<b>Invisible Man, The</b>	Engrossing adaptation of HG Wells' tale of a scientist made invisible by his experiments with the drug monocaïne. The megalomania that ensues upon Rains' ability to go about unseen is played for suspense, pathos and tongue-in-cheek humour (he can't go out in the rain, because it would make him look like a ridiculous bubble). The real strengths of the movie are John P Fulton's remarkable special effects (Rains removing his bandages to reveal nothing, footsteps appearing as if by magic in the snow), lending much-needed conviction to the blatant fantasy; and the fact that we never see the scientist without his bandages until the very end of the film. No wonder Karloff, disdainful of a role in which he would for the most part only be heard, turned down the part; but Rains, with his clear, sensitively inflected voice, was lucky: it made him a star.
<b>Ipcress File, The</b>	As the 'Bondwagon' was just getting up speed, Bond producer Harry Saltzman initiated another spy series apart from his partner Albert R. Broccoli. Len Deighton's cockney agent Harry Palmer, played by Michael Caine in only his second starring role, is the antithesis of 007. He wears glasses, prefers to cook for himself at home and operates in a naturalistic spy environment of dingy offices, overbearing Army intelligence superiors and drab assignments. His personal dreams go no farther than being able to afford his own car. Basically a petty crook, Harry became a spy to avoid court-martial, a background that his employers think perfectly suits him for espionage work. Smugly insolent and emotionally insulated, Harry is a spy as working-stiff, a boy who wants to get ahead but is constantly reminded of his worthlessness by the stifling bureaucracy within which he must labor.

Title	Summary
<b>Irishman, The</b>	Martin Scorsese's cinematic mastery is on full display in this sweeping crime saga, which serves as an elegiac summation of his six-decade career. Left behind by the world, former hit man and union truck driver Frank Sheeran (Robert DeNiro) looks back from a nursing home on his life's journey through the ranks of organized crime: from his involvement with Philadelphia mob boss Russell Bufalino (Joe Pesci) to his association with Teamsters union head Jimmy Hoffa (Al Pacino) to the rift that forced him to choose between the two. An intimate story of loyalty and betrayal writ large across the epic canvas of mid-twentieth-century American history, <i>The Irishman</i> (based on the real-life Sheeran's confessions, as told to writer Charles Brandt for the book <i>I Heard You Paint Houses</i> ) is a uniquely reflective late-career triumph that balances its director's virtuoso set pieces with a profoundly personal rumination on aging, mortality, and the decisions and regrets that shape a life.
<b>Irma Vep</b>	Maggie Cheung, playing herself, arrives in Paris to star in a movie directed by a former New Wave director, played by Jean-Pierre Leaud. The production is fraught with internal difficulties and tensions; Leaud seems to be uncertain what he really wants for the film, which is a remake of the silent French serial film, <i>LES VAMPIRES</i> . After the director's mental collapse, the film is taken over by another director, who casts a stunt woman in Maggie's part. Maggie, however, is already aware of the plans to dismiss her, and flies off to America for a meeting with Ridley Scott for a forthcoming coming film. The cast and crew assemble to watch the rough cut assembled by Leaud; it is a brilliant six minute film which has been painted and scratched by hand, in the manner of a 1960s experimental film.
<b>Iron Rose, The</b>	A pair of lovers have a tryst in a vacant tomb, but then find themselves unable to escape from the graves and crypts of the massive cemetery. One of cult director Jean Rollin's most unconventional film, <i>THE IRON ROSE</i> vividly depicts the young couple's steady descent into madness.
<b>Irrational Man</b>	<p>Joaquin Phoenix stars as Abe Lucas, an alcoholic philosophy professor who has just joined the faculty at Braylin College in the sleepy town of Newport, Rhode Island. He is a nihilist who believes philosophy can do little more but talk about life's problems. Nonetheless, Allen gives us a CliffsNotes introduction to existentialist philosophers in Lucas's classes, and then proceeds to the much more dramatically satisfying situation that serves as the plot's turning point: Lucas decides that he can give meaning to his life by helping someone in need, even if this means he would have to commit murder.</p> <p>One day in a coffee shop, he overhears a woman complaining of a judge who will very likely take custody of her children away from her and give it to her ex-husband, who is friendly with the judge. Lucas, without knowing much more than what he discovers from this one-sided account, makes up his mind to kill the judge.</p>
<b>Isadora</b>	<p>Constantly looking for a sponsor for her dance school, the famed artist travels from France to Russia. As portrayed by Vivian Pickles, Isadora Duncan was an outsized personality barely capable of being reeled in by regular society. Every step along her later troubled career path was marked by the imprint of her own muscled feet in her always moving mouth. From the uneasy embracing of Communism, to her last gasp 'hoping for a payday' tours, she stands as an immovable object driven by an equally unfathomable force. This is perhaps the most disconcerting piece in the entire collection, a harsh criticism wrapped up in moments of the sheer joy in movement and the body's grace. Herself trained as a dancer, Pickles lights up the screen when she's onstage, Duncan's inflated ego disappearing into a series of carefully choreographed interpretations. Still, some might find the constant confrontations and shouting matches tiring. After all, Russell makes it clear that this was one artist who could have had it all had she just kept her mighty yap shut. Because she didn't, however, we see her downfall in all its brazen glory.</p>
<b>Island of Lost Souls</b>	A twisted treasure from Hollywood's pre-Code horror heyday, <i>Island of Lost Souls</i> is a cautionary tale of science run amok adapted from H. G. Wells's novel <i>The Island of Dr. Moreau</i> . In one of his first major movie roles, Charles Laughton ( <i>The Private Life of Henry VIII</i> ) is a mad doctor conducting ghastly genetic experiments on a remote island in the South Seas, much to the fear and disgust of the shipwrecked sailor (Richard Arlen) who finds himself trapped there. This touchstone of movie terror, directed by Erle C. Kenton ( <i>House of Frankenstein</i> ), is elegantly shot by Karl Struss ( <i>The Great Dictator</i> ), features groundbreaking makeup effects that inspired generations of monster-movie artists, and costars Bela Lugosi ( <i>Dracula</i> ) in one his most gruesome roles.
<b>Isle of the Dead</b>	Plot: 1912 during the Balkan Wars. American war correspondent Oliver Davis accompanies the cruel Greek General Nicholas Pherides out to a small island as Pherides goes to visit the grave of his wife. But they find the grave desecrated and the island infected with septicaemic plague. The General orders the island quarantined off. He comes to believe that the Greek maid Thea, who tends the ill British Consul's wife Mary St Aubin, must be a vuvoloka, a native wolf spirit that walks the Earth in human form to drink human blood. When Mrs St Aubin dies, she is crated up, only for them to discover that she suffers from catalepsy.
<b>It Ain't Hay</b>	Comedy legends Bud Abbott and Lou Costello gallop their way to the racetrack in <i>It Ain't Hay</i> - a rare, early film based on a short story by Damon Runyon. When a taxi driver (Costello) unwittingly kills a carriage driver's elderly horse, he and his pal (Abbott) attempt to replace it by "borrowing" the famous racehorse Tea Biscuit. A reward for the stolen animal is announced, shifty Broadway locals, such as Umbrella Sam and Chauncey the Eye get involved, and the duo trots from one hilarious situation to another. The stakes are high in this comedy favorite that features classic routines including "Mudder/Fodder" and "Betting Parlor". There is a scene that breaks the fourth wall: Wilbur and Grover are in their apartment when someone knocks at the door. Grover says, "Go answer the door, it might be Warner." Wilbur answers, "It won't do no good, we're signed up with Universal." Abbott and Costello had a long term contract with Universal Studios at the time.



Title	Summary
<b>It Came From Beneath the Sea</b>	<p>The script by George Worthing Yates was designed to showcase the stop motion animation special effects of Ray Harryhausen.</p> <p>A nuclear submarine on maneuvers in the Pacific Ocean, captained by Commander Pete Mathews (Kenneth Tobey), comes into contact with a massive sonar return. The boat is disabled but manages to free itself and return to Pearl Harbor. Tissue from a huge sea creature is discovered jammed in the submarine's dive planes.</p>
<b>It Happened in Hollywood</b>	<p>It Happened in Hollywood (1937) was one of Fuller's first screenwriting credits, a credit he shared with Ethel Hill (The Little Princess) and Harvey Fergusson (Hot Saturday). Fay Wray (King Kong) stars alongside Academy Award nominee Richard Dix (1930, Best Actor, Cimarron), who plays a famous Hollywood western star at a time when audiences' changing preferences for Gangster films might imperil the Cowboy's career. One of the most notable features of Director Harry Lachman's comedy is a lavish party scene, featuring look-a-like doubles of top stars James Cagney, Charlie Chaplin, W.C. Fields, Clark Gable, Bing Crosby, Fred Astaire, Mae West, and Ginger Rogers.</p>
<b>It Happened One Night</b>	<p>Ellie Andrews has just tied the knot with society aviator King Westley when she is whisked away to her father's yacht and out of King's clutches. Ellie jumps ship and eventually winds up on a bus headed back to her husband. Reluctantly she must accept the help of out-of-work reporter Peter Warne. Actually, Warne doesn't give her any choice: either she sticks with him until he gets her back to her husband, or he'll blow the whistle on Ellie to her father. Either way, Peter gets what (he thinks!) he wants .... a really juicy newspaper story.</p>
<b>Italian Straw Hat, The (Un chapeau de paille d'Italie)</b>	<p>René Clair's sparkling comedy of manners is a witty, delicate, inspired satire on propriety and behavior in the bourgeois mind-set. Transposing the action of the perennial stage farce from 1851 to a summer wedding day in 1895 – the birth of cinema – Clair recalls detail, costume and design captured by the first movies. The Italian Straw Hat – Un Chapeau de paille d'Italie – triumphantly survives its 1927 journey from stage to screen; a dozen eccentric characters, superbly acted, try desperately to keep up appearances in the face of disaster, their attitudes, concerns and gestures exquisitely stylized under Clair's deft orchestration. The sets and costumes, too are a charming combination of the suffocating and the exact.</p>
<b>It's a Gift</b>	<p>Old Man: You're drunk!  Harold Bissonette: And you're crazy. But I'll be sober tomorrow and you'll be crazy the rest of your life.</p> <p>One of W. C. Fields's most brilliant comedies, It's a Gift uses some of the best routines that he'd developed for vaudeville and initially used in the 1926 silent film It's the Old Army Game. This may also be one of Fields's darkest comedies—he's never more downtrodden than he is as henpecked grocer Harold Bissonette (that's Bisso-NAY). His wife Amelia (Kathleen Howard) is the worst sort of shrew—the kind who never stops nagging and complaining. His teenaged daughter Mildred (Jean Rouverol) is demanding and self-centered. His young son, Norman (Tommy Bupp, Hey, Hey, U.S.A.!) respects him about as much as a dog respects a fire hydrant. In fact, not even the family dog likes poor Harold.</p> <p>The long-suffering Harold's day is one disaster after another. He must contend with his horrid family; with his inept assistant (Tammany Young, She Done Him Wrong), who is no help at all; with a blind and deaf man who routinely wrecks his store; with obnoxious mothers and their equally obnoxious children; with rude neighbors and noisy salesmen and angry customers. But Harold has a fantasy of owning an orange grove in California. The thought of it keeps him going, and with the inheritance that he'll get from his dying Uncle Bean, he'll have enough to make his dream a reality. Despite the protestations of his wife, Harold buys an orange grove from Mildred's fiancé (Juilian Madison) and packs up the family, moving them all to his promised land. Naturally, things don't work out for Harold the way he wants—but there's still a chance for him to come out on top, even with the whole world against him.</p> <p>There is no doubt why this side-splitting film was picked by the American Film Institute as one of the 100 funniest of all time. Whether it's the insurance man trying to track down Carl LaFong, capital L, small a, capital F, small o, small n, small g, LaFong! or Fields's hysterical clashes with Baby Leroy, or the poor man just trying to shave, for Pete's sake, this movie will keep you in stitches with its nonstop parade of brilliant comic sequences. This is no doubt partly due to the masterful direction of Norman Z. McLeod, who also helmed the Marx Brothers classics Horse Feathers and Monkey Business as well as Topper, Topper Takes A Trip, and Road to Rio (my personal favorite in the venerable "road" series). But it must also be partly due to the fact that Fields's addiction had not yet taken its toll on him. Whatever the case, It's a Gift must surely stand as W.C. Fields's finest cinematic masterpiece.</p>
<b>It's a Wonderful Life</b>	<p>The pivotal moment in It's a Wonderful Life clearly defines its central character, George Bailey. Standing on a bridge, contemplating suicide, Bailey (played to small-town perfection by Jimmy Stewart) instead finds himself leaping into the water to save someone else, a 'man' who turns out to be his guardian angel, Clarence (Henry Travers in a sweet performance). Director Frank Capra shows us what makes Bailey such a great man: even in his moment of greatest despair, George risks his life to save someone he doesn't even know.</p>

Title	Summary
<b>It's Garry Shandling's Show: The Complete Series</b>	<p>"It's Garry Shandling's Show" is an audaciously original self-reverential sitcom starring Shandling as endearingly vain, insecure, and whiny standup comedian Garry Shandling, whose life is a sitcom. "You must lead a very interesting life," someone observes in season 4. "No, I don't," Shandling responds, "and it's been a stumbling block through the whole series." From the opening monologue in each episode to asides that thoroughly demolish the fourth wall between performer and the audience ("You didn't get to meet Jackie last week because we hadn't cast her yet"), "It's Garry Shandling's Show" turns the sitcom format on its head. Most times the actors go about their business, and other times, their characters, too, get in on the postmodern act. "Thanks a lot for the big part in the show this week, Uncle Garry," a character sarcastically comments in one episode. In other surreal developments, Shandling one time departs for New York to star in a new cop series, leaving his show to be fronted by venerable comedian Red Buttons. At one point, audience members make themselves at home on the set while Shandling is out, and at the beginning of season 4, the network president (Richard Fancy, the future Mr. Lippman on Seinfeld) disapproves when Shandling announces his new girlfriend (the charming Jessica Harper) will be joining the cast. He suggests instead that Shandling hire a butler (a comic premise to which Seinfeld later paid homage when Jerry and George pitched their own sitcom to NBC in the fourth season) ... audacious, satirical, hip, sophisticated and wonderfully silly, and often miraculously all of the above at the same time.</p>
<b>Ivan the Terrible Parts 1 &amp; 2</b>	<p>Navigating the deadly waters of Stalinist politics, Eisenstein was able to film two parts of his planned trilogy about the troubled 16th-century tsar who united Russia. Visually stunning and powerfully acted, Ivan the Terrible charts the rise to power and descent into terror of this veritable dictator. Though pleased with the first installment, Stalin detected the portrait in the second film—with its summary executions and secret police—and promptly banned it. Criterion is proud to present Ivan the Terrible, Parts I and II, in new digital transfers with extensive image and sound restoration</p>
<b>Ivan's Childhood</b>	<p>The debut feature from the great Andrei Tarkovsky, Ivan's Childhood is an evocative, poetic journey through the shadows and shards of one boy's war-torn youth. Moving back and forth between the traumatic realities of WWII and the serene moments of family life before the conflict began, Tarkovsky's film remains one of the most jarring and unforgettable depictions of the impact of violence on children in wartime.</p>
<b>J'Accuse (I Accuse) [1919]</b>	<p>Shot in the final year of the first world war, the film's authenticity is unmistakable, with Gance filming on the battlefields of Europe and using real soldiers as extras (80% of these men were dead within days). These scenes provide the backdrop to a romantic melodrama featuring the brutish François (Séverin-Mars) and the poet Jean Diaz (Romuald Joubé), who is in love with François' wife Edith (Maryse Dauvray). The plot is simplistic but the greatness of J'Accuse exists in Gance's stunning orchestration of the action. His direction is ambitious and visually striking; from the opening shot of hundreds of soldiers sitting down to spell out the title, to the recurring motif of skeletons dancing across the screen, and the disturbing sequence in which Edith is raped by German troops, whose elongated shadows loom over her. As brilliant as his filmmaking is throughout, nothing could have prepared me for the stunning climax, where the corpses of the dead rise from their graves to see if the people they have fought for have lived up to their sacrifice. A magnificent film. - Philip Concannon</p>
<b>J'Accuse (I Accuse) [1938]</b>	<p>In the first third, Gance reprises his 1918 film of the same title, in the second third he carries the story forward, and the final third is something else again. Exploring the old Verdun battlefield in a thunderstorm, trench veteran Francen undergoes some unspecified transforming experience. Later, with world conflict about to break out again, he invokes the spirits of the war dead who, in an echo of the earlier picture, rise up and parade about reproachfully. A 'Universal Council' is convened, the war is called off, the dead return to their graves. Historically, these passages are an invaluable complement to Munich '38. As cinema, their unself-conscious absurdity and vulgarity (genuine disfigured veterans alongside extras in ghoulish make-up) mark them as pure Gance.</p>
<b>Jacquot de Nantes</b>	<p>Agnès Varda's tender evocation of the childhood of her husband, Jacques Demy—a dream project that she realized for him when he became too ill to direct it himself—is a wonder-filled portrait of the artist as a young man and an enchanting ode to the magic of cinema. Shot in Demy's hometown of Nantes (including the house he grew up in), this imaginative blend of narrative and documentary traces his coming of age as he finds escape from the tumult of World War II in puppet shows, fairy tales, opera, and, above all, movies—the formative aesthetic experiences that would fuel his vivid Technicolor imagination and find unforgettable expression in his exuberant New Wave masterworks. Interspersing intimate footage of the older Demy reflecting on his life's journey, Jacquot de Nantes is a poignant love letter from one visionary artist to another.</p>
<b>J'Ai Ete au Bal aka I Went to the Dance</b>	<p>The combination of Strachwitz's scholarship and Blank's ever-keen appreciation of regional color and style make J'AI ETE AU BAL a model of its type, a must-see for lovers of roots and traditional music, and an eye-opener for anyone curious about American culture. Witty insightful narration...remarkable archival footage, creatively compiled and edited by Blank's longtime collaborator Maureen Gosling, manages to capture all the eccentricity, authenticity and electricity that keep Cajun and Zydeco alive and kicking. Despite the abundance of material covered, never once does this fine film resemble a collection of clips and curios for the converted. Strachwitz's rich research and Blank's endearingly personal style keep J'AI ETE AU BAL alive and vital, just as Doucet and Rockin' Doopsie and other Louisiana masters of Cajun and Zydeco do for the music they so love. See this movie and share their passion.</p>
<b>Jane B. par Agnès V.</b>	<p>The interests, obsessions, and fantasies of two singular artists converge in this inspired collaboration between Agnès Varda and her longtime friend the actor Jane Birkin. Made over the course of a year and motivated by Birkin's fortieth birthday—a milestone she admits to some anxiety over—Jane B. par Agnès V. contrasts the private, reflective Birkin with Birkin the icon, as Varda casts her variously as a classical muse, a femme fatale, a Spanish dancer, Joan of Arc, and even a deadpan Laurel opposite a clownish Hardy in a fanciful slapstick spoof. Made in the spirit of pure, uninhibited play, this free-flowing dual portrait unfolds as a shared reverie between two women as they collapse the boundaries between artist and subject.</p>

Title	Summary
<b>Japanese Girls at the Harbor</b>	Shimizu's exquisite silent drama tells of the humiliating social downfall experienced by Sunako after jealousy drives her to commit a terrible crime. With its lushly photographed landscapes and innovative visual storytelling, this film shows a director at the peak of his powers and experimentation.
<b>Japanese Summer: Double Suicide</b>	A sex-obsessed young woman, a suicidal man she meets on the street, a gun-crazy wannabe gangster—these are just three of the irrational, oddball anarchists trapped in an underground hideaway in Oshima's devilish, absurdist portrait of what he deemed the death drive in Japanese youth culture.
<b>Jason and the Argonauts</b>	King Pelias invades Thessaly, putting King Arista and his two daughters to the sword. Arista's son Jason survives and sets out to regain his father's throne. Because one of Arista's daughters prayed to Hera before she was killed, Zeus decrees that Hera may come to the aid of Jason – but only five times. Jason decides to go forth on a quest for the Golden Fleece, which has the power to bring peace and rid the land of sickness. With Hera's help, Jason builds the ship The Argo, holds a Games to select a crew and then sets forth on a journey to the island of Colchis. It becomes a journey through which Jason and his crew encounter many amazing creatures.
<b>Jason and the Argonauts</b>	Jason is the surviving son of Aristo ("Aeson" of the written legend ) and has been prophesied to take the throne of Thessaly from King Pelias. Pelias murdered Jason's father and sister, Briseis, 20 years prior ( other sister Phoilomela survives ). Unknowingly Jason saves him from drowning one day, losing his shoe in the process. The lost shoe alerts Pelias of the prophecy of his arrival as warned by the Oracle ( actually the God Hermes in disguise ): "Beware a stranger who wears but a single sandal". Under a guise of friendship, Pelias persuades Jason to travel to Colchis, at the end of the world, in an attempt to abscond with the "Golden Fleece"; a golden ram's hide with mystical powers of healing. Jason takes his heed and stages a great athletic contest, assembling a sailing crew of the best warriors in Greece. He has a ship constructed by the worthy shipwright Argus, deriving the name of the sea vessel: The Argo.
<b>Jazz: Adventure, The (Episode 9)</b>	<p>In the late 1950s, America's postwar prosperity continues, but beneath the surface run currents of change. Families are moving to the suburbs, watching television has become the national pastime, and baby boomers have begun coming of age. For jazz, it is also a period of transition when old stars like Billie Holiday and Lester Young will burn out while young talents arise to take the music in new directions.</p> <p>Jazz still has its two guiding lights. In 1956, the first year Elvis tops the charts, Duke Ellington recaptures the nation's ear with a performance at the Newport Jazz Festival that becomes his best-selling record ever. The next year, Louis Armstrong makes headlines when he condemns the government's failure to stand up to racism in Little Rock, Arkansas, risking his career while musicians who dismissed him as an Uncle Tom remain silent.</p> <p>Meanwhile, new virtuosos emerge to push the limits of bebop: saxophone colossus Sonny Rollins; jazz diva Sarah Vaughan; and the drummer Art Blakey, whose Jazz Messengers will become a proving ground for young musicians over the next forty years. But the leading light of the era is Miles Davis — a catalyst constantly forming new groups to showcase different facets of his stark, introspective sound; a popularizer whose lush recordings with arranger Gil Evans expand the jazz audience; and a cultural icon whose tough-guy charisma comes to define what's hip.</p> <p>As the turbulent Sixties arrive, however, two saxophonists take jazz into uncharted terrain. John Coltrane explodes the pop tune My Favorite Things into a kaleidoscope of freewheeling sound, while Ornette Coleman challenges all conventions with a sound he calls "free jazz." Once again, the music seems headed for new adventures, but now, for the first time, even musicians are starting to ask, Is it still jazz?</p>
<b>Jazz: Dedicated to Chaos (Episode 7)</b>	<p>When America enters World War II, jazz is part of the arsenal. In Europe, where musicians like the Gypsy guitarist Django Reinhardt continue to play despite a Nazi ban, jazz is a beacon of hope. In America, it becomes the embodiment of democracy, as bandleaders like Glenn Miller and Artie Shaw enlist, taking their swing to the troops overseas.</p> <p>For many black Americans, however, that sound has a hollow ring. Segregated at home and in uniform, they find themselves fighting for liberties their own country denies them, as authorities padlock the Savoy Ballroom to keep servicemen off its integrated dance floor, and military police patrol Swing Street, breaking up fistfights sparked by prejudice and pride.</p> <p>Despite such injustices, jazz answers the call during the war years. Duke Ellington sells war bond, and premieres his most ambitious work ever, the tone portrait Black, Brown and Beige, as a benefit for war relief. His band at a peak, Ellington is helped now by the gifted young composer Billy Strayhorn and continues manipulating his players' talents, turning his orchestra into an instrument with which he creates music of astonishing perfection.</p> <p>Yet underground and after-hours, jazz is changing. In a Harlem club called Minton's Playhouse, a small band of young musicians, led by the trumpet virtuoso Dizzy Gillespie and the brilliant saxophonist Charlie Parker, has discovered a new way of playing - fast, intricate, exhilarating, and sometimes chaotic. A wartime recording ban keeps their music off the airwaves, but soon after the atom bomb forces Japan's surrender, Parker and Gillespie enter the studio to create an explosion of their own. The tune is called Ko Ko, the sound will soon be called "bebop," and once Americans hear it, jazz will never be the same.</p>

Title	Summary
<b>Jazz: Gift, The (Episode 2)</b>	<p>Speakeasies, flappers, and easy money - it's the Jazz Age, when the story of jazz becomes a tale of two great cities, Chicago and New York, and of two extraordinary artists whose lives and music will span almost three-quarters of a century - Louis Armstrong and Duke Ellington.</p> <p>Armstrong, a fatherless waif who grew up on the mean streets of New Orleans, develops his great "gift" - his unparalleled musical genius - with the help of King Oliver, the city's top cornetist, and in 1922, follows him to Chicago, where Armstrong's transcendent sound and exhilarating rhythms inspire a new generation of musicians, white and black, to join the world of jazz.</p> <p>Meanwhile, Ellington, raised in middle-class comfort by parents who told him he was "blessed," outgrows the society music he learned to play in Washington, D.C., and heads for Harlem. There he absorbs the stride piano rhythms of Willie "The Lion" Smith and forms a band to create a music all his own - hot, blues-drenched, and infused with the gutbucket growls of his new trumpet player, Bubber Miley.</p> <p>As the Roaring Twenties accelerate, Paul Whiteman, a white bandleader, sells millions of records playing a sweet, symphonic jazz, while Fletcher Henderson, a black bandleader, packs the dance floor at the whites-only Roseland Ballroom with his innovative big band arrangements. Then, in 1924, the year Whiteman introduces George Gershwin's Rhapsody in Blue, Henderson brings Louis Armstrong to New York, adding his improvisational brilliance to the band's new sound - and soon Armstrong is showing the whole world how to swing.</p>
<b>Jazz: Gumbo (Episode 1)</b>	<p>Jazz begins in New Orleans, nineteenth century America's most cosmopolitan city, where the sound of marching bands, Italian opera, Caribbean rhythms, and minstrel shows fills the streets with a richly diverse musical culture. Here, in the 1890s, African-American musicians create a new music out of these ingredients by mixing in ragtime syncopations and the soulful feeling of the blues. Soon after the start of the new century, people are calling it jazz.</p> <p>Tonight, meet the pioneers of this revolutionary art form: the half-mad cornetist Buddy Bolden, who may have been the first man to play jazz; pianist Jelly Roll Morton, who claimed to have invented jazz but really was the first to write the new music down; Sidney Bechet, a clarinet prodigy whose fiery sound matched his explosive personality; and Freddie Keppard, a trumpet virtuoso who turned down a chance to win national fame for fear that others would steal the secrets of his art.</p> <p>The early jazz players travel the country in the years before World War I, but few people have a chance to hear this new music until 1917, when a group of white musicians from New Orleans arrives in New York to make the first jazz recording. They call themselves the Original Dixieland Jazz Band, and within weeks their record becomes an unexpected smash hit. Americans are suddenly jazz crazy, and the Jazz Age is about to begin.</p>
<b>Jazz: Masterpiece by Midnight, A (Episode 10)</b>	<p>During the Sixties, jazz is in trouble. Critics divide the music into "schools" - Dixieland, swing, bebop, hard bop, modal, free, avant-garde. But most young people are listening to rock 'n' roll. Though Louis Armstrong briefly outsells the Beatles with Hello Dolly, most jazz musicians are desperate for work and many head for Europe, including bebop saxophone master, Dexter Gordon.</p> <p>At home, jazz is searching for relevance. During the Civil Rights struggle, it becomes a voice of protest. Before his early death, the avant-garde explorer John Coltrane links jazz to the Sixties quest for a higher consciousness with his devotional suite, A Love Supreme. And Miles Davis, after conquering the avant-garde with a landmark quintet, combines jazz with rock 'n' roll by using electric instruments to launch a wildly popular sound called Fusion.</p> <p>In the 1970s, jazz loses the exuberant genius of Louis Armstrong and the transcendent artistry of Duke Ellington, and for many their passing seems to mark the end of the music itself. But in 1976, when Dexter Gordon returns from Europe for a triumphant comeback, jazz has a homecoming, too. Over the next two decades, a new generation of musicians emerges, led by trumpeter Wynton Marsalis - schooled in the music's traditions, skilled in the arts of improvisation, and aflame with ideas only jazz can express. The musical journey that began in the dance halls and street parades of New Orleans at the start of the 20th century continues. As it enters its second century, jazz is still brand new every night, still vibrant, still evolving, and still swinging</p>

Title	Summary
<b>Jazz: Our Language (Episode 3)</b>	<p>As the stock market continues to soar, jazz is everywhere in America, and now, for the first time soloists and singers take center stage, transforming the music with their distinctive voices and the unique stories they have to tell.</p> <p>Tonight we meet Bessie Smith, Empress of the Blues, whose songs ease the pains of life for millions of black Americans and help black entrepreneurs create a new recording industry around the blues; Bix Beiderbecke, the first great white jazz star, who is inspired by Louis Armstrong to dedicate his life to the music and in turn inspires others with solos of unparalleled lyric grace, only to destroy himself with alcohol at age 28; and two brilliant sons of Jewish immigrants, Benny Goodman and Artie Shaw, for whom jazz offers an escape from the ghetto and a chance to achieve their dreams.</p> <p>In New York, we follow Duke Ellington uptown to Harlem's most celebrated nightspot, the gangster-owned, whites-only Cotton Club, where he continues blending the individual voices of his band members to create harmonies no one has imagined before, then gets the break of a lifetime when radio carries his music into homes across the country, bringing him national fame.</p> <p>And in Chicago, where he has returned to find himself billed as "The World's Greatest Trumpet Player," we listen as Louis Armstrong combines the soloist's and vocalist's arts to create scat singing, then watch as he charts the future of jazz in a series of small group recordings that culminates in his masterpiece, West End Blues. Called "the most perfect three minutes of music" ever created, Armstrong's astonishing performance lifts jazz to the level of high art, where his genius stands alone.</p>
<b>Jazz: Risk (Episode 8)</b>	<p>The postwar years bring America to a level of prosperity unimaginable a decade before, but the Cold War threat of nuclear annihilation makes these anxious years as well. In jazz, this underlying tension will be reflected in the broken rhythms and dissonant melodies of bebop, and in the troubled life of bebop's biggest star, Charlie Parker.</p> <p>Nicknamed "Bird," Parker is a soloist whose ideas and technique are as overwhelming for musicians of his generation as Louis Armstrong's had been a quarter-century before. He is idolized — his improvisations copied, his risk-all intensity on stage imitated, and his self-destructive lifestyle adopted as a prerequisite for inspiration. Parker's example helps bring a narcotics plague to the jazz community, and when he dies, wasted by heroin at age 34, drugs are as much a part of his legacy to jazz as the genius of his music.</p> <p>But Parker is not the only bebop innovator. His longtime partner, Dizzy Gillespie, tries to popularize the new sound by adding showmanship and Latin rhythms, while pianist Thelonius Monk infuses it with his eccentric personality to create a music all his own. Except for jazz initiates, however, few people are listening. Teens now swoon for pop singers and dance to rhythm and blues.</p> <p>Searching for a new audience, California musicians create a mellow sound called cool jazz, and Dave Brubeck mixes jazz with classical music to produce a million-seller LP. But one man remains determined to give jazz popular appeal on his own terms, the trumpet player Miles Davis. A one-time Parker sideman who has finally broken heroin's grip on his career, Davis is moving beyond the cool sound he inspired and stands poised to lead jazz in a new direction.</p>
<b>Jazz: Swing: Pure Pleasure (Episode 5)</b>	<p>As the Great Depression drags on, jazz comes as close as it has ever come to being America's popular music, providing entertainment and escape for a people down on their luck. It has a new name now - Swing - and for millions of young fans, it will be the defining music of their generation.</p> <p>Suddenly, jazz bandleaders are the new matinee idols, with Benny Goodman hailed as the "King of Swing," while teenagers jitterbug just as hard to the music of his rivals - Tommy Dorsey, Jimmie Lunceford, Glenn Miller, and the mercurial Artie Shaw.</p> <p>But the spirit of Swing isn't limited to the dance floor. In New York, Billie Holiday emerges from a tragic childhood to begin her career as the greatest of all female jazz singers. And in Chicago, Benny Goodman and Teddy Wilson prove that, despite segregation, there is room in jazz for great black and white musicians to swing side-by-side on stage.</p> <p>At Harlem's Savoy Ballroom, however, there is room for only one King of Swing, and on May 11, 1937, Benny Goodman travels uptown for a showdown with Chick Webb. It's billed as "The Music Battle of the Century," and more than 4,000 dancers crowd the floor to urge both champions on. But when it's over, there's no doubt who wears the crown.</p>

Title	Summary
<b>Jazz: Swing: Velocity of Celebration (Episode 6)</b>	<p>As the 1930's come to a close, Swing-mania is still going strong, but some fans are saying success has made the music too predictable. Their ears are tuned to a new sound - pulsing, stomping, suffused with the blues. It's the Kansas City sound of Count Basie's band and it quickly reignites the spirit of Swing.</p> <p>By 1938, Basie and his men are helping Benny Goodman bring jazz to Carnegie Hall. After the show, they travel uptown to battle Chick Webb to a draw at the Savoy Ballroom. And that summer, they turn 52nd Street into "Swing Street," performing nightly at the Famous Door.</p> <p>Soon Basie's lead saxophonist, Lester Young, is challenging Coleman Hawkins for supremacy, matching the old sax-master's muscular sound with a laid-back style of his own. Young teams with Billie Holiday for a series of recordings that reveals them as musical soulmates, and tours with her in Basie's band until she leaves to join Artie Shaw. But America isn't ready for a black woman who swings with white musicians and Holiday is soon back in New York, pouring her outrage into the anti-lynching ballad, Strange Fruit.</p> <p>By the decade's end, Chick Webb has taken a chance on a teenage singer named Ella Fitzgerald and achieved the fame he dreamed of. Duke Ellington has been hailed as a hero in Europe, amid anxious preparations for war. And weeks after that war begins, Coleman Hawkins startles the world with a glimpse of what jazz will become, improvising a new music on the old standard, Body and Soul.</p>
<b>Jazz: True Welcome, The (Episode 4)</b>	<p>In 1929, America enters a decade of economic desperation, as the Stock Market collapses and the Great Depression begins. Factories fall silent, farms fall into decay, and a quarter of the nation's workforce is jobless. In these dark times, jazz is called upon to lift the spirits of a frightened country, and finds itself poised for a decade of explosive growth.</p> <p>New York is now America's jazz capital. On Broadway, Louis Armstrong revolutionizes the art of American popular song and displays a flair for showmanship that makes him one of the nation's top entertainers. In Harlem, Chick Webb pioneers his own big-band sound at the Savoy Ballroom, where black and white dancers shake the floor with a new dance called the Lindy Hop. And in the city's clubs, pianists Fats Waller and Art Tatum dazzle audiences with their stunning virtuosity.</p> <p>But it is Duke Ellington who takes jazz "beyond category," composing hit tunes with a new sophistication that has critics comparing him to Stravinsky. Now the nation's best-known black bandleader, Ellington tours in his own private railcar, transcending stereotypes with an elegant personal style that disarms prejudice and inspires racial pride.</p> <p>Meanwhile, Benny Goodman is making a name for himself, broadcasting big-band jazz nationwide, based on Fletcher Henderson's arrangements. In 1935, Goodman takes his band on tour, but in most towns people ask for the old, familiar tunes. Then, finally, at the Palomar Ballroom in Los Angeles, the dancers go wild when they hear Goodman's big-band beat. By the end of the night, the Swing Era has begun.</p>
<b>Je, Tu, Il, Elle</b>	<p>In her sexually provocative first feature, Akerman stars as a nameless, rootless young woman who leaves self-imposed isolation to embark on a road trip that leads to lonely love affairs with a male truck driver and a former girlfriend. With its famous real-time sexual encounter and its daring minimalist plot, Je Tu Il Elle is Akerman's most audaciously erotic film.</p>
<b>Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles</b>	<p>A singular work in film history, Chantal Akerman's Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles brilliantly evokes, with meticulous detail and sense of impending doom, the daily domestic routine of a middle-aged widow - whose chores include making the beds, cooking dinner for her grown son, and turning the occasional trick- just as it begins to break down. In its enormous sparseness, Akerman's film seems simple, but it encompasses an entire world. Whether seen as an exacting character portrait or one of cinema's most hypnotic and complete depictions of space and time, Jeanne Dielman is an astonishing, compelling movie experiment, one that has been analyzed and argued over for decades.</p>
<b>Jeanne la Pucelle: Les Batailles</b>	<p>Master filmmaker Jacques Rivette directs this richly detailed drama based on the legend of Joan of Arc.</p> <p>Sandrine Bonnaire gives a stunning performance as the young maid who believes she is compelled by the voice of God to save France from occupation by the English. Beginning with her childhood in Demremy, this first installment culminates in her leadership of French troops into victory over the English on the battlefields of Orleans. Rivette's unique approach to the material presents a strikingly modern study of one of history's most enduring and fascinating figures.</p>
<b>Jeanne la Pucelle: Les Prisons</b>	<p>In part two of Jacques Rivette's epic retelling of the life of Joan of Arc, 'The Prisons' continues with Jeanne (Sandrine Bonnaire) leading her countrymen in victorious assaults on the English army. But when she is finally captured and put on trial, she finds both her life and the sanctity of her body at stake. The conclusion of Rivette's acclaimed masterpiece paints a compelling portrait of this captivating historical legend.</p>
<b>Jericho</b>	<p>American deserter joins African tribe to avoid punishment.</p>
<b>Jerry and Tom</b>	<p>Tom and Jerry are two hit men, they work by day at a third-rate second-hand car dealership. Tom is a veteran and Jerry is a novice in their business, and their attitude toward their profession differs a lot. It shows when Tom is required to kill his old friend Karl.</p>

Title	Summary
<b>Jesus Christ Superstar</b>	Jesus Christ Superstar, the bold interpretation of the hit rock opera and Broadway smash from Tim Rice and Andrew Lloyd Webber, tells the story of Christ's (Ted Neeley) final weeks told entirely in a series of dazzling songs, images and music. Nominated for the Best Music Adaptation Academy Awardr, producer-director Norman Jewison (Fiddler on the Roof ) creates a brilliant example of groundbreaking vision and unforgettable songs shot entirely on location in Israel.
<b>Jesus of Montreal</b>	The priest in charge of the Passion Play in the Montreal Basilica decides on an update to keep the interest of a modern audience. The new director, cast and lead gradually and inevitably find that the story of the life of Christ has a powerful impact on their own lives.

Title	Summary
JFK	<p>Oliver Stone's movie "JFK" has been attacked, in the weeks before its release, by those who believe Stone has backed the wrong horse in the Kennedy assassination sweepstakes - by those who believe the hero of this film, former New Orleans district attorney Jim Garrison, was a loose cannon who attracted crackpot conspiracy theories the way a dog draws fleas.</p> <p>The important point to make about "JFK" is that Stone does not subscribe to all of Garrison's theories, and indeed rewrites history to supply his Garrison character with material he could not have possessed at the time of these events. He uses Garrison as the symbolic center of his film because Garrison, in all the United States in all the years since 1963, is the only man who has attempted to bring anyone into court in connection with the fishiest political murder of our time.</p> <p>Stone's film is hypnotically watchable. Leaving aside all of its drama and emotion, it is a masterpiece of film assembly. The writing, the editing, the music, the photography, are all used here in a film of enormous complexity, to weave a persuasive tapestry out of an overwhelming mountain of evidence and testimony. Film students will examine this film in wonder in the years to come, astonished at how much information it contains, how many characters, how many interlocking flashbacks, what skillful interweaving of documentary and fictional footage. The film hurtles for 188 minutes through a sea of information and conjecture, and never falters and never confuses us.</p> <p>That is not to say that we are quite sure, when it is over and we try to reconstruct the experience in our minds, exactly what Stone's conclusions are. "JFK" does not unmask the secrets of the Kennedy assassination. Instead, it uses the Garrison character as a seeker for truth who finds that the murder could not have happened according to the official version. Could not. Those faded and trembling images we are all so familiar with, the home movie Abraham Zapruder took of the shooting of Kennedy, have made it forever clear that the Oswald theory is impossible - and that at least one of the shots must have come from in front of Kennedy, not from the Texas Schoolbook Depository behind him.</p> <p>Look at me, italicizing the word "must." The film stirs up that kind of urgency and anger. The CIA and FBI reports on the Kennedy assassination are sealed until after most of us will be long dead, and for what reason? Why can't we read the information our government gathered for us on the death of our president? If Garrison's investigation was so pitiful - and indeed it was flawed, underfunded and sabotaged - then where are the better investigations by Stone's attackers? A U.S. Senate select committee found in 1979 that Kennedy's assassination was probably a conspiracy. Why, 12 years later, has the case not been reopened? Stone's film shows, through documentary footage and reconstruction, most of the key elements of those 1963 events. The shooting. The flight of Air Force One to Washington. Jack Ruby's murder of Oswald. And it shows Garrison, in New Orleans, watching the same TV reports we watched, and then stumbling, hesitantly at first, into a morass of evidence suggesting that various fringe groups in New Orleans, pro and anti-Castro, may have somehow been mixed up with CIA and various self-appointed soldiers of fortune in a conspiracy to kill JFK.</p> <p>His investigation leads him to Clay Shaw, respected businessman, who is linked by various witnesses with Lee Harvey Oswald and other possible conspirators. Some of those witnesses die suspiciously. Eventually Garrison is able to bring Shaw to trial, and although he loses his case, there is the conviction that he was onto something. He feels Shaw perjured himself, and in 1979, five years after Shaw's death and 10 years after the trial, Richard Helms of the CIA admits that Shaw, despite his sworn denials, was indeed an employee of the CIA.</p> <p>Most people today, I imagine, think of Garrison as an irresponsible, publicity-seeking hothead who destroyed the reputation of an innocent man. Few know Shaw perjured himself. Stone certainly gives Garrison a greater measure of credibility than he has had for years, but the point is not whether Garrison's theories are right or wrong - what the film supports is simply his seeking for a greater truth.</p> <p>As Garrison, Kevin Costner gives a measured yet passionate performance. Like a man who has hold of an idea he cannot let go, he forges ahead, insisting that there is more to the assassination than meets the eye. Stone has surrounded him with an astonishing cast, able to give us the uncanny impression that we are seeing historical figures. There is Joe Pesci, squirming and hyperkinetic as David Ferrie, the alleged getaway pilot. Tommy Lee Jones as Clay Shaw, hiding behind an impenetrable wall of bemusement. Gary Oldman as Lee Harvey Oswald. Donald Sutherland as "X" (actually Fletcher Prouty), the high-placed Pentagon official who thinks he knows why JFK was killed. Sissy Spacek, in the somewhat thankless role of Garrison's wife, who fears for her family and marriage. And dozens of others, including Jack Lemmon, Ed Asner, Walter Matthau and Kevin Bacon in small, key roles, their faces vaguely familiar behind the facades of their characters.</p> <p>Stone and his editors, Joe Hutshing and Pietro Scalia, have somehow triumphed over the tumult of material here and made it work - made it grip and disturb us. The achievement of the film is not that it answers the mystery of the Kennedy assassination, because it does not, or even that it vindicates Garrison, who is seen here as a man often whistling in the dark. Its achievement is that it tries to marshal the anger which ever since 1963 has been gnawing away on some dark shelf of the national psyche. John F. Kennedy was murdered. Lee Harvey Oswald could not have acted alone. Who acted with him? Who knew? -- Roger Ebert</p>



Title	Summary
<b>JFK: The Case for Conspiracy</b>	<p>Now you can see for yourself what really happened on November 22, 1963. These DVDs will take you back in time to Dealey Plaza where you will become a witness to the "crime of the century."</p> <p>Robert J. Groden is acknowledged as the world's foremost authority on the photographic evidence relating to JFK's assassination. Mr. Groden was technical advisor to Oliver Stone's JFK.</p> <p>Here, for the first time, are his optically enhanced films and photographs from that dark day and the investigation and cover-up that followed. Mastered from Mr. Groden's original materials.</p>
<b>Jodorowsky's Dune</b>	<p>In 1975, director Alejandro Jodorowsky began work on his most ambitious project yet. Starring his own 12-year-old son alongside Orson Welles, Mick Jagger, David Carradine and Salvador Dalí, featuring music by Pink Floyd and art by some of the most provocative talents of the era, including H.R. Giger and Jean "Moebius" Giraud, Jodorowsky's adaptation of the classic sci-fi novel 'Dune' was poised to change cinema forever. Through interviews with legends and luminaries including H.R. Giger (artist, 'Alien'), Gary Kurtz (producer, Star Wars Episodes IV and V) and Nicolas Winding Refn (director, 'Drive'), and an intimate and honest conversation with Jodorowsky, director Frank Pavich's film finally unearths the full saga of "The Greatest Movie Never Made."</p>
<b>John Adams [HBO TV Mini-Series]</b>	<p>John Adams, first aired on HBO in early 2008 and now released on DVD, is the latest and in some ways most satisfying rendering of the American Revolution on film. The television series is based on David McCullough's 2002 biography of the same name and covers the last 56 years (1770-1826) of John Adams' 90-year life. In so doing, the series also treats the whole of the Revolution. John Adams is essential viewing. Incomplete and flawed though it might be, the series contains images and, more importantly, words that need to be seen and heard at a time when a massive economic crisis is creating the conditions for social revolution in America and worldwide. Everyone needs to be reminded that, as the wordsmith for the revolution, Thomas Paine, wrote in Common Sense on Independence, "The sun never shone on a cause of greater worth."</p>
<b>John Coltrane Live in '60, '61 &amp; '65</b>	<p>Each DVD features a 24-page booklet with an essay written by an authoritative jazz historian as well as rare and unseen photos. Jazz Icons DVDs are produced with the full support and cooperation of the artists or their estates, who, in most cases, are contributing rare personal photographs, memorabilia, and forewords.</p>
<b>Johnny Guitar</b>	<p>A good, convincing case has been made for interpreting Johnny Guitar as an allegory for the Red-Scare witch hunts that running rampant during the period in which it was made and released, with the lasciviously, demonically savage, duplicitous and singleminded crusader Emma a perfect stand-in for bullying Red-baiter Joe McCarthy; the Dancin' Kid's team for the squabbling, disorganized, benign American Left; and Vienna and Johnny Guitar as more tolerant, progressive, open-minded bringers and nurturers of culture unfairly caught up in the panicked, treacherous, finger-pointing atmosphere. The film does work beautifully as just such a parable, but even years and decades from now, when that connection might not seem so obvious, Johnny Guitar will still pack its tremendous surge of evocative power. Its more general, elemental dichotomies -- real conscience and honor vs. "traditional," received, presumptuous pack-mentality moralizing; letting one's fellow man be vs. violently crusading for conformity; the welcoming embrace of love and sexuality vs. shamed, furtive, warping repression -- will still be resonant, its stylistic boldness all-enveloping and searing, its delirious colors rendering cinephiles feverish and scholars obsessed (whole articles and books could be written on the color-coding in the costumes alone, if they haven't already). Johnny Guitar will always do its own voluptuous, inflamed, impassioned, thing, and do it masterfully, sublimely well; its untamable freshness will always hit you anew every time you revisit it, and it will never seem quite like any other film. --Christopher McQuain</p>
<b>Johnny Staccato</b>	<p>Johnny Staccato is an American private detective series which ran for 27 episodes on NBC from September 10, 1959 through March 24, 1960. Title character Johnny Staccato, played by John Cassavetes, is a jazz pianist/private detective. The setting for many episodes is a Greenwich Village jazz club belonging to his friend, Waldo, played by Eduardo Ciannelli. The show featured many musicians, such as Barney Kessel, Shelly Manne, Red Mitchell, Red Norvo, and Johnny Williams. Elmer Bernstein composed the main theme and Stanley Wilson was music supervisor. Cassavetes also directed some of the series episodes.</p> <p>Staccato is a triumph of black-and-white style over substance. The plots are paper-thin and forgettable. But the noirish New Yorkiness is irresistible, helped by shots of Cassavetes walking through real Manhattan streets seamlessly integrated with interiors shot in Hollywood.</p>
<b>Joke, The</b>	<p>Jaromil Jireš's brilliant adaptation of Milan Kundera's novel tells the fragmentary tale of a man expelled from the Communist Party because of a political joke. After "rehabilitation" in the mines and a stint in prison, he hatches a revenge plot against the former friend who betrayed him. Made near the end of the Czech New Wave, The Joke is acknowledged as one of its greatest works.</p>
<b>Jour de fête</b>	<p>In his enchanting debut feature, Jacques Tati stars as a fussbudget of a postman who is thrown for a loop when a traveling fair comes to his village. Even in this early work, Tati was brilliantly toying with the devices (silent visual gags, minimal yet deftly deployed sound effects) and exploring the theme (the absurdity of our increasing reliance on technology) that would define his cinema.</p>

Title	Summary
<b>Journey to Italy</b>	Among the most influential dramatic works of the postwar era, Roberto Rossellini's Journey to Italy charts the declining marriage of a couple (Ingrid Bergman and George Sanders) from England while on a trip in the countryside near Naples. More than just an anatomy of a relationship, Rossellini's masterpiece is a heartrending work of emotion and spirituality. Considered a predecessor to the existentialist films of Michelangelo Antonioni; hailed as a groundbreaking modernist work by the legendary film journal Cahiers du cinéma; and named by director Martin Scorsese as one of his favorite films, Journey to Italy is a breathtaking cinematic benchmark.
<b>Judex</b>	This effortlessly cool crime caper, directed by Georges Franju, is a marvel of dexterous plotting and visual invention. Conceived as an homage to Louis Feuillade's 1916 cult silent serial of the same name, Judex kicks off with the mysterious kidnapping of a corrupt banker by a shadowy crime fighter (American magician Channing Pollock) and spins out into a thrillingly complex web of deceptions. Combining stylish sixties modernism with silent-cinema touches and even a few unexpected sci-fi accents, Judex is a delightful bit of pulp fiction and a testament to the art of illusion.
<b>Judex: A Serial in Twelve Episodes</b>	Louis Feuillade's (pronounced "Foo-yaad") 1916 silent French 12-episode (and one Prologue) Serial entitled "Judex" represents another part of the 'primordial soup' from which all modern cinema evolved. Feuillade made over 350 films... before 1924! and is considered one of pioneers of the medium of cinema of which you can probably accredit using the fingers of one hand. Certainly he would be regarded as the patriarch of the 'serial' format. Short segments, usually around 25 minutes, linked through cliffhanging plot details to formulate full story. Often these involve chivalrous hero's battling underworld villains. Judex might be considered to be the most fantastical, bordering on what we would now consider to be comicbook-dom extravagance, also incorporating a kind of magical surrealism. True entertainment even almost 90 years later.
<b>Judgment at Nuremberg</b>	Director Stanley Kramer's socially conscious 1961 film tackles the subject of the war crime trials arising out of World War II in an earnest and straightforward fashion, exploring the consciousness of two nations as they struggle to come to terms with the aftermath of the Holocaust. Spencer Tracy plays the American judge selected to head the tribunal that will try the suspected war criminals. As he sets about his task, he must confront the raw emotion felt by the German people, and his own notions of good and evil, right and wrong. Regarded as a classic, this stark rendering of one of the most pivotal events in the 20th century features a stellar cast including Burt Lancaster, Montgomery Clift, Marlene Dietrich, a young William Shatner, and Maximilian Schell, who won an Oscar for his role as counsel for the defense for those charged with crimes against humanity. Judgment at Nuremberg is important viewing not only for the history of film, but for the history of modern times. - Robert Lane
<b>Jules &amp; Jim</b>	From the time of their meeting in 1912, Jules and Jim share a close friendship. Shortly before the First World War, Jules marries Catherine (Jeanne Moreau), a wilful young woman the two men have befriended, but, after the war has ended, his relationship with her deteriorates rapidly. When Jim comes to stay with the couple and their daughter, he begins a relationship of his own with Catherine, having been urged to do so by Jules, who hopes that if his wife is involved with his friend she will not leave him.
<b>Jules and Jim</b>	François Truffaut's third feature, though it's named for the two best friends who become virtually inseparable in pre-World War I Paris, is centered on Jeanne Moreau's Catherine, the most mysterious, enigmatic woman in his career-long gallery of rich female portraits. Adapted from the novel by Henri-Pierre Roché, Truffaut's picture explores the 30-year friendship between Austrian biologist Jules (Oskar Werner) and Parisian writer Jim (Henri Serre) and the love triangle formed when the alluring Catherine makes the duo a trio. Spontaneous and lively, a woman of intense but dynamic emotions, she becomes the axle on which their friendship turns as Jules woos her and they marry, only to find that no one man can hold her. Directed in bursts of concentrated scenes interspersed with montage sequences and pulled together by the commentary of an omniscient narrator, Truffaut layers his tragic drama with a wealth of detail. He draws on his bag of New Wave tricks for the carefree days of youth--zooms, flash cuts, freeze frames--that disappear as the marriage disintegrates during the gloom of the postwar years. Werner is excellent as Jules, a vibrant young man whose slow, melancholy slide into emotional compromise is charted in his increasingly sad eyes and resigned face, while Serre plays Jim as more of an enigma, guarded and introspective. But both are eclipsed in the glare of Moreau's radiant Catherine: impulsive, demanding, sensual, passionate, destructive, and ultimately unknowable. A masterpiece of the French New Wave and one of Truffaut's most confident and accomplished films. - Sean Axmake

Title	Summary
<p><b>Julius Caesar</b></p>	<p>Two tribunes, Flavius and Murellus, find scores of Roman citizens wandering the streets, neglecting their work in order to watch Julius Caesar's triumphal parade: Caesar has defeated the Roman general Pompey, his archrival, in battle. The tribunes scold the citizens for abandoning their duties and remove decorations from Caesar's statues. Caesar enters with his entourage, including the military and political figures Brutus, Cassius, and Antony. A Soothsayer calls out to Caesar to "beware the Ides of March," but Caesar ignores him and proceeds with his victory celebration (I.ii.19, I.ii.25).</p> <p>Cassius and Brutus, both longtime intimates of Caesar and each other, converse. Cassius tells Brutus that he has seemed distant lately; Brutus replies that he has been at war with himself. Cassius states that he wishes Brutus could see himself as others see him, for then Brutus would realize how honored and respected he is. Brutus says that he fears that the people want Caesar to become king, which would overturn the republic. Cassius concurs that Caesar is treated like a god though he is merely a man, no better than Brutus or Cassius. Cassius recalls incidents of Caesar's physical weakness and marvels that this fallible man has become so powerful. He blames his and Brutus's lack of will for allowing Caesar's rise to power: surely the rise of such a man cannot be the work of fate. Brutus considers Cassius's words as Caesar returns. Upon seeing Cassius, Caesar tells Antony that he deeply distrusts Cassius.</p> <p>Caesar departs, and another politician, Casca, tells Brutus and Cassius that, during the celebration, Antony offered the crown to Caesar three times and the people cheered, but Caesar refused it each time. He reports that Caesar then fell to the ground and had some kind of seizure before the crowd; his demonstration of weakness, however, did not alter the plebeians' devotion to him. Brutus goes home to consider Cassius's words regarding Caesar's poor qualifications to rule, while Cassius hatches a plot to draw Brutus into a conspiracy against Caesar.</p> <p>That night, Rome is plagued with violent weather and a variety of bad omens and portents. Brutus finds letters in his house apparently written by Roman citizens worried that Caesar has become too powerful. The letters have in fact been forged and planted by Cassius, who knows that if Brutus believes it is the people's will, he will support a plot to remove Caesar from power. A committed supporter of the republic, Brutus fears the possibility of a dictator-led empire, worrying that the populace would lose its voice. Cassius arrives at Brutus's home with his conspirators, and Brutus, who has already been won over by the letters, takes control of the meeting. The men agree to lure Caesar from his house and kill him. Cassius wants to kill Antony too, for Antony will surely try to hinder their plans, but Brutus disagrees, believing that too many deaths will render their plot too bloody and dishonor them. Having agreed to spare Antony, the conspirators depart. Portia, Brutus's wife, observes that Brutus appears preoccupied. She pleads with him to confide in her, but he rebuffs her.</p> <p>Caesar prepares to go to the Senate. His wife, Calpurnia, begs him not to go, describing recent nightmares she has had in which a statue of Caesar streamed with blood and smiling men bathed their hands in the blood. Caesar refuses to yield to fear and insists on going about his daily business. Finally, Calpurnia convinces him to stay home—if not out of caution, then as a favor to her. But Decius, one of the conspirators, then arrives and convinces Caesar that Calpurnia has misinterpreted her dreams and the recent omens. Caesar departs for the Senate in the company of the conspirators.</p> <p>As Caesar proceeds through the streets toward the Senate, the Soothsayer again tries but fails to get his attention. The citizen Artemidorus hands him a letter warning him about the conspirators, but Caesar refuses to read it, saying that his closest personal concerns are his last priority. At the Senate, the conspirators speak to Caesar, bowing at his feet and encircling him. One by one, they stab him to death. When Caesar sees his dear friend Brutus among his murderers, he gives up his struggle and dies.</p> <p>The murderers bathe their hands and swords in Caesar's blood, thus bringing Calpurnia's premonition to fruition. Antony, having been led away on a false pretext, returns and pledges allegiance to Brutus but weeps over Caesar's body. He shakes hands with the conspirators, thus marking them all as guilty while appearing to make a gesture of conciliation. When Antony asks why they killed Caesar, Brutus replies that he will explain their purpose in a funeral oration. Antony asks to be allowed to speak over the body as well; Brutus grants his permission, though Cassius remains suspicious of Antony. The conspirators depart, and Antony, alone now, swears that Caesar's death shall be avenged.</p> <p>Brutus and Cassius go to the Forum to speak to the public. Cassius exits to address another part of the crowd. Brutus declares to the masses that though he loved Caesar, he loves Rome more, and Caesar's ambition posed a danger to Roman liberty. The speech placates the crowd. Antony appears with Caesar's body, and Brutus departs after turning the pulpit over to Antony. Repeatedly referring to Brutus as "an honorable man," Antony's speech becomes increasingly sarcastic; questioning the claims that Brutus made in his speech that Caesar acted only out of ambition, Antony points out that Caesar brought much wealth and glory to Rome, and three times turned down offers of the crown. Antony then produces Caesar's will but announces that he will not read it for it would upset the people inordinately. The crowd nevertheless begs him to read the will, so he descends from the pulpit to stand next to Caesar's body. He describes Caesar's horrible death and shows Caesar's wounded body to the crowd. He then reads Caesar's will, which bequeaths a sum of money to every citizen and orders that his private gardens be made public. The crowd becomes enraged that this generous man lies dead; calling Brutus and Cassius traitors, the masses set off to drive them from the city.</p> <p>Meanwhile, Caesar's adopted son and appointed successor, Octavius, arrives in Rome and forms a three-person coalition with Antony and Lepidus. They prepare to fight Cassius and Brutus, who have been driven into exile and are raising armies outside the city. At the conspirators' camp, Brutus and Cassius have a heated argument regarding matters of money and honor, but they ultimately reconcile. Brutus reveals that he is sick with grief, for in his absence Portia has killed herself. The two continue to prepare for battle with Antony and Octavius. That night, the Ghost of Caesar appears to Brutus, announcing that Brutus will meet him again on the battlefield.</p>

Title	Summary
<b>Julius Caesar</b>	<p>Octavius and Antony march their army toward Brutus and Cassius. Antony tells Octavius where to attack, but Octavius says that he will make his own orders; he is already asserting his authority as the heir of Caesar and the next ruler of Rome. The opposing generals meet on the battlefield and exchange insults before beginning combat.</p> <p>Cassius witnesses his own men fleeing and hears that Brutus's men are not performing effectively. Cassius sends one of his men, Pindarus, to see how matters are progressing. From afar, Pindarus sees one of their leaders, Cassius's best friend, Titinius, being surrounded by cheering troops and concludes that he has been captured. Cassius despairs and orders Pindarus to kill him with his own sword. He dies proclaiming that Caesar is avenged. Titinius himself then arrives—the men encircling him were actually his comrades, cheering a victory he had earned. Titinius sees Cassius's corpse and, mourning the death of his friend, kills himself.</p> <p>Brutus learns of the deaths of Cassius and Titinius with a heavy heart, and prepares to take on the Romans again. When his army loses, doom appears imminent. Brutus asks one of his men to hold his sword while he impales himself on it. Finally, Caesar can rest satisfied, he says as he dies. Octavius and Antony arrive. Antony speaks over Brutus's body, calling him the noblest Roman of all. While the other conspirators acted out of envy and ambition, he observes, Brutus genuinely believed that he acted for the benefit of Rome. Octavius orders that Brutus be buried in the most honorable way. The men then depart to celebrate their victory.</p>
<b>Jungle Book</b>	<p>This Korda brothers film is the definitive version of Rudyard Kipling's classic collection of fables. Sabu stars as Mowgli, a boy raised by wolves, who can communicate with all the beasts of the jungle, friend or foe, and who gradually reacclimates to civilization with the help of his long lost mother and a beautiful village girl. Deftly integrating real animals into its fanciful narrative, Jungle Book is a shimmering Technicolor feast, and was nominated for four Oscars, including best cinematography, art direction, special effects, and music.</p>
<b>Junior Bonner</b>	<p>A week with Junior Bonner, a rodeo pro on the wrong side of 40, broke, bruised, and headed into Prescott, his home town, for the annual 4th of July Frontier Days. His dad, Ace, is a dissolute dreamer fixed on finding gold in Australia; his mom is resigned to Ace's roving; his brother Curly is tearing up the countryside to make a million in real estate. Junior just wants to stay on a bucking Brahma for eight seconds, hang out with Ace, find a way to spend time with a beautiful woman whose eyes catch his, and earn enough to get to next week's rodeo. As the old West and its code give way to progress, Junior is lonesome, laconic, and on the road - just where he wants to be.</p>
<b>Jurassic Park</b>	<p>ormer flea circus sideshow man John Hamilton (Richard Attenborough) has put a scientific theory into practical development. On an Costa Rican island he has created a 'biological preserve' filled with cloned dinosaurs that he intends to exhibit to the public in a 'theme park'. Nature cannot be controlled and the dinosaurs run amok when the security system is sabotaged. What is created is one of the most successful films in the history of cinema. Steven Spielberg's Jurassic Park is a wonderful joyride of science-fiction, boy-hood fantasy and wholesome suspenseful adventure - all while exposing the potential encompassing pratfalls of our own scientific abilities.</p>
<b>Jurassic Park III</b>	<p>The law of diminishing returns almost always catches up with franchises which try to outstay their welcome and/or capitalize on their particular cash cow (or in this particular instance cash T-Rex), and that's certainly the case with Jurassic Park III. Spielberg handed over directing reins on this outing to Joe Johnston, who had actually wanted to helm The Lost World: Jurassic Park II, but the problems with Jurassic Park III can't be traced entirely to this change. Probably more to blame is an episodic and cliché-ridden screenplay co-written by Peter Buchman, Alexander Payne and Jim Taylor, one which simply goes to the same old, same old well one too many times to ever create any substance or real suspense. In fact it's rather instructive to view this film's approach to humans in peril with that essayed by Spielberg in the first two films. Spielberg plays his cards rather close to his vest on several occasions, letting suspense build slowly and surely and sometimes not even showing the horror, instead leaving it to the viewer's imagination, which is almost always more horrific than an actual onscreen display of violence could be. Here, though, it's all there, plastered on the screen, and after a while, the viewer simply ceases to care very much, one way or the other.</p>
<b>Justice League Unlimited: The Complete Series</b>	<p>Together, they've saved the world countless times from unimaginable dangers. But the price has been high. Their ranks have diminished after fighting off an alien invasion and with new dangers arising at an ever-increasing pace, the remaining crime fighters realize that protecting the entire world is going to take more technology and more manpower. A lot more. Featuring the original seven Leaguers - Batman, Superman, Wonder Woman, Flash, J'onn J'onzz, Green Lantern and Hawkgirl - now joined by an unlimited selection of allies including Green Arrow, Supergirl and Black Canary. But some think that so many heroes, so much power, is too much power and a conspiracy against them named Cadmus is growing. And after years of foiled plots and repeated beatings, the galaxy's worse villains finally have a plan: strength in numbers! Led by Lex Luthor, the Legion of Doom prepares to dominate the universe. First order of business: destroy the Justice League!</p>

Title	Summary
<b>Justified: Season 1</b>	<p>Episode 1: Fire in the Hole Original Air Date—16 March 2010 Marshal Givens returns home and is assigned a case involving an old friend from his coal mining days who has become a white supremacist and blew up an African American church.</p> <p>Episode 2: Riverbrook Original Air Date—23 March 2010 Raylan hunts an escaped prisoner who is determined to reunite with his ex-wife...and his stashed fortune.</p> <p>Episode 3: Fixer Original Air Date—30 March 2010 Raylen comes to the aid of a bookie informant, who has been kidnapped by one of his collectors and one of his delinquent clients.</p> <p>Episode 4: Long in the Tooth Original Air Date—6 April 2010 Raylan and the mob compete to capture a fugitive, 'Roland Pike,' racing to the Mexican border.</p> <p>Episode 5: The Lord of War and Thunder Original Air Date—13 April 2010 Raylan's surveillance job on a fugitive is interrupted when he is forced to deal with his troubled father, who is causing mischief for a drug dealer who is renting from him.</p> <p>Episode 6: The Collection Original Air Date—20 April 2010 Raylen turns to an art collector to help bring a criminal to justice, but the case soon turns to a murder investigation. Meanwhile, Raylen's ex-wife turns to him for help, and he turns to Boyd Crowder to gather dirt on his father.</p> <p>Episode 7: Blind Spot Original Air Date—27 April 2010 Raylan and Ava survive a hitman's attack, and Raylan suspects that the Crowder family is trying to get revenge on Ava. But are his own biases clouding his judgment?</p> <p>Episode 8: Blowback Original Air Date—4 May 2010 Raylan tries to defuse a hostage situation in the Marshall's' office without any casualties, and later discovers that his actions with Ava could have repercussions on Boyd Crowder's prison sentence.</p> <p>Episode 9: Hatless Original Air Date—11 May 2010 While away from the Marshall's office because of a forced "vacation," Raylan comes to the aid of his ex-wife after she is threatened by dangerous loan collectors who are looking for her husband.</p> <p>Episode 10: The Hammer Original Air Date—18 May 2010 Fresh out of prison, Boyd Crowder begins his mission to being "religion" to the backwoods. Meanwhile, Raylan starts trying to make a new case against Boyd while working as a bodyguard for a judge whose life has been threatened.</p> <p>Episode 11: Veterans Original Air Date—25 May 2010 Raylan learns that his dad's life is in danger because he ran Bo Crowder's business while Bo was in prison and ran it in the ground, and he turns to an unlikely source to pin a meth lab killing on Boyd Crowder.</p>

Title	Summary
<b>Justified: Season 1</b>	<p>Episode 12: Fathers and Sons Original Air Date—1 June 2010 The marshals are forced to turn to Arlo for help in making a case against Bo Crowder, but will he go along? Meanwhile, Bo is having problems of his own with Boyd, who continues to wage a religious war against his drug business.</p> <p>☒</p> <p>Episode 13: Bulletville Original Air Date—8 June 2010 Bo gets revenge on Boyd for blowing up his ephedrine shipment, asks Arlo to help him kill Raylan at the request of the Miami cartel, and kidnaps Ava for bait and insurance against Raylan.</p>
<b>Justified: Season 2</b>	<p>In the aftermath of the deadly showdown that freed Harlan County from the Crowder family crime reign, U.S. Marshal Raylan Givens must now take on even greater criminal forces looking to seize power - including hellbent nemesis Boyd Crowder and the arrival of brutal, new adversary Mags Bennett.</p>
<b>Justified: Season 3</b>	<p>In the nonstop, gunslinging third season of the highly acclaimed hit series, Deputy US Marshal Raylan Givens (Timothy Olyphant) must wield his brand of renegade justice against modern crime like never before. Surrounded by dirty politicians, drug cartels, murder frames, hidden fortunes and multiple criminal forces warring for control - including archenemies Boyd Crowder (Walton Goggins, "The Shield") and Dickie Bennett (Jeremy Davies in his Emmy-winning role), a mystery man named "Limehouse," a lethal mob enforcer newly arrived from the Motor City and in a final shocking showdown, his own father - Givens finds himself in everyone's cross hairs.</p>
<b>Justified: Season 4</b>	<p>Deputy US Marshal Raylan Givens will start to pick at the thread of a cold case of 30 years in the making, unraveling a riddle that echoes all the way back to his boyhood and his criminal father's bad dealings. Meanwhile, Boyd Crowder finds his grip on Harlan loosening due to a Pentecostal preacher with a penchant for theatrics and a knack for manipulation to rival his own.</p>
<b>Justified: Season 5</b>	<p>Deputy U.S. Marshal Raylan Givens (Timothy Olyphant) confronts the Crowes, a deadly, lawless family from Florida intent on settling in Harlan with new criminal enterprises in mind. Meanwhile, Boyd Crowder (Walton Goggins) struggles to free his imprisoned fiancée Ava (Joelle Carter) as he partners with the Dixie Mafia's Wynn Duffy (Jere Burns).</p>
<b>Justified: Season 6</b>	<p>From creator Graham Yost, each episode of the edge-of-your seat final season propels U.S. Marshal Raylan Givens (Timothy Olyphant) and criminal mastermind Boyd Crowder (Walton Goggins) ever closer to their ultimate confrontation. While Raylan is torn by just how far he will go to bring Boyd down – including using Boyd's fiancée Ava (Joelle Carter) as his secret informant – both Raylan and Boyd must now contend with the new incendiary force in town (Sam Elliott), a drug lord intent on building his own pot empire in Harlan</p>
<b>Kagemusha</b>	<p>When a warlord dies, a peasant thief is called upon to impersonate him, and then finds himself haunted by the warlord's spirit as well as his own ambitions. In his late, color masterpiece Kagemusha, Akira Kurosawa returns to the samurai film and to a primary theme of his career—the play between illusion and reality. Sumptuously reconstructing the splendor of feudal Japan and the pageantry of war, Kurosawa creates a historical epic that is also a meditation on the nature of power.</p>
<b>Kaili Blues</b>	<p>An audacious, richly imagined feature debut that has collected prizes around the world, Kaili Blues heralds the arrival of a major new filmmaker. Chen, a preoccupied doctor working in a small clinic in the rain-drenched city of Kaili, decides to fulfill his late mother's wish and sets off on a journey to look for his brother's abandoned child. His partner in the clinic, a lonely old lady, asks him to also find her former lover, giving him a photograph, a shirt, and a music cassette. On the way, Chen passes through a mysterious town where distinctions between past, present, and future appear to slip away.</p>
<b>Kameradschaft</b>	<p>When a coal mine collapses on the frontier between Germany and France and traps a team of French miners, workers on both sides of the border spring into action, putting aside national prejudices and wartime grudges to launch a dangerous rescue operation. Director G. W. Pabst brings a vivid sense of claustrophobia to this ticking-clock scenario, using realistic sets and sound design to create the maze of soot-choked shafts where the miners struggle for survival. Inspired by a real-life mine collapse, Kameradschaft (Comradeship) is an arresting disaster film and a stirring plea for international cooperation, and it cemented Pabst's status as one of the most morally engaged and formally dexterous filmmakers of his time.</p>
<b>Kanal</b>	<p>"Watch them closely, for these are the last hours of their lives," announces a narrator, foretelling the tragedy that unfolds as a war-ravaged company of Home Army resistance fighters tries to escape the Nazi onslaught through the sewers of Warsaw. Determined to survive, the men and women slog through the hellish labyrinth, piercing the darkness with the strength of their individual spirits. Based on true events, Kanal was the first film ever made about the Warsaw Uprising and brought director Andrzej Wajda to the attention of international audiences, earning the Special Jury Prize in Cannes in 1957.</p>

Title	Summary
<b>Kansas City Confidential</b>	Tightly plotted and perfectly cast, <i>Kansas City Confidential</i> is film noir at its finest. An obvious influence on Quentin Tarantino's <i>Reservoir Dogs</i> , this riveting 99-minute potboiler builds its escalating suspense on the fate of reformed ex-con Joe Rolfe (John Payne), whose floral delivery truck matches a duplicate truck used in a Kansas City bank heist. Joe's been randomly framed by disgruntled, double-crossing ex-cop Tim Foster (Preston Foster) who masterminded the robbery, and in an effort to clear his name, Joe follows a trail of suspicion to a Mexican hideaway, where Foster's accomplices (a sublimely hardboiled trio played by Lee Van Cleef, Neville Brand, and Jack Elam) have gathered to split their \$1.2 million haul. Under Phil Karlson's skillful direction, this nerve-twitching scenario unfolds as a clever case of hidden and assumed identities (having worn masks during the heist and getaway, none of the robbers knows the others' identities), and Payne gives a smart, sweaty-browed performance as a hard-luck case who finds time for romance with Foster's daughter (Coleen Gray) as he struggles to turn his fate around. For noir lovers, this movie's pure bliss as Brand, Van Cleef, and especially Elam fill the screen with slimy greed and infectious mistrust. As an iconic example of gritty film noir, <i>Kansas City Confidential</i> remains exciting, unpredictable, and thoroughly entertaining.
<b>Kapurush [The Coward]</b>	<p>Young screenwriter Roy (Soumitra Chatterjee, <i>Charulata</i>, <i>The Golden Fortress</i>) embarks on a research trip through the Indian countryside. When his car breaks down near a small town, a wealthy tea planter (Haradhan Bannerjee, <i>Mahanagar</i>) invites him to spend the night in his lavish home.</p> <p>When Roy enters the tea planter's home, he is shocked to discover that his beautiful wife (Madhabi Mukherjee, <i>Charulata</i>, <i>Calcutta 71</i>) is a woman he was once madly in love with. The planter's wife also recognizes Roy but treats him as a complete stranger.</p> <p>Throughout the night the planter, his wife and their guest have drinks and food. The planter does most of the talking - among other things he argues that Bengali directors can no longer make exciting films and that the people have started ignoring important traditions. Roy casually agrees with everything his host has to say, but cannot stop thinking about his wife.</p> <p>After several drinks, the planter finally falls asleep. Barely able to contain his excitement, Roy tries to talk to his wife and explain to her that even after all these years he still thinks about her. Assuming that she is unhappy with her life, he also tells her that if she gives him a second chance together they could create the family they once dreamed about. But the wife is reluctant to trust Roy.</p> <p>On the following day, the planter offers to drive Roy to a nearby train station. He also invites his unusually quiet wife to accompany him. On a dusty road, they take a break, and the planter again falls asleep after a few quick drinks. Having spent the entire night thinking about the past, Roy makes a decisive move.</p> <p>A smooth jazz score, plenty of whisky, and late-night conversations about cinema and relationships. Indeed, <i>The Coward</i> feels like an exotic film John Cassavetes would have directed, not the great Bengali master Satyajit Ray.</p> <p>The final sequence at the train station is absolutely brilliant. After it there are two standard outcomes that make perfect sense. But there is also a third one, which is incredibly bold. It makes the film's title sound quite ironic.</p>
<b>Kasaba [The Small Town]</b>	The story of a family living in a small godforsaken town in Turkey seen through the eyes of children and dealing with the growing complexity when one becomes an adult.
<b>Katzelmacher</b>	Katzelmacher depicts the intolerance of a circle of financially and sexually frustrated friends when an immigrant laborer (Fassbinder) moves to their Munich neighborhood. This scalpel-sharp theatrical experiment, based on one of the director's successful early stage plays, is both a personal expression of alienation on the part of the filmmaker and a comment on the persistence of xenophobic scapegoating in German society.
<b>Kean</b>	This is a biopic of the 19th Century actor, Edmund Kean. You may remember him for his famous last words: "Dying is easy, comedy is hard." Made some 90 years after his death, the film tells of the greatest actor of his time, a man toasted as the greatest actor of all time. Great though he may have been on the stage, his personal life was a wreck. He was hounded by creditors, had a problem with alcohol, and to make matters worse, had fallen in love with the wife of an ambassador. Troubled by the fact that he loves, and is loved, by someone he cannot have, he drowns his troubles in drink, seeming to have a grand time dancing till all hours of the night while really in terrible pain. He's shown to be a kind man too, however, putting on a benefit performance of Hamlet in order to help some traveling thespians who have fallen on hard times. Unbeknownst to the popular actor, this performance, with the object of his affection as well as her husband in the audience, will have dramatic consequences on his life.
<b>Keaton Plus</b>	Over three hours of rare material including: Color home movies, complete "Hard Luck", two educational shorts, commercials, "This Is Your Life", interactive version of John Bengtson's "Silent Echoes", and more.
<b>Keep 'Em Flying</b>	Bud and Lou enlist in the Army Air Corps and get caught up in a love triangle.

Title	Summary
<b>Keep Your Right Up</b>	<p>"Soigne Ta Droite" (the title is translated as "Keep Up Your Right") offers pleasure as well as frustration and engages even as it baffles. If the films of Mr. Godard's heroic period, the 1960's, were capable of provoking furious arguments, his later movies tend to be conversation stoppers. Watching them is like eavesdropping on someone else's private reverie, or waking up in someone else's dream.</p> <p>Luckily, the dreamer in question possesses an interesting mind, an exquisite eye and a mischievous sense of humor. He also appears in the film wearing a narrow-brimmed hat and a nice tweed overcoat, playing a half-demented filmmaker known, in a Dostoyevskian reference, as "the Idiot" and "the Prince."</p> <p>What might be described as the plot of the movie involves the Idiot's attempt to transport a print of his new film, "A Place on the Earth," from one European locale to another.</p> <p>His movie is much admired; that is, several women are enchanted by the shiny canisters he lugs around with him. "The toughest thing in movies is carrying the cans," he remarks, and given that it has taken 14 years for a print of "Soigne Ta Droite" to arrive in New York, this may be less a joke than a prophecy.</p> <p>Meanwhile — that is, simultaneously, in another dimension or just on different segments of celluloid — a group of young musicians records a pop song. A disembodied voice muses on the metaphysics of creation, wondering if thought can create "a second immensity" beyond the immensity of the physical universe. And three actors, including the ageless and ravishing Jane Birkin, enact the fable of the grasshopper and the ant. (Ms. Birkin is the hedonistic grasshopper, speeding off to Paris with her yuppie boyfriend in a red Mercedes convertible.)</p> <p>The film's abstract, aleatory structure is decorated with glimmerings of satire (an American air passenger clamoring for more pie, a pompous French businessman holding forth on the legacy of May 1968) and literary allusions. Many of the latter may be lost on those who, like me, were denied the benefit of a French lycée education. If "Soigne Ta Droite" feels less accessible than "King Lear," "Hail Mary" or "First Name: Carmen," this may have less to do with the films themselves than with the relative familiarity of Shakespeare, the Bible and Bizet's opera.</p> <p>On the other hand, knowledge of the references that crowd "Soigne Ta Droite" may only feed an illusion of understanding that the film's fragmented form labors to dispel. (Goethe, Heine and Malraux are explicitly mentioned, and the voice-over is full of unidentified passages of poetry and philosophy.)</p>
<b>Kes</b>	<p>Named by the British Film Institute as one of the ten best British films of the century, Kes, from Ken Loach (Hidden Agenda, The Wind That Shakes the Barley), is cinema's quintessential portrait of working-class Northern England. Billy (an astonishingly naturalistic David Bradley) is a fifteen-year-old miner's son whose close bond with a wild kestrel provides him with a spiritual escape from his dead-end life. Kes established the sociopolitical engagement and artistic brilliance of its filmmaker, and pushed the British "angry young man" film of the sixties into a new realm of authenticity, using real locations and nonprofessional actors. Loach's poignant coming-of-age drama remains its now legendary director's most beloved and influential film.</p>
<b>Keyhole</b>	<p>Visionary Canadian filmmaker Guy Maddin takes viewers on a surreal journey into the psyche of a desperate gangster backed into a dangerous corner in this surreal, psycho-sexual take on Homer's Odyssey. Late one night, a criminal bursts into the living room of a large house and waits nervously for the arrival of gang leader Ulysses Pick (Jason Patric). Ulysses has a knack for getting out of tense situations, and with the cops all around his cohorts need him now more than ever. But when Ulysses arrives with a teenage girl and a bound young man in tow, some of his henchmen start to think it's time for a new boss to take over. An already tense situation turns downright surreal as Ulysses begins venturing through the labyrinthine house in search of his wife Hyacinth (Isabella Rossellini), who remains locked in her room somewhere on an upper floor. Meanwhile, Hyacinth's father offers cryptic commentary on the unfolding events, and the harder Ulysses searches for his wife the more secrets he begins to uncover about his eccentric family.</p>
<b>Kika</b>	<p>Kika, a young cosmetologist, is called to the mansion of Nicolas, an American writer to make-up the corpse of his stepson, Ramon. Ramon, who is not dead, is revived by Kika's attentions and she then moves in with him. They might live happily ever after but first they have to cope with Kika's affair with Nicolas, the suspicious death of Ramon's mother and the intrusive gaze of tabloid-TV star and Ramon's ex-psychologist Andrea Scarface.</p>
<b>Kiki's Delivery Service</b>	<p>Kiki, a witch-in-training, is now 13 years old and according to tradition, she must leave home to find a town in which to practice her magic. Putting her special powers of flying to good use, she sets up a Special Delivery Service. However, her biggest challenge comes when she has lost the power to fly on her broom. She must do some soul-searching and re-discover her flying 'spirit' to save the life of a friend in a dramatic rescue before the entire town.</p>



Title	Summary
Kill Bill: Volume 1	<p>Quentin Tarantino's Kill Bill, Vol. 1 is trash for connoisseurs. From his opening gambit (including a "Shaw-Scope" logo and gaudy '70s-vintage "Our Feature Presentation" title card) to his cliffhanger finale (a teasing lead-in to 2004's Vol. 2), Tarantino pays loving tribute to grindhouse cinema, specifically the Hong Kong action flicks and spaghetti Westerns that fill his fervent brain--and this frequently breathtaking movie--with enough cinematic references and cleverly pilfered soundtrack cues to send cinephiles running for their reference books. Everything old is new again in Tarantino's humor-laced vision: he steals from the best while injecting his own oft-copied, never-duplicated style into what is, quite simply, a revenge flick, beginning with the near-murder of the Bride (Uma Thurman), pregnant on her wedding day and left for dead by the Deadly Viper Assassination Squad (or DiVAS)--including Lucy Liu and the unseen David Carradine (as Bill)--who become targets for the Bride's lethal vengeance. Culminating in an ultraviolent, ultra-stylized tour-de-force showdown, Tarantino's fourth film is either brilliantly (and brutally) innovative or one of the most blatant acts of plagiarism ever conceived. Either way, it's hyperkinetic eye-candy from a passionate film-lover who clearly knows what he's doing.</p>
Kill Bill: Volume 2	<p>"The Bride" (Uma Thurman) gets her satisfaction--and so do we--in Quentin Tarantino's "roaring rampage of revenge," Kill Bill, Vol. 2. Where Vol. 1 was a hyper-kinetic tribute to the Asian chop-socky grindhouse flicks that have been thoroughly cross-referenced in Tarantino's film-loving brain, Vol. 2--not a sequel, but Part Two of a breathtakingly cinematic epic--is Tarantino's contemporary martial-arts Western, fueled by iconic images, music, and themes lifted from any source that Tarantino holds dear, from the action-packed cheapies of William Witney (one of several filmmakers Tarantino gratefully honors in the closing credits) to the spaghetti epics of Sergio Leone. Tarantino doesn't copy so much as elevate the genres he loves, and the entirety of Kill Bill is clearly the product of a singular artistic vision, even as it careens from one influence to another. Violence erupts with dynamic impact, but unlike Vol. 1, this slower grand finale revels in Tarantino's trademark dialogue and loopy longueurs, reviving the career of David Carradine (who plays Bill for what he is: a snake charmer), and giving Thurman's Bride an outlet for maternal love and well-earned happiness. Has any actress endured so much for the sake of a unique collaboration? As the credits remind us, "The Bride" was jointly created by "Q&amp;U," and she's become an unforgettable heroine in a pair of delirious movie-movies (Vol. 3 awaits, some 15 years hence) that Tarantino fans will study and love for decades to come. - Jeff Shannon</p>
Killer of Sheep	<p>Astonishing! Marvelous and rare... Humorous, loving and honest, devoid of either condescension or political posturing... An indelible reminder of what real independence looks like. - A.O. Scott, The New York Times. A masterpiece of African American filmmaking and one of the finest debuts in cinema history, KILLER OF SHEEP was chosen for the National Film Registry of the Library of Congress. In the Los Angeles community of Watts, Stan, a sensitive dreamer, is growing detached and numb from the toll of working at a slaughterhouse. Frustrated by money problems, he finds respite in moments of simple beauty: the warmth of a teacup against his cheek, slow dancing with his wife, holding his daughter. Combining lyrical moments with neorealist style, Burnett unfolds his story with compassion and humor. KILLER OF SHEEP's haunting images and extraordinary soundtrack are a revelation in this new high-definition transfer from the UCLA Film &amp; Television Archive's brilliant 35mm restoration.</p>
Killer, The	<p>Hong Kong's preeminent director John Woo transforms genres from both the East and the West to create this explosive and masterful action film. Featuring Hong Kong's greatest star, Chow Yun-fat, as a killer with a conscience, the film is an exquisite dissection of morals in a corrupt society, highlighted with slow-motion sequences of brilliantly choreographed gun battles on the streets of Hong Kong.</p>
Killer's Kiss	<p>Prize-fighter Davy Gordon intervenes when private dancer Gloria Price is being attacked by her employer and lover Vincent Raphello. This brings the two together and they get involved with each other, which displeases Raphello much. So much even that he sends men out to kill Davy, but by mistake not Davy, but his friend gets murdered. Trying to escape Raphello forever, Davy and Gloria decide to leave town.</p>
Killers, The (Don Siegel)	<p>Why would a man welcome his own murder?</p> <p>Ernest Hemingway's gripping short story "The Killers" has fascinated readers and filmmakers for generations. Its first screen incarnation came in 1946, when director Robert Siodmak unleashed The Killers, helping to define the film noir style and launching the careers of Burt Lancaster and Ava Gardner in this archetypal masterpiece. In 1956, then-film student Andrei Tarkovsky tackled the story with a faithful 19-minute short. In 1964, Don Siegel-initially slated to direct the 1946 version-took it on, creating the first-ever made-for-TV feature, which would prove too violent for American audiences in the wake of JFK's assassination. The Criterion Collection presents all three versions of this classic tale of amorality that asks why a man would silently welcome his fate with the passivity of a man already dead.</p>
Killers, The (Robert Siodmak)	<p>Two professional killers invade a small town and kill a gas station attendant, "the Swede," who's expecting them. Insurance investigator Reardon pursues the case against the orders of his boss, who considers it trivial. Weaving together threads of the Swede's life, Reardon uncovers a complex tale of treachery and crime, all linked with gorgeous, mysterious Kitty Collins.</p>
Killing of a Chinese Bookie, The	<p>Cosmo Vitelli owns the Crazy Horse West, a strip joint in California. He's laconic, a Korean War vet, and a gambler. When we meet him, he's making his last payment on a gambling debt. Then, he promptly loses \$23,000 playing poker at an illegal local casino. The guys he owes this time aren't so friendly, pressuring him for immediate payment. Then they suggest that he kill a Chinese bookie to wipe off the debt. Vitelli and the film move back and forth between the double-crossing, murderous insincerity of the gamblers and the friendships, sweetness, and even love among Vitelli, the dancers, a dancer's mother, and the club's singer, Mr. Sophistication.</p>

Title	Summary
<b>Killing, The</b>	Stanley Kubrick's account of an ambitious racetrack robbery is one of Hollywood's tautest, twistiest noirs. Aided by a radically time-shuffling narrative, razor-sharp dialogue from pulp novelist Jim Thompson, and a phenomenal cast of character actors, including Sterling Hayden, Coleen Gray, Timothy Carey, Elisha Cook Jr., and Marie Windsor, <i>The Killing</i> is both a jaunty thriller and a cold-blooded punch to the gut. And with its precise tracking shots and gratifying sense of irony, it's Kubrick to the core.
<b>Kind Hearts and Coronets</b>	Louis Mazzini's mother belongs to the aristocratic family D'Ascoyne, but she ran away with an opera singer. Therefore, she and Louis were rejected by the D'Ascoynes. Once adult, Louis decides to avenge his mother and him, by becoming the next Duke of the family. Murdering every potential successor is clearly the safest way to achieve his goal.
<b>King in New York, A</b>	Chaplin pulled few punches in this stinging satire of America during the McCarthy period. He made the film in London, in 1957, five years after being exiled from the U.S., and withheld its stateside release until 1975. Chaplin stars as a European monarch who flees to New York one step ahead of revolutionaries. Here, he hopes to win support for his plans to scrap nuclear armaments and create a modern utopia. But he encounters a nation awash in ear-splitting music, moronic movies, insulting advertising and political intolerance. Chaplin's second-to-last film, <i>A King in New York</i> is simultaneously charming, caustic, provocative and visionary.
<b>King Kong</b>	Sensationalistic movie producer Carl Denham hires a ship and unemployed starlet Ann Darrow and sets sail to a remote island in search of material for an adventure film. But on the island, Ann is kidnapped by the natives and given as bride to Kong, a forty-foot tall ape. The crew struggle through a jungle, where monsters from the Cretaceous still survive, to rescue her. And then Denham has the idea of gassing Kong and transporting him back to New York and placing him on display. But once in New York, Kong breaks free of his confines and rampages through the city.
<b>King Lear [Ian McKellen]</b>	King Lear is a 2008 television film based on the William Shakespeare play of the same name, directed by Trevor Nunn. It was broadcast on More4 in the UK on Christmas Day, and shown on PBS in America in March 2009. The production was filmed mainly at Pinewood Studios in England. It features the same cast and director as the recent RSC production, and started filming only a few days after the final performance at the New London Theatre, at Pinewood Studios in Buckinghamshire.
<b>King Lear [Laurence Olivier]</b>	<p>Lear, the aging king of Britain, decides to step down from the throne and divide his kingdom evenly among his three daughters. First, however, he puts his daughters through a test, asking each to tell him how much she loves him. Goneril and Regan, Lear's older daughters, give their father flattering answers. But Cordelia, Lear's youngest and favorite daughter, remains silent, saying that she has no words to describe how much she loves her father. Lear flies into a rage and disowns Cordelia. The king of France, who has courted Cordelia, says that he still wants to marry her even without her land, and she accompanies him to France without her father's blessing.</p> <p>Lear quickly learns that he made a bad decision. Goneril and Regan swiftly begin to undermine the little authority that Lear still holds. Unable to believe that his beloved daughters are betraying him, Lear slowly goes insane. He flees his daughters' houses to wander on a heath during a great thunderstorm, accompanied by his Fool and by Kent, a loyal nobleman in disguise. Meanwhile, an elderly nobleman named Gloucester also experiences family problems. His illegitimate son, Edmund, tricks him into believing that his legitimate son, Edgar, is trying to kill him. Fleeing the manhunt that his father has set for him, Edgar disguises himself as a crazy beggar and calls himself "Poor Tom." Like Lear, he heads out onto the heath.</p> <p>When the loyal Gloucester realizes that Lear's daughters have turned against their father, he decides to help Lear in spite of the danger. Regan and her husband, Cornwall, discover him helping Lear, accuse him of treason, blind him, and turn him out to wander the countryside. He ends up being led by his disguised son, Edgar, toward the city of Dover, where Lear has also been brought.</p> <p>In Dover, a French army lands as part of an invasion led by Cordelia in an effort to save her father. Edmund apparently becomes romantically entangled with both Goneril and Regan, whose husband, Albany, is increasingly sympathetic to Lear's cause. Goneril and Edmund conspire to kill Albany.</p> <p>The despairing Gloucester tries to commit suicide, but Edgar saves him by pulling the strange trick of leading him off an imaginary cliff. Meanwhile, the English troops reach Dover, and the English, led by Edmund, defeat the Cordelia-led French. Lear and Cordelia are captured. In the climactic scene, Edgar duels with and kills Edmund; we learn of the death of Gloucester; Goneril poisons Regan out of jealousy over Edmund and then kills herself when her treachery is revealed to Albany; Edmund's betrayal of Cordelia leads to her needless execution in prison; and Lear finally dies out of grief at Cordelia's passing. Albany, Edgar, and the elderly Kent are left to take care of the country under a cloud of sorrow and regret.</p>
<b>King of Comedy, The</b>	<p>"Rupert Pupkin is uniquely a product of late capitalism near the close of the twentieth century; his fantasies reflect mass media's ability to twist the real world into an insubstantial collection of images that mimic reality — the representation of self becomes more than the actual self, and it becomes impossible to tell the difference."</p> <p>Scorsese's 1983 box-office poison <i>The King of Comedy</i> starred Robert De Niro as delusional acolyte to the stars, Rupert Pupkin, and Jerry Lewis as a mirror-image of his own talk-show comedian persona, Jerry Langford. Sandra Bernhard plays a supporting role as another hyperactive super-fan, Masha. <i>The King of Comedy</i>, written by Paul D. Zimmerman, does not resemble a typical Scorsese picture; the camera is pinned in place instead of roving around. This is seemingly to facilitate our unflinching stare into the lives and behaviour of the characters, when often we want nothing more than to look away. Scorsese's films usually teem with passion and activity, but Pupkin's world is more sedate, colder. Scorsese's go-to director of photography, Michael Chapman, turned down work on the film because of the director's choice of style: "His plan was to use largely empty sets, flat lighting, and old-fashioned box-like framing" (Rausch 102). Essentially, it was filmed to look like television.</p>

Title	Summary
<b>King of Hearts</b>	During the latter part of World War I, Private Charles Plumpick is chosen to go into the French town of Marville and disconnect a bomb that the German army has planted. However, Charles is chased by some Germans and finds himself holed up at the local insane asylum, where the inmates are convinced that he is the "King of Hearts." Feeling obligated to help the inmates, Charles attempts to lead them out of town, but they are afraid to leave and frolic about the streets in gay costumes. Will Charles be able to deactivate the bomb in time and save his newfound friends?
<b>King of Kings</b>	Nicholas Ray managed an impressive feat encapsulating the Christ narrative so elegantly into such a spectacular film extravaganza. It really is an encompassing viewing. The movie is majestic yet holds the divine and respectful chronicling of the life of Jesus quite adeptly. Orson Welles narration adds another perfect touch and there are numerous highly memorable scenes - the Sermon on the Mount - coquettish Salome dancing for her stepfather King Herod, the Last Supper and the Crucifixion all stand out with Ray's deft touch. Jeffrey Hunter handles the impossible role of the Lamb of God as well as one could imagine.
<b>King of Marvin Gardens, The</b>	For his electrifying follow-up to the smash success Five Easy Pieces, Bob Rafelson dug even deeper into the crushed dreams of wayward America. Jack Nicholson and Bruce Dern play estranged siblings David and Jason, the former a depressive late-night-radio talk show host, the latter an extroverted con man; when Jason drags his younger brother to a dreary Atlantic City and into a real-estate scam, events spiral toward tragedy. The King of Marvin Gardens, also starring a brilliant Ellen Burstyn as Jason's bitter aging beauty-queen squeeze, is one of the most devastating character studies of the seventies.
<b>Kings &amp; Queen</b>	A film can be smart and subtle and still be a roller coaster ride. Case in point: Kings and Queen; Arnaud Desplechin's brilliant, exhilarating movie never takes a predictable turn. We follow two people along mostly parallel paths: Nora (Emmanuelle Devos, from Read My Lips), a chic gallery owner with an ailing father and an impending marriage, and Ismael (Mathieu Amalric), a hyperactive musician who's been sent to a psychiatric hospital against his will. The story of the self-contained Nora can be as scorching as an Ingmar Bergman movie (especially late in the film), while daffy Ismael's tale is a screwball comedy at times--complete with a droll Catherine Deneuve as his bemused doctor. Desplechin's How I Got Into an Argument... (My Sex Life) was one of the best European films of the 1990s (also starring Amalric and Devos), and he is gifted with a sure sense of human behavior as well as cinematic dexterity.. Rarely have so many scenes of people talking in rooms flown by so quickly. Movies need not travel to exotic locales to summon up an adventure, and this is film adventuring of a high order. --Robert Horton
<b>Kings of the Road</b>	A roving film projector repairman (Rüdiger Vogler) saves the life of a depressed psychologist (Hanns Zischler) who has driven his Volkswagen into a river, and they end up on the road together, traveling from one rural German movie theater to another. Along the way, the two men, each running from his past, bond over their shared loneliness. Kings of the Road, captured in gorgeous compositions by cinematographer Robby Müller and dedicated to Fritz Lang, is a love letter to the cinema, a moving and funny tale of male friendship, and a portrait of a country still haunted by war.
<b>Kino Eye/The Life Unexpected</b>	A cinematographic poem in which Vertov lays the foundation of his Kino-Eye principles, the film shows the incredible force of his theories, but also the beauty and energy of a society fresh from revolution, ready to face the challenges of a difficult future.
<b>Kino's Journey</b>	Destination is a state of mind. Travelers not only find themselves in a variety of locations and geographic phenomena, but they also bear witness to the whims of culture and the skewed effects of subtle circumstance. Kino is such a traveler. Sitting astride Hermes, an internal combustion companion, Kino searches for life's answers, life's questions, and the myriad of interpretations connected to them. A wielder of cutlery, firepower and a piercing tongue, Kino is ready to embark on a journey unlike any other.
<b>Kinsey</b>	One of the best films of 2004, Kinsey pays tribute to the flawed but honorable man who revolutionized our understanding of human sexuality. As played by Liam Neeson in writer-director Bill Condon's excellent film biography, Indiana University researcher Alfred Kinsey was so consumed by statistical measurements of human sexual activity that he almost completely overlooked the substantial role of emotions and their effect on human behavior. This made him an ideal researcher and science celebrity who revealed that sexual behaviors previously considered deviant and even harmful (homosexuality, oral sex, etc.) are in fact common and essentially normal in the realm of human experience, but whose obsession with scientific method frequently placed him at odds with his understanding wife (superbly played by Laura Linney) and research assistants. In presenting Kinsey as a driven social misfit, Condon's film gives Neeson one of his finest roles while revealing the depth of Kinsey's own humanity, and the incalculable benefit his research had on our collective sexual enlightenment. With humor, charm, and intelligence, Kinsey shines a light where darkness once prevailed. --Jeff Shannon
<b>Kış Uyukusu [Winter Sleep]</b>	A hotel owner and landlord in a remote Turkish village deals with conflicts within his family and a tenant behind on his rent.
<b>Kiss Kiss Bang Bang</b>	As a screenwriter, Shane Black made millions of dollars from screenplays for the big-budget action movies Lethal Weapon and The Last Boy Scout, among others. With his directing debut Kiss Kiss, Bang Bang, Black mocks and undercuts every cliché he once helped to invent. While fleeing from the cops, small time hood Harry Lockhart (Robert Downey Jr., Wonder Boys) stumbles into an acting audition--and does so well he gets taken to Hollywood, where--pursuing a girl he loved in high school (foxy Michelle Monaghan, North Country)--he gets caught up in twisty murder mystery. His only chance of getting out alive is a private detective named Gay Perry (Val Kilmer, Wonderland, The Doors), who sidelights as a consultant for movies. No plot turn goes untweaked by Black's clever, witty script, and Downey, Kilmer, and Monaghan clearly have a ball playing their screwball variations on action movie stereotypes.

Title	Summary
<b>Kiss Me Deadly</b>	One dark night, sleazy private eye Mike Hammer picks up a girl on the highway, wearing only a trenchcoat. Soon his car is run off the road; while he's semiconscious, the girl is tortured to death. Telling the police nothing, Hammer pursues the killers himself despite threats, bribes, and bombs. He encounters strange clues, a stranger young lady, and at last an extremely deadly secret.
<b>Kiss Me Kate</b>	Howard Keel plays Fred Graham, an actor who's interested in playing the Petruchio character in Cole Porter's musical adaptation of the classic. He knows his ex-wife Lilli (Kathryn Grayson) would be perfect for "Katherine", so he conspires with Porter (Ron Randell), using the leggy Lois Lane (Ann Miller), to make her jealous enough to crave the role. Ms. Lane gets the "Bianca" role. Her dancer boyfriend Bill (Tommy Rall) is a gambler that forges Graham's name on an IOU such that Keenan Wynn and James Whitmore, playing hoods that represent the owed gangster, monitor the play, and even sing! Bobby Van and Bob Fosse are other dancers in the production. Willard Parker plays a millionaire Texan that falls for Lois. Life imitates art or vice versa.
<b>Kiss of Death</b>	Richard Widmark's bravura debut as snickering gangster Tommy Udo, and particularly his infamous encounter with an old woman in a wheelchair, enjoys such pop cachet that the movie itself has been somewhat underrated. More's the pity. Henry Hathaway's third entry in 20th Century-Fox's series of post-WWII thrillers is just about the best of the bunch. These films incorporated the semidocumentary techniques and wondrously persuasive on-location shooting Hollywood learned from Italian neorealism and the wartime filming of some of its own best directors. Kiss of Death is more fictional than documentary in thrust, with a solid script by ace screenwriters Ben Hecht and Charles Lederer. But that only makes its imaginative, atmospheric use of real places and spaces--e.g., a superb opening robbery sequence in a New York skyscraper--the more remarkable. Victor Mature belies his rep as one of the Hollywood star system's bad jokes with his intense performance as Nick Bianco, a career criminal driven to turn squealer. Nick's motivation is family values: although he had gone to Sing Sing (yes, they filmed there, too) as a stand-up guy, "the boys" failed to take care of his wife and daughters as promised, with devastating results. Despite the best efforts of an assistant D.A. (Brian Donlevy), Nick is forced to lay everything on the line to rescue his family's future. The movie abounds in evocative texture, thanks to the no-frills excellence of Norbert Brodine's camerawork and an exemplary supporting cast including Millard Mitchell (as a sardonic police detective), Karl Malden (another D.A.), and Taylor Holmes (a flannel-mouthed Mob shyster). Kiss of Death was remade twice, as a Western titled The Fiend That Walked the West and as a straight thriller again in the '90s. - Richard T. Jameson
<b>Kiss Tomorrow Goodbye</b>	The legendary James Cagney (White Heat) is his final great gangster role. Kiss Tomorrow Goodbye offers Cagney at his nastiest. The star plays career criminal Ralph Cotter, a lowlife maniac who doesn't care about anything except his next "kill." After violently busting out from prison and murdering his partner, the cold-blooded mobster satisfies a pent-up lust for violence in an unstoppable and vicious crime-spree. Dirty cops, Inspector Charles Webber (Ward Bond) and Lieutenant John Reese (Barton MacLane) try to strong-arm the fascinating creep, but he turns the table on them and blackmails them with the help of a crooked lawyer, Keith 'Cherokee' Mandon (Luther Adler). Upon its theatrical release, the film was banned in the state of Ohio as "a sordid sadistic presentation of brutality and an extreme presentation of crime with explicit steps in commission."
<b>Klute</b>	With her Oscar-winning turn in Klute, Jane Fonda reinvented herself as a new kind of movie star. Bringing nervy audacity and counterculture style to the role of Bree Daniels—a call girl and aspiring actor who becomes the focal point of a missing-person investigation when detective John Klute (Donald Sutherland) turns up at her door—Fonda made the film her own, putting an independent woman and escort on-screen with a frankness that had not yet been attempted in Hollywood. Suffused with paranoia by the conspiracy-thriller specialist Alan J. Pakula, and lensed by master cinematographer Gordon Willis, Klute is a character study thick with dread, capturing the mood of early-1970s New York and the predicament of a woman trying to find her own way on the fringes of society.
<b>Knife in the Water</b>	Roman Polanski's first feature is a brilliant psychological thriller that many critics still consider among his greatest work. The story is simple, yet the implications of its characters' emotions and actions are profound. When a young hitchhiker joins a couple on a weekend yacht trip, psychological warfare breaks out as the two men compete for the woman's attention. A storm forces the small crew below deck, and tension builds to a violent climax. With stinging dialogue and a mercilessly probing camera, Polanski creates a disturbing study of fear, humiliation, sexuality, and aggression. This remarkable directorial debut won Polanski worldwide acclaim, a place on the cover of Time, and his first Oscar® nomination.
<b>Knock on Any Door</b>	An attorney (Humphrey Bogart) who escaped a history of crime and poverty must defend a young hoodlum (John Derek) accused of murdering a policeman.
<b>Koyaanisqatsi: Life Out of Balance</b>	An unconventional work in every way, Godfrey Reggio's Koyaanisqatsi was nevertheless a sensation when it was released in 1983. This first work of The Qatsi Trilogy wordlessly surveys the rapidly changing environments of the Northern Hemisphere, in an astonishing collage created by the director, cinematographer Ron Fricke, and composer Philip Glass. It shuttles viewers from one jaw-dropping vision to the next, moving from images of untouched nature to others depicting human beings' increasing dependence on technology. Koyaanisqatsi's heterodox methods (including hypnotic time-lapse photography) make it a look at our world from a truly unique angle.
<b>Koza [Cocoon]</b>	A short, silent, black and white story about life, survival, death; animals, objects, trees; young and old. It is mostly an aggregation of a bunch of good photos which is not surprising for Ceylan who is also a photographer.

Title	Summary
<b>Kung-Fu Master!</b>	Made concurrently with Agnès Varda's portrait of Jane Birkin, <i>Kung-Fu Master!</i> is a true family affair, achieving a sense of lived-in intimacy by casting the actor's real-life relatives, including daughters Charlotte Gainsbourg and Lou Doillon, as themselves. Varda and Birkin give the familiar theme of a misunderstood couple searching for a place where their love can survive a provocative twist in this daring romance, in which Birkin (who wrote the story that provided the inspiration for the film) plays a middle-aged woman involved with a fourteen-year-old, video game-obsessed boy (Varda's son, Mathieu Demy). The taboo relationship plays out with supreme delicacy and restraint, as Varda transforms the explosive premise into a disarmingly tender portrait of a woman's search for lost youth.
<b>Kwaidan</b>	Winner of the Special Jury Prize at Cannes, <i>Kwaidan</i> features four nightmarish tales in which terror thrives and demons lurk. Adapted from traditional Japanese ghost stories, this lavish, widescreen production drew extensively on Kobayashi's own training as a student of painting and fine arts. Criterion is proud to present <i>Kwaidan</i> in a new ravishing color transfer.
<b>L.A. Confidential</b>	1950's Los Angeles is the seedy backdrop for this intricate noir-ish tale of police corruption and Hollywood sleaze. Three very different cops are all after the truth, each in their own style: Ed Exley, the golden boy of the police force, willing to do almost anything to get ahead, except sell out; Bud White, ready to break the rules to seek justice, but barely able to keep his raging violence under control; and Jack Vincennes, always looking for celebrity and a quick buck until his conscience drives him to join Exley and White down the one-way path to find the truth behind the dark world of L.A. crime.
<b>L'Homme des roubines (The Man of the Badlands)</b>	Larger-than-life documentary on Moullet and his works.
<b>La Belle Captive</b>	Walter is told by his boss, Sara, to deliver an urgent letter to Henri de Corinthe. On the way he finds a beautiful woman he had been eying in a nightclub, lying in the road, bound up. He takes her to a villa to get a doctor, and ends up being locked in a bedroom with her. While she is making love to him, he has visions of surrealistic images from René Magritte's paintings. In the morning, the girl, Marie-Ange, has vanished, the villa looks derelict, and his neck is bleeding. Was it all just a nightmare?
<b>La Belle Noiseuse [The Beautiful Troublemaker]</b>	La Belle Noiseuse is a thrilling and unconventional drama about the responsibility of an artist to his vision and the conflicts that arise when such responsibility is perceived as a threat to others. Michel Piccoli (Le Doulos) delivers one of his finest, most lived-in performances as Edouard Frenhofer, a famous painter living with his artist wife Liz (Jane Birkin) on a spacious estate in the French countryside. Frenhofer has lacked inspiration for a decade and has given up on painting. The idea behind his unfinished masterpiece, La Belle Noiseuse ("The Beautiful Troublemaker"), has been seemingly unattainable for a decade; Liz was the original model for it, and Frenhofer's exhaustion with the project has an emotional parallel to his dispassionate relationship with her. Along comes a rising artist, Nicolas (David Bursztein), who suggests that his girlfriend, Marianne (Emmanuelle Béart), a writer, could help Frenhofer jumpstart the painting's completion. From this point, most of La Belle Noiseuse becomes a remarkable, seemingly unedited and privileged look at the development of a bond between artist and muse. Béart, fiercely brilliant, spends the majority of the film nude and continually molded into sometimes-painful positions as Frenhofer struggles--sketch after sketch, paint upon paint--to find something beyond the obviousness of Marianne's body. As the two struggle to meet each other halfway, Liz and Nicolas feel marginalized and jealous, putting pressure on Frenhofer to disregard such personal concerns or give in to them. Adapted by French New Wave master Jacques Rivette from a story by Honoré de Balzac, the lengthy La Belle Noiseuse is fascinated by the artistic process; it is itself a patient process of watching ideas and aesthetic courage reveal themselves in the face of extraneous aversion. - Tom Keogh

Title	Summary
<p><b>La Bete Humaine</b></p>	<p>Of the remarkable series of films directed by Jean Renoir that coincided with and reflected the birth and death of the Popular Front, <i>La Bête Humaine</i> (1938), Renoir's second-to-last film before the outbreak of war, is his most conventional. It's also the one film that seems to follow other strains in contemporary French filmmaking rather than precede them — specifically, aligning itself with the "poetic realism" typified by Carné and Prévert's <i>Le Quai des Brumes</i> (Port of Shadows, 1938) or <i>Le Jour se lève</i> (1939), with its expressionist play with light and shadow in studio sets and its romantic fatalism.</p> <p>The film was a commercial assignment from producers Robert and Raymond Hakim, an adaptation of Émile Zola's novel of 1890. Opinions vary as to whether it was the Hakims who brought the Zola project to Renoir ready-made or if it was Renoir who offered Zola as a suitable vehicle for Jean Gabin to fulfil the latter's desire to star as a train driver. At any rate, his script of the novel that he was reading now for the first time filleted Zola's expansiveness down to a straightforward crime melodrama: engine driver Jacques Lantier (Jean Gabin), forced with his partner Pecqueux (Carette) to sit out the repair of his train in La Havre, witnesses the murder by stationmaster Roubard (Fernand Ledoux) of the wealthy Grandmorin (Jacques Berlioz), the godfather, possibly father, and definitely seducer/lover of his young wife Séverine (Simone Simon). Séverine, with her husband's active encouragement, befriends Lantier in order to buy his silence, and this friendship turns into a passionate affair with inevitably tragic consequences.</p> <p>Zola's novel was one of the last of his exhausting 20-novel Rougon-Macquart series, which in naturalist style sought to explicate the hereditary influence of alcoholism and violence over five generations of a single family. Renoir's film opens with a quotation highlighting this theme:</p> <p>At times this hereditary flaw weighed heavily upon him. He felt he was paying the price for the generations of his forefathers whose drinking had poisoned his blood. His head felt as if it would explode in the throes of his suffering. He was compelled to acts beyond the control of his will, acts whose causes lay hidden deep within him.</p> <p>There follows a signed photograph of Zola, as if ascribing the film's authorship to the novelist and inscribing the film's project as one faithful to the novelist's original conception. In fact, Renoir's adaptation is, to his film's advantage, not a faithful one, and he's uninterested in Zola's theme of the "hereditary flaw."</p> <p>Renoir does return fitfully to this theme, but it all seems rather arbitrarily tacked onto the body of the film. Even with this introductory title, it seems something of a surprise when the sympathetic Lantier (played by the ever-sympathetic Gabin) on a visit to his godmother's (who refers to "those pounding headaches and sudden fevers") suddenly attempts to strangle the virginal Flore (Blanchette Brunoy, right) as a train roars by on the nearby track. The symbolism that Renoir draws pictorially here — the starkness and barrenness of the railway embankment as the backdrop to the attempted murder, the pastoral beauty that the panning camera and Lantier then retreat to — is in direct contrast to the positive associations that Renoir has so far brought to the railway and Lantier's work on it.</p> <p>Much later, when Lantier and Séverine's affair is well under way and they lie together in Pecqueux's flat, the theme resurfaces as Lantier starts interrogating Séverine in a slightly disturbed state and then, on being told the truth about Grandmorin, collapses face-down on the bed: "It's all in my head." Then the theme vanishes again to wait for its final reappearance in the murder scene, where what happens doesn't relate to anything that has just preceded it. This Lantier tormented by madness doesn't fit in with the quiet nobility — Gabin's performance in the film is tremendous, for example in the low almost-whisper that he woos Séverine with — that he projects elsewhere for the bulk of the film.</p> <p>Renoir's heart is not with the Zola themes that he inherited from the novel. Instead, he's excited by the physicality of men working on a train. This tone is set by the lengthy opening sequence, documentary in style, depicting Lantier and Pecqueux working together in the train engine. The two actors actually learned how to operate a train, which Renoir then filmed for this sequence. There's an incredible dynamism here with the roar and din of the train as it rushes along the track, Lantier and Pecqueux (or is it rather Gabin and Carette, being more than acting?) working in perfect, almost wordless unison, and the repeated point-of-view shots of the track ahead, the landscape and buildings flashing by, and then the final entry into the Le Havre station.</p> <p>Here is Renoir's — rather than Zola's — naturalism, a desire to expand the world of the film beyond the confines of the individual protagonist and his story to take in a wider social reality. In his thirties films the cinematic means to achieve this include a moving camera, reframing of the image, location shooting, and the use of doorways and windows as frames through which to take us further "into the world." These strategies, while present, are less extensive in <i>La Bête Humaine</i> because of the conventionality of the romantic/crime melodrama aspect to the film.</p> <p>In these early, impressive scenes Renoir's intention is to situate Lantier in his world as a working man. There are scenes and encounters with minor characters that in no way advance the central narrative, that are in fact pauses that deepen our impression of this world. The details (Lantier greeting other drivers, reporting the malfunctioning axle) are more than a conventional filmmaker would deem strictly necessary, but the film is all the richer for them. Renoir is also intent on us comprehending physical location: so the camera frames Lantier and Pecqueux in the washroom (and observe in this scene how a single tap in passing by Lantier on the back of Pecqueux's neck tells us so much of the depth of their working and personal relationship), pans left to the stairs that go up to their dormitory, dissolves to a shot of them descending in a new change of clothes, then tracks again left following them into the communal kitchen.</p> <p><i>La Bête Humaine</i> does reflect its Popular Front context in this celebration of the working man, and also in its awareness of oppressive class distinctions. It's an issue of class that drives the film's crime melodrama in the first place, for Roubard only insists that Séverine get in touch with Grandmorin after he inadvertently upsets a wealthy passenger; and of course an exploitative</p>

Title	Summary
<p><b>La Bete Humaine</b></p>	<p>class relationship lies as the basis of Grandmorin's original preying upon Séverine, just as he did with other women. Furthermore, when the poacher Cabuche (played by Renoir himself, above, whose frantic mugging in this role is rather out of keeping with the rest of the actors) says exactly this to the investigating magistrate, the latter is outraged: "M. Grandmorin's life was beyond reproach." It's no surprise that Cabuche, whose social status is even below that of the likes of Lantier and Pecqueux, ends up being charged with the murder of Grandmorin.</p> <p>In Séverine there is a fascinating mixture of innocence and guile. We first see her at the window of her apartment, something of a little pet like the kitten she is cradling in her arms. It's certainly the role her older husband would like her to play: there's an explicit shot, when the two are staying at Pexqueux's flat and Roubard is consumed with jealousy, of two caged birds on the balcony, onto which Roubard closes the windows, in the same way that he would like to lock Séverine up and keep her for himself.</p> <p>But the feline, doll-like Séverine is a much stronger character than her husband, far more capable of taking the initiative. When Roubard collapses emotionally after the murder, she's the one that approaches Lantier, fearing that he's now a witness to their shared crime. Still, it's never entirely clear how conscious she is of her machinations. When the police arrive, she manages through a look of silent pleading to get Lantier to lie by omission, but then later in the park she denies having done this. She insists to Lantier that she only wants a friend and not a lover, a situation which he accepts, but then in their next scene together they appear to be lovers.</p> <p>In the scenes of Séverine and Lantier's assignations we have moved very far from the naturalistic lighting of the sequences of Lantier in his working environment. Now it is a world of studio sets and the precise control of the effects of light and shadow. There are shots of heightened, romantic artificiality, the two standing together cheek pressed against cheek, staring off into the distance declaring their love as the studio lighting highlights the area around their eyes and plunges the lower half of their faces into shadow. These conventional effects hardly seem the work of the Renoir who gave us the sweet subtleties of the romance between Maréchal (Gabin) and Elsa (Dita Parlo) in <i>La Grande Illusion</i> (1937).</p> <p>But by this time Séverine has more clearly become the femme fatale figure, urging Lantier on to murder the pathetic figure that Roubard has become. Indeed, it seems to be Roubard's very patheticness, the downcast way he slouches around on his rounds, that holds Lantier back from committing that murder. A sense of romantic fatalism becomes especially pronounced in the story, with Séverine in particular almost wallowing in these sensations:</p> <p>I have nothing left to hope for with you. Tomorrow will be just like yesterday: the same grief and sorrow. It really doesn't matter. What happens, happens. All I can do is go on living my miserable life until Roubard kills me. And then, a little later:</p> <p>When you've experienced all the disgusting things I knew as a young girl, it's madness to hope for a true love of your own.</p> <p>This dark fatalism, which is reinforced visually in the dark shadows in this part of the film, is in striking contrast to the essential optimism of Renoir's previous films of this period. The fate of the Gabin character of <i>La Bête Humaine</i> has little in common with his roles in <i>Les Bas-fonds</i> (1936) and <i>La Grande Illusion</i>, but rather with those in such films of poetic realism as <i>Pepe le Moko</i> (Julien Duvivier, 1937), <i>Le Quai des Brumes</i>, and <i>Le Jour se lève</i> — ending in death.</p> <p>The story has turned from the wide expanses of the social world of the opening scenes to the claustrophobic one of this trio of sufferers: murder for Séverine, despair for Roubard, madness for Lantier. The film essentially abandons Séverine after her murder — there's no sense of a lingering presence or effect after her death — and a certain underlying misogyny reveals itself through parallel editing. We are taken back to the railwaymen's ball where a song is being performed, emphasising the eternal fickleness of Woman and her insouciant cruelty: "It's no fault of Ninon's little heart . . ." Séverine is the "Ninon" here, bringing destruction on both Lantier and Roubard in her wake.</p> <p>Lantier is a broken, emptied-out man after the murder, and he turns up to work on the train in a daze. So Renoir returns him and us to the beginning of the film, the world of work and the documentary, the site of <i>La Bête Humaine</i>'s greatest interest. This is also the world of Lantier's truest loves, the engine that he has christened Lison and has jokingly declared the woman in his life, and his colleague Pecqueux, the one character in the film with whom Lantier is in total, unforced rapport, a relationship where each gives the other complete, unselfish devotion and support.</p> <p>We return to the pace, energy, and openness of the film's initial sequence, as again the train speeds on, but now the dark tones of the crime melodrama have seeped in. The pressure within Lantier reaches breaking point, he attacks Pecqueux, and he leaps to his death. Here Renoir avoids the senseless tragedy of Zola's ending (Lantier and Pecqueux both fall from the train in a fevered struggle to the death), leaving Pecqueux instead to offer a brief eulogy on Lantier. "I haven't seen him look so peaceful in a long time," he says as Lantier's body lies beside the railway track, in the bright, open light, a world away from Séverine's world of dark, claustrophobic shadows. But this eulogy is a short one, as Pecqueux is gently ordered to return to work. In an ending which allows Renoir's Frontist impulses to assert themselves, the train will continue its journey, and these working men will resume their labour, ultimately unaffected by the tragedy that has unfolded over the course of the film. - Ian Johnston</p>

Title	Summary
<b>La Chambre</b>	[Silent] In this early short film, we see the furniture and clutter of one small room in an apartment become the subject of a moving still life—with Akerman herself staring back at us. This breakthrough formal experiment is the first film the director made in New York.
<b>La Chienne</b>	Jean Renoir's ruthless love triangle tale, his second sound film, is a true precursor to his brilliantly bitter <i>The Rules of the Game</i> , displaying all of the filmmaker's visual genius and fully imbued with his profound humanity. Michel Simon cuts a tragic figure as an unhappily married cashier and amateur painter who becomes so smitten with a prostitute that he refuses to see the obvious: that she and her pimp boyfriend are taking advantage of him. Renoir's elegant compositions and camera movements carry this twisting narrative—a stinging commentary on class and sexual divisions—to an unforgettably ironic conclusion.
<b>La Chinoise</b>	Paris, 1967. Disillusioned by their suburban lifestyles, a group of middle-class students, led by Guillaume (Jean-Pierre Léaud) and Veronique (Anne Wiazemsky), form a small Maoist cell and plan to change the world by any means necessary. After studying Maoist cell and plan to change the world by any means necessary. After studying the growth of communism in China, the students decide that they must use terrorism and violence to ignite their own revolution.
<b>La Ciénaga</b>	With a radical and disturbing take on narrative, beautiful cinematography, and a highly sophisticated use of on- and offscreen sound, Martel turns her tale of a dissolute bourgeois extended family, whiling away the hours of one sweaty, sticky summer, into a cinematic marvel. This visceral take on class, nature, sexuality, and the ways that political turmoil and social stagnation can manifest in human relationships is a drama of extraordinary tactility, and one of the great contemporary film debuts.
<b>La collectionneuse</b>	In Rohmer's first color film, a bombastic, womanizing art dealer and his painter friend go to a seventeenth-century villa on the Riviera for a relaxing summer getaway. But their idyll is disturbed by the presence of the bohemian Haydée, accused of being a 'collector' of men.
<b>La Commare Secca (aka The Grim Reaper)</b>	The brutalized corpse of a Roman prostitute is found along the banks of the Tiber River. The police round up a handful of possible suspects and interrogate them, one by one, each account bringing them closer to the killer. In this, his stunning debut feature—based on a story by Pier Paolo Pasolini—Bernardo Bertolucci utilizes a series of interconnected flashbacks to explore the nature of truth and the reliability of narrative. The Criterion Collection is proud to present the first realization of a legendary talent.



Title	Summary
<b>La Commune (Paris, 1871)</b>	<p data-bbox="701 110 2529 167">Dynamic historical reconstruction in the form of an experimental documentary, Watkins's six-hour feature was made in DV for (and largely buried by) French TV; it's as much immersion as narrative—complicated yet lucid and contagiously exciting.</p> <p data-bbox="701 199 2556 313">The Second Empire collapsed in 1870 as France faced defeat at the hands of Bismarck's Prussia. The weak new republican government fled to Versailles; workers and radical intellectuals took control of Paris, held elections, made laws, and administered the city for two months until they were crushed by the reconstituted French army and the victorious Prussians. At least 20,000 Communards, including women and children, were killed in street-by-street fighting; thousands more were massacred or imprisoned afterward. Still a sensitive subject, the Commune is minimally taught in French schools. (Before Watkins, the lone movie treatment was the delirious Soviet silent <i>New Babylon</i>.)</p> <p data-bbox="701 345 2564 483">"The Commune as test of the revolutionary legend," reads one of Walter Benjamin's notes for his <i>Arcade Project</i>—and it is also the test of Watkins's radical film practice. Over the course of his fiercely independent career, Watkins (after nearly 40 years still best known for his BBC-banned "documentary" of nuclear holocaust, <i>The War Game</i>) has more or less reinvented historical filmmaking. This visually spare, conceptually rich, and unobtrusively beautiful re-creation of a doomed political utopia was entirely filmed in a derelict factory; it begins with a few of the actors, most of whom are non-professional, introducing themselves and touring the abandoned, debris-strewn set. Thereafter, the spectacle proceeds in the present tense, literally—mainly in direct address as characters explain their situation, with astonishing force and conviction, to each other, as well as to the guerrilla media enthusiasts of Watkins's imaginary "Commune TV."</p> <p data-bbox="701 516 2548 573">Sustained over a period of hours, this impassioned hubbub conveys tremendous immediacy. (In <i>The Universal Clock</i>, a Canadian documentary on Watkins that <i>Anthology</i> is also showing, the filmmaker can be seen pacing, pointing, and even jumping for emphasis as he conducts the unfolding action.)</p> <p data-bbox="701 573 2556 686">La Commune is meant to evoke the unfamiliar sensation of revolutionary euphoria, of living—and dying—in a sacred time. Watkins's cast members researched their characters as much as they learned their lines; their performances are less a matter of acting than role-playing. In their 1962 "Theses on the Paris Commune," the French Situationists noted that those who examine history from "the omniscient viewpoint of God [or] the classical novelist . . . can easily prove that the Commune was objectively doomed. . . . They forget that for those who really lived it, the fulfillment was already there." And so it is here. Focused on process and profoundly anachronistic, La Commune was unfashionably intended to change the lives of its participants.</p> <p data-bbox="701 719 2534 833">Watkins's remarkable ensemble piece is a portrait of the public; the actors are always in some sense talking as themselves. Discussion of 1871 easily segues to present-day concerns—there are even meetings to discuss the film. The reporters, meanwhile, interrogate their own points of view, and the action is frequently interrupted by bulletins from the government's Versailles Television, which has its own suitably foppish newsreader as well as a resident pundit (a royalist historian Watkins recruited through an ad in <i>Le Figaro</i>). The director, who used a similar strategy of interpolated TV reporting in his first feature, <i>Culloden</i> (1964), knows his newsroom clichés. Indeed, the rise of a media monolith has long been one of his major issues.</p> <p data-bbox="701 865 2548 946">Like <i>Culloden</i>, La Commune is in good measure an action film that builds inexorably to a powerful climax. This syncretic work of left-wing modernism—suggesting not only Brecht and Vertov but Soviet mass spectacle and didactic Godard—is at once immediate and self-reflexive. Watkins restages history in its own ruins, uses the media as a frame, and even so, manages to imbue his narrative with amazing presence. No less than the event it chronicles, La Commune is a triumph of spontaneous action.</p>
<b>La Dolce Vita</b>	<p data-bbox="701 971 2556 1052">Marcello is a society gossip columnist. During one of his rounds, he meets again Maddalena and spends the night with her in a whore's bedroom. When he comes back home the next morning, he discovers that his girlfriend Emma poisoned herself because of him. Later, he is at the airport where the famous star Sylvia is arriving : he will go with her a few days... A chronicle of a decadent society where there is no more values except alcohol and sex, and no solutions but suicide.</p>
<b>La Femme Nikita</b>	<p data-bbox="701 1076 2556 1157">Nikita is a young lady who with two Nihilist friends commit robbery and murder while on drugs. After her trial she is not executed or taken to prison, but to a school for special operatives. She is told that Nikita no longer exists and she will be trained to pay back society for what she has done, as a spy/assassin. She is trained for over two years and with no warning is handed a gun in a restaurant and told to kill the man at the next table as her handler leaves.</p>

Title	Summary														
<p><b>La Femme Nikita 1 - The Complete First Season</b></p>	<p>La Femme Nikita: The Episode Guide: Season 1:</p> <p>Last updated: January 21, 2001.</p> <p>The Cast:</p> <table border="0"> <tr> <td>Nikita/Josephine</td> <td>-Peta Wilson</td> </tr> <tr> <td>Michael</td> <td>-Roy Dupuis</td> </tr> <tr> <td>Walter</td> <td>-Don Francks</td> </tr> <tr> <td>Birkoff</td> <td>-Matthew Ferguson</td> </tr> <tr> <td>and,</td> <td></td> </tr> <tr> <td>Operations</td> <td>-Eugene Robert Glazer</td> </tr> <tr> <td>Madeline</td> <td>-Alberta Watson</td> </tr> </table> <p>1.1: "Nikita"</p> <p>Falsely convicted of killing a cop, a street "kid" named Nikita, is taken from prison by the highly trained, highly secret counter- terrorism unit "Section One", who give Nikita a choice: work for them and become a trained assassin, or refuse and be "cancelled" (i.e. killed).</p> <p>1.2: "Friend"</p> <p>In the midst of meeting a contact, Nikita comes across a woman (Marnie McPhall) who says she is Julie, Nikita's friend from back in grammar school. But when Operations finds out, he orders a hit on Nikita's old friend, which poses a moral dilemma for Nikita.</p> <p>1.3: "Simone"</p> <p>During a standard operation against a terrorist group, in which Nikita poses as a potential recruit, Nikita discovers that, a) Michael was once married to a fellow operative named "Simone" whom Michael thinks is dead, and b) that Simone is still alive and held captive by the terrorist group.</p> <p>1.4: "Charity"</p> <p>Section One assigns Nikita the task of romancing a man named Alec Chandler (Simon MacCorkindale) whom Operations will only say is a "money launderer". But Nikita wonders what Section One's real interest in Alec is, especially after she starts to fall for him.</p> <p>1.5: "Mother"</p> <p>Nikita poses as the long-lost daughter of Helen Wicke (Sherry Miller), the wife half of an arms-dealing couple led by her husband, John Wicke (Wayne Best). But, to recover what the Section is after (a nuclear trigger), Operations may be willing to sacrifice Nikita to get to the woman.</p> <p>1.6: "Love"</p> <p>Nikita and Michael pose as a married mercenary couple to capture a depraved chemical weapons terrorist, which complicates their feelings for each other.</p> <p>1.7: "Treason"</p> <p>While Section One mounts an operation to deport a murderous thug, Nikita begins to suspect that a traitor is at work in Section One trying to undermine the operation.</p> <p>1.8: "Escape"</p> <p>Nikita gets an offer from a fellow Section One operative: come with him and escape from Section One, and he will erase their files so that they both may be free. But Nikita's high ethical standards, her fear that Section One is testing her, and her feelings for Michael, may prevent her from taking the offer.</p> <p>1.9: "Gray"</p>	Nikita/Josephine	-Peta Wilson	Michael	-Roy Dupuis	Walter	-Don Francks	Birkoff	-Matthew Ferguson	and,		Operations	-Eugene Robert Glazer	Madeline	-Alberta Watson
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Title	Summary
<b>La Femme Nikita 1 - The Complete First Season</b>	<p>Section One's computer files are broken into and "The Registry", the listing of all of the Section's agents, identities and whereabouts, is in the hands of a terrorist who wants to sell it to the highest bidder. But the search for The Registry ends up involving an architect named Gray Wellman who may have inadvertently gotten The Registry and whom Nikita is assigned to.</p> <p>1.10: "Choice"</p> <p>Nikita's affair with Gray Wellman threatens Section One's ability to capture a drug lord, and Madeline begins turning the screws to Nikita to make a choice: dump Wellman, or be "cancelled".</p> <p>1.11: "Rescue"</p> <p>When an operation goes bad, Nikita and team have to abandon a shot and wounded (and maybe dead) Michael in Eastern Europe. Afterwards, Nikita wants to go back to try and find him, but Operations says no, until word that Michael may still be alive gets back to them. Meanwhile, Michael tries to get a nurse (Nancy Beatty) to hide him, while the country's Head of Secret Police (Nigel Bennett) hunts for him.</p> <p>1.12: "Innocent"</p> <p>While playing with the capabilities of Section One, Berkoff discovers a nuclear bomb aboard a plane that proceeds to land at a U.S. airport. And the Section One team sent to the airport soon discover the only witness who saw the people moving the bomb: a simpleminded drifter (Maury Chaykin) who got lost delivering pizza. But Nikita becomes concerned when it becomes clear that the man will never be allowed to leave Section One alive after he is debriefed.</p> <p>1.13: "Recruit"</p> <p>More "mind games" from Operations and Madeline: Nikita must evaluate whether a recruit, Karyn (Felicity Waterman), who is two weeks away from finishing her training, should be made a full operative, or "cancelled". But the recruit's old mentor warns Nikita that the recruit is "sick", making Nikita's difficult decision even more difficult.</p> <p>1.14: "Gambit"</p> <p>Master terrorist and master of disguise, Gregor Kessler (Harris Yulin), is about to attempt to steal some radioactive Cobalt-60 to poison the water supply of a major city, and Section One must stop him. But when they capture Kessler (without the Cobalt-60), Madeline must interrogate him, which leads to a test of wills between Madeline, who uses Kessler's secret daughter against him, and Kessler, who uses his knowledge of the fate of Madeline's sister against her.</p> <p>1.15: "Obsessed"</p> <p>To get the location of "The Book", a document "damaging to western interests", the Section uses Michael's romantic charms to get to the abused wife, Lisa Fanning (Yvonne Scio), of the terrorist, David Fanning (Douglas O'Keefe), who has the book. But Nikita thinks that the Section's tactics in this particular case will damage the woman's already frail psyche.</p> <p>1.16: "Noise"</p> <p>During a mission, Birkoff is forced to make his first kill, which affects his mission performance and causes Operations and Madeline to put him in "abeyance", which is one step short of "cancellation". And, of course, Nikita feels the need to help him out of his predicament.</p> <p>1.17: "War"</p> <p>A real nightmare: a terrorist group known as "Red Cell" has obtained "The Registry" (see episode #1.9) and is waging a total war against Section One. As Section operatives across the globe are hunted down one by one, Operations orders the evacuation of Section One Headquarters to a secret location. But Michael tells Nikita the new HQ's location, and when Nikita is captured while waging a counteroffensive against "Red Cell", she is tortured for the information. Meanwhile, Michael must go in and get her back out, before it's too late for all of Section One.</p> <p>1.18: "Missing"</p> <p>What starts out as a standard operation against a group of three thieves who plan to steal a classified computer chip and then sell it to a terrorist, turns complicated for Nikita when Operations comes to her with some stunning news, and a request. It seems one of the thieves, Steven Wolf (Christopher Kennedy) is Operation's son (who doesn't know that Operations is still alive), and Operations wants Nikita to keep him alive throughout the mission, at all costs. So Nikita makes a deal with Operations: she'll keep his son alive, if Operations will give Nikita her freedom.</p> <p>1.19: "Voices"</p> <p>After a surveillance mission, Nikita is attacked by a man, who turns out to be a serial rapist/killer. But the determination of a policeman Detective, named Marco O'Brien (Stephen Shellen), to get Nikita's testimony against the killer, puts the Section's operation against a Yugoslavian diplomat and terrorist, and Nikita, in jeopardy.</p> <p>1.20: "Brainwash"</p>

Title	Summary
<b>La Femme Nikita 1 - The Complete First Season</b>	<p>Trying to crack a terrorist's mysterious plan, Section One tracks down one of his "phasing shells", an advanced virtual-reality device that is being used by the terrorist as part of his plan. What the device is being used for is unknown to the Section, so Nikita volunteers to try out the device. But after the routine test, Nikita begins to display an almost addiction-like behavior toward the device.</p> <p>1.21: "Verdict"</p> <p>Nikita and Michael are on a mission to protect Jovan Mirovich (Eric Peterson; an earlier assignment for Section One: see episode #1.2), the new Head of a European nation recently racked by Civil War, from an assassination attempt at the Inaugural Ball, a diplomatic gathering. When they successfully neutralize the assassin, they seem to be in the clear, until a distraught father (David Calderisi) and a band of rebels break in and hold everyone hostage. Their intent? To try Mirovich for "Crimes Against Humanity", specifically the rape and torture of the rebel leader's daughter.</p> <p>1.22: "Mercy"</p> <p>A terrorist named Gabriel Tyler (Richard Clarkin) has hired a chemist named Stanley Shays (Sean Whalen) (through a businessman/contact named Spidel) to develop a highly powerful, yet untraceable, polymer explosive. So Section One tracks down Shays to prevent Tyler from getting his hands on the explosive. But when Shays is recaptured by the terrorist, Tyler, a team lead by Michael and Nikita are sent in to extract him. When the operation goes sour, Nikita fails to "cancel" Shays (yet another one of Nikita's unfortunate attacks of conscience), prompting Operations to settle the matter once and for all: he sends Nikita back in to the terrorist camp, on a suicide mission! This leads to quandary for Michael (for once!): does he send Nikita to certain death, or does he set Nikita free...?</p>

Title	Summary
<p><b>La Femme Nikita 2 - The Complete Second Season</b></p>	<p>La Femme Nikita: The Episode Guide: Season 2:</p> <p>Last updated: September 6, 1999.</p> <p>2.1: "Hard Landing"</p> <p>Six months after "Mercy": In Nikita's absence, Michael is not performing up to Section standards, so he is demoted. Meanwhile, the terrorist group, The Freedom League (the same group from episode 1.22) is stepping up attacks on the Section in retaliation for Section One's operation against them at the end of last season (i.e. also episode 1.22). And one of The Freedom League's gambits involves tracking down Nikita (who is still in hiding), causing the Section to discover that Nikita is alive, and setting the stage for her return to the Section (and her reunion with Michael).</p> <p>2.2: "Spec Ops"</p> <p>Nikita is once again held in "abeyance" while the Section determines whether she has recovered enough from her ordeal to perform up to Section standards. So Operation and Madeline assign a "special operations" operative, by the name of Jürgen (Bruce Payne), the job of seeing if Nikita has recovered, and whether she has been totally honest about her 6 months away from the Section, a situation that causes Michael to become concerned that his and Nikita's story could be blown.</p> <p>2.3: "Third Person"</p> <p>Now back to "conditional status" as an operative, Nikita is still placed under the direct command of Jürgen (Bruce Payne), even though Michael is still in overall charge of individual missions. And this inevitable leads to conflict between the two men over Nikita, conflict that may turn deadly for Jürgen on missions commanded by Michael.</p> <p>2.4: "Approaching Zero"</p> <p>As Nikita gets more involved with Jürgen (Bruce Payne), Michael, and also Madeline! manipulate Nikita to spy on Jürgen. Meanwhile, it's becoming clear to Nikita that Jürgen has some sort of special status within Section One that gives him power over Michael and even Operations. Are the two things related?...</p> <p>2.5: "New Regime"</p> <p>When a Section operative goes nuts and shoots Operations, it means things must change at the Section. Sure enough, Egran Petrozian (Nigel Bennett; previously seen in episode 1.11) is appointed acting director of Section One, and he immediately begins grooming Nikita for Madeline's job of 'second-in-command'. And the resulting fallout is endless: Can Petrozian be trusted? Can Nikita perform in her new role, and what will it cost her to do so? Will Madeline's and Michael's jealousy hinder Nikita? Will Operations live to reclaim his job?</p> <p>2.6: "Mandatory Refusal"</p> <p>During a mission to take down a terrorist go-between Dorian Enquist (Gregory Hlady), Section communications are breached, and Michael is ambushed. This breach immediately causes Michael to go into "mandatory refusal" mode: simply, Michael must assume that the Section has been breached, and he must refuse all contact with other people until his mission is accomplished. The problem? While Michael is in "mandatory refusal", Operations discovers that Enquist has captured Madeline, and he orders that Michael must be stopped from completing his mission, at all costs. So, Nikita must try and stop Michael by friendly means, before Operations and the Section stop him by more ruthless means...</p> <p>2.7: "Half Life" (a.k.a. "Michael's Past")</p> <p>Someone is planting bombs in major cities, and Nikita soon begins to suspect that Michael knows something about it. Sure enough, after a mission to neutralize one of the bombs, Nikita follows Michael to a meeting with the man that planted the bomb, Rene Dian (Denis Forest). After a little investigating, Nikita soon discovers the connection: Michael and Dian were student radicals in 1984 who planted bombs, a crime that Michael was convicted for, a conviction that brought him to the Section in the first place. The question is, are Michael's loyalties more with his old colleague or Section One?</p> <p>2.8: "Darkness Visible"</p> <p>Nikita and Michael are sent into a war-torn country in the Balkans to eliminate an arms dealer who is about to close a big deal to bring a huge cache of arms into the already destabilized nation. Along the way, Nikita and Michael come across two children (Kyle Downes, Kevi Katsuras), victims of the war, whose parents have been taken away by one of the armed groups in the country. As usual, Nikita insists on helping the children, but will Michael let Nikita's 'maternal instincts' interfere with the mission? Meanwhile, Birkoff discovers that his lover, Gail (Tara Sloane; last seen in episode 1.16) is stealing funds from terrorist accounts and keeping the money, and Birkoff must grapple with whether to turn her in (and risk her 'cancellation') or keep quiet.</p>

Title	Summary
<p><b>La Femme Nikita 2 - The Complete Second Season</b></p>	<p>2.9: "Open Heart" (a.k.a. "Behind Bars")</p> <p>It seems that terrorist group Red Cell is at it again: they've surgically altered someone to create a human bomb. Problem is, the Section doesn't know who the bomb carrier is or what the target is. Nikita is given the mission of contacting the only Red Cell member who may know: drug smuggler Jena Vogler (Gina Torres) who is presently incarcerated. So Nikita is sent behind bars to get closer to Vogler.</p> <p>2.10: "First Mission"</p> <p>Taking losses around the globe, Section is short-handed and Operations is forced to get desperate for mission leaders. So Nikita gets the call to head her first mission (the recovery of stolen nuclear reactor fuel rods), and she assembles a three member team: males Taylor (Peter Mensah) and Mentz (Neno Vojinovic), and rebellious female Viscano (Janet Kidder), who causes Nikita all sorts of problems. But after some digging, Nikita discovers the source of Viscano's resentment of Nikita: it seems that Viscano is in love with Michael. So much for Nikita's first mission command going smoothly...</p> <p>2.11: "Psychic Pilgrim"</p> <p>With its leader behind bars, terrorist group First Flag is being run through the leader's lawyer, Joaquim Armel (Joaquim de Almeida), which means Section One must compromise Armel to avert a terrorist attack. So Nikita and Michael pose as a married couple, and Nikita poses as a psychic, in order to play on Armel's weak spot: Armel's grief over his son's death and Armel's desire to talk to the boy from 'beyond the grave'. Meanwhile, Madeline's mother is near death, and Madeline makes an unusual request of Operations: she asks to see her mother. This puts Operations in a difficult spot: does he follow the rules and deny Madeline's request, or does he bend the rules and grant her request in hopes of improving Madeline's sagging recent job performance?</p> <p>2.12: "Soul Sacrifice"</p> <p>Nikita befriends a fellow colleague, veteran agent Terry (veteran actress Khandi Alexander), and ends up covering for her when Terry fails to complete an objective on a mission headed by Michael. When pressed for an explanation for her slip up, Terry makes a startling admission: she's pregnant! Fearful that the Section will take away her baby (or worse), Terry decides to try and bolt the Section, which puts Nikita in a bind and tests her loyalty to Michael. Meanwhile, Walter is in a foul and nervous mood, a circumstance brought about by his "3 year review", an evaluation process forced upon aging operatives.</p> <p>2.13: "Not Was"</p> <p>During a mission against Red Cell operative Orlando Perez (Sam Moses), Michael (nee: Michael Samuelle) is captured and subjected to mind-altering interrogation techniques. When eventually freed, Nikita discovers a very different (and much more likable) Michael, but one without any memory of who he is, a situation that imperils Michael's life in the always demanding Section One. Meanwhile, Operations is jealous of the attention Madeline is showing on a handsome "valentine" operative, which put Operations in an even worse mood than usual.</p> <p>2.14: "Double Date" (a.k.a. "Rouge Lovers")</p> <p>David (Douglas O'Keefe) and Lisa (Yvonne Scio) Fanning are back (see "Obsessed", episode 1.15): it turns out that Section didn't eliminate David Fanning after Nikita's and Michael's last mission against him, but instead made him a Section One operative. And despite Nikita's warnings to Operations that Fanning wants revenge, Fanning is sent out on an operation with Michael and Nikita. Sure enough, Fanning takes Nikita hostage, and makes a simple demand: Michael must find and return Fanning's wife Lisa within 48 hours. So with Birkoff's help, Michael tracks down Lisa, and once again plays mindgames with her, while Nikita tries to escape from David Fanning.</p> <p>2.15: "Fuzzy Logic"</p> <p>With Birkoff unable to do more than superficially decrypt a message that Section One has intercepted, Operations orders the temporary kidnapping of math professor, Greg Hillinger (Kris Lemche), who should be able to decrypt the message. The twist? This math "professor" is a precocious, rambunctious teenage genius who views the whole kidnapping endeavor as a game (and a joke), a viewpoint that could lead to the usual unpleasant Section One outcomes (e.g. permanent captivity, his own death, etc.). Meanwhile, Nikita keeps getting bothered by a neighbor (Dan Redican), and she soon figures out that the man is using her, so Nikita sets about to teach him a lesson he'll never forget.</p> <p>2.16: "Old Habits" (a.k.a. "Serial Killer")</p> <p>Nikita gets yet another nightmare assignment: Section is out to stop a new terrorist group, Bright Star, and they have a contact inside the group, a document forger by the name of Gregory Formits (Chris Leavins). Of course, he also happens to be both a genius, and a serial killer with a need to mutilate prostitutes, including his new target, a prostitute named Erica (T.L. Forsberg) whom Nikita has already put under her protection. Will Nikita do right by the Section, or will she end Formits's quest to be the next Jack the Ripper? In the meantime, Walter prepares to marry his girlfriend, Belinda (Jill Dyck).</p> <p>2.17: "Inside Out" (a.k.a. "Outbreak")</p>

Title	Summary
<p><b>La Femme Nikita 2 - The Complete Second Season</b></p>	<p>Personal problems plague the Section: while vindictive Operations is countermanding Madeline's orders, Birkoff is dumped by Gail (Tara Sloane; last seen in episode 2.8) for a fellow Section One operative, and a biotech expert, named Janklow (Paul Miller). However, all of this pails in comparison to the real trouble that befalls the Section when operative Mowen (Roman Podhora; last seen in episode 2.6) brings back a sample from a Red Cell lab in Scotland, and promptly keels over from a deadly "genetically modified bacteria". With Section One contaminated by a biological hazard, Birkoff has no choice but to "segment" and quarantine the Section, to prevent the further spread of the plague. But is he too late? Meanwhile, on the outside (and out of danger), Michael and Nikita must track down biological weapons designer Anatol Biseroff (Martin Doyle) who may have the counteragent/cure. But can they get to him in time?</p> <p>2.18: "Off Profile"</p> <p>After a mission goes bad, Michael complains about the new mission profiler, Andrea Kosov (Céline Bonnier), and Operations agrees that she could use some field experience. Once on the mission, Andrea reveals herself to be the anti-Nikita: an excellent killer and a by-the-book operative who actually likes life in Section! And this causes Michael to reverse course, and take an interest in the woman, which causes some repressed jealousy from Nikita. Meanwhile, Walter still blames Operations for the death of his wife, Belinda (Jill Dyck), and may get Operations in trouble with a review board as a result. Will Walter risk cancellation to take his revenge on Operations, or can Madeline (and Nikita) convince him to abandon reckless actions?</p> <p>2.19: "Last Night"</p> <p>Section has determined that someone is reading Section One's deployments and is waging terrorist attacks in those areas of the globe where Section's forces are lightest. So Operations sends Michael and Nikita out on a mission to find the culprit, Brutus. And who is "Brutus"? Well, it turns out that "Brutus" is nothing more than a computer with artificial intelligence programming. So Madeline, Birkoff and Walter set out to study it, but are they studying Brutus, or is the computer studying them? Meanwhile, Nikita goes to Albania to make sure a girl injured during a mission is all right.</p> <p>2.20: "In Between"</p> <p>A particularly shocking episode: while on a mission against terrorist money man Abel Golner (Alan Peterson), Nikita is contacted by Golner's right hand man named Giraldi (Steven Berkoff), who claims to be a Section One operative who's been "out in the cold" for a long time. When Nikita meets up with the man again, he claims to be Charles Sand, a Section One operative thought to be dead for the last nine years. But it turns out that Sand has been trying to get retrieved and brought back into Section the entire time. When Nikita investigates further, she discovers two things: 1) that Operations has intercepted Sand's retrieval communications and trashed them, and 2) that Sand is Madeline's husband! Meanwhile, Carla (Anais Granofsky) has tracked down Nikita, and the two renew their friendship, which includes Nikita meeting Carla's new boyfriend, Steven (Geoff Murrin).</p> <p>2.21: "Adrian's Garden" (Part 1)</p> <p>Nikita returns home after a mission, and is immediately kidnapped by Carla (Anais Granofsky) and her "boyfriend", Steven (Geoff Murrin). When Nikita awakes, she is brought before a woman named Adrian (Siân Phillips) who claims to be the creator of Section One (and who shares Madeline's appreciation of horticulture). Adrian declares that Operations and Section One are out of control, and must be destroyed, and she wants Nikita to help her do it. So, returned to Section One, a confused Nikita must discover all she can about Adrian (whom Walter says is the only person that Madeline has ever been afraid of!), whether Adrian is correct about Operation's dangerous manipulation of Section One objectives to his own ends, and whether she should join her cause. Meanwhile, Operations foists a new 'Executive Strategist' (and possible replacement) on Madeline: Ray Leeds from 'oversight' (Ted Atherton), who may or may not be part of Operation's plans to manipulate Section One to his own ends. Part 1 of 2.</p> <p>2.22: "End Game" (Part 2)</p> <p>Nikita continues to spy and steal Section documents (while almost getting caught on several occasions) for Adrian (Siân Phillips), but she is unable to locate the most important file, codenamed "Gemstone". So Adrian has Nikita set Michael up so that they can discover the location of "Gemstone" inside Section. When they finally do obtain the file, it seems to confirm all of Adrian's claims about Operation's plans. Meanwhile, Operations (and Michael) are hot on the trail of Adrian's spy inside the Section, and are close to nailing Nikita. Can Nikita and Adrian get "Gemstone" to the right people in time? Will Nikita finally escape Section? Or will Operations track them down, and cancel both Adrian and Nikita?... Carla: Anais Granofsky. Part 2 of 2.</p>

Title	Summary
La Femme Nikita 3 - The Complete Third Season	<p data-bbox="701 115 997 168">La Femme Nikita: The Episode Guide: Season 3:</p> <p data-bbox="701 201 964 224">3.1: "Looking For Michael"</p> <p data-bbox="701 256 2548 396">All the Section One witnesses to Nikita's defiance when Adrian was brought to Section are all being killed on missions, leaving only Nikita alive. And, sure enough, Operation and Madeline make sure things go awry on Nikita's next mission (not led by Michael, but by a operative named Chris Ferrera (Raoul Trujillo)) which almost costs Nikita her life. Afterward, Nikita frantically tracks down Michael (who continues to be mysteriously absent from Section), in hopes that he can help her stay alive. But even Nikita isn't prepared for what she discovers when she finally does find Michael. Meanwhile, Operations and Madeline try to keep "George" (David Hemblin) from Oversight away from the truth about the Adrian fiasco. Elena: Samia Shoaib. Adam: Evan Caravela.</p> <p data-bbox="701 402 997 425">3.2: "Someone Else's Shadow"</p> <p data-bbox="701 457 2483 542">The Section continues trying to reel in Elena's (Samia Shoaib) terrorist father, Salla Vacek (Hrant Alianak), who may be one of Section's biggest targets. So Operations and Madeline use Michael and Nikita, and the vast resources of Section, to try and arrange a meeting between Vacek and his estranged daughter, Elena. Misha Barenz: John Bourgeois. David Henderson Williams: Barry MacGregor.</p> <p data-bbox="701 548 970 571">3.3: "Opening Night Jitters"</p> <p data-bbox="701 604 2542 688">To flush out Vacek (Hrant Alianak), Operations and Madeline order Michael to poison Elena (Samia Shoaib), but Michael can't bring himself to do it. So Section poisons Elena anyway while Michael is out on a mission, and her survival will depend on whether Vacek has enough conscience to visit his daughter in her time of need. Meanwhile, Section moves sleazy informant Nick Shtoppel (Carlo Rota) in as Nikita's neighbor. Misha Barenz: John Bourgeois. Adam: Evan Caravela.</p> <p data-bbox="701 695 889 717">3.4: "Gates of Hell"</p> <p data-bbox="701 750 2521 834">After effectively losing his wife and son forever, Michael's performance begins to seriously suffer. So as Nikita seeks to restore Michael's will to live and to protect him from Section's latest enemy, Operations and Madeline bicker over what is the best strategy to handle fragile Michael. Meanwhile, Birkoff goes to Walter about a file Birkoff discovers, a file that contains incriminating evidence on Operations.</p> <p data-bbox="701 841 943 863">3.5: "Imitation of Death"</p> <p data-bbox="701 896 2515 980">Nikita is sent on a mission against Ivan Chernov (Eugene Lipinski), an enterprising sort who is kidnapping and training children as terrorists and then selling them to the highest bidder. But when Nikita is finally in Chernov's clutches, it turns out his plans for her are even more sinister than that (and Section's plans are more sinister still!). Meanwhile, Birkoff is threatened with death by a Section operative named Felix, after Birkoff's bad evaluation of the operative leads to Felix's being put in "abeyance", and it's causing Birkoff to become paranoid and stressed.</p> <p data-bbox="701 987 938 1010">3.6: "Love and Country"</p> <p data-bbox="701 1042 2537 1127">An operation is launched against Nikolai Markali (David McIlworth), a politician who may have ties to a terrorist group, but who is undeniably married to Operations' (nee: Paul) former wife Corrine (Cherie Lunghi). So when this operation involves using Markali's wife Corrine to get to him, Nikita (and Madeline, and virtually everyone else) suspects that Operations' motives may have more to do with personal vendettas than with counterterrorism.</p> <p data-bbox="701 1133 916 1156">3.7: "Cat and Mouse"</p> <p data-bbox="701 1188 2521 1273">Nikita's tormentor (James Faulkner) from "War" (episode 1.17) is back, and he has an interesting plan this time: he captures Nikita and replaces her with a lookalike (named Abby). By threatening to kill Michael, the man gets the real Nikita to give instructions to her doppelganger, in hopes of learning how Section operates. But can Nikita figure out a way to warn Section before it's too late?</p> <p data-bbox="701 1279 921 1302">3.8: "Outside the Box"</p> <p data-bbox="701 1334 2558 1435">Attempting to obtain a terrorist registry named "The Cycle", Section frames a man with a photographic memory named Faulkner (Christopher Bolton) for murder, in a way that bears a striking resemblance to the crime Nikita was framed for. So Nikita begins to investigate the circumstances of her frame-up, while training Faulkner to be a Section operative. Meanwhile, Birkoff has two people to deal with: his new flirtatious assistant Tatiana (Lara Rhodes), and arch-nemesis Greg Hillinger (Kris Lemche; last seen in episode 2.15) who is working with Birkoff on locating "The Cycle" and whom Birkoff still doesn't trust.</p> <p data-bbox="701 1442 983 1464">3.9: "Slipping Into Darkness"</p>



Title	Summary
<p><b>La Femme Nikita 3 - The Complete Third Season</b></p>	<p>In a shocking turns of events, Michael give Operations a poison that degrades Operation's mental faculties, in an apparent scheme to take control of Section One himself. Soon enough, Operations has turned Section inside out looking for an old (and dead) nemesis of Section's. As Operations gets more and more out of control, Nikita begins to organize an insurrection to take Operations out of the command structure. But is Nikita's insurrection playing right into Michael's plans?</p> <p>3.10: "Under the Influence"</p> <p>Nikita is assigned to 'play' the fiancée of a terrorist named Karl Peruze (Val Venis) whom the Section has captured and subsequently 'memory wiped', in order to get to Karl's terrorist brother Simon (Alan Van Sprang). But she is suddenly and inexplicably attracted to him (even though he rationally finds him, and what he has done, repugnant), so Nikita suspects that Section is playing with her mind too. Meanwhile, Birkoff discovers that a terrorist whom Operations is scheduled to have a meeting with (along with George (David Hemblen) from Oversight!) has killed Operation's only son (see episode 1.18), and Birkoff (and Madeline) are afraid of what Operations might do.</p> <p>3.11: "Walk On By"</p> <p>An old acquaintance of Nikita's from the neighborhood, a cocky guy named Jamie (Gabriel Hogan), is a new Section recruit, but Nikita is only partly inclined to help him, until Jamie makes her an offer: if Nikita helps him with his Section training, he'll tell Nikita where to find her long-lost mother, Rebecca Worth (Margot Kidder). Nikita soon determines that her mother has hired investigators to find Nikita (whom Rebecca does not believe is dead), which puts Rebecca's life in danger if Section finds out. So Nikita enlists Michael's help to keep her mother safe. Meanwhile, Walter tries to find out information about an old paramour in Belize, but Madeline is way ahead of him.</p> <p>3.12: "Threshold of Pain"</p> <p>Nikita and two other operatives (who are lovers) are sent on a mission against Simon Crachek (Adam Ant) and Caroline (Guylaine St. Onge), the two heads of a new terrorist organization Black March. But the mission goes sour, one of the operatives is killed, and the other, a guy named Mark, gives information about the security of a Section One substation. After Nikita and Mark try (and fail) to eliminate Crachek and Caroline themselves, Mark goes to Operations to admit that the security breach... was Nikita's doing! Will Madeline and Operations believe Nikita, or the liar Mark? Meanwhile, Walter blames the mission's failure on himself, and gets cranky.</p> <p>3.13: "Beyond The Pale"</p> <p>Operations passes over Michael for Chief Strategist in favor of a smarmy Section operative by the name of Zalman (Jamie Harris), and Michael is so furious that he plots with Nikita to escape from Section One. Indeed, after stealing a Section One 'Field Router', Michael and Nikita successfully disrupt a mission against new Red Cell leader Vincent Tomas, and make their escape. But Zalman is going to take the fall for Michael's and Nikita's escape, and he will stop at nothing to find them.</p> <p>3.14: "Hand to Hand"</p> <p>On an operation to get industrialist and terrorist financier Charles Meyer (Marjean Holden), Nikita is sent to a "modeling agency" run by Amalin Anagar (David Ferry), which is, in reality, not just a brothel but also an arena where beautiful girls are forced to fight each other to the death in a place called "The Pit". While undercover at Anagar's, Nikita tries to protect a naïve young girl named Sandra (Kristin Booth) from fighting in "The Pit", while also trying to figure out a way to save all the girls at Anagar's (an objective which is not in the mission profile!). Meanwhile, Madeline appears to be jealous of Renee (Brioni Farrell) from Oversight who is visiting Section One. And she may have reason to be, as Renee immediately puts moves on the very willing Operations.</p> <p>3.15: "Before I Sleep"</p> <p>This time, Section is out to get an outfit by the name of The Alliance, and Section's way in is a psychotic courier by the name of Jan Bailin (Juliet Landau). But Bailin has other plans and she kills herself before the Section can use her. So, as a backup, Section employs a meek, terminally ill lookalike for Bailin by the name of Sarah Gerrard (Juliet Landau, again). But as she trains her, Nikita starts to get suspicious: did Section purposely make Sarah ill to make it easier for Section to convince Sarah to work for them? And if so, will Section even let Sarah live if she completes the mission?</p> <p>3.16: "I Remember Paris"</p> <p>After an operation against a terrorist group, Michael brings one of the terrorists back to the Section for questioning. But the "capture" is a plant, and he knocks Madeline out during interrogation and runs amuck in Section One's HQ. Before Michael finds and eliminates the man, he successfully uploads many of Section One's crucial files, including the Registry (which is at least encrypted, and will take the terrorists several days to decipher) and the exact location (unencrypted) of Section's HQ (which turns out to be in Paris!). So Operations orders the evacuation and destruction of Section One's HQ. With Section in temporary quarters, Operations takes over the counter-operation personally, and goes out on a mission with a less than thrilled Nikita. Will Operations be able to find the terrorist base before the terrorists decode The Registry?</p> <p>[Editor's note: Section's location in Paris seems to me to contradict some of the earlier "Nikita" episodes which implied that Section One was located either in the U.S. (specifically Washington, DC) or in Canada. On the other hand, it's location in Paris would explain why Nikita and Michael seem to be able to get to their European missions so fast.]</p>

Title	Summary
La Femme Nikita 3 - The Complete Third Season	<p data-bbox="701 103 930 126">3.17: "All Good Things"</p> <p data-bbox="701 164 2548 358">With the "situation in the Balkans" again reaching critical, Operations is called off on a consulting job in the field by "The Center" (whoever they are! I wonder if they know where Jarod The Pretender is!), and he turns over (temporary) full control (lock, stock and barrel!) of Section One to Michael (with Madeline to serve in her usual second-in-command/advisor capacity). But Operations leaves Michael with one warning: George (David Hemblin) from Oversight wants a full-scale campaign waged against terrorist financier Luigi Bergomi, but Michael must resist this as Bergomi is too strong and would overwhelm Section forces. But after meeting with George, Michael has a change of heart, and decides to launch an operation against Bergomi, despite Madeline's (and later Nikita's) strong objections. Has the absolute power of running Section One gone to Michael's head? Meanwhile, now that they are 'officially' lovers, Michael promotes Nikita as his lieutenant over another agent named Wallace, and when Wallace turns up dead after an operation against Bergomi, Nikita wonders if Michael is playing favorites, and trying to protect her.</p> <p data-bbox="701 365 951 388">3.18: "Third Party Ripoff"</p> <p data-bbox="701 423 2561 532">Madeline has decided that Michael's romantic involvement with Nikita is affecting his performance, and so she sets about putting pressure on Michael to halt the relationship. Soon enough, Michael is no longer in charge of Tactical Oversight (so he loses his office!), and is no longer running missions: he's replaced by Davenport (Lawrence Bayne), a decent guy who's now in charge of field operations. Can Michael give up all the power he's earned in Section One for Nikita? And will Nikita let him give it all up, even if he wants to?! Meanwhile, a sultry operative by the name of Valerie (Soo Garay) is putting heavy moves on *both* Walter and Birkoff, which soon enough puts a strain on their friendship.</p> <p data-bbox="701 539 991 561">3.19: "Any Means Necessary"</p> <p data-bbox="701 597 2564 792">After Birkoff chokes in the middle of remotely directing an operation (and is then promptly upstaged by arch-nemesis Greg Hillinger (Kris Lemche) who pulls the frying pan out of the fire and saves the mission), Operations promotes Hillinger to Birkoff's job and reassigns Birkoff to his first field operation. Birkoff's mission is to infiltrate and perform reconnaissance on a mercenary terrorist organization 'Soldat de la Liberté', run by a man named Jean-Marc Rousseau (Andrew Gillies) who employs brainwashing on young people to fill the ranks of his organization. Birkoff is convinced that Operation's real objective is to set him up with an impossible mission, so that Operations can eliminate Birkoff and permanently replace him with the more obsequious and pliable Hillinger. And sure enough, once inside the group Birkoff discovers ties between Rousseau's organization and the infamous Red Cell, and Operations refuses to extricate Birkoff preferring to leave him in place to gather more information. Can Nikita help Birkoff get out of the origination before Birkoff is totally brainwashed by Rousseau? And is Operations really out to eliminate Birkoff?</p> <p data-bbox="701 799 951 821">3.20: "Three Eyed Turtle"</p> <p data-bbox="701 857 2556 1024">During an operation, Hillinger's (Kris Lemche) goofing off costs an operative his life, and Hillinger pleads with Birkoff to cover for him, which Birkoff (inexplicably) does. Hillinger doesn't return the favor, however, when Birkoff is sent out to direct a mission from the field, and Hillinger deliberately tries to get his rival Birkoff killed off once and for all. But the joke's on Hillinger when Birkoff exposes what Hillinger did. Sure enough, Operations puts him in abeyance and Hillinger's days seem to be numbered. At the same time, Operations is acting more and more viciously toward Madeline (whom he's treating as a virtual slave). But Operations' timing is terrible, as George (David Hemblin) from Oversight is turning up the pressure on Operations, just as he's acting out with Madeline. Will Madeline get even with Operations by betraying him to George? [And keep on eye on the ending of this one: it has more twists and turns than the Pacific Coast Highway!]</p> <p data-bbox="701 1031 1018 1053">3.21: "Playing with Fire" (Part 1)</p> <p data-bbox="701 1089 2548 1224">Literally playing with fire, Michael and Nikita are setting up clandestine rendezvous on Section missions as a way to get around Operations and Madeline's ban on their seeing each other (see episode 3.18). But Operations and Madeline still suspect Michael and Nikita of seeing each other on the side, so Madeline starts sending Davenport (Lawrence Bayne) along on Michael's and Nikita's mission to spy on them. Meanwhile, Madeline orders Birkoff to sweep Michael's and Nikita's computer panels for secret communication, and when Birkoff does indeed discover communications between the two, it implicates Walter as their go-between. Will Birkoff turn in Walter? And, if so, what will happen to Michael, Nikita and Walter? Mick Schtoppel: Carlo Rota. Part 1 of 2.</p> <p data-bbox="701 1230 1042 1253">3.22: "On Borrowed Time" (Part 2)</p> <p data-bbox="701 1289 2548 1424">Michael and Nikita are sent on an operation to find out who a pharmaceutical plant owned by a company named Genefex (and a supplier of Red Cell) is selling a biological weapon named Gandium to. But, unbeknownst to Michael and Nikita, the operation has a secondary objective: to end Michael and Nikita's love affair once and for all. So once the mission objective is achieved, Nikita is sent to another part of plant, where Madeline is waiting to 'reprogram' Nikita to eliminate her feelings for Michael. Meanwhile, Operations finally does the unthinkable: he sends Walter to 'retirement' (and what *does* happen to people in Section 'retirement' anyway?...). But Birkoff has other ideas, and he immediately sets about sabotaging Walter's replacement, a young and innocent chap by the name of Giles (Andrew Kraulis). Damon Arel: Elias Zarou. Part 2 of 2.</p>

Title	Summary
<p><b>La Femme Nikita 4 - The Complete Fourth Season</b></p>	<p>La Femme Nikita: The Episode Guide: Season 4:</p> <p>Last updated: March 11, 2001.</p> <p>4.1: "Getting Out of Reverse"</p> <p>Nikita continues to show evidence of the "reprogramming", including ordering the elimination of a captured Section operative and endangering the lives of children during a mission, and taking part in the beatings of a captive. But Michael is determined to reverse Nikita's reprogramming, and he soon determines that the former Section operative who came up with the "reprogramming" process, Ross Gelman (Colin Fox), may be the key. Meanwhile, Operations couldn't be more proud of the "new" Nikita, but Madeline is still worried. Eventually, Operations concludes that Michael's attempts at restoring Nikita have gone too far, and takes extreme measures. Mick Shtoppel: Carlo Rota. Davenport: Lawrence Bayne. Part 1 of 4.</p> <p>4.2: "There Are No Missions"</p> <p>Michael continues to evade the hit teams out to get him, but Operations and Madeline anticipate that Michael will contact Nikita and so they order Nikita to cancel Michael herself (a task she willingly accepts). The kicker? On Nikita's mission to eliminate Michael, Michael tricks all of Section and sneaks back in! Inside Section, Michael works with Birkoff to get the original subject of Gelman's "reprogramming" out of Section and into Michael's control. Who's the original subject? None other than Adrian (Siân Phillips) herself! Meanwhile, Madeline dumps new recruit, Dori (Jennifer Finnigan), on Birkoff, who tries to talk her out of her determination to escape, but the girl is determined to find out if there is an exit from Section on 'Level 20' (the only 'Clearance One' level of Section!). Mick Shtoppel: Carlo Rota. Davenport: Lawrence Bayne. Part 2 of 4.</p> <p>4.3: "View of the Garden"</p> <p>Madeline and Operations figure out from Michael's message from Adrian (Siân Phillips) that she doesn't remember anything, but how much does she remember? Regardless, Adrian's mental faculties continue to deteriorate, so Michael must move fast before Adrian degenerates into a state of dementia. So Michael has two tasks: 1) he sets out to capture Nikita so that he and Adrian can attempt to "deprogram" her; and 2) he attempts to contact George from Oversight (David Hemblin) to let George know that Adrian is still alive. But this causes Operations to panic, and he orders that George be assassinated. Can Michael prevent the assassination, let George know that Adrian is still alive, and deprogram Nikita before it's too late?... Part 3 of 4.</p> <p>4.4: "Through the Looking Glass"</p> <p>After Michael receives a belated message from Adrian (Siân Phillips) (recorded before her mind deteriorated) on how to "deprogram" Nikita, Michael pulls out all the stops to save her. And he needs to do it fast because her "reprogramming" will become permanent in less than a week. While Operations and Madeline try to pin down Michael's time in an undercover mission against terrorist Allesandro Terragamo (Martin Rande), Michael arranges for Nikita's mission to go sour. With a "hit team" after her, Operations puts Nikita into hiding (and, thus, out of his immediate watching), allowing Michael to kidnap her. Now with the proper "deprogramming" method from Adrian, Michael sets about to restore Nikita to her former self. Meanwhile, Michael asks Birkoff to fill in for him on the Terragamo mission, which Birkoff does (with an assist from Walter!). Part 4 of 4.</p> <p>4.5: "Man in the Middle"</p> <p>Section's newest target is the son of a wealthy industrialist, by the name of Helmut Volker (Maxwell Caulfield), who is supplying drugs at his parties when not funneling arms to Red Cell. The twist? Operations and Madeline have figured out that Michael has "restored" Nikita, so Operations uses this operation to once again drive a wedge between Michael and Nikita. How? Helmut Volker must marry if he is ever to inherit his father's business, so Operations orders Nikita to marry Helmut when he proposes! Meanwhile, Michael does everything he can to prevent that from happening. Davenport: Lawrence Bayne. Part 1 of 2.</p> <p>4.6: "Love, Honor and Cherish"</p> <p>A nice "compare and contrast" in this episode, as we learn that Helmut Volker (Maxwell Caulfield) is, in fact, an agent for Interpol! who has been assigned to try and foil Red Cell's planned terrorist attack. The catch? Section is really after Red Cell's "leading strategist", Eric Callstrom, and letting the attack go forward is a key component of this strategy. So when Operations leans on Interpol to block Helmut from stopping that attack, Helmut insists upon doing the right thing, namely preventing the attack himself. (And Nikita is impressed!) Meanwhile, Nikita tries to navigate the family politics of the Volker clan, as patriarch Wolfgang declares his disapproval of Helmut's (apparent) playboy life style, while "white sheep" (and Wolfgang favorite) brother Christof may be up to no-good. Davenport: Lawrence Bayne. Part 2 of 2.</p> <p>4.7: "Sympathy For The Devil"</p> <p>Operation calls Michael and Nikita out on a "favor": he orders them to protect a Vietnam vet by the name of Willie Cain (Stephen McHattie), a man who is now little more than a drifter and a bum, from the thugs who are out to get him in a deal gone bad. Why? Operations believes that he would not have survived capture (and torture) in Vietnam without Willie's help. What Nikita</p>

Title	Summary
<p><b>La Femme Nikita 4 - The Complete Fourth Season</b></p>	<p>and Michael don't know is that they are embarking on a mission that will mix them up with Operation's Vietnamese torturer Fan Van Lin, Carlo Bonaventure (James Purcell) the head of a Mafia crime family, and a twist involving Willie, Operations, and (of all people!) Walter. Meanwhile, Birkoff develops a sudden interest in how he became part of Section (a place he has been in all his life), an interest that leads him to the discovery of an unknown twin brother, and a duplicitous history involving Walter.</p> <p>4.8: "No One Lives Forever"</p> <p>The unbelievable happens! Nikita is called before Operations and Madeline and is given fantastic news: she's free! As part of a "pilot program", Nikita is granted her freedom (and a normal life), as long as she never contacts anyone from Section again, and as long as she agrees to be regularly evaluated. Nikita is skeptical at first, but after 6 weeks on "the outside", she starts to believe that maybe this is for-real. But, sure enough, George from Oversight (David Hemblin) shows up with the "strings": in exchange for her freedom, Nikita must do one thing: return to Section One (hopefully temporarily) to kill Operations! the man whom George claims killed Nikita's real father. Will Nikita do it? (Who wouldn't?!) </p> <p>4.9: "Down a Crooked Path"</p> <p>Another "incursion" takes place in Section One, this time in the form of a virus that is making Section One's members sick, one by one. Taking matters into his own hands, George from Oversight (David Hemblin) orders in his own Bio Team to treat Section's members. But Operations suspects George has an ulterior motive. Sure enough, when Section's people (starting with Walter, followed by Nikita) go in for their "examination" with George's Bio Team, they come out vegetables. It seems George's team is "mind wiping" (i.e. downloading the contents of the brains) of Section's members (a process that causes them to relive their lives, before leaving them vegetables). Can Michael and Birkoff stop George's team before everyone in Section One gets their brain "sucked"?! [Partly a "clip" show.]</p> <p>4.10: "He Came From Four"</p> <p>Seeking a lost "command clone" (a computer-like device that apparently allows the user to command a Section without outside aid) that was apparently captured by Red Cell and then stolen by another terrorist group, George and Oversight orders Section one to work together with an agent from Section Four to search for the missing "command clone". What is Section Four? Apparently, it's the Section where people/agents with "extrasensory" abilities are developed. So, who is the agent from Section Four? None other than a 12-year old boy by the name of Gerome (Michael Cera). Of course, with his "extrasensory" abilities, Gerome soon overwhelms the ability of Madeline and Operations to control him. Can Nikita bring Gerome under control before he destroys Section One (or escapes out into the world)?</p> <p>4.11: "Time to be Heroes"</p> <p>Operations gives Michael and Nikita an almost impossible task: they must get five absolutely, brand spankin' new recruits (Aaron Ashmore, Clé Bennett, Kira Clavell, Megan Fahlenbock, Brian Poth) up to full, field-level operatives, in a very short amount of time! to go up against new terrorist group, Crystal Sky (who recently did a number on Section Eight). Nikita doesn't think it can be done. Is this another of Operation's gambits, in which the five new recruits are 'cannon fodder' for some mission? If so, can Michael and Nikita save them from this fate? And, if these recruits aren't ready by the time of the mission, could their inexperience also put Michael and Nikita themselves in peril? Davenport: Lawrence Bayne.</p> <p>4.12: "Hell Hath No Fury"</p> <p>Section One is (finally!) moving hard against Red Cell. Their objective? The capture Chief Strategist (and thus Madeline's opposite) in Red Cell, a man code-named Leon (Colm Feore). Once captured, Leon and Madeline begin a dangerous game of mental and emotional 'cat and mouse'. But is Madeline actually developing an emotional attachment to Leon that is interfering with her objective? And what is with the incision that Birkoff discovers behind Madeline's ear? Meanwhile, Birkoff is giving Walter the cold shoulder, and continues to investigate the whereabouts of his twin brother, Jason Crawford (see episode 4.07, "Sympathy For The Devil").</p> <p>4.13: "Kiss the Past Goodbye"</p> <p>Michael is keeping track of Elena (Samia Shoaib) and Adam (Evan Caravela) (see episodes 3.01-3.03), and he becomes concerned when a new man enters their life. Sure enough, the man turns out to be a Section One "Valentine Operative" by the name of Robert Corliss (Joseph Scoren) whom Operations has sent into to get Elena's Uncle, Stefan Vacek (Chuck Shamata). It seems Uncle Stefan is taking over Elena's father's old terrorist business. Can Michael protect Elena and Adam once again without being exposed as still being alive? And can Corliss be trusted with Elena and Adam?</p> <p>4.14: "Line in the Sand"</p> <p>Birkoff may have stumbled on Section One's biggest coups yet: a chance to nab a top Red Cell operative by the name of "The Cardinal", who has eluded Section One for more than 15 years. Unfortunately, Birkoff's archnemesis Greg Hillinger (Kris Lemche) is convinced that Birkoff is wrong, and Hillinger convinces George (David Hemblin) that Operations and Section One are walking into a trap. Based on Hillinger's intel., George moves against Operations on the assumption that the operation against The Cardinal is bogus. But is Birkoff right after all? And if Birkoff is wrong, is this the end of Operations, and Birkoff too? Mick Schtoppel: Carlo Rota. [Editor's Note: The revelation about Mick Schtoppel in this episode is a doozy!]</p> <p>4.15: "Abort, Fail, Retry, Terminate"</p>

Title	Summary
<p><b>La Femme Nikita 4 - The Complete Fourth Season</b></p>	<p>Birkoff creates an artificial intelligence (A.I.) program to serve as his replacement, when he's away. In fact, Birkoff is up for a large batch of downtime, when a critical situation arises and Operations cancels Birkoff's downtime. But Birkoff's A.I. program, which is maybe just a little too attached to old Seymour, doesn't take this news well, and proceeds to take matters into its own hands. The A.I.'s solution to Birkoff's predicament? Kill everyone in Section One, except Nikita, so Birkoff can escape (with Nikita as his companion!). Can Birkoff save Section One before his A.I. program carries out its insane plan? 4.16: "Catch a Falling Star"</p> <p>An important "Center" satellite named Comstat Alpha crashes near a small town in Kentucky by the name of Dingman's Hollow. Michael and Nikita are then sent on a mission to retrieve it (the first mission with Birkoff's replacement, Corman), and the data it carries, before it falls into the wrong hands. But when Michael and Nikita get to Dingman's Hollow, they discover that the satellite is missing from its crash location. Soon enough, Nikita discovers that strange things are afoot in the town of Dingman's Hollow. It turns out that the entire town is a "Sleeper Base" for the Black Storm terrorist group (based out of Chechnya), making Michael and Nikita's mission that much more difficult. Meanwhile, Naomi, the girlfriend of Birkoff's brother, Jason Crawford, is taking him to Aruba: can Section One be far behind? Davenport: Lawrence Bayne. 4.17: "Sleeping with the Enemy"</p> <p>After a substation is destroyed and Section's own self-destruct sequence is activated, the initial evidence points to Red Cell. But when Birkoff's newest replacement, Kate Quinn (Cindy Dolenc), examines the data further, she concludes that a third party is playing Section and Red Cell off one another. So Operations convinces the head of Red Cell, The Director (Conrad Dunn), to a 'cease fire' with a twist: to guarantee the 'cease fire', the two sides agree to swap their Second-in-Commands: Madeline goes to Red Cell, and Red Cell sends their #2, Satin Tate (Emily Hampshire), a young, pretty former CIA operative. Needless to say, both have ulterior motives: Madeline is at Red Cell to gather intel., while Satin Tate's mission seems to be to try and 'turn' Michael. All the while, both sides are looking for the 'third party' that caused this whole mess in the first place. Meanwhile, Jason Crawford is installed as Kate Quinn's #2. 4.18: "Toys in the Basement"</p> <p>During a mission against terrorist group Bright Star (the mission involves getting the terrorist group's database), Nikita (who successfully obtains the database) is shot, and then disappears. While Operations mounts further missions to recover the lost database, Michael tells Operations that he is taking the 15 days-off promised to him (and Nikita, back in episode 4.07, "Sympathy For The Devil") to try and find Nikita (whom Operations and Section have listed as "KIA"). Operations agrees, but only if no Section resources are used by Michael during his search for Nikita. Michael, of course, ignores that. So, after he makes progress in his search, Michael attempts to obtain further help from Kate Quinn (Cindy Dolenc), who refuses to help him. Luckily for Michael, Jason Crawford is much more willing. Meanwhile, Nikita is help captive by Henry Paul Collins (Robert Knepper), a very disturbed man who lives with his mother (Dawn Greenhalgh). Davenport: Lawrence Bayne. 4.19: "Time Out of Mind"</p> <p>Whilst first appearing to lose her sanity in the opening teaser, we quickly discover that Nikita has been sent on a mission. Her mission? Enter a Zurich mental hospital to get close to David French (Kelly Harms). David is the son of Crystal French, a woman armsdealer who is about to supply a deadly anthrax-based toxin called Drakium A.S. to the terrorist group, the Freedom League. Operations hopes to get Nikita close enough to David French to determine the location of the toxin, Crystal French, or both. But can Michael, Jason and Madeline get through to the disturbed Nikita and convince her to take the antidote to the psychosis-inducing drug she took so that she can resume her mission? Or will Nikita's time in this mental hospital drive her irrecoverably over the edge? Dr. Lukas: Michael Sarrazin. Kate Quinn: Cindy Dolenc. Davenport: Lawrence Bayne. 4.20: "Face in the Mirror"</p> <p>This week's mission? To assassinate Maurice Grenet (Lawrence Dane), the man who has replaced "The Cardinal" at Red Cell, at his daughter's wedding; Nikita is to be the shooter. But things go terribly wrong during the mission, Nikita is shot, and Grenet escapes unharmed. When Michael follows up on things, he determines that Nikita shot herself during the mission, and that she is having rendezvous with Grenet herself. Has Red Cell compromised Nikita? Or does Nikita have her own agenda? Meanwhile, Madeline employs "leverage" on Jason to keep him in line in his stint as "Birkoff" while working at Center: she uses Section to capture Jason's girlfriend, Naomi. But is Naomi for real, or is she just another Section operative stringing Jason along so that Madeline and Operations get what they want? Kate Quinn: Cindy Dolenc. Mick Shtoppel: Carlo Rota. Part 1 of 3. 4.21: "Up the Rabbit Hole"</p> <p>Nikita's daring escape from Section with the help of Maurice Grenet (Lawrence Dane) of Red Cell has all of Section, and especially Operations, on edge. Further, Nikita's plastic surgery at the hands of Red Cell's man, Dr. Henry Kraft, has made her virtually untraceable, despite Operations' demands that Nikita be found no matter what. Will Nikita attempt to get Michael out of Section as well? Or is Nikita finally free, and gone for good? While this is going on, Operations and Madeline use Jason's tour in Center to get the dirt on George (David Hemblin) from Oversight, dirt that Operations will use to cancel George. Kate Quinn: Cindy Dolenc. Davenport: Lawrence Bayne. Part 2 of 3. 4.22: "Four Light Years Farther"</p> <p>Operations is outraged by Michael and Nikita's escape from Section and he turns the screws to Madeline to find them. Soon enough, Madeline, with help from Stokes (who's filling in for Kate</p>

Title	Summary
<b>La Femme Nikita 4 - The Complete Fourth Season</b>	Quinn) and his team (which includes Naomi), does track Michael and Nikita down, and they are brough back to Section. Operations and Madeline debate which of the two to cancel (to permanently break them up, and teach the survivor a lesson), and end up choosing Nikita to be cancelled. But just before Nikita is cancelled, Mr. Jones (aka. Mick Schtoppel: Carlo Rota) calls up Operations with two bits of stunning news: 1) he is coming to Section One to "evalutate" Section from top to bottom, and 2) he's had an "inside" agent in Section the whole time. Mr. Jones' "plant"? None other than Nikita herself! What will this mean for the continued survival of Operations, Madeline, Michael, Walter and Section One itself? Is this the end of all of them? Meanwhile, Walter lets Jason know that Naomi is a Section One agent, and Jason doesn't take the news too well. Part 3 of 3.

Title	Summary
<p><b>La Femme Nikita 5 - The Complete Fourth Season</b></p>	<p>La Femme Nikita: The Episode Guide: Season 5:</p> <p>Last updated: March 11, 2001.</p> <p>5.1: "Deja Vu All Over Again"</p> <p>Just as Nikita begins her stint at Center working for Mr. Jones (Carlo Rota), he orders her back to work at Section One to look into some unusual terrorist activity, and to take part in a mission in which Nikita already has a relationship with the contact. Once there, she gets a frosty reception from everyone, especially from Operation and Kate Quinn. The one exception appears to be O'Brien (Stephen Shellen), the police Detective who's previous investigation had forced Nikita to coerce him into Section (see episode 1.19, "Voices") and who appears to be in line for Michael's old position at Section, and a couple of green recruits who admire Nikita's deal with Center to bring reforms to Section One. But with Operations (and Quinn) out to get her, will Nikita even get the chance?... Michelle: Polly Shannon.</p> <p>5.2: "A Girl Who Wasn't There" (a.k.a. "Shadows of a Time Remembered")</p> <p>Operations is increasingly dissatisfied with Quinn's performance, especially in regards to outthinking the new terrorist pan-alliance, "The Collective". So, to stave off consequences for herself, Quinn uses Madeline's old databases and Birkoff's old A.I. program (see episode 4.15, "Abort, Fail, Retry, Terminate") to create a new "virtual Madeline" to do Madeline's old job. But Nikita is soon convinced that, 1) the "virtual" Madeline is not up to the task of truly replacing Madeline and Madeline's analysis, and 2) Operations is getting unhealthily attached to it. Meanwhile, Nikita institutes her first reform of Section One: allowing a relatively new recruit, in this case Jasmine Kwong (Kira Clavell, of episode 4.11, "Time to be Heroes"), a lot more time on the outside. But Jasmine's effectiveness on missions is soon called into question by Operations, and Nikita's "reform" agenda is in jeopardy before it's even really started. O'Brien: Stephen Shellen. Mr. Jones: Carlo Rota.</p> <p>5.3: "In Through the Out Door"</p> <p>After the explosion at the (maybe) house of Nikita's father, Nikita enlists Walter, and then Jason Crawford, to decrypt its contents. The result? The location of the convelecence home where Michael took Adrian after the "Gelman process" mess (see episode 4.3, "View of the Garden"). And this just happens to coincide with Nikita's physical deterioration because of her experience with the "Gelman Process". Has Michael(?) (or Nikita's real father?) given her the information she needs to beat these aftereffects? Or is Nikita inevitably heading to the same place Adrian ended up, namely the grave? Meanwhile, O'Brien (Stephen Shellen) betrays Nikita, by revealing her deteriorating health to Opertaions. But, unsure that O'Brien will be able to resist Nikita's "charms" any more than Michael did, Operations 'shaodws' O'Brien with his very own 'pit bull' operative, Golliak. And Section One continues to try and crack "The Collective". Jasmine Kwong: Kira Clavell.</p> <p>5.4: "All the World's a Stage"</p> <p>After someone breaches Section and breaks into her room, Nikita is more determined than ever to find out the truth about why she was brought into Section. So she arranges to get at Mr. Jones (Carlo Rota) personally by having him go out as "Mick Schtoppel" on a mission against an arms dealer with ties to The Collective, by the name of Massima Valenti (Allanah Myles). But was Operations telling the truth in "Deja Vu All Over Again" when he told Nikita that "Mr. Jones is not what he appears to be...", and is Nikita making a big mistake in pushing the issue? Meanwhile, Quinn continues to put the "moves" on Operations, but what is she really up to?... Jasmine Kwong: Kira Clavell. Michelle: Polly Shannon.</p> <p>5.5: "The Man Behind the Curtain"</p> <p>Nikita finally comes face to face with her father, the real Mr. Jones (Edward Woodward). But rather than being an "emotional" reunion, Mr. Jones is all business, and immediately sets Nikita out on a new mission: find The Collective's "mole" in Section One! Mr. Jones' two cadidates: Operations, or Marco O'Brien (Stephen Shellen). Mr. Jones thinks it's the latter, but Nikita suspects the former. So Nikita sets out to find the "mole". Meanwhile, the two co-heads of The Collective, Graff (Aidan Devine) and Haled (Conrad Coates) clash over tactics, and whether to trust their "mole's" intell. about Section One. And Michael finally turns up [but not until the last scene! - Ed.] Michelle: Polly Shannon.</p> <p>5.6: "The Evil That Men Do"</p> <p>Nikita and Mr. (Phillip!?!?) Jones (Edward Woodward) have The Collective's "mole" narrowed down to four suspects: Operations, Quinn, Walter and the late Marco O'Brien. But Mr. Jones has a fifth possibility: that Michael Samuelle is still alive, and that he is the "mole". But, while granting to Mr. Jones the theoretical possibility that Michael may be alive, Nikita denies that he would ever be the "mole" for The Collective, and Graff (Aidan Devine) and Haled (Conrad Coates). Meanwhile, Operations sets out personally to see to it that an anti-Collective mission goes according to plan, but it's The Collective that is poised to blow Operations' plane out of the sky! Can (and will!) Nikita save Operations' butt, one last time? And should she even bother?!... [Note: This episode was directed by Roy Dupuis.] Jasmine Kwong: Kira Clavell. Adam: Evan Caravela.</p> <p>5.7: "Let No Man Put Asunder"</p>

Title	Summary
<p><b>La Femme Nikita 5 - The Complete Fourth Season</b></p>	<p>The situation is dire as The Collective, still led by Graff (Aidan Devine) and Haled (Conrad Coates), is cleaning Section's clock. But, just in time, Michael asks Nikita to help him return to Section, where his reemergence is viewed with suspicion by both Mr. Jones (Edward Woodward) and Operations. While new missions continue against The Collective with Michael's return, Nikita admits that she lied to him in "Four Light Years Further", and that she does indeed love him (quelle surprise!). But Operations discovers that The Collective has infiltrated Section's mainframe to try to locate and kidnap Michael's son Adam (Evan Caravela), in attempt to reassert control over him. Can Operations foil The Collective's plans?...</p> <p>5.8: "A Time for Every Purpose"</p> <p>With Adam (Evan Caravela) held captive by The Collective, it would appear that Michael has little choice but to meet The Collective's demand that Michael 'trade' Mr. Jones (Edward Woodward) for his son's life. So Michael tricks Nikita, and captures Mr. Jones himself. At this point, Michael makes Haled (Conrad Coates) a separate, individual offer: in exchange for Adam's return, Michael will help Haled knock off Graff (Aidan Devine), allowing Haled to become the head of The Collective. Haled accepts, Michael lets Mr. Jones go, and Michael and Nikita eliminate Graff during an arms deal. But when Haled himself turns up dead, it looks bleak for Michael.</p> <p>Meanwhile, with Operations having been killed by Haled at the end of "Let No Man Put Asunder", Section gets a couple of new candidates from Oversight for the job of "Operations", including a tough cookie named Myra Mauk (Kate Trotter) [the other candidate, named Kelley, is never really seen and has no dialogue - Ed]. But Walter has a (bad) history with this woman, and he's convinced that her ascendance to "the perch" will mean his certain cancellation. So Walter appeals to Jason Crawford for help to take Myra out of the running for Operations. Will Jason put his neck out for Walter? Or will he side with Myra, whom Jason already has a good relationship with?... After some soul searching, Jason does the right thing, and drops the dime on poor Myra.</p> <p>Finally, Mr. Jones makes Michael an offer: in exchange for Adam, The Collective would get Michael himself. Michael agrees. But, when Mr. Jones, Michael and Nikita arrive at the trade location, Mr. Jones makes a stunning announcement: he will agree to trade himself (as that is all The Collective would agree to) for Adam, with one condition: Jones will only agree to save the boy's life, if Nikita agrees to become the new Operations. Reluctantly, she agrees, Michael gets Adam back, and The Collective executes Mr. Jones on the spot.</p> <p>With Nikita now in charge of Section One, she allows Michael to go free, so he can be a proper father to Adam. And, after a teary Good-Bye with Michael, Nikita assumes her rightful place in Section One's "perch".</p> <p>THE END.</p>
<p><b>La Femme Publique [aka "The Public Woman"]</b></p>	<p>Like the theatrical milieu of L'important C'est D'Aimer (The Important Thing Is To Love, 1975), this depiction of passionate complications during the making of a film vibrates with actorly trauma, romantic angst and shrieking conflicts of ego. Brashly utilizing distanciation techniques as if they were his personal contribution to the language of film, Zulawski gives De Palma a run for his money in the realm of reflexive cheek. What he adds to the panoply of Nouvelle Vague motifs on display is a consistent ability to wring intense performances from his casts; here, Kaprisky and Huster belt out their antagonistic tirades with blistering energy.</p> <p>The crystal clear, blue-tinged photography of Possession (1981) - such an inspiration to Argento as he embarked on Tenebrae - is replaced here by burnt orange and wood-glow tones, courtesy of the incomparable Sacha Vierny (famed for his marvelous work on Last Year In Marienbad, and now the regular collaborator of Peter Greenaway).</p> <p>Existing in a highly excited state of over-stimulation, Zulawski's characters have to shout and scream to be heard over the ferocious buzz of a culture hypostatized in a convulsive urge to depict, represent, speak.</p>
<p><b>La Haine</b></p>	<p>When he was just twenty-nine years old, Mathieu Kassovitz took the international film world by storm with La haine (Hate), a gritty, unsettling, and visually explosive look at the racial and cultural volatility in modern-day France, specifically in the low-income banlieue districts on Paris's outskirts. Aimlessly whiling away their days in the concrete environs of their dead-end suburbia, Vinz, Hubert, and Saïd—a Jew, an African, and an Arab—give human faces to France's immigrant populations, their bristling resentments at their social marginalization slowly simmering until they reach a climactic boiling point. A work of tough beauty, La haine is a landmark of contemporary French cinema and a gripping reflection of its country's ongoing identity crisis.</p>



Title	Summary
<b>La Notte</b>	<p>La notte is Antonioni's "Twilight of the Gods", but composed in cinematic terms. Examined from a crane-shot, it's a sprawling study of Italy's upper middle-class; seen in close-up, it's an x-ray of modern man's psychic desolation.</p> <p>Two of the giants of film-acting come together as a married couple living in crisis: Marcello Mastroianni (La dolce vita, 8 1/2) and Jeanne Moreau (Jules et Jim, Bay of Angels). He is a renowned author and "public intellectual"; she is "the wife". Over the course of one day and the night into which it inevitably bleeds, the pair will come to re-examine their emotional bonds, and grapple with the question of whether love and communication are even possible in a world built out of profligate idylls and sexual hysteria.</p> <p>Photographed in rapturous black-and-white by the great Gianni di Venanzo (8 1/2, Giulietta degli spiriti), La notte presents the beauty of seduction, then asks: 'When did this occur - this seduction of Beauty?'</p>
<b>La Pointe Courte</b>	<p>The great Agnès Varda's film career began with this graceful, penetrating study of a marriage on the rocks, set against the backdrop of a small Mediterranean fishing village. Both a stylized depiction of the complicated relationship between a married couple (played by Silvia Monfort and Philippe Noiret) and a documentary-like look at the daily struggles of the locals, Varda's discursive, gorgeously filmed debut was radical enough to later be considered one of the progenitors of the coming French New Wave.</p>
<b>La Ricotta [Ricotta Cheese]</b>	<p>Pasolini's La ricotta ("Curd Cheese") tells the story of filming a movie about the Passion of Jesus at a slightly hilly waste ground near a residential area. The main character is a simple man playing a bit part - one of the two men who were crucified with Christ, in particular the one who asks Christ to take him in heaven. After giving his own rations to his wife and children, he finds himself hungry. Disguised in women's clothing and a wig he sneaks some more rations. Before he can eat it however he has to film his scene and so hides it. When he gets back however, he discovers that the dog belonging to the film's star has found his hiding place. Subsequent to this he sells a dog to a reporter and buys enough curd cheese and bread to feed himself. At the end, he dies from gastric congestion on the cross while filming.</p> <p>When the film director (Orson Welles) is interviewed by a reporter, he calls the reporter a middle man and conformist, telling him that if he should die right now, it would be a nice plot development. He then reads to the reporter from Pasolini's book titled "Mamma Roma".</p>
<b>La Ronde</b>	<p>An all-knowing interlocutor guides us through a series of affairs in Vienna, 1900. A soldier meets an eager young lady of the evening. Later he has an affair with a young lady, who becomes a maid and does similarly with the young man of the house. The young man seduces a married woman. On and on, spinning on the gay carousel of life.</p>
<b>La Roue</b>	<p>The plot is simple: A passionate railroad engineer, Sisif (Séverin-Mars), saves an orphaned girl from a flaming train wreck and raises her alongside his young son, only to slide into guilt and self-hatred when she grows into a young woman (played by Gabriel de Gravone) and he falls in love with her. The film, however, is a working-class melodrama with grand swathes of tragedy, intense scenes of destruction (the aftermath of a train wreck is an inferno suggested by bold silhouettes against burning orange tints), and devastating moments of loss and redemption directed with delicate grace. Shot during the course of three years on location at the train yards in Nice and in the French Alps, the film was released in 1923 and was years ahead of its time, influencing filmmakers all over the world (the rhythmic editing, building to a staccato fury, was appropriated by Sergei Eisenstein, among others).</p>
<b>La Scorta</b>	<p>Four police officers are assigned as bodyguards for a prominent judge who investigations have put his life in danger.</p> <p>La Scorta is an amazing tale about four men and the sacrifices they made to protect one man. Most of these men have family and significant others that they barely see and that their lives are also put in danger because of this assignment. The story evolves naturally and never feels forced for the sake of entertainment. The four bodyguards and the judge they are protecting are not friendly at first and as time passes they form a family of sorts.</p> <p>The two bodyguards that are featured most prominently in the film are Angelo who has a short temper and will do anything to catch his friends killers. The other is the character of Andrea who is the direct opposite. There are many standout moments in the film like when the bodyguards escorting the judge come upon an abandon car and fear it make be bomb waiting for them or when the gate to the courthouse parking lot is stuck and won't open. These two moments like many others are expertly drawn out for the maximum effect.</p> <p>Director Ricky Tognazzi shows in every shot the life of the bodyguards down the most minuscule detail. The film is filled with several peaks and valleys of tension that builds up to an unforgettable conclusion. Morricone is in top form as he supplies yet another timeless score. All the actors in this film are subtle and low key in their performances which adds to the films realism. The sacrifices these men make while protecting the judge along with the relationships that forge is what really sells this film.</p>

Title	Summary
<b>La Signora senza Camelie [aka The Lady without Camelias]</b>	<p>Michelangelo Antonioni, <i>La Signora senza Camelie</i> explores themes that would haunt its director from <i>L'Avventura</i> through <i>La Notte</i> and <i>The Passenger</i> - the tenuous hold of an individual on her identity, and the dangers inherent to performance, in life and on-screen.</p> <p>It's the story of a shopclerk named Clara (played by the captivating Lucia Bosé, also of Antonioni's brilliant debut feature, <i>Story of a Love Affair</i>) who finds a chance casting in a small movie role develop into a full-blown career as screen-siren. Tension erupts when her husband can no longer tolerate watching her frivolous cinema escapades, and pushes her into a 'serious, artistic' production of the life of Joan of Arc - whereupon she is castigated by the critical establishment.</p>
<b>La Strada</b>	<p>There has never been a face quite like that of Giulietta Masina. Her husband, the legendary Federico Fellini, directs her as Gelsomina in <i>La Strada</i>, the film that launched them both to international stardom. Gelsomina is sold by her mother into the employ of Zampanò (Anthony Quinn), a brutal strongman in a traveling circus. When Zampanò encounters an old rival in highwire artist the Fool (Richard Basehart), his fury is provoked to its breaking point. With <i>La Strada</i>, Fellini left behind the familiar signposts of Italian neorealism for a poetic fable of love and cruelty, evoking brilliant performances and winning the hearts of audiences and critics worldwide.</p>
<b>La Tête d'un homme</b>	<p>This meticulously crafted adaptation stars Harry Baur as novelist Georges Simenon's indelible creation Inspector Maigret, investigating the odd circumstances surrounding the killing of a wealthy American woman in Paris. Every bit Baur's equal is the Russian émigré actor Valéry Inkijinoff, cast as a reptilian, nihilistic medical student. Julien Duvivier gives the viewer one evocative image after another, constructing a work of sinister beauty.</p>
<b>La Vérité</b>	<p>Beautiful, troubled Dominique Marceau (Brigitte Bardot) came to bohemian Paris to escape the suffocation of provincial life, only to wind up in a courtroom, accused of a terrible crime: the murder of her lover (Sami Frey). As the trial commences and the lawyers begin tangling over Dominique's fate, Henri-Georges Clouzot's Oscar-nominated <i>La vérité</i> delves into her past, reconstructing her struggle to find a foothold in the city. What emerges is a nuanced portrait of an impulsive young woman misunderstood and mistreated by those around her, and of her ultimately tragic affair with an up-and-coming conductor. With an astonishing performance by Bardot, Clouzot's affecting and intricately constructed film—a huge late-career success for the French master—renders a harsh verdict against a hypocritical and moralistic society.</p>
<b>La Vie de Bohème</b>	<p>This deadpan tragicomedy about a group of impoverished, outcast artists living the bohemian life in Paris is among the most beguiling films by Finnish director Aki Kaurismäki. Based on stories from Henri Murger's influential mid-nineteenth-century book <i>Scènes de la vie de bohème</i> (the basis for the opera <i>La bohème</i>), the film features a marvelous trio of Kaurismäki regulars—André Wilms, Matti Pellonpää, and Karl Väänänen—as a writer, painter, and composer who scrape by together, sharing in life's daily absurdities. Gorgeously shot in black and white, <i>La vie de bohème</i> is a vibrantly scrappy rendition of a beloved tale.</p>
<b>Lacombe, Lucien</b>	<p>Malle's film, set in France during the Nazi Occupation, centres on Lucien (Pierre Blaise in an excellent performance), a simple farmhand not long out of school, with a penchant for shooting rabbits. After failing to hook up with the Resistance movement, he ends up working for the Gestapo and starts to fall for France Horn (Clément), the daughter of a local Jewish tailor.</p>
<b>Ladies of Leisure</b>	<p>Kay, a cynical, streetwise party girl lands a job as a model for aspiring painter Jerry Strong, the son of a wealthy railroad magnate. When their work sessions eventually evolve into a serious romantic relationship, Jerry's status-conscious parents attempt to buy Kay off like a common prostitute. This movie marked Capra's first association with Barbara Stanwyck (they would make five movies together) and his first feature with screenwriter Jo Swerling, who would become a frequent collaborator.</p>
<b>Lady Chatterley</b>	<p>Based on three related novels by D.H. Lawrence, this is Ken Russell's telling of the tale of Lady Connie Chatterley and her husband's gamekeeper, Oliver Mellors. Connie's husband is disabled and she is lonely, and she consequently finds herself attracted unaccountably to Mellors. The period costumes are wonderful, as is the stately home setting. As one might expect, there are quite a lot of naughty bits, although a carefully grasped bouquet of flowers prevents one particular scene from becoming fodder for the scissor-wielding censors.</p>
<b>Lady From Shanghai, The</b>	<p>Michael O'Hara, against his better judgement, hires on as a crew member of Arthur Bannister's yacht, sailing to San Francisco. They pick up Grisby, Bannister's law partner, en route. Bannister has a wife, Rosalie, who seems to like Michael much better than she likes her husband. After they dock in Sausalito, Michael goes along with Grisby's weird plan to fake his (Grisby's) murder so he can disappear untailed. He wants the \$5000 Grisby has offered, so he can run off with Rosalie. But Grisby turns up actually murdered, and Michael gets blamed for it. Somebody set him up, but it is not clear who or how. Bannister (the actual murderer?) defends Michael in court.</p>
<b>Lady Killer</b>	<p>When a movie theater usher is fired he takes up with criminals and finds himself quite adept at various illegal activities. Eventually though the police catch up with him and he runs to hide out in Los Angeles. There he stumbles into the movie business and soon rises to stardom. He has gone straight but his newfound success arouses the interest of his old criminal associates who are not above blackmail.</p>
<b>Lady Snowblood</b>	<p>Gory revenge is raised to the level of visual poetry in Toshiya Fujita's stunning <i>Lady Snowblood</i>. A major inspiration for Quentin Tarantino's <i>Kill Bill</i> saga, this endlessly inventive film, set in late nineteenth-century Japan, charts the single-minded path of vengeance taken by a young woman (Meiko Kaji) whose parents were the unfortunate victims of a gang of brutal criminals. Fujita creates a wildly entertaining action film of remarkable craft, an effortless balancing act between beauty and violence.</p>

Title	Summary
<b>Lady Snowblood: Love Song of Vengeance</b>	Meiko Kaji returns in Toshiya Fujita's invigorating sequel to his own cult hit Lady Snowblood. Our furious heroine is captured by the authorities and sentenced to death for the various killings she has committed; however, she is offered a chance of escape—if she carries out dangerous orders for the government. More politically minded than the original, Lady Snowblood: Love Song of Vengeance is full of exciting plot turns and ingenious action sequences.
<b>Lady Vanishes, The</b>	At first glance The Lady Vanishes appears to be a frothy, lightweight treat, a testament to Alfred Hitchcock's nimble touch. This snappy, sophisticated romantic thriller begins innocently enough, as a contingent of eccentric tourists spend the night in a picture-postcard village inn nestled in the Swiss Alps before setting off on the train the next morning. In a wonderfully Hitchcockian twist on "meeting cute," attractive young Iris (Margaret Lockwood) clashes with brash music student Gilbert (Michael Redgrave) when his nocturnal concerts give her no peace. She gets him kicked out of his room, so he barges in on hers: True love is inevitable, but not before they are both plunged into an international conspiracy. The next day on the train, kindly old Mrs. Froy (Dame May Whitty) vanishes from her train car without a trace and the once quarrelsome couple unite to search the train and uncover a dastardly plot. No one is as he or she seems, but sorting out the villains from the merely mysterious is a challenge in itself, as our innocents abroad face resistance from the entire passenger list. Hitchcock effortlessly navigates this vivid thriller from light comedy to high tension and back again, creating one of his most enchanting and entertaining mysteries. Though this wasn't his final British film before departing for Hollywood (that honor goes to Jamaica Inn), many critics prefer to think of this as his fond farewell to the British Film Industry. - Sean Axmaker
<b>Lady Vengeance</b>	The third stop in Chan-wook Park's breathless revenge trilogy, Lady Vengeance comes down slightly--just slightly--from the astonishing highs of middle segment Oldboy. Elegant and ultraviolent in equal measures, Lady Vengeance requires rapt attention from the opening moments, as Park unloads his set-up in a jumble of characters and flashbacks. At the center is a doll-faced ex-con named Geum-ja (Yeong-ae Lee), who just spent 13 years in the slammer for killing a little boy. There's much more to her case than the public knows, and Geum-ja has been carefully, quietly preparing for revenge against the man who put her in this situation. We watch those gears turning throughout the movie, but as Lady Vengeance nears its completion it broadens into an even bigger event than Geum-ja expected. Funny and horrifying, Lady Vengeance is as measured as Geum-ja's own preparations, and has a gorgeous sort of logic about it. As impressive as those machinations are to watch, the movie doesn't make as forceful an argument as Oldboy on just how revenge might be as punishing to the revenge-taker as for his target. Lee is a cool heroine, and Min-sik Choi, who did such heroically exhausting service in Oldboy, is here employed as the monster. (The film's title in the U.S., Lady Vengeance, is different from international title Sympathy for Lady Vengeance, a closer tie to the first part of the trilogy, Sympathy for Mr. Vengeance.) --Robert Horton
<b>Ladybird, Ladybird</b>	<p>"This is the story of a troublesome woman. A woman with a big heart and a big temper, who has had four children by four different fathers, and lost custody of all of them because she cannot function responsibly. Or, looking at it differently, it is the story of a woman persecuted by British social workers who slap her down every time she almost has her life together. The strength of the film is that there is truth to both interpretations: Yes, she is treated cruelly by social workers - and, yes, she is her own worst enemy.</p> <p>The woman's name is Maggie, and she is played by a former barmaid and stand-up comic named Crissy Rock who has never acted before. It is the strongest performance in any film of the last 12 months; seeing the movie for the first time at the Telluride film festival in September 1994, I walked out of the theater and saw Rock standing there, and wanted to comfort her, she had embodied Maggie's suffering so completely. The Oscar nominations will be incomplete if they do not take this performance into account." --Roger Ebert, 1995</p>
<b>Ladykillers, The</b>	A gang planning a 'job' find themselves living with a little old lady, who thinks they are musicians. When the gang set out to kill Mrs Wilberforce, they run into one problem after another, and they get what they deserve.
<b>L'Age d'Or [Age of Gold]</b>	<p>After the success of Un Chien Andalou with accolades from the ruling Parisian surrealists, Luis Buñuel and Salvador Dalí were commissioned by Marie-Laurie and Charles de Noailles to make another experimental short film. It was expected that it would be extensively using classical music and obtuse imagery. What resulted was an alarming mediation on how to disrupt the public majority. Everyone seemed insulted... and they protested. It seems almost impossible that this film could have been made so long ago. Buñuel and Dali are thumbing their respective noses at every conceivable social moray and value. I wish I could think of someone to compare this to in modern day... but no one would be worthy.</p> <p>Buñuel penned that L'Age d'Or was about "the impossible force that thrusts two people together [and] the impossibility of their ever becoming one." Amusingly enough the couple referred to were both sex-maniacs who reveled by lusting after everything including each other and inanimate objects. Eventually this breaks down as something beyond a film - something that cannot be scrutinized in a short paragraph or two. My advice is only to watch it... and enjoy. - Gary W. Tooze</p>
<b>Lair of the White Worm, The</b>	Russell succeeds in presenting a quirky, albeit campy, diversion on the horrors that beset a small England town when a mysterious woman named Sylvia decides to conjure up the ghosts of worms from long ago.
<b>Lake Placid 1980 "Olympic Spirit"</b>	

Title	Summary
<b>Lancelot of the Lake</b>	<p>This 1974 masterpiece by the late Robert Bresson (Mouchette) is a remarkable act of mythic revisionism. Stripped bare of its enduring romance, the Arthurian legend in Bresson's hands becomes an ugly and uncomfortably familiar vision of powerful men capable of cruelty, rivalry, disillusionment, and self-destruction. Lancelot (Luc Simon) is portrayed as a ruthless and ignoble opportunist who returns from his impossibly futile mission to locate the Holy Grail, only to callously rekindle his affair with Guinevere (Laura Duke Condominas). The emotional impact of the film is that of pure shock: the Arthurian ideal turns out to have little chance in the real world, and as there may be nothing worse than a hollow dream, the Knights of the Round Table descend into selfishness. Known as the great minimalist of French cinema, Bresson uses his trademark repression of energy--editing action sequences so that the visual emphasis is on tiny details--to create a tension that finally snaps with the mucky dissipation of the dream on unhallowed ground: Camelot ending not with a bang or a whimper but with the last clank of armor in a deluded cause. - Tom Keogh</p>
<b>Land and Freedom</b>	<p>In "Land and Freedom" Ken Loach examines the Spanish civil war and how Stalinism betrayed the Spanish people and the revolution. The film stars Ian Hart as a disillusioned Liverpudlian who decides to follow his principles and join the fight against fascism in Spain. Taking up with a poorly armed Republican alliance, he soon becomes enmeshed in the desperate struggle to protect the country's democratic government from General Franco's advancing armies. David bonds deeply with his comrades, especially the beautiful Blanca (Rosana Pastor), but is dismayed as political infighting threatens to plunge the whole resistance movement into turmoil. Epic in scope and brilliantly acted, Land and Freedom is one of the most unique, powerful and moving war films ever made.</p>
<b>Land of Milk and Honey</b>	<p>Pierre Etaix's most radical film, and perhaps unsurprisingly the one that effectively ended his career in cinema, Land of Milk and Honey is a fascinating investigative documentary about post-May '68 French society. In it, Etaix trains his discerning eye on idle summer vacationers, but the film has bigger fish to fry, asking pertinent questions about the sexualization of culture, class and gender inequality, media and advertising, and even architecture.</p>
<b>Land of Silence and Darkness</b>	<p>One of Herzog's most famous forays into the documentary genre, Land of Silence and Darkness attempts to penetrate the world of Fini Straubinger, a deaf-blind German woman who turned her great disabilities into a means to reach similarly afflicted people who find themselves stranded in "a land of silence and darkness."</p>
<b>Land Where the Blues Began, The</b>	<p>Capitalizing on a variety of contexts from picnics to revivals, barrooms to riverbanks, The Land presents the views of Black cultural giants, both men and women, who worked skillfully and tirelessly throughout their lives as farmers, axmen roustabouts muleskinners and railroadmen.</p> <p>Although the film seeks ultimately to document the social milieu that spawned the Delta Blues tradition, through careful planning and construction even more far-reaching results have been produced. First, in the opening scenario featuring Lonnie Pitchford on "diddley bow" (a one-string guitar or fiddle), this instrument is visually and aurally contrasted with the African musical bow to establish an undeniably concrete link between African and African-American musical traditions.</p> <p>As the film progresses, the acute perceptiveness and sensitivity of producers Lomax and Long is further evident in their skillful juxtaposition of items from both sacred and secular Afro-American cultural traditions, thereby documenting the behavioral and aesthetic unity that characterizes virtually every aspect of Black American culture, The preacher is contrasted with the teller of toasts; in the intensity, phrasing, and mood of the blues singer is juxtaposed to that of the singers of the a cappella lined hymn and Negro spiritual in a rural, presumably Baptist, Black church.</p> <p>It is the exceptional work that incorporates such a wealth of diverse materials, and yet succeeds in producing an effectively integrated product. The Land includes: demonstrations of instrument construction and tuning- fife and diddley bow; dances- the slop, camel walk, and dog- popular during the 1950s; work songs performed in context; and even a church service, complete with uniformed ushers, funeral parlor fans, and a mourner's bench. One special feature is the inclusion of a fife and drum band, an extremely unusual Afro-American tradition. The Land is by no means just a film about the blues"; rather, as its producers intended, it ably and accurately documents a way of life.</p> <p>In the process of shooting both ongoing events and controlled interview/performances, the producers of The Land succeed in portraying Black performers with dignity and stature," and in conveying "the sense of excitement that makes folk performers so important to their own communities" (Bishop ). This film is a welcome, major contribution to research in Afro-American music. It will undoubtedly become a model for ethnographic films in our discipline.</p>
<b>Landmarks of Early Film, Vol. 1</b>	<p>A magnificent collection for anyone interested in the earliest days of film history, this compilation of films spans the years from 1886 to 1913, from the first experiments in "serial photography" to the emergence of narrative shorts and the dawn of the feature-length film. It's a veritable archive of nearly every important film from the birth of the medium, including Edison Kinetoscope films (1894-96), films by the brothers Lumière (1895-97), the magical movies of French special effects pioneer Georges Méliès, documentary "actualities" from 1897 to 1910, and selected short films from 1903 to 1913. The two-hour collection offers a fascinating study of how motion pictures quickly developed a variety of applications and a means of artistic and practical expression, with their own emerging language of camera style, editing, and cinematography. Watching these films is like stepping into a time machine to witness the infancy of motion pictures, which would rapidly evolve to become the most powerful medium of the 20th century prior to the development of television. --Jeff Shannon</p>

Title	Summary
<b>Lara Croft: Tomb Raider</b>	A member of a rich British aristocratic family, Lara Croft is a "tomb raider" who enjoys collecting ancient artifacts from ruins of temples, cities, etc. worldwide, and doesn't mind going through death-defying dangers to get them. She is skilled in hand-to-hand combat, weapons training, and foreign languages - and does them all in tight outfits. Well, the planets of the solar system are going into planetary alignment (Which occurs every 5,000 years), and a secret society called the Illuminati is seeking an ancient talisman that gives its possessor the ability to control time. However, they need a certain clock/key to help them in their search, and they have to find the talisman in one week or wait until the next planetary alignment to find it again. Lara happens to find that key hidden in a wall of her mansion. The Illuminati steal it, and Lara gets an old letter from her deceased father telling her about the society's agenda (Her father was also the one who hid the key). Now, she must retrieve the key and find and destroy the talisman before the Illuminati can get their hands on it.
<b>L'Argent</b>	<p>Robert Bresson's final masterpiece, L'Argent is a stunning protest against greed and corruption. A boy's parents refuse to lend him money, so a friend gives him a counterfeit 500-franc bill. This one act sets into motion a chain of events that will lead to murder.</p> <p>The bill passes from hand to hand, and with each exchange comes another betrayal. To protect themselves, shopkeepers pass the bill on to an unsuspecting delivery man, Yvon, who is arrested and sent to prison. Rejecting the world that ruined him, Yvon turns to crime and destruction.</p> <p>Inspired by a Tolstoy story, one of cinema's great masters creates a powerful tale of innocence corrupted.</p>
<b>Last Battle, The [aka Le Dernier Combat]</b>	A man wanders across a destroyed future landscape where a change in the atmosphere has left people no longer able to speak. He is accepted in by a doctor whose stronghold is besieged by a man who is determined to get inside the door. The doctor shows the man his secret – a woman that he keeps prisoner.
<b>Last Command, The</b>	Emil Jannings won the first best actor Academy Award for his performance as a sympathetic tyrant: an exiled Russian general turned Hollywood extra who lands a role playing a version of his former czarist self, bringing about his emotional downfall. Josef von Sternberg's The Last Command is a brilliantly realized silent melodrama and a witty send-up of the Hollywood machine, featuring virtuoso cinematography, grandly designed sets and effects, and rousing Russian Revolution sequences. Towering above all is the passionate, heartbreaking Jannings, whose portrayal of a man losing his grip on reality is one for the history books.
<b>Last Days of Disco, The</b>	The Last Days of Disco, from director Whit Stillman, is a cleverly comic look at the early 1980s Manhattan party scene from the vantage point of the late nineties. At the center of the film's roundelay of revelers are the icy Charlotte (Kate Beckinsale) and the demure Alice (Chloë Sevigny), by day toiling as publishing house assistants and by night looking for romance and entertainment at a Studio 54-like club. Brimming with Stillman's trademark dry humor, The Last Days of Disco is an affectionate yet unsentimental look at the end of an era.
<b>Last Days of the Fillmore</b>	<p>Legendary rock impresario Bill Graham closed the Fillmore West in early summer 1971 with five nights of all-star concerts, the last curtain going down on July 4. The storied San Francisco venue had become an institution, an integral part of the West Coast music scene of the '60s and, now, an essential element of the mythology of rock 'n' roll. Always the showman, Graham made sure the Fillmore West was sent off in a blaze of glory, spotlighting bands - including the Grateful Dead and Santana-that rose to fame at the hall. The madness leading up to the shows and the concerts themselves were filmed for FILLMORE: THE LAST DAYS, a gritty, behind-the-scenes look at a fascinating moment in rock history and a showcase for great performances by iconic artists who epitomized 'the San Francisco Sound.' Originally released in 1972 and long out-of-print, the documentary film makes its DVD debut with Rhino's landmark reissue.</p>
<b>Last Detail, The</b>	Two Navy men are assigned to guard a young prisoner in transit to serve out his sentence. Along the way, they get to know each other and the young man, who begins the journey resigned to his fate, gets a taste of the world and why he might not want to spend his youth behind bars.
<b>Last Emperor, The</b>	Bernardo Bertolucci does the nearly impossible with this sweeping, grand epic that tells a very personal tale. The story is a dramatic history of Pu Yi, the last of the emperors of China. It follows his life from its elite beginnings in the Forbidden City, where he was crowned at age three and worshipped by half a billion people. He was later forced to abdicate and, unable to fend for himself in the outside world, became a dissolute and exploited shell of a man. He died in obscurity, living as a peasant in the People's Republic. We never really warm up to John Lone in the title role, but this movie focuses more on visuals than characterization anyway. Filmed in the Forbidden City, it is spectacularly beautiful, filling the screen with saturated colors and exquisite detail. It won nine Academy Awards, including Best Picture and Best Director.
<b>Last Exile: The Complete Series</b>	It's the dawn of the Golden Age of Aviation on planet Prester, and retro-futuristic sky vehicles known as vanships dominate the horizon. Claus Valca - a flyboy born with the right stuff - and his fiery navigator Lavie are fearless racers obsessed with becoming the first sky couriers to cross the Grand Stream in a vanship. But when the high-flying duo encounters a mysterious girl named Alvis, they are thrust into the middle of an endless battle between Anatoray and Disith - two countries systematically destroying each other according to the code of chivalric warfare. Lives will be lost and legacies determined as Claus and Lavie attempt to bring peace to their world by solving the riddle of its chaotic core.

Title	Summary
<b>Last Exit to Brooklyn</b>	Uli Edel's lurid, grandiose adaptation of Hubert Selby Jr.'s controversial 1964 novel, takes place in a perpetual state of ashen gray malaise. Its setting is the early '50s in the waterfront area near Red Hook, Brooklyn, a world of closed-down storefronts and squalid dives, of striking factory workers, vamping transvestites, teen prostitutes and brutal punks. For Selby, this nightbound universe was a dehumanized land's-end, the site where the world had collapsed in its own refuse. The pitch of Selby's book is close to hysterical, and the movie is doggedly faithful to its spirit, down to the last ruined life, the last bloodstained sidewalk. The feel that Edel has gone after is one of epic, hallucinatory bleakness. This is Brooklyn with an overlay of Wagner and Brecht, where sex, poverty, violence and drugs all mingle into a kind of feverish, teeming evil.
<b>Last Holiday</b>	Told by his doctor that he has no more than a few months to live, drab British workingman George Bird (Alec Guinness) decides to spend his savings on lodging at a seaside resort. Once there, however, he finds his identity caught between upstairs and downstairs, the guests and the "help." A droll social commentary as well as an unpredictable dark comedy about life, death, and luck, Last Holiday is one of Guinness's finest moments.
<b>Last Laugh, The [aka "Der Letzte Mann"]</b>	An aging doorman, after being fired from his prestigious job at a luxurious Hotel is forced to face the scorn of his friends, neighbours and society.
<b>Last Metro, The</b>	In Nazi-occupied Paris, Marion and her Jewish husband decide to conceal him in the very theatre that they own with the alibi that he has fled abroad. As he hides in the cellar from the Gestapo, she must continue her job as lead actor in the play and take on her husband's job as director to hold up the façade. Meanwhile the German oppression continues to increase on both the characters' lives and the play itself. Gérard Depardieu and Catherine Deneuve give mesmerising performances in a distinctively Truffaut character study pitted against the backdrop of fascist tyranny leading to an enthralling exploration of humanity at its best and its worst.
<b>Last Metro, The</b>	Paris, 1942. Lucas Steiner is a Jew and was compelled to leave the country. His wife Marion, an actress, directs the theater for him. She tries to keep the theater alive with a new play, and hires Bernard Granger for the leading role. But Lucas is actually hiding in the basement... A film about art and life.
<b>Last Movie, The</b>	With a barrage of cinematic distancing devices at hand (flashbacks and flash-forwards, super-imposed titles, missing frames, projectionist cue-marks placed in the wrong locations in a film reel), Dennis Hopper concocts a hallucinatory acid-trip concerning an American movie company making a western in Peru. In a remote mountain village in Peru, a Hollywood film company wraps up shooting a western and returns to California. Staying behind is a young stunt man, Kansas (Dennis Hopper). In the village, he takes up with the resident whore, Maria (Stella Garcia). At this point, the film flash-forwards to Kansas being crucified by the villagers. Back in the old time frame, the Peruvians decide that they want to make their own movie. Not having the necessary film equipment, but plenty of local raw material, the villagers construct the needed cameras, microphones, and sound recorders out of bamboo, and although the equipment is faked, the villagers substitute real, bloody violence for the make-believe violence of Hollywood. During this eruption of violence in the Peruvian village, the local priest (Tomas Milian) blames Kansas for the carnage. The priest decides that movies are the root of all worldly evil and convinces the villagers to seize Kansas.
<b>Last Night</b>	At the turn of the century, the end of the world is known to be coming to an end. This modest comedy-drama examines how the impending doom affects its cast. McKellar plays an architect who plans to meet the end alone at dinner. Others (Sandra Oh, David Cronenberg) make a suicide pact, but are caught apart and struggle to get together before the end. Another man (Callum Keith Rennie) pursues final sexual conquests and a milquetoast woman (Tracy Wright) strives to gain courage.
<b>Last Picture Show, The</b>	The Last Picture Show is one of the key films of the American cinema renaissance of the seventies. Set during the early fifties, in the loneliest Texas nowhere-ville to ever dust up a movie screen, this aching portrait of a dying West, adapted from Larry McMurtry's novel, focuses on the daily shuffles of three futureless teens—the enigmatic Sonny (Timothy Bottoms), the wayward jock Duane (Jeff Bridges), and the desperate-to-be-adored rich girl Jaci (Cybil Shepherd)—and the aging lost souls who bump up against them in the night like drifting tumbleweeds, including Cloris Leachman's lonely housewife and Ben Johnson's grizzled movie-house proprietor. Featuring evocative black-and-white imagery and profoundly felt performances, this hushed depiction of crumbling American values remains the pivotal film in the career of the invaluable director and film historian Peter Bogdanovich.
<b>Last Run, The</b>	
<b>Last Tango in Paris</b>	Bernardo Bertolucci's controversial 1973 film stars Marlon Brando as an expatriate American in Paris reeling from his wife's suicide and entering into a nihilistic sexual relationship with a young woman (Maria Schneider). The film is still shocking, not simply because of its (sometime unconventional) sexual sequences, but because Brando's protagonist needs his liaison with Schneider's character to remain anonymous, an experience not to be shared but indulged on either end. Bertolucci is also operating on subtext here: in a way, Brando's nonengaging engagement is a metaphor for a certain attitude toward directing movies. Jean-Pierre Léaud costars, but the film is more than anything a vehicle for a great performance by Brando.
<b>Last Temptation of Christ, The</b>	The Last Temptation of Christ, by Martin Scorsese (Raging Bull), is a towering achievement. Though it initially engendered enormous controversy, the film can now be viewed as the remarkable, profoundly personal work of faith that it is. This fifteen-year labor of love, an adaptation of Nikos Kazantzakis's landmark novel that imagines an alternate fate for Jesus Christ, features outstanding performances by Willem Dafoe (Antichrist), Barbara Hershey (Hannah and Her Sisters), Harvey Keitel (Mean Streets), Harry Dean Stanton (Paris, Texas), and David Bowie (The Man Who Fell to Earth); bold cinematography by the great Michael Ballhaus (Broadcast News); and a transcendent score by Peter Gabriel.

Title	Summary
<b>Last Waltz, The</b>	Martin Scorsese's rockumentary intertwines footage from "The Band's" incredible "farewell" tour in 1976 -- it reformed in the '80s, minus guitarist Robbie Robertson -- with probing backstage interviews and featured performances by Eric Clapton, Bob Dylan, Joni Mitchell, Ringo Starr and other rock legends.
<b>Last Wave, The</b>	Richard Chamberlain stars as Australian lawyer David Burton, who takes on the defense of a group of aborigines accused of killing one of their own. He suspects the victim has been killed for violating a tribal taboo, but the defendants deny any tribal association. Burton, plagued by apocalyptic visions of water, slowly realizes his own involvement with the aborigines...and their prophecies.
<b>Last Words</b>	The story of a solitary man who refuses to leave a Greek island (at one time a leper colony) is told by a strange variety of characters who don't have much to say except to repeat their tellings over and over again. But the person who has the final word on the matter, the lonely character himself, may not explain anything about his personal reasons for not abandoning the place.
<b>Last Year at Marienbad</b>	In a huge, old-fashioned luxury hotel a stranger tries to persuade a married woman to run away with him, but it seems she hardly remembers the affair they may have had (or not?) last year at Marienbad.
<b>L'Atalante</b>	In Jean Vigo's hands, an unassuming tale of conjugal love becomes an achingly romantic reverie of desire and hope. Jean (Jean Dasté), a barge captain, marries Juliette (Dita Parlo), an innocent country girl, and the two climb aboard Jean's boat, the L'Atalante—otherwise populated by an earthy first mate (Michel Simon) and a multitude of mangy cats—and embark on their new life together. Both a surprisingly erotic idyll and a clear-eyed meditation on love, L'Atalante, Vigo's only feature-length work, is a film like no other.
<b>Late Autumn</b>	The great actress and Ozu regular Setsuko Hara plays a mother gently trying to persuade her daughter to marry in this glowing portrait of family love and conflict - a reworking of Ozu's 1949 masterpiece Late Spring.
<b>Late Mathias Pascal, The [aka Feu Mathias Pascal]</b>	Writer/director Marcel L'Herbier creates a bravura film that works on several levels. Running only a few minutes shy of three-hours long, the director basically looks at Mathias Pascal's life twice. Once while he's alive and a second time after he has 'died.' It's interesting to see how the character behaves before and after he's liberated, and how he handles the pitfalls that life throws in his way in both scenarios.
<b>Lathe of Heaven, The</b>	George Orr, a man whose dreams can change waking reality, tries to suppress this unpredictable gift with drugs. Dr. Haber, an assigned psychiatrist, discovers the gift to be real and hypnotically induces Mr. Orr to change reality for the benefit of mankind --- with bizarre and frightening results.
<b>Laura</b>	This silky smooth film noir pits gruff police detective Dana Andrews, stiff and blunt in his street-bred manners, against a cultured columnist and acidic wit (Clifton Webb at his prissiest) in a battle of wits during a murder investigation. The cop is a romantic hiding under a hard-boiled exterior who falls in love with the beautiful victim through the portrait that hangs in her apartment. Gene Tierney, whose heart-shaped face mixes the exotic with the girl next door, brings the poise and calm of a model to her role as the object of every man's gaze and the target of a killer. Laura, handsomely shot in dreamy black and white, is the first and best of Otto Preminger's cool, controlled murder mysteries. In the gritty world of film noir it remains the most refined and elegant example of the genre, but under the tasteful decor and high-society fashions lies a world seething in jealousy, passion, blackmail, and murder. Vincent Price costars as a blithe gigolo and David Raksin's lush theme has become a wistful romantic standard. - Sean Axmaker
<b>Laurel &amp; Hardy: The Essential Collection</b>	<p>Stan Laurel and Oliver Hardy are widely acknowledged to be the most critically acclaimed comedy team of all time. Their films have been enjoyed for generations and exhibit a comedic style that not only defined an era, but created a legacy that is still celebrated today.</p> <p>Restored for the first time with high definition transfer, this set contains such favorites as Helpmates, Hog Wild, Another Fine Mess, Sons of the Desert, Way Out West, and the Academy Award winning film The Music Box. Packed with entertaining bonus features, the collection includes brand new interviews with comedy legends Dick Van Dyke, Jerry Lewis and Tim Conway among others; insightful commentaries by classic film experts and historians; additional films starring the duo and original trailers.</p>
<b>Laurel Canyon</b>	Intimate portraits of the artists who created a music revolution in the Laurel Canyon neighborhood of Los Angeles during the 1960s and 70s. The documentary features music from artists including Crosby, Stills, Nash & Young, Joni Mitchell, The Doors, The Byrds, Eagles (although they didn't live in Laurel Canyon) and more. It also includes original interviews with Bonnie Raitt, Linda Ronstadt, Don Henley, Michelle Phillips, Graham Nash, Roger McGuinn and others.
<b>Lavender Hill Mob, The</b>	Holland, a shy retiring man, dreams of being rich and living the good life. Faithfully, for 20 years, he has worked as a bank transfer agent for the delivery of gold bullion. One day he befriends Pendlebury, a maker of souvenirs. Holland remarks that, with Pendlebury's smelting equipment, one could forge the gold into harmless-looking toy Eiffel Towers and smuggle the gold from England into France. Soon after, the two plant a story to gain the services of professional criminals Lackery and Shorty. Together, the four plot their crime, leading to unexpected twists and turns.

Title	Summary
L'Avventura	<p>Michelangelo Antonioni invented a new film grammar with this masterwork. An iconic piece of challenging 1960s cinema and a gripping narrative on its own terms, L'avventura concerns the enigmatic disappearance of a young woman during a yachting trip off the coast of Sicily, and the search taken up by her disaffected lover (Gabriele Ferzetti) and best friend (Monica Vitti, in her breakout role). Antonioni's controversial international sensation is a gorgeously shot tale of modern ennui and spiritual isolation.</p>
Law, The [aka La Loi]	<p>Pigeons and vagabonds populate the town square of the seedy Italian fishing village of Porto Manacore perched above the Adriatic. Overlooking the common folk's proceedings from his baroque apartment on high is the town's wheelchair-bound patriarch Don Cesare, played with a magisterial aplomb by titanic Gallic thespian Pierre Brasseur (and anticipating Marlon Brando's Vito Corleone). Lusted after by the men of the town, his gorgeous housekeeper, Marietta Gina Lollobrigida, is also the resident whipping girl, tormented by the Don's other female caretakers. But the voluptuous Marietta fancies a new man in town: the sharp but broke Milanese engineer Enrico Tosso (Marcello Mastroianni) who is hired to drain the surrounding marshland, protecting the town from malaria. Marietta concocts a daring scheme to marry Enrico, while elsewhere in town, the lovelorn Lucrezia (Melina Mercouri) attempts to break free of her chaste marriage by playing cougar to Raf Mattioli as the son of the local crime boss, Matteo Brigante (Yves Montand). The devilish and disapproving Brigante, who is also one of Marietta's lustful admirers, commands the room at a local tavern where the townspeople engage in "The Law," a vicious drinking game. This cruel distraction allows for only one person at a time to call the shots, determining who has to drink, and when Brigante has the floor he is not likely to give it up, serving as a microcosm of the power plays at work in the town, most notably in making a victim of Don Cesare's dutiful manservant, Tonio, played by the underappreciated Italian character actor Paolo Stoppa.</p>
Lawrence of Arabia	<p>David Lean's Lawrence of Arabia is the epic story telling of T.E. Lawrence's autobiography Seven Pillars of Wisdom, running for three hours and forty five minutes the film is a biography of a WWI hero Lawrence of Arabia during the Allies mid-eastern campaign during World War One.</p> <p>The film opens by showing us the ultimate fate of Lawrence, with his death and subsequent funeral at St. Paul's Cathedral. We then flash back to Cairo in 1917 and meet Lieutenant Lawrence, Lawrence is requested by English diplomat Mr. Dryden (Claude Rains) to visit the Bedouins of Arabia to assess the current climate for revolt amongst the tribesmen. Once in the desert Lawrence becomes friends with Sherif Ali Ben El Kharish (Omar Sharif) and draws up plans to aid the Arabs in their rebellion against the Turks. Lawrence eventually obtains an audience with Prince Feisal (Alec Guinness), Lawrence devises a plan to unite the rival Arab factions if Feisal's men are willing to cross the Nefud desert and to forge at least a temporary alliance with another Bedouin tribe led by Audu Abu Tayi (Anthony Quinn). The plan is then to capture the seacoast fortress of Aqaba back from the Turkish invaders by attacking from the rear.</p> <p>Lawrence continues his guerrilla activities with his Arab comrades in arms and is made an international celebrity by a newspaper correspondent (Arthur Kennedy). While on a spying mission to Deraa, Lawrence is captured and tortured by a sadistic Turkish Bey (Jose Ferrer). In his next battle, a wild-eyed Lawrence fights more ruthlessly than ever. When peace is declared, Lawrence is declared a victor; but after he witnesses the chaotic, indecisive Arab peace council in Damascus, and watches as the greedy Europeans swoop down to pick up the leavings, he knows he has failed in his original dream to secure Arab independence.</p>
Le Amiche	<p>This major early achievement by Michelangelo Antonioni bears the first signs of the cinema-changing style for which he would soon be world-famous. Le amiche (The Girlfriends) is a brilliantly observed, fragmentary depiction of modern bourgeois life, conveyed from the perspective of five Turinese women. As four of the friends try to make sense of the suicide attempt of the fifth, they find themselves examining their own troubled romantic lives. With suggestions of the theme of modern alienation and the fastidious visual abstraction that would define his later masterpieces such as L'avventura, L'eclisse, and Red Desert, Antonioni's film is a devastating take on doomed love and fraught friendship.</p>
Le Beau Serge	<p>Chabrol's stark and absorbing landmark debut, Le beau Serge, follows a successful yet sickly young man (A Woman Is a Woman's Jean Claude Brialy) who returns home to the small village where he grew up. There, he finds himself at odds with his former close friend (Les cousins's Gérard Blain)—now unhappily married and a wretched alcoholic—and the provincial life he represents. The remarkable and raw Le beau Serge heralded the arrival of a cinematic titan who would go on to craft provocative, entertaining films for five more decades.</p>
Le Bonheur	<p>Though married to the good-natured, beautiful Thérèse (Claire Drouot), young husband and father François (Jean-Claude Drouot) finds himself falling unquestioningly into an affair with an attractive postal worker. One of Agnès Varda's most provocative films, Le bonheur examines, with a deceptively cheery palette and the spirited strains of Mozart, the ideas of fidelity and happiness in a modern, self-centered world.</p>
Le Cercle Rouge	<p>Master thief Corey (Alain Delon) is fresh out of prison. But instead of toeing the line of law-abiding freedom, he finds his steps leading back to the shadowy world of crime, crossing those of a notorious escapee (Gian Maria Volonté) and alcoholic ex-cop (Yves Montand). As the unlikely trio plots a heist against impossible odds, their trail is pursued by a relentless inspector (Bourvil), and fate seals their destinies. Jean-Pierre Melville's Le Cercle Rouge combines honorable anti-heroes, coolly atmospheric cinematography, and breathtaking set pieces to create a masterpiece of crime cinema.</p>
Le Choc	<p>Alain Delon plays a hit man who would like to quit his job, but easier said than done. He escapes to the countryside and meets Claire (Deneuve), and a love affair begins to bloom. Word comes back from Paris that his employers want him to do one last job and then he may go free.</p>



Title	Summary
<b>Le ciel est à vous</b>	In this uplifting romantic drama, the wife of a mechanic and former fighter pilot falls in love with the idea of flying herself. This soon becomes an obsession, and she undertakes a lofty feat: the longest solo flight ever made by a woman. A warm look at a working-class family as well as a triumphant tale of determination, <i>Le ciel est à vous</i> was Jean Grémillon's most financially successful film.
<b>Le Combat dans l'île (aka Fire and Ice)</b>	A hidden gem of the French New Wave, Alain Cavalier's thrilling black-and-white noir is as sleek and cool as it is gripping. Filled with thrilling plot twists, daring shoot-outs and stormy betrayals, <i>Le Combat dans l'île</i> takes place against a backdrop of 60's political turmoil and is strikingly shot by legendary cameraman Pierre Lhomme ( <i>Army of Shadows</i> , <i>King of Hearts</i> ).  Jean-Louis Trintignant ( <i>Z</i> , <i>The Conformist</i> ) is Clément, a member of a right-wing terrorist organization who becomes involved in a political assassination attempt. A member of his gang betrays him and he hides out with his wife Anne (a luminous Romy Schneider) in the country home of a childhood friend, Paul (Henri Serre, <i>Jim of Jules and Jim</i> ). Clément defines macho, with his surly incommunicativeness and sudden outbursts of violence, with Anne often its recipient. Paul, by contrast, is a gentle pacifist, and as affection grows between him and Anne, the emotional as well as political tension soar.
<b>Le Corbeau</b>	A mysterious writer of poison pen letters, known only as <i>Le Corbeau</i> (the Raven), plagues a French provincial town, unwittingly exposing the collective suspicion and rancor seething beneath the community's calm surface. Made during the Nazi Occupation of France, Henri-Georges Clouzot's <i>Le Corbeau</i> was attacked by the right-wing Vichy regime, the left-wing Resistance press, the Catholic Church, and was banned after the Liberation. But some—including Jean Cocteau and Jean-Paul Sartre—recognized the powerful subtext to Clouzot's anti-informant, anti-Gestapo fable, and worked to rehabilitate Clouzot's directorial reputation after the war. <i>Le Corbeau</i> brilliantly captures a spirit of paranoid pettiness and self-loathing turning an occupied French town into a twentieth-century Salem.
<b>Le Deuxième Souffle</b>	With his customary restraint and ruthless attention to detail, director Jean-Pierre Melville follows the parallel tracks of French underworld criminal Gu (the inimitable Lino Ventura), escaped from prison and roped into one last robbery, and the suave inspector, Blot (Paul Meurisse), relentlessly seeking him. The implosive <i>Le deuxième souffle</i> captures the pathos, loneliness, and excitement of a life in the shadows with methodical suspense and harrowing authenticity, and contains one of the most thrilling heist sequences Melville ever shot.
<b>Le Doulos</b>	The backstabbing criminals in the shadowy underworld of Jean-Pierre Melville's <i>Le doulos</i> have only one guiding principle: "Lie or die." A stone-faced Jean-Paul Belmondo stars as enigmatic gangster Silien, who may or may not be responsible for squealing on Faugel (Serge Reggiani), just released from the slammer and already involved in what should have been a simple heist. By the end of this brutal, twisting, and multilayered policier, who will be left to trust? Shot and edited with Melville's trademark cool and featuring masterfully stylized dialogue and performances, <i>Le doulos</i> (slang for "informant") is one of the filmmaker's most gripping crime dramas.
<b>Le Feu Follet [aka 'The Fire Within']</b>	Arguably the finest of Malle's early films, this is a calmly objective but profoundly compassionate account of the last 24 hours in the life of a suicide. Ronet gives a remarkable, quietly assured performance as the alcoholic who, upon leaving a clinic, visits old friends in the hope that they will provide him with a reason to live. They don't, and Malle's achievement lies not only in his subtle but clear delineation of his protagonist's emotions but in his grasp of life's compromises; his portrait of Parisian society is astringent, never facile.

Title	Summary
<b>Le Gai Savoir</b>	<p>"Le Gai Savoir" was originally commissioned by the French television network as a modern version of Jean-Jacques Rousseau's "Emile," a treatise on education in the form of a novel.</p> <p>What Godard finally made is a kind of treatise on the need for de-education, particularly in relation to language and the meaning of words. It is a film whose style is very much its content, which, actually, is somewhat less revolutionary than a description of it makes it appear. I suspect that when Godard ultimately makes his most revolutionary movie, he will have found a way to dispense with camera, film, projector, screen and, perhaps, even audience. In "Le Gai Savoir" Godard is still communicating with us by means of beautiful, comparatively conventional, if fragmented, images and sounds.</p> <p>Godard is in the same position as Marshall McLuhan, who can only proclaim the end of the old era by means of the old; that is, by placing one word after another in linear sequence. Godard must proselyte for his revolutionary cause in the essentially bourgeois cinema medium in which image and word, though placed on top of each other, must also flow from one to the other, thus immediately assuming a formal structure even when the flow is dictated by chance. Godard, however, seldom makes films by chance.</p> <p>"Le Gai Savoir" is a very formal film, but one that makes no pretense to having a narrative. A young man, Emile Rousseau (Jean-Pierre Leaud), and a pretty, intense girl, Patricia Lumumba (Juliette Bertho), are in a television studio ostensibly making a film but actually having a discourse on language, "the enemy," the weapon by which the capitalist establishments confuse liberation movements. Because words condition behavior, they say, man can only free himself by destroying words and their old associations, then building a new, fresh vocabulary.</p> <p>Like Nana, Veronique, Natasha von Braun, Ulysses, Michelangelo and so many other Godard characters, Emile and Patricia exist in a void, which this time is visual. As they stand, sit, pose, circle one another, they are the only figures to be seen in a liquid black limbo. They are not, however, really removed from a cultural tradition and heritage. Their discourses are packed with literary and film references—Bertrand Russell, Faulkner, Bertolucci, Robinson Crusoe ("a fascist"), Cohn-Bendit, Burroughs, Cahiers du Cinema.</p> <p>At the same time, the camera is constantly cutting to points of visual references—Paris streets, cartoon strips, pop posters—images, which, though fragmented, make complete sense. At one point, the camera moves in to play a word association game with a small boy. Being, in effect, pure, the boy gives responses that illustrate the goal sought by Emile and Patricia. The same game played with an old man brings forth nothing but a lot of quite comic, inane complex, responses, all, of course, pre-conditioned.</p> <p>Although I must admit that I found great patches of "Le Gai Savoir" literally "joyful wisdom" almost unbearably dense and obscure, it is one of Godard's most beautiful, most visually lucid movies, even when the screen goes completely black (key footage, we are told, has been censored) and the whispered dialogue is translated in hypnotically white subtitles.</p> <p>The movie also is full of puns and typically Godardian whimsy. At the end of a filming session in the TV studio, Emile announces he is off to steal the dreams of two Pop stars to sell to the tabloids, the money from which will go to the revolutionary cause. Patricia admits that she earns extra money by posing for lingerie ads for L'Humanité.</p> <p>Rumors from film circles in Europe to the effect that Godard has gone completely off the cinematic deep end are, I think, dispelled by this film. "Le Gai Savoir" certainly is abstract beyond anything he has done before, but its discourses are simple (or not so simple) extensions of ideas that he has been playing with in films like "Les Carabiniers" "Alphaville," "La Chinoise," "Made in U.S.A." and "Weekend." "Le Gai Savoir" is a sort of finale to those films — where he goes from here, I can't imagine. - Vincent Canby, The New York Times</p>
<b>Le Grand Amour</b>	<p>Despite having a loving and patient wife at home, a good-natured suit-and-tie man, played by writer-director Pierre Etaix, finds himself hopelessly attracted to his gorgeous new secretary in this gently satirical tale of temptation. From this simple, standard premise, Etaix weaves a constantly surprising web of complexly conceived jokes. Le grand amour is a cutting, nearly Buñuelian takedown of the bourgeoisie that somehow doesn't have a mean bone in its body.</p>
<b>Le Joli Mai</b>	<p>A two-part exposition inspired by Jean Rouch's groundbreaking Chronicle of a Summer assembled from candid interviews of ordinary people on the meaning of happiness, an often amorphous and inarticulate notion that evokes more basic and fundamentally egalitarian ideals of self-betterment, prosperity, tolerance, economic opportunity, and freedom. The image of a near imperceptible man scaling, then descending the symmetrical apex of a modern building provides a curious introduction to the film's first chapter, Prayer from the Top of the Eiffel Tower, as a narrator similarly suggests adopting a different vantage point of observation for this seemingly auspicious time - to see Paris at dawn with the estranged familiarity of someone returning after a long journey, "without memories, without habit."</p>
<b>Le jour se lève</b>	<p>One of the great works of 1930s poetic realist cinema, Le Jour Se Leve was Marcel Carne's third collaboration with screenwriter and poet Jacques Prevert. A story of obsessive sexuality and murder, in which the working-class Francois (Jean Gabin) resorts to killing in order to free the woman he loves from the controlling influence of another man, the film cemented the reputations of Gabin and Carne.</p>

Title	Summary
<b>Le Mans</b>	A classic auto-racing movie starring Steve McQueen, <i>Le Mans</i> puts the audience in the driver's seat for what is often called the most grueling race in the world. McQueen plays the American driver, locked in an intense grudge match with his German counterpart during the 24-hour race through the French countryside even as he wrestles with the guilt over causing an accident that cost the life of a close friend. McQueen is his usual stoic magnetic self, and the racing sequences are among the best ever committed to film. A solid character-driven story combines with raw visceral power to make <i>Le Mans</i> a rich tapestry of action and thrills.
<b>Le Notti Bianche</b>	A chance encounter on a canal bridge results in a series of twilight rendezvous between a lonely city transplant (Marcello Mastroianni) and a sheltered woman (Maria Schell) haunted by a lover's promise. Their hesitant courtship soon entangles both of them in a web of longing and self-delusion. Adapted from the Fyodor Dostoyevsky short story, director Luchino Visconti's <i>Le notti bianche</i> —shot in ravishing black and white—is a romantic, shattering tale of the restlessness of dreamers.
<b>Le Petit Soldat</b>	Set during the Algerian War, <i>Le Petit Soldat</i> follows Bruno Forestier, a disillusioned young deserter who becomes involved in the French nationalist movement. He is ordered to kill an Algerian sympathizer, and although he does not hold deep political beliefs, commits the murder and undergoes torture when captured. At the same time, he meets and falls in love with a woman (Anna Karina in her film debut) who he does not know is fighting for the other side. Godard's controversial follow-up to <i>Breathless</i> , <i>Le Petit Soldat</i> was originally banned from release in France because it refers to the use of torture on both sides, during Algeria's struggle for independence.
<b>Le Plaisir</b>	Roving with his dazzlingly mobile camera around the decadent ballrooms, bucolic countryside retreats, urban bordellos, and painter's studios of late nineteenth-century Parisian society, Max Ophüls brings his astonishing visual dexterity and storytelling bravura to this triptych of tales by Guy de Maupassant about the limits of spiritual and physical pleasure. Featuring a stunning cast of French stars (including Danielle Darrieux, Jean Gabin, and Simone Simon), <i>Le plaisir</i> pinpoints the cruel ironies and happy compromises of life with a charming and sophisticated breeziness.
<b>Le Pont du Nord</b>	Regular Rivette actress Bulle Ogier stars as Marie, a claustrophobic ex - con who, shortly after wandering into Paris, encounters the wild and potentially troubled young woman Baptiste (Pascale Ogier, Bulle's actual 22 - year - old daughter). Baptiste, a knife - wielding, self - proclaimed kung - fu expert with a drive to slash the eyes from faces in adverts (including, in one instance, those on a placard for Akira Kurosawa's <i>Kagemusha</i> ), accompanies Marie on her quest to solve the mystery behind the contents of her former lover's (Pierre Clémenti's) suitcase: an amalgam of clippings, patterns, and maps of Paris that points to a vastly unsettling labyrinth replete with signs and intimations whose menacing endgame remains all too unclear.
<b>Le Pont du Nord</b>	Gorgeously shot by the master cinematographer William Lubtchansky, <i>Le Pont du Nord</i> is a free - wheeling, powerful experience whose hypnotic rhythm and ominous undercurrents resolve into a frightening and exhilarating portrait of post - revolutionary, early - '80s Paris - and in turn form a prime example of Rivette's uncanny, occult cinema.
<b>Le Samouraï</b>	In a career-defining performance, Alain Delon plays Jef Costello, a contract killer with samurai instincts. After carrying out a flawlessly planned hit, Jef finds himself caught between a persistent police investigator and a ruthless employer, and not even his armor of fedora and trench coat can protect him. An elegantly stylized masterpiece of cool by maverick director Jean Pierre Melville, <i>Le samouraï</i> is a razor-sharp cocktail of 1940s American gangster cinema and 1960s French pop culture—with a liberal dose of Japanese lone-warrior mythology.
<b>Le Sauvage</b>	Yves Montand plays a husband who is running away from his wife's cosmetic business by farming vegetables on an island. Catherine Deneuve is a character running away from her mob boyfriend with an expensive Toulouse-Lautrec painting in tow as well. Deneuve tries to be a Doris Day type figure, and the whole film plays out like a slapstick opera.
<b>Le Souffle au Coeur [aka 'Murmur of the Heart']</b>	Louis Malle's critically acclaimed <i>Murmur of the Heart</i> gracefully combines elements of comedy, drama, and autobiography in a candid portrait of a precocious adolescent boy's sexual maturation. Both shocking and deeply poignant, this is one of the finest coming-of-age films ever made.
<b>Le Trou</b>	In a Paris prison cell, five inmates use every ounce of their tenacity and ingenuity in an elaborate attempt to tunnel to freedom. Based on the novel by José Giovanni, Jacques Becker's <i>Le Trou</i> ( <i>The Hole</i> ) balances lyrical humanism with a tense, unshakable air of imminent danger.
<b>League of Gentlemen, The</b>	Bitter about being forced into retirement, a colonel (wittily embodied by Jack Hawkins) ropes a cadre of former British army men into aiding him in a one-million-pound bank robbery—a risky, multitiered plan that involves infiltrating a military compound. A delightful cast of British all-stars, including Richard Attenborough, Bryan Forbes, and Roger Livesey, brings to life this precisely cali-brated caper, which was immensely popular and influenced countless Hollywood heist films.
<b>Leave Her to Heaven</b>	<i>Leave Her to Heaven</i> is a stylish psychological thriller starring Gene Tierney as Ellen, the stunningly beautiful wife of handsome writer Richard Harland, played by Cornel Wilde. Ellen panics as her perfect marriage unravels and Harland's work and invalid brother demand more and more of his attention. Her husband becomes unnerved by her compulsive and jealous behavior. And when the people close to him are murdered, one by one, it is obvious that this dream marriage has become a full-fledged nightmare. Based on the best-selling novel by Ben Ames Williams. This film won the Oscar for Best Cinematography (Color) and received three other Academy Award nominations: Best Actress for Gene Tierney, Best Sound Recording, and Best Art Direction (Color)/Interior Decoration.

Title	Summary
<b>Leave No Trace</b>	<p>In Leave No Trace, we're in Oregon, on the outskirts of Portland, trailing a father and daughter as they are forced from their illicit camp in a state park through a series of temporary homes and shelters, in a rustic variant on Ken Loach's Cathy Come Home (1966).</p> <p>The opening scenes reveal the practicalities of their hideaway home – building a fire, boiling eggs, patching the tarpaulins that provide shelter from the insistent rain, practising drills to avoid detection. When a jogger spots their camp, however, the police arrive with sniffer dogs that Tom and Will can't outrun, and they are forcibly evicted.</p> <p>The film is loosely based on Peter Rock's 2009 novel My Abandonment, which was itself inspired by newspaper reports of an off-grid father and daughter discovered in the same way. The film deviates substantially in its plot, and its new title offers an intriguing commentary on its protagonists' precarious situation: combining a mantra of wildlife conservation with an imperative for fugitives to avoid arrest.</p>
<b>Leaving Home, Coming Home: A Portrait of Robert Frank</b>	<p>Photographer Robert Frank's seminal 1958 book "The Americans" was, for naysayers, the equivalent of a foreign agent spilling grainy secrets about a nation more unfulfilled than triumphant. But to his champions, he was the unblinking eye needed to relay truths about a tumult-ridden land of promise.</p> <p>The Swiss-born artist is similarly open about his own life and career in Gerald Fox's up-close-and-personal 2004 documentary "Leaving Home, Coming Home: A Portrait of Robert Frank," which only now, with Frank's consent, is receiving a U.S. theatrical release.</p> <p>Now 94, Frank occasionally cranky (mostly about modern life and inconveniences) but primarily reflective, and Fox's approach is a shambling verité style — shooting Frank's testimonials on the streets of New York, in his city studio, at Coney Island, or in his Nova Scotia home.</p> <p>It's the right technique for a man with the unassuming air of a world-weary handyman, until Fox converts color footage to black-and-white as if his own images could easily be transformed into one of Frank's characteristically off-the-cuff, evocative snaps of restless existence.</p>
<b>Leaving Las Vegas</b>	<p>Ben Sanderson, a hard-core alcoholic, drives to Las Vegas after being fired from his film production job and divesting himself of all possessions. He plans to drink himself to death within four weeks. He meets Sera, a prostitute; they fall in love and he moves in with her. Each pledges not to try to change the other's chosen destiny, and they carry on a romance over Ben's last weeks.</p>
<b>L'Eclisse</b>	<p>Michelangelo Antonioni's L'Eclisse rolls over you and wraps you in its stylish embrace. The plot, such as it is, follows Vittoria (luscious Monica Vitti, The Red Desert) as her engagement falls apart and she slowly falls into a giddy but anxious affair with Piero (Alain Delon, Le Samourai, Purple Noon), a trader in Rome's stock exchange. Like Ingmar Bergman (Scenes from a Marriage, Persona), Antonioni examines the nuances of human relationships--but where Bergman is dense and dialogue-driven, Antonioni is spare and visual (there's maybe a page of dialogue in the first fifteen minutes of L'Eclisse). Every frame is like an exquisite black and white photograph, yet there's nothing static about this movie. It's fluid, sleek, and graceful, achieving its own kind of visual music. L'Eclisse contrasts opposing elements: Light and shadow, noise and silence, laughter and death, love and money, desire and dissatisfaction. Critics often describe the movie as a portrait of modern alienation, but they focus too much on Vittoria herself; while she finds her own life wanting, all around her Antonioni's camera captures a much larger world, full of as much vitality as despair, as much hope as loss. This is a movie essential to anyone's understanding of what movies can be. - Bret Fetzer</p>
<b>Left-Handed Gun, The</b>	<p>William Bonney [Billy the Kid ] gets a job with a cattleman known as 'The Englishman,' and is befriended by the peaceful, religious man. But when a crooked sheriff and his men murder the Englishman because he plans to supply the local Army fort with his beef, Billy decides to avenge the death by killing the four men responsible, throwing the lives of everyone around him - Tom and Charlie, two hands he worked with; Pat Garrett, who is about to be married; and the kindly Mexican couple who take him in when he's in trouble - into turmoil, and endangering the General Amnesty set up by Governor Wallace to bring peace to the New Mexico Territory.</p>
<b>Legong: Dance of the Virgins</b>	<p>On the day of the temple feast of Tampaksiring, Poutou, a young maiden who performs the legong, the dance of the virgins at the sacred temple, meets Njong, a carefree youth from Northern Bali. As they gaze at each other, she remembers a prophecy that warned, "Should love enter thine eyes and go to thy heart, beware. For should he whom thou chooseth not return thy love, thy gods will frown and disgrace will befall thee..."</p> <p>In the 1930s, Bali became the place to be. Extolled as a paradise on earth with beautiful (mostly topless) natives and an exotic culture, the small island was soon swarmed by the rich and famous. When the Marquis Henry de la Falaise de la Coudraye – or "Hank" to ex-wife Gloria Swanson and current wife/producer Constance Bennett – arrived in Bali with a Technicolor crew in 1933, there had already been a slew of "documentaries" that reaped box office success in the United States. Directed by the dilettante husband of two famous movie stars, how good could the film be? Slashed apart by censors around the world, Legong quickly disappeared and was forgotten.</p> <p>Now fully restored to its glistening two-color Technicolor by the UCLA Film &amp; Television Archive, Legong has been revealed as a cinematic classic. With its impressive sensitivity to Balinese customs (the dance and religious rituals they filmed have become extremely important for their ethnographic value alone) and an eye for the natural beauty of the island, the film ranks with F. W. Murnau's Tabu as an enduring masterpiece of tropical splendor.</p>

Title	Summary
<b>Leon Morin, Priest</b>	Jean-Paul Belmondo delivers a subtly sensual performance in the hot-under-the-collar <i>Léon Morin, Priest</i> ( <i>Léon Morin, prêtre</i> ), directed by Jean-Pierre Melville. The French superstar plays a devoted man of the cloth who is desired by all the women of a small village in Nazi-occupied France. He finds himself most drawn to a sexually frustrated widow—played by Emmanuelle Riva—a religious skeptic whose relationship with her confessor turns into a confrontation with both God and her own repressed desire. A triumph of mood, setting, and innuendo, <i>Léon Morin, Priest</i> is an irreverent pleasure from one of French cinema’s towering virtuosos.
<b>Léon: The Professional [4K UHD BD]</b>	<p>A corrupt Drug Enforcement Administration boss and his thugs murder Mathilda's family in a drug deal gone awry. Orphaned by the massacre, Mathilda is forced to take shelter in the apartment of a neighbor, Léon, whom she knows only slightly. He's a loner and first generation immigrant, who also happens to be a professional hitman. He's never had reason to care about anybody and she has no one else to turn to. Together they form a makeshift bond that will forever change both their lives. In New York City's underworld, Léon (Jean Reno) is a "cleaner," a professional hit-man for a mobster named Tony (Danny Aiello). Léon is the best assassin in the city, and routine, order, and simplicity have molded his way of living. Of course, being an efficient killing machine does come with one major drawback -- he's not much of a "people person." Aside from Tony and his short-lived clients, Léon is someone who has very little human contact. When his best friend is his houseplant, it goes without saying that social skills just aren't his forte.</p> <p>Léon's simplistic lifestyle unexpectedly takes a complicated turn when a drug deal in the next door apartment goes sour. After the family is massacred by a psychotic lunatic (played by a devilish Gary Oldman), the only one left is twelve-year-old Mathilda (Natalie Portman). In a moment of kindness, Léon offers sanctuary to the young girl and unwittingly invites in a whole heap of trouble in the process. Not only does Mathilda uncover what Léon really does for a living, she wants to become his student so she can have her revenge. As Mathilda's pain and persistence begin to wear down Léon's defenses, it isn't long before she's welcomed under his wing and into his heart.</p>
<b>Leopard Man, The</b>	<p>When a leopard being used in a publicity stunt breaks loose, a series of deaths occur, seemingly as a result of attacks by the animal. However, the owner of the leopard does not believe the animal is to blame, and when the leopard is later found dead, the truth comes out.</p> <p>This is often considered one of the weaker Val Lewton efforts, and in some ways, it is. The main characters are some of the most uninteresting people I've seen in a Val Lewton film, and their personal problems and conflicts are fairly dull. However, the movie is salvaged by some of the most memorable scare scenes in the entire canon of the producer, and it contains one of the greatest and most chilling scenes in horror movie history; everyone I know of who has seen the movie, if they remember nothing else about it, at least remembers the scene with the blood and the door. I also admire the sharp use of sound in the movie, especially the unnerving clapping of the castanets. This is one movie I enjoy a little more each time I watch it. - Dave Sindelar</p>
<b>Leopard, The</b>	The film recreates, with nostalgia, drama, and opulence, the tumultuous years of Italy's Risorgimento—when the aristocracy lost its grip and the middle classes rose and formed a unified, democratic Italy. Burt Lancaster stars as the aging prince watching his culture and fortune wane in the face of a new generation, represented by his upstart nephew (Alain Delon) and his beautiful fiancée (Claudia Cardinale). Awarded the Palme d’Or at the 1963 Cannes Film Festival, <i>The Leopard</i> translates Giuseppe Tomasi di Lampedusa's novel, and the history it recounts, into a truly cinematic masterpiece. The Criterion Collection is proud to present the film in two distinct versions: Visconti’s original Italian version, and the alternate English-language version released in America in a newly restored special edition.
<b>Les Amants [aka 'The Lovers']</b>	Fifty years on, it may be hard to understand the shock waves <i>The Lovers</i> created with its “frank” depiction of a woman’s sexual pleasure, but in the context of late-1950s France, it was a bombshell, all the more so as Malle embedded his portrait of a woman’s “liberation” within a trenchant satire of the high bourgeoisie. Today the film also speaks vividly of both the modernization of France and the revolution in French cinema that Malle and Moreau were spearheading.
<b>Les Carabiniers</b>	Godard's powerful anti-war and anti-imperialist film, <i>Les Carabiniers</i> , centers on two peasants who join the King's army. Seduced by the promise of riches, the two leave their wives and embark into the war sending postcards home that detail their conquests. Upon their return, they learn that a peace treaty has been signed and in turn, are betrayed by the king for their overzealousness.
<b>Les contrebandières (The Smugglers)</b>	An imaginative and low-budget slapstick about a pair of criminals.
<b>Les Cousins</b>	In <i>Les Cousins</i> , Claude Chabrol ( <i>Les bonnes femmes</i> ) crafts a sly moral fable about a provincial boy who comes to live with his sophisticated bohemian cousin in Paris. Through these seeming opposites, Chabrol conjures a piercing, darkly comic character study that questions notions of good and evil, love and jealousy, and success in the modern world. A mirror image of <i>Le beau Serge</i> , Chabrol’s debut, <i>Les cousins</i> recasts that film’s stars, Jean-Claude Brialy and Gérard Blain, in startlingly reversed roles. This dagger-sharp drama won the Golden Bear at the Berlin Film Festival and was an important precursor to the French New Wave.
<b>Les Créatures</b>	One of Agnès Varda least-seen films is also one of her most fascinating: an eccentrically imaginative science-fiction fantasia that touches on human nature, free will, and the creative process. Working with major stars for the first time on a feature film, Varda casts Michel Piccoli as a writer and Catherine Deneuve as his silent wife, a couple who relocate to the island of Noirmoutier (a longtime second home for Varda and her husband, Jacques Demy) where strange goings-on hint at a sinister force controlling the minds and actions of the residents. Slipping between “reality” and fiction, genre spectacle and avant-garde experimentation, <i>Les créatures</i> is a beguiling, endlessly inventive exploration of the mysterious alchemy that transforms life into art.

Title	Summary
<b>Les Enfants Terribles</b>	<p>The fair-haired Paul (Edouard Dermithe) engages in a snowball fight with several other boys outside his school, and is knocked out by a snowball tossed by the bully Dargelos (Renée Cosima). Far from being upset, Paul obsesses over Dargelos.</p> <p>Bedridden, Paul is cared for by his domineering sister Elisabeth (Nicole Stéphane). Elisabeth acts angry and put-upon as nursemaid to the petulant, whiny Paul, but her attitude changes with the arrival of Agathe (Cosima), a boarder who comes to live with Paul and Elisabeth and threatens to break the siblings apart because of her attraction to Paul. The jealous Elisabeth begins manipulating both Paul and Agathe, along with Paul's chum Gérard (Jacques Bernard), to make sure the status quo is maintained. But even the supremely confident Elisabeth can't predict what her machinations will drive the others to do.</p>
<b>Les Girls</b>	<p>The story of the on-stage, but really the backstage, lives of three showgirls, played by Mitzi Gaynor, Kay Kendall, and Taina Elg. Gene Kelly is the egotistical "American in Paris" who puts on dance shows throughout Europe which feature his own talents. He hires "The Girls", more or less, for window dressing and forbids them any outside distractions, e.g. dating, which might disrupt the tour. However, he does make them look good and also has a habit of falling in love with his beautiful employees himself ... and the feelings are mutual. When he loses one of his girls to marriage, he hires a French replacement (Elg) and falls instantly in love with her. The only problem is that she is engaged, to Jacques Bergerac's character. In fact, the entire film is told in flashback as Elg's character, now married to Bergerac's, is suing Kendall's for writing a "tell all" book about their "good old" days. Henry Daniell plays the presiding judge in the trial, which reveals some truths unknown at the time by all involved. Designer Orry-Kelly won his second of three Oscars for Costume Design; the film's Art Direction and Sound were also nominated. Music and Lyrics by Cole Porter.</p>
<b>Les Misérables</b>	<p>Considered as greatest film adaptation of Victor Hugo's masterpiece, Les Misérables. Jean Valjean (Jean Gabin) is paroled after serving 19 year term in a hard labor prison for stealing some bread. After spending a night in a missionary, he tries to steal some silverware, but he is set straight by a kindly bishop (Fernand Ledoux) who protects him from the police and gives him a set of expensive candlesticks and makes him promise that he has to become a new man that day. Nine years later, Valjean is now a wealthy industrialist and a mayor. He eventually befriends Fantine (Daniele Delorme), a single mother turned prostitute and risks everything when he comes to her aid, after she's nearly arrested by police officer Javert (Bernard Blier) - Javert previously served as a guard at the prison Valjean was held in and becomes suspicious that the mayor and Valjean are the same person. The all-star cast includes legendary character actors Bourvil and Serge Reggiani.</p>
<b>Les Misérables</b>	<p>One of the greatest and least-known directors of all time, Raymond Bernard helped shape French cinema, at the dawn of the sound era, into a truly formidable industry. Typical of films from this period, Bernard's dazzling dramas painted intimate melodrama on epic-scale canvases. These two masterpieces - the wrenching World War I tragedy Wooden Crosses and a mammoth, nearly five-hour Les misérables, widely considered the greatest film adaptation of Victor Hugo's novel - exemplify the formal and narrative brilliance of an unjustly overshadowed cinematic trailblazer.</p>
<b>Les Rendez-vous D'Anna</b>	<p>In one of Akerman's most penetrating character studies, Anna, an accomplished filmmaker (played by Aurore Clément), makes her way through a series of anonymous European cities to promote her latest movie. Through a succession of eerie, exquisitely shot brief encounters—with men and women, family and strangers—we come to see her emotional and physical detachment from the world.</p>
<b>Les sièges de l'Alcazar (The Sieges of the Alcazar)</b>	<p>A self-reflexive comedy that evokes nostalgia for the golden days of cinephilia.</p>
<b>Les Vampires</b>	<p>Subversive vampire thieves: they suck the blood out of sleeping bourgeois society. This 1915 French mystery serial is fascinating. Its device of using gadgets (poison rings, poison fountain pens, cabinets with fake back panels, etc.) predates James Bond's by decades, and makes each new episode something to look forward to. Irma Vep is one of the most mysterious and darkest screen heroines of all times. The filmmaker makes extensive use of real Parisian street locations, which seem always, oddly, to be drained of pedestrian life. Watching "Les Vampires" is like getting into a time machine.</p>
<b>Les Visiteurs du Soir</b>	<p>A work of poetry and dark humor, Les visiteurs du soir is a lyrical medieval fantasy from the great French director Marcel Carné. Two strangers dressed as minstrels (Arletty and Alain Cuny) arrive at a castle in advance of court festivities—and are revealed to be emissaries of the devil, dispatched to spread heartbreak and suffering. Their plans, however, are thwarted by an unexpected intrusion: human love. Often interpreted as an allegory for the Nazi occupation of France, during which it was made, Les visiteurs du soir—wittily written by Jacques Prévert and Pierre Laroche, and elegantly designed by Alexandre Trauner and shot by Roger Hubert—is a moving tale of love conquering all.</p>
<b>Let the Fire Burn</b>	<p>In 'Let the Fire Burn', director Jason Osder has crafted that rarest of cinematic objects: a found-footage film that unfurls with the tension of a great thriller. On May 13, 1985, a longtime feud between the city of Philadelphia and controversial Black Power group MOVE came to a deadly climax. By order of local authorities, police dropped military-grade explosives onto a MOVE-occupied rowhouse. TV cameras captured the conflagration that quickly escalated and resulted in the tragic deaths of eleven people (including five children) and the destruction of 61 homes. Using only archival news coverage and interviews, first-time filmmaker Osder has brought to life one of the most tumultuous and largely forgotten clashes between government and citizens in modern American history.</p>

Title	Summary
<b>Letter From an Unknown Woman</b>	Of all the cinema's fables of doomed love, none is more piercing than this. Fontaine nurses an undeclared childhood crush on her next-door neighbour, a concert pianist (Jourdan); much later, he adds her to his long list of conquests, makes her pregnant - and forgets all about her. Ophüls' endlessly elaborate camera movements, forever circling the characters or co-opting them into larger designs, expose the impasse with hallucinatory clarity: we see how these people see each other and why they are hopelessly, inextricably stuck.
<b>Letter Never Sent</b>	The great Soviet director Mikhail Kalatozov ( <i>The Cranes Are Flying</i> ), known for his virtuosic, emotionally gripping films, perhaps never directed one more visually astonishing than <i>Letter Never Sent</i> . This absorbing tale of exploration and survival concerns four members of a geological expedition who are stranded in the bleak and unforgiving Siberian wilderness while on a mission to find diamonds. Luxuriating in wide-angle beauty and featuring one daring shot after another (the brilliant cinematography is by Kalatozov's frequent collaborator Sergei Urusevsky), <i>Letter Never Sent</i> is a fascinating piece of cinematic history and a universal adventure of the highest order.
<b>L'humanité</b>	The transcendent second feature by Bruno Dumont probes the wonder and horror of the human condition through the story of a profoundly alienated police detective (the indelibly sad-eyed Emmanuel Schotté, winner of an upset best actor prize at Cannes for his first film performance) who, while investigating the murder of a young girl, experiences jolting, epiphanous moments of emotional and physical connection. Demonstrating Dumont's deftness with nonactors and relentlessly frank depiction of bodies and sexuality, <i>L'humanité</i> is at once an idiosyncratic police procedural and a provocative exploration of the tension between humankind's capacity for compassion and our base, sometimes barbarous animal instincts.
<b>Licence to Kill</b>	<p>The sixteenth entry in the James Bond film series by Eon Productions, and the first one not to use the title of an Ian Fleming novel. It is the fifth in a row and last to be directed by John Glen. It also marks Timothy Dalton's second and final performance in his brief tenure in the lead role of James Bond. The story has elements of two Ian Fleming short stories and a novel, interwoven with aspects from Japanese <i>Rōnin</i> tales. The film sees Bond being suspended from MI6 as he goes after drugs lord Franz Sanchez, who has attacked his CIA friend Felix Leiter during Leiter's honeymoon. Originally titled <i>Licence Revoked</i> in line with the plot, the name was changed during post-production.</p> <p>Budgetary reasons made <i>Licence to Kill</i> the first Bond not to be shot in the United Kingdom, with locations in both Florida and Mexico. The film earned over \$156 million worldwide, and enjoyed a generally positive critical reception, with much praise for the stunts, but some criticism on Dalton's interpretation of Bond and the fact that the film was significantly darker and more violent than its predecessors.</p>

Title	Summary
Lies	<p>Lies tells the tale of the virginal schoolgirl "Y" and the 38-year-old sculptor "J," who embark on an obsessive affair that, beginning with a graphic three-orifice defloration in a cramped hotel room, escalates into full-blown amour fou, complete with consensual s&amp;m slugfest. Some things were meant to be. By the second passionate tryst, J is asking Y if he can beat her; afterward, she happily shows her friend the welts. (Not long after, she starts setting the erotic agenda.) Variety estimates that 90 percent of Lies is devoted to sex scenes. There's an abundance of action—kinky and otherwise—which, voyeuristically shot by a roving camera and characterized by a naturalistic struggling out of clothes, doesn't entirely seem to be faked.</p> <p>Does the camera not lie? Jang, who maintains that both performers confided in him that "they could enjoy the whippings and beatings" and that this "probably lent [their scenes] a certain credibility," is the arch transgressor of South Korea's increasingly daring filmmakers. (His previous feature, a quasi-documentary on Seoul street kids, had the flavorsome title Timeless Bottomless Bad Movie.) Lies was made to shock, as well as to challenge local censorship—based, as it was, on a notorious Korean novel that was published in 1996 and immediately banned and pulped as pornographic. The author Jang Jung Il (no relation to Jang Sun Woo) was sentenced to six months in prison.</p> <p>Intermittently, Lies complicates its truth with self-reflection. J provides a voice-over, even at one point referring to the novel in which he is a character. There's a scene that's broken up by the director and an introduction in which the principals, Lee Sang Hyun (a real-life sculptor) and Kim Tae Yeon (a fashion model), neither of whom had ever acted in a movie before, are interviewed as to their feelings about appearing, mainly nude, in so explicit a drama. Y's avid, bemused personality—or is it Kim's?—complements J's dogged single-mindedness. So does the film. Jang ignores the interlude in which J leaves for three months in Paris, picking up the narrative only with the sculptor's return to Korea, where J goes straight from the airport to the college campus where Y is studying statistics.</p> <p>Appropriate to its celebration of antisocial individualism, Lies is shot in a loose, semi-vérité style; it has a jagged construction and a fresh, jazzy look. Jang is fond of using a wide-angle lens in narrow spaces or shooting a scene from the perspective of an elevator surveillance camera. The music pulsates; the sex scenes are sometimes pixelated to enhance their mania. The movie is not without perverse humor. Nor is it entirely devoid of tenderness—even when the beatings, now administered by Y, get a bit more extreme. After Y's jealous brother burns down J's house, the couple—who often suggest a pair of sulky babies—begin a voyage from motel to motel, living on sex, fladge, and J's maxed-out credit card.</p> <p>At once distanced and heedless, Lies manages to be lighter and less pretentious than any description suggests. The movie's playful aspect can't be denied. There's a priceless scene wherein J and Y are rummaging around a construction site, oblivious to the workaday world in their search for a suitable thwacker. Not for nothing has Jang described the couple's total self-absorption as a failed utopia, the "dream of living, eating, and fucking without having to work."</p> <p>Lies is a movie that, in its humor, sadism, and deliberate provocations, evokes the more discreet outrages perpetrated by Luis Buñuel. "We all feel the urge to prescribe her a whipping so that we can give her a sweet afterwards," the young Buñuel wrote of Maria Falconetti in a contemporary appreciation of The Passion of Joan of Arc. "To take away her dessert from her, to punish her childlike integrity, her transparent obstinacy."</p>
Life and Death of Colonel Blimp, The	<p>Michael Powell and Emeric Pressburger's first Technicolor masterpiece, The Life and Death of Colonel Blimp (1943), transcends its narrow wartime propaganda to portray in warm-hearted detail the life and loves of one extraordinary man. The film's clever narrative structure first presents us with the imposingly rotund General Clive Wynne-Candy (Roger Livesey in his greatest screen performance), a blustering old duffer who seems the epitome of stuffy, outmoded values. But traveling backwards 40 years we see a different man altogether: the young and dashing officer "Sugar" Candy. Through a series of affecting relationships with three women (all played to perfection by Deborah Kerr) and his touching lifelong friendship with a German officer (Anton Wallbrook), we see Candy's life unfold and come to understand how difficult it is for him to adapt his sense of military honor to modern notions of "total war." Notoriously, this is the film that Winston Churchill tried to have banned, and indeed its sympathetic portrayal of a German officer was contentious in 1943, though one suspects that Churchill's own blimpishness was a factor too. - Mark Walke</p>
Life is Beautiful	<p>It's 1939. The ebullient, playful Guido comes to town. He works as a waiter under his uncle's eye, an elegant man who is also a Jew. Guido falls for Dora, a schoolteacher, whom he calls "princess" and courts by popping up at unexpected times. She dumps her fiancé to choose Guido. The film jumps ahead to the last months of the war. Nora and Guido have a child, Giosué, and when Guido and the lad are shipped to a concentration camp, Dora voluntarily follows. Although the men and women in the camp are separated and a child is in mortal peril, Guido finds ways to communicate with Dora, to hide Giosué, and to convince him this is an elaborate game, a special contest to win a tank.</p>



Title	Summary
Life Is Sweet	<p>In this wonderful comedy, the English writer and director Mike Leigh ("High Hopes") takes us into the domestic life of a lower-middle-class family in Middlesex. The characters are, by conventional standards, ordinary, but they aren't dreary, and their actions aren't predictable; the movie doesn't treat anyone as a type. Wendy (Alison Steadman) is an attractive, ebullient middle-aged woman who's always on the move, always doing something. Her husband, Andy (Jim Broadbent), is an amiable dawdler, a guy who starts ambitious home-improvement projects and never quite gets around to finishing them. They're the parents of a ludicrously mismatched set of twins: Natalie (Claire Skinner), a quiet, serious, dignified girl; and Nicola (Jane Horrocks), who hates her life and responds with snarls and contemptuous epithets to even the most innocuous attempts at conversation. Leigh doesn't give us an obvious narrative hook—a clear sense of what the story is going to be about or what sort of dramatic revelations he might have in store for us. And, despite Nicola's bratty outbursts, the tone is light and casual. The movie even throws in some extended slapstick sequences featuring an oddball family friend played by Timothy Spall: we're never able to settle into a single mood. Leigh doesn't manipulate our responses; he roughs them up a little, though. By means of a dense texture of tiny behavioral details and disconcerting shifts of style, he attempts to reshuffle our emotions. He prepares us to accept the moments of piercing, almost miraculous clarity that arise, as if by accident, at the end of his best films. In this picture, he builds up to a conversation between Wendy and Nicola that is perhaps the most extraordinary scene in recent movies.</p>
Life of Oharu, The	<p>A peerless chronicler of the soul who specialized in supremely emotional, visually exquisite films about the circumstances of women in Japanese society, Kenji Mizoguchi had already been directing movies for decades when he made The Life of Oharu in 1952. But this epic portrait of an inexorable fall from grace, starring the astounding Kinuyo Tanaka as an imperial lady-in-waiting who gradually descends to street prostitution, was the movie that gained the director international attention, ushering in a new golden period for him.</p>
Life of Pi	<p>Yann Martel's Booker-winning novel is itself a clever confluence of many elements: It's a ripping lost-at-sea yarn; it's a Kipling-esque fable about a boy and a tiger; it's a tragic insurance report; it's a meditation on reason versus religion, psychology versus myth; and it's a story about the nature of storytelling, an exercise in magic realism where the magic competes with the realism over the question of belief. That's a whole lot for one book and, you would think, way too much for one movie. Yet here's the marvel: Ang Lee doesn't just capture the novel; he enhances it. After a cataclysmic shipwreck, young Pi Patel finds himself stranded on a lifeboat with the only other survivor—a ferocious Bengal tiger named Richard Parker. Bound by the need to survive, the two are cast on an epic journey that must be seen to be believed.</p>
Life Promise Pride Love	<p>life promise pride love</p> <p>your love is king smooth operator hang on to your love never as good as the first time sweetest taboo is it a crime paradise nothing can come between us turn my back love is stronger than pride no ordinary love cherish the day kiss of life feel no pain</p> <p>special dvd features bonus video - 'by your side' biography discography lyrics in english, french &amp; spanish dolby digital 5.1 surround sound pcm stereo interactive menus instant chapter access to songs</p>

Title	Summary
<b>Lifeboat</b>	<p>Based on an unpublished novella by John Steinbeck (written on commission expressly to provide treatment material for Hitchcock's screen scenario), Lifeboat found the Master of Suspense navigating a course of maximal tension in the most minimal of settings with a consistently inventive, beautifully paced drama that would foreshadow the single-set experiments of Rope and Dial M for Murder.</p> <p>After a Nazi torpedo reduces an ocean liner to wooden splinters and scorched personal effects, the survivors of the attack pull themselves aboard a drifting lifeboat in the hope of eventual rescue. But the motivations of the German submarine captain (played by Walter Slezak) on the eponymous craft might extend beyond mere survival...</p> <p>With a cast including Shadow of a Doubt veteran Hume Cronyn and the extraordinary, irrepressible Tallulah Bankhead, this "picture of characters", as François Truffaut aptly termed the film, oscillates dazzlingly between comic repartée and white-knuckle suspense a perfect example of "the Hitchcock touch".</p>
<b>Lighthouse, The</b>	<p>If The Witch channeled the haunted literary universe of Nathaniel Hawthorne's New England, The Lighthouse goes into Herman Melville territory – quite literally, as much of the dialogue is taken from sources including his writing and the journals of 19th-century lighthouse keepers. But it's Melvillean in other ways. There's a bravura moment where Dafoe's character, shot from below and lit to look absolutely demonic, delivers a torrential maritime curse, wishing all the demons of the deep upon the Pattinson character's head – and suddenly, you can absolutely see what a full-blown Orson Welles Moby Dick would have been like. Arguably overstretched (at 1 hour 50 minutes) and a little repetitive, the film takes us exactly into the spiral of madness and disaster that we're expecting from the start, and throws on its dream imagery in crashing waves (mermaids, dead from the deep, tentacular flailings of the H.P. Lovecraft variety). But what keeps this nightmare vessel afloat, along with the performances, is the film's phenomenally inventive style. It's to be found not just in the camerawork (a magnificently ominous vertical crane up the dark interior of the lighthouse itself) and in Craig Lathrop's richly detailed design, but in the sound too, Mark Korven's music (was that the creak of a bass harmonica?) meshing wonderfully with Damian Volpe's sound design, full of the threatening clank of machinery and the deathly boom of the island's foghorn.</p>
<b>Lightning Over Water</b>	<p>One strong characteristic of the directors who came to prominence in the 1970s was an intense cinephilia. This was, and is, true of Americans such as Scorsese, Coppola and De Palma as well as Europeans like Bertolucci and, discussed here, Wim Wenders. They were a generation who grew up steeped in classic Hollywood movies - which they usually watched on a big screen if possible rather than on video or DVD - and they made a point of paying tribute to their elders, the men (mostly) who made those films.</p> <p>Lightning Over Water is Wenders's tribute to Nicholas Ray, based around Wenders's stay with the older man in his New York flat in 1979. They had previously met when Wenders had cast Ray in his film The American Friend. Ray is struggling to make one final film, and Wenders (in town to make Hammett) is willing to help him out. But it's clear that Ray's health is very precarious: in fact, he's dying, of lung cancer.</p> <p>Ray, born in 1911, studied architecture but entered films in the 1940, first as a writer then, from 1948, as a director. Among his films are the classic noirs They Live By Night and In a Lonely Place, the rodeo drama The Lusty Men (which we see extracts from) and the cult western Johnny Guitar. Ray was particularly known for his use of widescreen formats, beginning with the definitive James Dean performance in Rebel Without a Cause. Ray's two final films were epics made for Samuel Bronston: King of Kings and 55 Days in Peking (which was pretty spectacular in 70mm, when I saw it at the National Film Theatre). A severe heart attack put paid to Ray's career and he didn't direct again until the mid 70s, with a contribution to the erotic anthology film Wet Dreams and We Can't Go Home Again, an experimental feature made with his students. (Extracts from the latter are also shown.)</p> <p>Lightning Over Water (which is sometimes known as Nick's Movie) has both men's names listed as directors. We seem to be in documentary territory, with long takes – albeit in 35mm – and seemingly unscripted "action". But soon something feels odd: Some of the scenes play out in multiple set-ups, and the 35mm footage is mixed with video material. Often the camera crew appear. How much of this is genuinely spontaneous and how much pre-planned and recreated is hard to say.</p> <p>The film doesn't spare Ray: it's quite clear he's a dying man from the outset. For this reason some have found Lightning Over Water voyeuristic, but I don't think it is. Ray is facing his end with considerable dignity and courage, as we see him give an introduction to a film society showing of The Lusty Men. The end of the film is given over entirely to him, as he talks to camera in a long-held close-up.</p> <p>As an overview of Ray's life and work, the film fails: Wenders assumes we know who he is, the films he made, and his place in cinema history. As a portrait of an artist at the end of his days, still trying to create but no longer physically able to, the film is much more successful. Ray died on 16 June 1979, while this film was being made, and the film concludes with a short epilogue in tribute to him.</p>
<b>Like Someone in Love</b>	<p>Abbas Kiarostami has spent his incomparable career exploring the spaces that separate illusion from reality and the simulated from the authentic. At first, his extraordinary and sly Like Someone in Love, which finds the Iranian director in Tokyo, may appear to be among his most straightforward films. Yet with this simple story of the growing bond between a young student and part-time call girl and a grandfatherly client, Kiarostami has constructed an enigmatic but crystalline investigation of affection and desire as complex as his masterful Close-up and Certified Copy in its engagement with the workings of the mercurial human heart.</p>

Title	Summary
<b>Lillehammer 1994 "Lillehammer '94: 16 Days of Glory"</b>	<p>SPECIAL EDITION COLLECTOR'S SET FEATURES:</p> <ul style="list-style-type: none"> <li>--53 newly restored films from 41 editions of the Olympic Games, presented together for the first time</li> <li>--Landmark 4K restorations of Olympia, Tokyo Olympiad, and Visions of Eight, among other titles</li> <li>--New scores for the silent films, composed by Maud Nelissen, Donald Sosin, and Frido ter Beek</li> <li>--A lavishly illustrated, 216-page hardcover book, featuring notes on the films by cinema historian Peter Cowie, along with a letter from Thomas Bach, President of the International Olympic Committee, a short history of the project by restoration producer Adrian Wood, and hundreds of photographs from a century of Olympic Games</li> </ul>
<b>Limelight</b>	<p>Charlie Chaplin's masterful drama about the twilight of a former vaudeville star is among the writer-director's most touching films. Chaplin plays Calvero, a once beloved musical-comedy performer, now a washed-up alcoholic who lives in a small London flat. A glimmer of hope arrives when he meets a beautiful but melancholy ballerina (Richard III's Claire Bloom) who lives downstairs. An elegant mix of the comic and the tragic, this poignant film also features Buster Keaton (The General) in an extended cameo, marking the only time the two silent comedy icons appeared together on-screen. Made at a time when Chaplin was under attack by the American press and far right, Limelight was barely distributed in the United States upon its initial release, but it is now considered one of his essential and most personal works.</p>
<b>Limey, The</b>	<p>An ex-con (Terence Stamp), fresh out of prison, goes to L.A. to try to learn who murdered his daughter. However, he quickly finds that he is completely out of place with no understanding of the culture he finds. His investigations are helped by another ex-con (Luis Guzman). Together they learn that his daughter had been having an affair with a record producer (Peter Fonda), who is presently having an affair with another young woman (Amelia Heinle). An aging actress (Lesley Ann Warren), who also knew his daughter, forces him to look at his own failures as a father. The movie does focus on the drama of the situation and the inter-relationships of the characters and seldom slips into an action piece.</p>
<b>L'important C'est D'aimer</b>	<p>L'important C'est D'aimer [aka "The Most Important Thing: Love" or "Nachtblende" or "The Important Thing is to Love" or "The Importance of Love"]: Like their previous definitive release of Zulawski's LA FEMME PUBLIQUE, Mondo Vision's L'IMPORTANT C'EST D'AIMER would appear to be the one to own. The dual-layer, anamorphic 1.66:1 presentation has the best sharpness, contrast, and saturation of the three (although the transfer was licensed from Studio Canal who also provided the Universal Spain edition, the master underwent extensive remastering under the direction of Zulawski himself). Additionally, the French 1.0 mono and 2.0 commentary track are encoded at 192 kbps but the English and German 1.0 tracks are encoded at 96 kbps for a higher maximum video bitrate. Zulawski provides another commentary track moderated by Daniel Bird in which he reveals that American producer Leo Fuchs originally approached him with the source material (Christopher Frank's "La Nuit Americaine" whose title had to be changed for the film since Truffaut had already used the title) to work on the adaptation as a script doctor. Zulawski also appears in a video interview and an older interview is reprinted as part of the set's 46-page booklet. A theatrical trailer, photo gallery, and remastering featurette round out disc 1. Disc 2 consists of 30 restored tracks from Georges Delerue's score (the German disc only offered 5 tracks in the extras menu). Also included in the boxed set are French, German, and Italian lobby card reproductions and a certificate of authenticity. The set is limited to 2000 and is enclosed in a thick, booklike fold-out digipack with magnetic clasps like the limited edition of LA FEMME PUBLIQUE. With Zulawski, frequently accused of being overwrought, there's never a dull moment. The love triangle between a brooding photographer (Fabio Testi), a struggling actress (the sublime Romy Schneider), and her ridiculous, cheerfully self-loathing husband (Jacques Dutronc) is set within an absurd world of pediatric gangsters, sleazy porn merchants, suicidal clowns, theater queens, and in a casting coup that fits perfectly within the milieu, madman Klaus Kinski as a debonair thespian raging his way through the on-stage role of Richard III, though this mercurial actor's most explosive moment happens off-stage in his response to a negative press review. He picks a fistfight with two smarmy bourgeois onlookers, smashing their faces into the walls and floor before absconding with their tart girlfriends for the night. "You're crazy," someone tells him a few scenes later, and Kinski's character delightfully responds, "No, I'm rich!"</p>
<b>Lineup, The</b>	<p>This double narrative follows two criminals involved in a dope smuggling scheme and the police who follow their trail of violence and death across the city of San Francisco. Making brilliant use of space and architecture, the film features a wildly disorienting car chase that culminates on the then-unfinished Embarcadero Freeway - literally, a road going nowhere.</p>

Title	Summary
Lion In Winter, The	<p>The Lion in Winter (1968) strikes an unusual balance between high Medieval melodrama and absurdist comedy. The early moments (stoic stone faces, clanging swords) quickly give way to a much more original sensibility, helped along greatly by Peter O'Toole's terrific sense of timing. In a film sporting a bizarre cross-generational cast that includes Katherine Hepburn, Anthony Hopkins, and Timothy Dalton, the emphasis constantly switches between different textures. That's what keeps the film fresh.</p> <p>The story itself is familiar from Shakespeare and other sources: The aging king plans his successor's coronation, but choosing between his pathetic trio of sons causes a great deal of conflict. As his queen, Hepburn spends nearly all of her time locked in a jail cell, trotted out for holiday celebrations and other special days. Meanwhile, the king indulges his diverse tastes (an eye-popping early line recounts his sexual conquests).</p> <p>All of the acting is excellent. Hopkins broods effectively and O'Toole displays his unique brand of bravado mixed with whimsy. Hepburn gives her usual performance (she won the Oscar for her role here), which is either a good thing, if you're a fan, or not.</p>
Lions Love (...and Lies)	<p>Agnès Varda brings New York counterculture to Los Angeles. In a rented house in the sun-soaked Hollywood Hills, a woman and two men—Viva, of Warhol Factory fame, and James Rado and Gerome Ragni, who created and starred in the rock musical Hair—delight in one another's bodies while musing on love, stardom, and politics. They are soon joined by underground director Shirley Clarke, playing herself as well as functioning as a surrogate for Varda. Lions Love (. . . and Lies) is a metacinematic inquiry into the alternating currents of whimsy and tragedy that typified late-sixties America.</p>
Lips of Blood	<p>In the most personal of Jean Rollin's moody, erotic horror films, a man tries to solve the riddle of a vague childhood memory, which leads him in pursuit of a beautiful vampire, and the revelation of a horrible family curse.</p>
Little Caesar	<p>Edward G. Robinson had a star-making vehicle in this 1930 film by Mervyn LeRoy (Random Harvest), about a small-time gangster who becomes a top boss in the underworld. As Rico Bandello, Robinson's portrayal is that of a certain kind of American success, when a successful rise to the top somehow throws open the doors on every neurotic element in one's personality and magnifies them. The film is creaky as early sound films were wont to be, but the actor's multidimensional role and ugly charisma keep everything interesting. - Tom Keogh</p>
Little Dieter Needs to Fly	<p>"Men are often haunted," Werner Herzog tells us at the beginning of "Little Dieter Needs to Fly." "They seem to be normal, but they are not." His documentary tells the story of such a haunted man, whose memories include being hung upside down with an ant nest over his head, and fighting a snake for a dead rat they both wanted to eat.</p> <p>The man's name is Dieter Dengler. He was born in the Black Forest of Germany. As a child, he watched his village destroyed by American warplanes, and one flew so close to his attic window that for a split-second he made eye contact with the pilot flashing past. At that moment, Dieter Dengler knew that he needed to fly.</p> <p>As an 18-year-old, he came penniless to America. He enlisted in the Navy to learn to fly. He flew missions over Vietnam, but "that there were people down there who suffered, who died--only became clear to me after I was their prisoner." He was shot down, made a prisoner, became one of only seven men to escape from prison camps and survive. He endured tortures by his captors and from nature: dysentery, insect bites, starvation, hallucinations.</p> <p>In "Little Dieter Needs to Fly," Herzog brings Dengler back to Southeast Asia to re-create his experiences, and it's an extraordinary story. Herzog has likened Dengler's experience to a Greek tragedy, involving dreams, punishment and redemption.</p>
Little Giant	<p>Lou plays a little man with big dreams and ends up selling vacuum cleaners.</p>
Live and Let Die	<p>Live and Let Die (1973) is the eighth spy film in the James Bond series, and the first to star Roger Moore as the fictional MI6 agent James Bond. Produced by Albert R. Broccoli and Harry Saltzman, it was the third of four Bond films to be directed by Guy Hamilton. Although the producers had wanted Sean Connery to return after his role in the previous Bond film Diamonds Are Forever, he declined, sparking a search for a new actor to play James Bond. Moore was signed for the lead role.</p> <p>The film is adapted from the novel of the same name by Ian Fleming. In the film, a Harlem drug lord known as Mr. Big plans to distribute two tons of heroin free to put rival drug barons out of business. Mr. Big, however, is revealed to be the disguised alter ego of Dr. Kananga, a corrupt Caribbean dictator, who rules San Monique, the fictional island where the heroin poppies are secretly farmed. Bond is investigating the death of three British agents, leading him to Kananga, where he is soon trapped in a world of gangsters and voodoo as he fights to put a stop to the drug baron's scheme.</p>

Title	Summary
<b>Live at Montreux, 1975-1993</b>	Etta James was one of the best singers of her generation -- in any style. In many ways James resembled a female Ray Charles in her unerring ability to tackle (and sometimes combine) all of the strands of American popular music, from rock & roll to R&B, blues, country, gospel, jazz, and pure pop and soul, while still maintaining a distinct feel and sound that was all her own, and she did this throughout a five-decade career that was astounding for its consistency. This archival release features James in appearances she made at Montreux in 1975 (three songs, including a version of Elmore James' "Dust My Broom"), 1977 (a medley of "At Last," "Trust in Me," and "A Sunday Kind of Love"), 1989 ("Sugar on the Floor"), and 1993 (six songs, including one of her signature tunes, "I'd Rather Go Blind"), showing a glimpse of this iconic and dynamic performer in action in front of appreciative audiences.
<b>Lives of Others, The</b>	A meditation in claustrophobia, paranoia, and the relationship between art and censorship. A story about three men in love with the same woman: each in their own way: one, accepting and nurturing; another, imaginary but invasive; and a third, objectifying and extortive. All this told in a tight, suspenseful, quiet thriller in the context of the waning years of the repressive [East] German Democratic Republic and its infamous secret police: the Stasi.
	Winner of several prestigious awards, including Best Foreign Film by the Los Angeles Film Critics, Outstanding Feature Film, Best Direction, Best Screenplay, and Best Actor (Ulrich Muehe) and Best Supporting Actor (Ulrich Tukur) from the German Film Awards, Best Film, Best Actor and Best Screenplay at the European Film Awards, plus the Oscar for the Best Foreign Language Film of 2006 from first feature film director, Florian Henckel Von Donnersmarck.
<b>Living Daylights, The</b>	The fifteenth entry in the James Bond film series and the first to star Timothy Dalton as the fictional MI6 agent James Bond. The film's title is taken from Ian Fleming's short story, "The Living Daylights". It was the last film to use the title of an Ian Fleming story until the 2006 installment Casino Royale.
	The beginning of the film resembles the short story, in which Bond acts as a counter-sniper to protect a Soviet defector, Georgi Koskov. He tells Bond that General Pushkin, head of the KGB, is systematically killing British and American agents. When Koskov is seemingly snatched back, Bond follows him across Europe, Morocco and Afghanistan.
<b>Living Dead Girl, The</b>	When both an earthquake and a toxic waste spill disturb her grave, a deceased girl comes alive to walk the earth again in French filmmaker Jean Rollin's macabre tale of zombie carnage. After rising from her tomb, Catherine (Francoise Blanchard) hungers for flesh and blood and sets out to find childhood friend and blood sister Helene (Marina Pierro). Helene decides to help satisfy Catherine's bloodlust by luring people into their lair. Takes in resurrection, despair and a desperate addiction to blood. A dark, beautiful and tragic film.
<b>Living in Oblivion</b>	You won't find a smarter, more amusing, or more accurate send-up of low-budget filmmaking than Tom DiCillo's 1995 independent feature, <i>Living in Oblivion</i> , wherein a motley cast of would-be artistes blunders its way through a day on the set. Steve Buscemi plays goateed Nick Reve, a harried, sweating director whose crew of numbskulls and egotists seems hell-bent on ruining his film. The trials and tribulations of independent filmmaking are not foreign material for writer-director DiCillo, who cut his teeth as Jim Jarmusch's cinematographer on 1985's <i>Stranger Than Paradise</i> before going on to direct his own work, such as the offbeat 1992 comedy <i>Johnny Suede</i> . Like that film, <i>Living in Oblivion</i> rides a precariously thin line between the real and the surreal, featuring a midget actor and an exploding smoke-effects machine, as well as a ridiculously narcissistic Brad Pittesque character played by James Le Gros. While films like <i>Get Shorty</i> , François Truffaut's <i>Day for Night</i> , and Jean-Luc Godard's <i>Contempt</i> suggest that moviemaking is hip and glamorous, <i>Living in Oblivion</i> will have none of that. The film within the film feels like a director's primer on what not to do, and this modest-budget gem both lovingly and caustically strips the "cool" veneer from the filmmaking process. They should show this one to kids thinking of entering film school. It might make them think better of it. - Nick Poppy
<b>Lodger, The: A Story of the London Fog</b>	Widely regarded as the first true 'Hitchcock film', <i>The Lodger</i> is a masterclass in tension, displaying all the trademarks of what was to become known as the typical Hitchcock thriller. Newly restored in High Definition, this release features a brand new orchestral soundtrack by acclaimed musician and composer Nitin Sawhney, performed by the London Symphony Orchestra.
	On hearing reports of the seventh murder by 'The Avenger', Daisy decides to stay with her parents. She is being courted by Joe, a detective, who gets suspicious when her mother rents a room out to a lodger (Ivor Novello) to whom Daisy is attracted. While the lodger is out Joe takes the opportunity to search his room - and finds a gun, some press clippings of the killings and a map of the murders...
	Nitin Sawhney's glorious new score deftly underscores Hitchcock's masterclass in tension, creating something that is simultaneously both modern and classic.
<b>Lodger, The: A Story of the London Fog</b>	With his third feature film, <i>The Lodger: A Story of the London Fog</i> , Alfred Hitchcock took a major step toward greatness and made what he would come to consider his true directorial debut. This haunting silent thriller tells the tale of a mysterious young man (matinee idol Ivor Novello) who takes up residence at a London boardinghouse just as a killer known as the Avenger descends upon the city, preying on blonde women. The film is animated by the palpable energy of a young stylist at play, decisively establishing the director's formal and thematic obsessions. In this release, <i>The Lodger</i> is accompanied by <i>Downhill</i> , another silent from 1927 that explores Hitchcock's "wrong man" trope, also headlined by Novello—making for a double feature that reveals the master of the macabre as he was just coming into his own.

Title	Summary
<b>Lola</b>	Germany in the autumn of 1957: Lola, a seductive cabaret singer-prostitute (Barbara Sukowa) exults in her power as a temptress of men, but she wants out—she wants money, property, and love. Pitting a corrupt building contractor (Mario Adorf) against the new straight-arrow building commissioner (Armin Mueller-Stahl), Lola launches an outrageous plan to elevate herself in a world where everything, and everyone, is for sale. Shot in childlike, candy colors Fassbinder's homage to Josef Von Sternberg's classic <i>The Blue Angel</i> stands as a satiric tribute to capitalism.
<b>Lola</b>	<p>Soft and evanescent, lyrical but bittersweet, Jacques Demy's first film is like a dream that one enters -- and then recalls for years afterward with absolute pleasure.</p> <p>Filmed in 1961, "Lola" is an ode to yearning and enchantment -- a valentine to France, to beautiful women, to the foolish but delicious notions of romance that we receive from Hollywood. Anouk Aimee ("A Man and a Woman") is heavenly as Lola, a dance-hall girl in the port city of Nantes (Demy's hometown). Part phantom and part voluptuary, Lola is the kind of woman who wants "always to be alluring," who wiggles when she walks, who's fond of a drink, who likes to primp and smoke and speak in a breathy voice.</p> <p>As a young girl, Lola dreamed of becoming a ballet dancer but "got lost," she explains. Early in the story she runs into Roland (Marc Michel), an old flame who becomes smitten all over again. Lola rebuffs him; she still pines for Michel, the broad-shouldered Adonis who loved her and left her with a 7- year-old son.</p> <p>Demy shot "Lola" in black and white, dedicated it to filmmaker Max Ophuls ("The Earrings of Madame de ...") and constructs an Ophuls-like daisy chain of interconnecting chance encounters. Like Ophuls, he lets his camera glide and swirl around his characters -- as if he were embracing them and their heady illusions. Demy died in 1990 and his widow, director Agnes Varda, supervised the restoration of his exquisite, muted jewel of a film.</p>
<b>Lola Montès</b>	Max Ophüls explores the scandalous life of dancer and courtesan Lola Montes with a bittersweet empathy that turns melodrama into a tragic melancholy masterpiece. Using the theatrical recreation of Lola's life in a big-top pageant as a framing device, Ophüls contrasts the outrageous sensationalism of her reputation with poignant, poetic flashbacks that explore her many affairs, most notably with Franz Liszt (Will Quadflieg) and King Ludwig of Bavaria (Anton Walbrook). Lola's greatest tragedy is that she loved well, if not too wisely. If Martine Carol's central performance is lacking passion, as many critics have argued, her quiet, at times seemingly passive demeanor makes her a veritable prisoner of her society and her reputation. Swept along by Ophüls's sweeping camerawork, which glides through the film in a balance of intimacy and contemplative remove as if on the wings of angels, her life becomes like a cinematic ballet with Ophüls the choreographer and conductor. Peter Ustinov costars as the jaded circus ringmaster, who nightly narrates her exploits to a throng of scandal-hungry spectators, while she performs with a face hardened in indifference, resigned to her empty role as a figure of spectacle in a garish gilded cage. Shot in delicate color and impeccably composed widescreen compositions throughout by Ophüls's regular cinematographer Christian Matras, <i>Lola Montes</i> is his most beautiful and restrained film, a fitting swan song for one of the cinema's most sensitive directors. -- Sean Axmaker
<b>Lolita</b>	Humbert Humbert, a British professor, coming to the US to teach, rents a room in Charlotte Haze's house, but only after he sees her 12 year-old daughter, Dolores (Lolita), for whom he is immediately attracted. Though he hates the mother, he marries her as the only way to be close to the girl, who will prove to be too mature for her age. They start a journey together, trying to hide they're not just (step)father and daughter, throughout the country, being followed by someone, which Humbert first thinks to be from the police. The profound jealousy and maybe some guilt, from the forbidden love, seem to slowly drive the man emotionally unstable.
<b>Lolita</b>	Middle-aged novelist Humbert Humbert rents a room in Charlotte Haze's house after he falls passionately in love with her daughter Lolita. There are three slight problems, though - one, Charlotte is madly in love with him (unrequited, needless to say); two, Lolita is only fourteen; three, there's a very peculiar figure by the name of Clare Quilty who keeps popping up in the most unexpected places (and sporting equally unexpected accents), who seems to have a similarly unhealthy interest in Lolita...
<b>London 1948 "XIVth Olympiad:The Glory of Sport"</b>	
<b>London 2012 "First"</b>	
<b>Lone Star</b>	John Sayles' murder-mystery explores interpersonal and interracial tensions in Rio County, Texas. Sam Deeds is the local sheriff who is called to investigate a 40-year-old skeleton found in the desert....As Sam delves deeper into the town's dark secrets, he begins to learn more about his father, the legendary former sheriff Buddy Deeds, who replaced the corrupt Charlie Wade. While Sam puzzles out the long-past events surrounding the mystery corpse, he also longs to rekindle a romance with his old high-school flame. Sayles' complex characters are brought together as the tightly woven plot finally draws to its dramatic close.
<b>Lonesome</b>	A buried treasure from Hollywood's golden age, <i>Lonesome</i> is the creation of a little-known but audacious and one-of-a-kind filmmaker, Paul Fejos (also an explorer, anthropologist, and doctor!). While under contract at Universal, Fejos pulled out all the stops for this lovely, largely silent New York City symphony set in antic Coney Island during the Fourth of July weekend, employing color tinting, superimposition effects, experimental editing, and a roving camera (plus three dialogue scenes, added to satisfy the new craze for talkies). For years, <i>Lonesome</i> has been a rare treat for festival and cinemathèque audiences, but it's only now coming to home video. Rarer still are the two other Fejos films from his Universal years included in this release: 'The Last Performance' and a reconstruction of the previously incomplete sound version of 'Broadway', in its time the most expensive film ever produced by the studio.

Title	Summary
<b>Lonesome Dove</b>	Robert Duvall and Tommy Lee Jones star as Gus McCrae and Woodrow Call, aging cowboys and former Texas rangers and who organize a 2,500 mile cattle drive for one last great adventure in this excellent 1989 miniseries adaptation of Larry McMurtry's novel. The best friends, who steal the herd from a gang of Mexican cattle rustlers, drive their herd from Texas to Montana, battling horse thieves, angry Indian tribes, and a renegade half-breed killer named Blue Duck (Frederic Forrest) on a mission of revenge. The excellent cast also includes Robert Urich as cardsharp and former Ranger Jake Spoon, Anjelica Huston as McCrae's old flame Clara Allen, Danny Glover, Ricky Schroder, Diane Lane, Chris Cooper, D.B. Sweeney, Steve Buscemi, and even a small role for author Larry McMurtry. Australian director Simon Wincer shows a tremendous capacity for balancing sweeping drama and intimacy against the gorgeous landscape of the American Southwest, giving a grandly epic feel to the film despite its small-screen target and limited budget, and for forging memorable characters of even the smallest supporting parts. The heart of the drama belongs to McCrae and Call, memorably etched by Duvall and Jones as the last of the range romantics. In the age of revisionist Westerns, this excellent cattle-drive drama nicely maintains an old-fashioned feeling while still showing the dark side of the American West. Winner of seven Emmy Awards.
<b>Long Day Closes, The</b>	The Long Day Closes is the most gloriously cinematic expression of the unique sensibility of Terence Davies, widely celebrated as Britain's greatest living filmmaker. Suffused with both enchantment and melancholy, this autobiographical film takes on the perspective of a quiet, lonely boy growing up in Liverpool in the 1950s. But rather than employ a straightforward narrative, Davies jumps in and out of time, swoops into fantasies and fears, summons memories and dreams. A singular filmic tapestry, The Long Day Closes is an evocative, movie- and music-besotted portrait of the artist as a young man.
<b>Long Day's Journey Into Night</b>	Bi Gan follows up his knockout debut, Kaili Blues (watch the trailer), with this noir-tinged stunner about a lost soul (Jue Huang) on a quest to find a missing woman from his past (Wei Tang, Lust, Caution). Following leads across Guizhou province, he crosses paths with a series of colorful characters, among them a prickly hairdresser played by Taiwanese superstar Sylvia Chang. When the search leads him to a dingy movie theater, the film launches into an hour-long, gravity-defying 3D sequence shot that plunges its protagonist—and us—into a labyrinthine cityscape.
<b>Long Day's Journey Into Night</b>	Adapted directly from the play by Eugene O'Neill (considered the Nobel laureate's magnum opus), Long Day's Journey into Night is a four-act study of addiction and recrimination that the playwright claimed was written "in tears and blood".  Taking place over a single, fateful day in the summer of 1912, the Tyrone family (modelled after O'Neill's own) confront their bitter failings and long-held resentments. Patriarch James (Ralph Richardson) is a renowned stage actor who's never forgotten his squalid Irish childhood, and has forsaken artistic ambition for commercial success. His wife Mary (Katharine Hepburn) has developed a morphine addiction, his eldest son Jamie (Jason Robards, Jr.) is a violent alcoholic and failed actor, and his youngest (and clearly favoured) son Edmund (Dean Stockwell) is a nervous young man in poor health. All of them have something painful to say, and their silence is even worse.
<b>Long Goodbye, The</b>	Chain-smoking, wisecracking private eye Philip Marlowe drives a buddy from LA to the Tijuana border and returns home to an apartment full of cops who arrest him for abetting the murder of his friend's wife. After Marlowe's release, following the reported suicide in Mexico of his friend, a beautiful woman hires him to locate her alcoholic and mercurial husband. Then, a hoodlum and his muscle visit to tell Marlowe that he owes \$350,000, mob money the dead friend took to Mexico. Marlowe tails the hood, who goes to the house of the woman with the temperamental husband. As Marlowe pulls these threads together, his values emerge from beneath the cavalier wisecracking.
<b>Long Voyage Home, The</b>	Aboard the freighter Glencairn, the lives of the crew are lived out in fear, loneliness, suspicion and camaraderie. The men smuggle drink and women aboard, fight with each other, spy on each other, comfort each other as death approaches, and rescue each other from danger.
<b>Long Voyage Home, The</b>	Eugene O'Neill loved The Long Voyage Home, the feature-length adaptation of his one-act sea plays, with intelligent bridging material written by Dudley Nichols and a final movement, both hellish and elegiac, appropriate to the onset of World War II. John Ford directed, in his more self-consciously arty vein but with no loss of power or passion. The focus is on the working seamen aboard a merchant ship making its way from the Caribbean to New York harbor and then England, with dangerous cargo on the transatlantic leg. Thomas Mitchell (who had won a 1939 Oscar in Ford's Stagecoach) gives a career-best performance as Driscoll; Ian Hunter plays the enigmatic shipmate known only as "Smitty"; Ford regulars Barry Fitzgerald, John Qualen, Ward Bond, Arthur Shields, and Joseph Sawyer fill key roles; and the top-billed John Wayne contributes a surprisingly effective supporting performance as Ole, a gentle Swedish giant who really belongs on a farm somewhere. Although neglected in recent years, this movie has a permanent place of honor in one of the most amazing three-year creative streaks any director ever had.
<b>Look Back in Anger</b>	John Osborne's trend-setting angry-young-man play, with Burton rebelling against life and wife, realistically filmed and acted; dialogue bristles.
<b>Look of Silence</b>	The Look of Silence is Joshua Oppenheimer's powerful companion piece to the Oscar-nominated The Act Of Killing. Through Oppenheimer's footage of perpetrators of the 1965 Indonesian genocide, a family of survivors discovers how their son was murdered, as well as the identities of the killers. The documentary focuses on the youngest son, an optometrist named Adi, who decides to break the suffocating spell of submission and terror by doing something unimaginable in a society where the murderers remain in power: he confronts the men who killed his brother and, while testing their eyesight, asks them to accept responsibility for their actions. This unprecedented film initiates and bears witness to the collapse of fifty years of silence.

Title	Summary
Looney Tunes - Golden Collection, Vol. 1	They're the crown princes of animation. They're the international ambassadors of cartoon comedy. They're the fabulously funny friends you grew up with! And now, 56 of the very best animated shorts starring the very wackiest Warner Bros. cartoon characters have been rounded up on DVD for the first time ever in The Looney Tunes Golden Collection! Just barely contained in four special edition discs, each specially selected short has been brilliantly restored and re-mastered to its original, uncut, anvil-dropping, laughter-inducing glory! Featuring some of the very earliest, ground-breaking on-screen appearances of many all-time Looney Tunes favorites, it's an unprecedented celebration for cartoon-lovers eager to re-live the heady, hilarious, golden age of Warner Bros. animation! Sparkling with one unforgettable, landmark animated marvel after another, there's that icon of carrot-crunching aplomb, Bugs Bunny, in a dazzling assortment of his very best classic shorts. Also highlighted in their own delightfully zany series of cartoon gems: the ever-flustered Daffy Duck and eternal straight-man Porky Pig. Plus, all the rest of the beloved Looney Tunes lineup starring in some of the most wildly imaginative cartoon shorts ever created! Including an array of exclusive bonus DVD features from expert commentaries to insights into the evolution of these classic characters, this is the ultimate animated experience for anyone who's ever thrilled to the timeless query: "Ehhh? what's up, Doc?"
Looney Tunes - Golden Collection, Vol. 2	Brash, fast-paced, and hysterically funny, the Warner Brothers cartoons rank among the undisputed treasures of American animation and American comedy. This second collection, a follow-up to Looney Tunes: Golden Collection, includes such gems as "Porky in Wackylant," "A Bear for Punishment," "Gee Whiz-z-z," "The Great Piggy Bank Robbery," and "I Love to Singa." A short documentary about director Bob Clampett features several cartoon historians, animator Eric Goldberg, Shawshank Redemption director Frank Darabont, and Ren and Stimpy creator John Kricfalusi (enthusiastic but over the top). But Warners continues its scattergun approach to selecting films. There are only eight cartoons by Clampett in the set, plus three by Tex Avery and one by Frank Tashlin. "Rabbit Fire" and "Rabbit Seasoning" appear on the first set, but the third cartoon in Jones's trilogy, "Duck! Rabbit! Duck!" isn't on either. More than two-thirds of the films are by Friz Freleng and Chuck Jones. That's not necessarily a bad thing. "Show Biz Bugs," "Bugs Bunny Rides Again," and the Oscar-winning "Tweety Pie" showcase Freleng's razor-sharp timing. "What's Opera, Doc," "The Dover Boys," and the justly celebrated "One Froggy Evening" rank among Jones's boldest experiments and most brilliant successes. Volume Two includes some genuine rarities, among them, "Sinkin' in the Bathtub" (1930), the first Looney Tune, and the Oscar-winning documentary "So Much for So Little." With 60-plus cartoons, transferred from good prints Looney Tunes: Golden Collection, Volume 2 is a collection to treasure. (Rated G, suitable for all ages: cartoon violence) --Charles Solomon
Looney Tunes - Golden Collection, Vol. 3	Like the previous entries in the Looney Tunes Golden Collection series, volume 3 confirms how brilliant the Warner Bros. artists were and how durable their creations have proven. The set includes classics that every cartoon buff will recognize: "Duck! Rabbit! Duck!," "Robin Hood Daffy," "Birds Anonymous." Other selections are less familiar but significant in the development of the studio: "Sinkin' in the Bathtub," the first Looney Tune; "I Haven't Got a Hat," the earliest Warners cartoon viewers can watch for fun, rather than as an historic curiosity; "Porky's Romance," in which director Frank Tashlin introduced rapid cutting to cartoons. Some of the caricature films have aged less gracefully. Younger audiences will recognize the drawn versions of W.C. Fields, the Marx Brothers, Katharine Hepburn, and Charlie Chaplin. But will anyone under the age of 60 remember Edna Mae Oliver, George Arliss, or Ned Sparks?
Lord of the Flies	In this classic 1963 adaptation of William Golding's novel, a planeload of schoolboys is stranded on a tropical island. They've got food and water; all that's left is to peacefully govern themselves until they're rescued. "After all," says choir leader Jack, "We're English. We're the best in the world at everything!" Unfortunately, living peacefully is not as easy as it seems. Though Ralph is named chief, Jack and the choristers quickly form a clique of their own, using the ever-effective political promise of fun rather than responsibility to draw converts. Director Peter Brook draws some excellent performances out of his young cast; the moment when Ralph realizes that even if he blows the conch for a meeting people might not come is an excruciating one. Well acted and faithfully executed.
Lord of War	The lethal business of arms dealers provides an electrifying context for the black-as-coal humor of Andrew Niccol's Lord of War. Having proven his ingenuity as the writer of The Truman Show, and writer-director of Gattaca and the under-appreciated Simone, Niccol is clearly striving for Strangelovian relevance here as he chronicles the rise and inevitable fall of Yuri Orlov (Nicolas Cage), a Ukrainian immigrant to America who makes his fortune selling every kind of ordnance he can get his amoral hands on. With a trophy wife (Bridget Moynahan) who's initially clueless about his hidden career, and a younger brother (Jared Leto) whose drug-addled sense of decency makes him an ill-chosen accomplice, Yuri traffics in death the way other salesman might push vacuum cleaners (he likes to say that alcohol and tobacco are deadlier products than his), but even he can't deny the sheer ruthlessness of the Liberian dictator (a scene-stealing Eamonn Walker) who purchases Orlov's "products" to expand his oppressive regime. Niccol's themes are even bigger than Yuri's arms deals, and he drives them home with a blunt-force lack of subtlety, but Cage gives the film the kind of insanely dark humor it needs to have. To understand this monster named Yuri, we have to see at least a glimpse of his humanity, which Cage provides as only he can. Otherwise, this epic tale of gunrunning would be as morally unbearable as the black market trade it illuminates. --Jeff Shannon
Los Angeles 1984 "16 Days of Glory"	
Los Angeles Plays Itself	A must-see for Los Angeles history buffs and cinema enthusiasts, who will marvel at the hundreds of archival and film clips revealing an almost secret history of the City of Angels. "This cinematic essay focuses on the discrepancy between the lived-in urban reality of Los Angeles and its various century-deep cinematic mythologies. The movie is about more than just what the movies get wrong. It's about the way the imaginary space of cinema intrudes upon the actual space of our lives, so that the L.A. of the movies becomes a kind of separate urban reality unto itself."



Title	Summary
<b>Lost Highway</b>	<p>Fred Madison (Bill Pullman) is a successful jazz musician (playing songs oddly similar to Radiohead's 'Kid A' album). He's married to an extremely beautiful woman named Renee (Patricia Arquette). Arquette oozes with sexuality, her performance is raw, and fantastic. They receive a mysterious video tape on their doorstep, that shows they were filmed while sleeping (the connection between this aspect of the film and France's Cache is to large to ignore). The police start surveillancing their house, with no luck. Finally, Fred gets a tape showing him murder his wife, and he's quickly arrested since Renee is in fact dead.</p> <p>The plot then moves to a young car mechanic named Pete (Balthazar Getty). He's remotely connected to some very bad people, as he's their mechanic. There's no trouble until he starts doing it with bad guy boss Mr. Eddy's gal, Alice (also played by Arquette). The two have an intense love affair behind Mr. Eddy's back, and live in fear that the violent maniac will find out and kill them both.</p>
<b>Lost Honor of Katharina Blum, The</b>	<p>When Katharina Blum spends the night with an alleged terrorist, her quiet, ordered life falls into ruins. Suddenly a suspect, Katharina is subject to a vicious smear campaign by the police and a ruthless tabloid journalist, testing the limits of her dignity and her sanity. Volker Schlöndorff and Margarethe von Trotta's powerful adaptation of Heinrich Böll's novel is a stinging commentary on state power, individual freedom, and media manipulation—as relevant today as on the day of its release in 1975.</p>
<b>Lost Illusions</b>	<p>In the southwest of 19th-century France, the cleverness of young aspiring poet Lucien Chardon (Benjamin Voisin) won him a patron and clandestine lover in the wealthy Madame de Bargeton (Cécile de France). Their sojourn to Paris, however, found him struggling and settling for a newspaper critic's life... and the ultimate corruption of his personal ideals. Acclaimed take on the Honoré de Balzac novel.</p>
<b>Lost in Alaska</b>	<p>Bud and Lou save an ex-sheriff, then discover he is the target of every hitman in the Yukon.</p>
<b>Lost in La Mancha</b>	<p>When Keith Fulton and Louis Pepe went to Spain in 2000 to film director Terry Gilliam on the set of The Man Who Killed Don Quixote, they never expected the catalog of disasters that would force independent investors to shut down the \$32 million film after only six days. Johnny Depp soldiers on as a time-traveling ad exec who serves as squire to the aging Quixote, played by Jean Rochefort, a French actor whose difficulty speaking English is rivaled only by problems with his prostate. Then there's the flash floods and the NATO planes spoiling take after take. Fulton and Pepe have created an extraordinary document. Hilarious and heartbreaking, it's a cautionary fable of the impossible dream of holding to a vision on film (Gilliam is a visionary who always thinks outside the box) while Hollywood holds the bottom line.</p>
<b>Lost in Translation</b>	<p>Americans abroad, almost innocents. Charlotte, fresh out of Yale with a degree in philosophy, is in Tokyo with her husband, a photographer whose work takes him away that week. She's adrift, her soul on ice. Bob, mid-50s, a semi-retired movie star, is there to make \$2 million doing a Scotch ad. At home are a wife and young children, but he's jaded and melancholy. Both are jet-lagged, and Tokyo's culture and language push them further off kilter. When they meet in the hotel bar and spend their free time together for a few days, possibilities arise amidst the losses. Their friendship becomes an experience: does he have something to teach; can she reconnect him to life?</p>
<b>Lost Lost Lost</b>	<p>Fourteen years of footage document Mekas' early years in New York as he and his brother Adolfas build their new life in America, discovering the city and the burgeoning film and arts community of the 1950s and 60s downtown scene.</p>
<b>Lost World, The</b>	<p>Every larger-than-life creature feature, from King Kong to Godzilla to Jurassic Park, owes a debt to the original Lost World, the granddaddy of giant monster movies. Based on an adventure fantasy by Arthur Conan Doyle, it's the story of a maverick scientist (Wallace Beery, under a bushy beard) who finds a land that time forgot on a plateau deep within the South American jungles and comes back to London with a captured brontosaurus to prove it. His expedition includes Bessie Love, the daughter of an explorer who disappeared on the previous expedition, and big-game hunter Lewis Stone. The ostensible stars of the picture are all upstaged by Willis O'Brien's dinosaurs, simple models brought to life with primitive stop-motion animation. Hardly realistic by any measure, these pioneering special effects are still a sight to behold, especially the lumbering brontosaurus (which receives the most care from O'Brien, both foraging in his jungle and rampaging through the streets of London).</p> <p>The Lost World was truncated for rerelease in the 1930s and the original negative was subsequently lost. David Shepard meticulously "rebuilt" the film using material from eight different surviving prints from all over the world, cleaning and restoring along the way. The result, which is 50 percent longer than previously extant prints, is still not complete but closer than any version since its 1925 debut. The difference is not merely in restored scenes but in a rediscovered sense of grace in scenes filled out to their original detail and pace. The film moves and breathes once again like a silent film.</p> <p>The disc features the choice of an original, modern score by the Alloy Orchestra and a classic orchestral score compiled and conducted by Robert Israel (both enjoyable and effective), 13 minutes of O'Brien's animation outtakes (including a couple of isolated frames that capture O'Brien manipulating his models), and rudimentary commentary by Arthur Conan Doyle historian Roy Pilot. - Sean Axmaker</p>

Title	Summary
<b>Lost World, The: Jurassic Park</b>	<p>Jeff Goldblum's Ian Malcolm character comes front and center in The Lost World: Jurassic Park II, when Dr. Hammond (Richard Attenborough) reveals that though Jurassic Park itself was shut down after the disasters that befell the first film, there is another island, a breeding ground of sorts, where dinosaurs have been allowed to roam freely. Once again Spielberg, a la Hitchcock, has already let the audience in on that secret—albeit a bit discursively—in a brilliantly structured prologue where a vacationing family encounters a little surprise in the bushes. Hammond of course wants Malcolm and a new team of scientists to travel to the island to understand how the dinosaurs have managed to flourish despite having been bred with a lysine deficiency which should have killed them after a week. And so we're off on another fantastic journey to prehistoric times, and it doesn't take a rocket scientist (and/or world famous chaos theorist) to know that things are not going to end well.</p> <p>Malcolm has his own love interest in this film, paleontologist Sarah Harding (Julianne Moore). Also along for the destructive ride is a documentary filmmaker named Nick Van Owen (Vince Vaughn). One of the interesting subtexts of the Jurassic Park franchise is how funding plays into scientific research, and Dr. Hammond's company InGen is in desperate straits as The Lost World: Jurassic Park II begins, due to the calamitous events of the first film. That has led to Hammond actually losing control of his company, which is now being run by his greedy and nefarious nephew, Peter Ludlow (Arliss Howard).</p>
<b>Louis Armstrong Live in '59</b>	<p>Each DVD features a 16-page booklet with an essay written by an authoritative jazz historian as well as rare and unseen photos. Jazz Icons DVDs are produced with the full support and cooperation of the artists or their estates, who, in most cases, are contributing rare personal photographs, memorabilia, and forewords.</p>
<b>Loulou</b>	<p>Loulou has all of the important characteristics Maurice Pialat's films are known for – it is notably raw and at times borderline offensive, looking casual, bursting with energy. The first impression the film creates is that it was meant to highlight the improvisational skills of its cast. But the roughness is indeed part of its intended style, which was clearly inspired by the films of the great Nouvelle Vague directors.</p> <p>The film is about love and romance, but as experienced by real people who make mistakes and even hurt each other while spending time together. For example, when watching Nelly and Andre argue, it almost feels like their discussions were filmed for a documentary series on modern couples. They are simple, completely free of the clichés and melodrama that 'serious' films about people falling in love are typically plagued with.</p> <p>The social element in Loulou is also quite intriguing. At first it seems like Nelly's bourgeois background would become a target – she would fall in love with Loulou and undergo a serious character transformation that will expose her hypocrisy. And she does fall in love with Loulou, but Pialat never condemns her. Then it seems like Loulou is the target – he is a petty criminal, a product of his environment whose weaknesses will be exposed. Pialat toys with his naivety but never decries it.</p>
<b>Love Affair</b>	<p>Carol Owen (Dorothy Mackaill) is a wealthy young socialite who falls for a local flight instructor (Humphrey Bogart), while at the same time keeping a rich older suitor (Hale Hamilton) on the side. Unbeknownst to Owen and the flight instructor, the rich older suitor is also having a private affair with the flight instructor's sister (Astrid Allwyn) who's trying to swindle him out of enough money to stage a play.</p>
<b>Love Affair, or the Case of the Missing Switchboard Operator</b>	<p>In outline, this is the story of the tragic romance between a young telephonist (Eva Ras) and a middle-aged rodent sanitation specialist (Slobodan Aligrudic) in Belgrade. Yet in Dusan Makavejev's manic hands, this second feature becomes an endlessly surprising, time-shifting exploration of love and freedom. Featuring interludes of interviews with a sexologist and a criminologist, as well as some of the most elegant dramatic filmmaking of the director's career, Love Affair, based on a true incident, further demonstrated Makavejev's adeptness at mixing and matching genres, and his odd, sophisticated humanism.</p>

Title	Summary
<b>Love and Anger</b>	<p>Love and Anger is a collection of five stories from diverse directors that are connected in theme only. Each director takes verses from the bible and then turns the material into modern tale about morality.</p> <p>L Indifferenza: A young woman is raped and murdered on one side of town while a couple on the other side of town narrowly escapes a brutal car crash. The man from the car crash frantically tries to flag down another car to help him bring his dying wife to the hospital. When he is unable to get anyone to stop he picks her up and starts to walk her top the hospital while he holds her in his arms. Two motorcycle cops see him and when they call for an ambulance there are none available. One of the cops flags down a car that just happens to be driven by the man who earlier on the side of town raped and murdered a young woman. This segment is a powerful statement on how we as human beings are oblivious to the suffering of others. The kinetic editing heightens the tension the builds up to a fever pitch. It is also interesting how the low life murderer is the only one who is willing to help and a few times when he tries to walk away he conscious won't let him. Overall this is the most assessable segment in the film.</p> <p>Agonia: A dying is visited by a priest and shortly after the priest arrives he asks the priest and a woman who is in the room with him to leave. This is where any real narrative ends and what comes next is truly the most bizarre moments of this film. The bulk of this segment involve of group of hippie sitting around chanting and doing other various abstract exercises. I find this segment to be the least involving and it tended to drag on a few beats to long. What it did do well was its excellent use of ambient sounds which added to the mood of the segment.</p> <p>La sequenza del fiore di carta: A young man walk through the streets of Rome while images of worlds leaders and war time footage is superimposed over the footage of him walking. This segment is like the last two is a statement against the evils men do and war. I really liked the juxtaposition of the superimposed shots with what was going on in the background. This was one of the best uses of this technique that I have ever seen in any film. Overall even though this segment moves along quickly it achieves so much through its visuals despite its thin narrative.</p> <p>L'Amore: A man and a woman sit at a table watching a couple who are in love. Like the two previous segments there is never any coherent narrative established. Godard uses in this segment a technique that he had previously used in Contempt were the opening credits are read instead of appearing on the screen. Were are told by the man and woman at the table that we are watching a Jean-Luc Godard film and that it is in widescreen and color. To truly understand film we must observe what is happing on the screen not just watch which is the main statement that Godard is trying to get across in this segment. Like many of his previous films this segment his dialog heavy and it contains some of the most extreme uses of the widescreen 2.35:1 scope that has ever been filmed. Overall is you are a fan of Godard you are sure to love his contribution to Love and Anger.</p> <p>Discutiamo, discutiamo: A professor's lecture is interrupted by a group of students who prescribe to Marxist ideology. What follows is a debate between the status quo and the Marxist's that verges on confrontational at times. This segment is more political then the other four feels the most dated and it is definitely a product of time. Overall some strong ideas are batted around which help keep things interesting through out this segments short duration.</p>
<b>Love Exposure [aka Ai No Mukidashi]</b>	<p>We have a priest (Atsuro Watabe) who pushes his son into sin; a libidinous harpy (Makiko Watanabe) who seeks God as a cover for more depraved urges; and a disturbed young woman (Sakura Ando) who castrates her abusive father before founding a religious cult. It all plays as if John Waters reworked a screenplay by Mel Gibson, then handed it off to the ghosts of Luis Buñuel and John Hughes for polishing.</p> <p>Merging the sacred and the profane, the bloody and the batty, "Love Exposure" tunnels into serious topics — warped parenting, sexual intolerance and the way religious cults enslave damaged souls — with a hilariously blasphemous shovel. Exhibiting astonishing dexterity, Mr. Sono shapes all this trauma into a narrative that's completely coherent and surprisingly touching, never more so than in Yu's struggle toward sexual maturity.</p>
<b>Love in the Afternoon [aka Chloé in the Afternoon]</b>	<p>In the luminous final chapter to Rohmer's 'Moral Tales,' the bourgeois business executive Frédéric, though happily married to an adoring wife, cannot banish from his mind the multitude of attractive Parisian women who pass him every day. Then arrives Chloé, an audacious, unencumbered old flame.</p>
<b>Love Is Colder Than Death</b>	<p>An acerbic, unorthodox crime drama about a love triangle involving the small-time pimp Franz (Fassbinder), his prostitute girlfriend, Joanna (future Fassbinder mainstay Hanna Schygulla), and his gangster friend Bruno (Ulli Lommel). With its minimalist tableaux and catalog of New Wave and Hollywood references, this is a stylishly nihilistic cinematic statement of intent.</p>
<b>Love on the Run</b>	<p>The release of François Truffaut's The 400 Blows (Les Quatre cents coups) in 1959 shook world cinema to its foundations. The now-classic portrait of troubled adolescence introduced a major new director in the cinematic landscape and was an inaugural gesture of the revolutionary French New Wave. But The 400 Blows did not only introduce the world to its precocious director—it also unveiled his indelible creation: Antoine Doinel. Initially patterned closely after Truffaut himself, the Doinel character (played by the irrepressible and iconic Jean-Pierre Léaud) reappeared in four subsequent films that knowingly portrayed his myriad frustrations and romantic entanglements from his stormy teens through marriage, children, divorce, and adulthood. With The Adventures of Antoine Doinel, Criterion is proud to present Truffaut's celebrated saga in its entirety: the feature films The 400 Blows, Stolen Kisses, Bed and Board, and Love on the Run, and the 1962 short subject, Antoine and Colette, in a special edition five-disc box set.</p>

Title	Summary
<b>Love Parade, The</b>	Ernst Lubitsch's first "talking picture" was also Hollywood's first movie musical to integrate songs with narrative. Additionally, The Love Parade made stars out of toast-of-Paris Maurice Chevalier and girl-from-Philly Jeanette MacDonald, cast as a womanizing military attaché and the man-hungry queen of "Sylvania." With its naughty innuendo and satiric romance, The Love Parade opened the door for a decade of witty screen battles of the sexes.
<b>Love Streams</b>	The electric filmmaking genius John Cassavetes and his brilliant wife and collaborator Gena Rowlands give luminous, fragile performances as two closely bound, emotionally wounded souls who reunite after years apart. Exhilarating and risky, mixing sober realism with surreal flourishes, Love Streams is a remarkable film that comes at the viewer in a torrent of beautiful, erratic feeling. This inquiry into the nature of love in all its forms was Cassavetes's last truly personal work.
<b>Loved One, The</b>	In olden days, as Cole Porter famously observed, a mere glimpse of stocking was looked on as something shocking. So it's heartening to report that this 1965 black comedy still delivers on its billing as "the motion picture with something to offend everyone." Tony Richardson, fresh off the liberating Tom Jones, brings Evelyn Waugh's self-described "little nightmare" to the screen with all its sacrilegious shocks (and then some!) intact, courtesy of screenwriters Terry Southern (Dr. Strangelove) and Christopher Isherwood. Robert Morse stars as Dennis Barlow, an Englishman abroad and a fish out of water in Southern California. Stumbling across the Hollywood landscape like a cross between Candide and Jerry Lewis. Barlow gets a unique perspective of the American experience when he finds employment at the Happier Hunting Ground, a ramshackle pet cemetery, and the flipside of the fabulously vulgar Whispering Glades. In a virtuoso dual role, Jonathan Winters costars as glad-handing Happier Hunting Grounds proprietor Harry, whose brother, Whispering Glades' Blessed Reverend, has some out-of-this-world plans for the "Loved Ones." The mad, mad, mad mad cast also includes John Gielgud as Dennis's ill-fated expatriate uncle, an artist unceremoniously booted from the movie studio where he has worked for 31 years; Anjanette Comer as Aimee, a Whispering Glades cosmetician torn between Dennis and embalmer Mr. Joyboy (an unforgettable Rod Steiger), who registers his broken heart on the faces of his corpses; a teenage Paul Williams as a science prodigy; Liberace as a funeral salesman peddling eternal flames both "perpetual or standard"; Milton Berle and Margaret Leighton as "a typical well-adjusted American couple" whose deceased dog puts a crimp in their dinner plans; and even Jamie Farr, seen fleetingly as a waiter. The Loved One anticipates the "New Hollywood" with its naturalistic cinematography by Haskell Wexler (Medium Cool) and "anything goes" sensibility (the dinner scene with Joyboy and his obese mother would not be out of place in a John Waters movie). By turns creepy and grotesquely funny, The Loved One will bury you. -- Donald Liebenson
<b>Lovers on the Bridge, The [Les Amants du Pont-Neuf]</b>	Two street people, Michèle and Alex, connect on a famous bridge that is under restoration. Other homeless people congregate there but these two help each other live their lives with total abandon and expression. Juliette Binoche and Denis Lavant have a wonderful chemistry that didn't spark as well as this in Mauvais Sang (another Carax film) - although it was evident. This is a pure love story with no sex or gratuitous affectations. It expresses the type of relationships that transpires in your life when you communicate with the utmost simplicity. There are no lovers games - or faint praises... they just exist, and want each other near. We see the horrible manner in which they subsist and learn about their troubles, ever so slowly. Michèle is an artist who is going blind and Alex is a total survivor. Their smiles when they are together are infectious. We see their adventures as they express joy like young children finding freedom and discovery. This film is about love - its jealousies, respect and unabashed caring - showing that it is not exclusive to the rich and unblemished.
<b>Lovers: A True Story</b>	Set in '50s Spain, a young man (Sanz) leaves the army and looks for a job so he and his fiancée (Verdu) can get married. He rents a room from a widow (Abril), and shortly begins a torrid affair with her. The fiancée figures it out and decides to win him back by offering herself to him and taking him to meet her family. Ultimately he has to make a decision. Based on a true story.
<b>Loves of a Blonde</b>	With sixteen women to each man, the odds are against Andula in her desperate search for love - that is, until a rakish piano player visits her small factory town and temporarily eases her longings. A tender and humorous look at Andula's journey, from the first pangs of romance to its inevitable disappointments, 'Loves of a Blonde' (Lásky jedné plavovlásky) immediately became a classic of the Czech New Wave and earned Milos Forman the first of his Academy Award nominations.

Title	Summary
<b>Loving Couples</b>	<p>Adapted from a 3,000 page novel series by Swedish author Agnes von Krusenstjerna, Zetterling and her husband David Hughes condensed Krusenstjerna's seven sprawling novels into a single screenplay, taking the film's name from the fifth book in the series. Labeled by her contemporaries as "the Swedish Proust" and often likened to D.H. Lawrence, Krusenstjerna explores the inner lives of her characters with an unusual candor for the time. It was this frankness in dealing with female sexuality that initially attracted Zetterling, who then crafted a screenplay that emphasized her goals and aspirations as a feminist filmmaker.</p> <p>Loving Couples carries its feminist agenda on its sleeve, and subsequently takes on a lot of taboo topics not typically depicted in such a direct manner on screen. Pregnancy, sexual fulfillment, sexual repression, adultery, premarital sex, lesbianism, male homosexuality, bisexuality and pedophilia are all explored in varying degrees during the film's running time, making a film like Bergman's <i>The Silence</i> (which caused an international scandal a year before <i>Loving Couple's</i> release) extremely tame in comparison. It's not hard to see why <i>Loving Couples</i> caused a sensation in its own right, with critics divided on both its contents and technical merits and several countries banning the film outright (even the poster was controversial—the silhouette figures pictured on the DVD's cover art got the poster banned from Cannes. Oh, how times have changed).</p> <p>But what's striking when viewing <i>Loving Couples</i> today is how the film approaches these potentially inflammatory topics with an earnestness and keen sensitivity, even during stretches when the subject matter lends itself to exploitation. One scene set at a proper boarding school, for example, plays like Peter Weir's <i>Picnic at Hanging Rock</i> with nudity—but Zetterling focuses on the emotional turbulence of the situation instead of the exposed flesh, transforming the scene from a lurid portrait of sadism into a poignant depiction of sexual repression. This seems to be Zetterling's underlying approach to the material, and the film as a whole benefits greatly from it.</p> <p>Enhancing the thematic sophistication of the film is Zetterling's superb stylistic choices. The stark black and white cinematography is certainly reminiscent of Bergman, which is no surprise, since Sven Nykvist served cinematographer for some of Bergman's most famous films: <i>The Virgin Spring</i>, <i>Persona</i>, <i>Cries and Whispers</i> and <i>Fanny and Alexander</i>, among others. Interestingly, the visual style of <i>Loving Couples</i> seems to combine the bleakness of the Nykvist-helmed films like <i>Through a Glass Darkly</i> with the delicate splendor of a film like <i>Smiles of a Summer Night</i>, which was shot by Gunnar Fischer, the other cinematographer Bergman regularly worked with. But Zetterling proves to be an extremely inventive director in her own right, to the point where her style becomes borders on the self-consciousness. But it's self-conscious in the way, say, <i>Citizen Kane</i> is self-conscious—one gets the impression that the director is so excited in the stylistic decisions that he or she gets to make that the enthusiasm overrides the potential to overdo things.</p> <p>And something has to be said about the all-star cast. Zetterling takes full advantage of the acting talent she's amassed, which reads like a who's-who of early 1960s acting talent of Swedish cinema (only Bibi Andersson and Max von Sydow are conspicuously absent). It's difficult to single out just one performance to praise—even though the storylines of the three main character don't intertwine until well into the film, <i>Loving Couples</i> gives the impression of a grand ensemble effort more than anything else.</p> <p>The <i>New Yorker</i> release of this film is simply outstanding in all respects. The quality of the picture can be described as nothing less than excellent—the black and white images are simply luminous, with a hardly a trace of image defects of any kind. The audio receives similarly high marks.</p> <p>Included in the extras is Zetterling's <i>Wargame</i>, a 15-minute short film that won the Golden Lion for Best Short at the Venice Film Festival. It's a remarkably crafted film in its own right, and anticipates the stylistic bravura of Zetterling's first feature film. A wordless story of two boys who push themselves to increasing an increasing level of danger (literally), it demonstrates how overtly political a filmmaker Zetterling was from the very beginning. Other extras include a filmmaker biography and filmography, a still gallery and a helpful booklet, with a piece by Zetterling on the filmmaking process behind <i>Loving Couples</i>, as well as a brief background of author Agnes von Krusenstjerna. Both of which are extremely informative.</p>
<b>L-Shaped Room, The</b>	<p>A young Frenchwoman, Jane, is trying to find somewhere to live in London. She eventually takes an 'L'-shaped attic room in a down-at-heel lodging house in W2 for 2 guineas a week, despite the poor decoration and grasping landlady, Doris. When she moves in she begins to meet the other residents; prostitutes Sonia and Jane, ageing former actress Mavis, West Indian Johnny and cocky would-be writer Toby. The frankness about sex and the sympathetic treatment of outsiders - whether they be unmarried mothers, lesbian or black - and the largely natural and non-judgmental handling of their problems seem part of the movement, but the narrative style and direction are more conventional. Director Bryan Forbes was, and still is, very much part of the British film industry establishment. As an actor he was a mainstay of war films and thrillers in the 1950s. As a director with <i>Whistle Down the Wind</i> (1961) and then this film, he set down a more romantic, wistful type of realism than that of Tony Richardson or Lindsay Anderson.</p>
<b>Luck: The Complete First Season</b>	<p>From David Milch (<i>Deadwood</i>, <i>NYPD Blue</i>) and Michael Mann (<i>Public Enemies</i>, <i>Ali</i>), this one-hour drama centers on an intuitive tough guy named Chester “Ace” Bernstein (Dustin Hoffman), who has always been involved with gambling, from bookmaking and money laundering to casino operations. Recently released from prison after three years, he teams with Gus Demetriou (Dennis Farina), his longtime chauffeur and muscle, to craft a complex plan involving the Santa Anita Racetrack in California. As they plot out Ace’s strategy, the pair recruits Turo Escalante (John Ortiz), a successful trainer with a sordid reputation. In the meantime, an old trainer (Nick Nolte) nurtures a possible breakthrough thoroughbred, while a ragtag group of four racetrack groupies band together to try to catch lightning in a bottle – as winners of an elusive Pick Six bet.</p>

Title	Summary
<b>Lucy [4K UHD BD]</b>	<p>From La Femme Nikita and The Professional to The Fifth Element, writer/director Luc Besson has created some of the toughest, most memorable female action heroes in cinematic history. Now, Besson directs Scarlett Johansson in Lucy, an action-thriller that tracks a woman accidentally caught in a dark deal who turns the tables on her captors and transforms into a merciless warrior evolved beyond human logic. Lucy also stars Academy Award winner Morgan Freeman.</p> <p>***</p> <p>Morgan Freeman and Scarlett Johansson headline this EuropaCorp/TF1 Films co-production directed by Luc Besson, and released by Universal Pictures. The story centers on a woman Johansson who falls prey to sinister underworld forces, but who gains superhuman abilities that allow her to strike back at her oppressors.</p> <p>***</p> <p>Starting with the provocative premise – that human beings use only 10% of their brain capacity – this is strictly science fiction. Filmmaker Luc Besson knew that this percentage figure was inaccurate, yet plunged ahead with his inventive adventure, revolving around a naïve young American named Lucy (Scarlett Johansson) who gets tricked into delivering a mysterious metal briefcase to a Taiwanese crime boss, Mr. Jang (South Korean actor Choi Min Sik), and forced to become one of his drug mules. When she’s repeatedly kicked in the gut, there’s leakage from the bag of blue crystals, a narcotic known as CPH4, that’s been surgically inserted in her abdomen, and a metamorphosis occurs: Lucy becomes superhuman. Determined not only to wreak primal revenge on her captors but also to acquire more and more knowledge, employing her increasing array of powers and skills – she contacts Professor Norman (Morgan Freeman), a neuroscientist who is lecturing about cerebral capacity at a university in Paris.</p>
<b>Ludwig</b>	<p>Visconti’s 1972 film is a lavish and operatic portrait of Ludwig II, the ‘Mad King’ of Bavaria. From his glittering coronation to his mysterious suicide, Ludwig II (1845-86) epitomised the doomed nineteenth-century Romantic hero. A loner by nature, he was tormented by his unrequited love for his cousin, Empress Elisabeth of Austria, who sensed his true sexual nature and fragile grip on reality. But as war raged around him, Ludwig’s sole obsession remained the visionary music of Richard Wagner, and he retreated more and more into a fantasy world, alarming his ministers through his irrational behaviour, neglect of state affairs and lavish expenditure on several fairytale castles. Judged unfit to rule, Ludwig was declared insane.</p>
<b>Lumière d'été</b>	<p>A shimmering glass hotel at the top of a remote Provençal mountain provides the setting for a tragicomic tapestry about an obsessive love pentangle, whose principals range from an artist to a hotel manager to a dam worker. Scripted by Jacques Prévert and Pierre Laroche, the film was banned from theaters for the duration of the occupation for its dark portrayal of the hedonistic excesses of the ruling class. Today, it is often singled out as Jean Grémillon’s greatest achievement.</p>
<b>Lure, The</b>	<p>This genre-defying horror-musical mash-up—the bold debut of Polish director Agnieszka Smoczyńska—follows a pair of carnivorous mermaid sisters drawn ashore to explore life on land in an alternate 1980s Poland. Their tantalizing siren songs and otherworldly auras make them overnight sensations as nightclub singers in the half-glam, half-decrepit world of Smoczyńska’s imagining. The director gives fierce teeth to her viscerally sensual, darkly feminist twist on Hans Christian Andersen’s "The Little Mermaid," in which the girls’ bond is tested and their survival threatened after one sister falls for a human. A coming-of-age fairy tale with a catchy synth-fueled soundtrack, outrageous song-and-dance numbers, and lavishly grimy sets, The Lure explores its themes of emerging female sexuality, exploitation, and the compromises of adulthood with savage energy and originality.</p>
<b>Lust, Caution</b>	<p>The film starts in 1938, when Wong Chia-Chi (Tang Wei), a student and aspiring actress, is recruited by the charismatic Kuang Yu Min (pop star Wang Leehom) to act her most demanding role: seducer of Mr. Yee (Tony Leung). He's a Japanese collaborator these Chinese patriots want dead. It culminates in 1942, at a jewelry shop, where the once plain Wong Chia-Chi -- now the epitome of fatal allure -- is about to fulfill her mission. In between, Lee reveals a deft design of politics and betrayal that finds a perfect parallel in the seemingly frivolous mah-jongg games Mrs. Yee (canny Joan Chen never misses a trick) plays with her married lady friends, including her romantic rival. There are no wasted motions. Exquisite beauty and barbarous intent are all caught in the lens of the great cinematographer Rodrigo Prieto. Lee, working with an intricate script by Wang Hui Ling and James Schamus, keeps us constantly off balance. Much has been made of the NC-17 sex scenes. For the reliably idiotic ratings board, it all comes down to pubic hair and pelvic thrusts. For Lee, it goes deeper, into areas of control. Yee approaches sex with the sadistic relish he'd use to torture a suspect, while Wong Chia-Chi acts the role of subservient vessel. When they both drop the masks and yield to grander passions, the effect is devastating. The actors deserve the highest praise. Leung goes places he's never been before as an actor. And newcomer Tang Wei gives a performance that will be talked about for years. Lee is a true master, and his potently erotic and suspenseful Lust, Caution casts a spell you won't want to break.</p>
<b>M</b>	<p>Behind every great suspense thriller lurks the shadow of M. In this, Fritz Lang’s first sound film, Peter Lorre delivers a haunting performance as the cinema’s first serial killer, a whistling pedophile hunted by the police and brought to trial by the forces of the Berlin underworld. Greig’s “Peer Gynt Suite” will never sound the same. Criterion is proud to present Lang’s seminal film in a new transfer.</p>
<b>M*A*S*H</b>	<p>The 4077th Mobile Army Surgical Hospital is shaken up by the arrival of Captains Hawkeye Pierce and Duke Forrest...crack surgeons but lousy soldiers. Joined by renowned chest-cutter Trapper John McIntyre, the surgeons set about dealing with the daily carnage of the war by raising hell. From getting rid of the idiotic Major Burns, to helping the camp dentist commit "suicide", there's no lengths the Swampmen won't go to distract themselves from the horrors of war.</p>

Title	Summary
<b>Ma Mere</b>	<p>A somber and young man Pierre (Louis Garrel) sits inside a car listening impassively as his barely coherent, self-absorbed father (Philippe Duclos) coldly reveals his resigned resentment towards him as an accident of birth who had caused a premature end to his bohemian lifestyle and sexual experimentation with his wife H�el�ene (Isabelle Huppert). Brought to a secluded summer villa for a tenuous (and decidedly dysfunctional) family reunion with his seemingly delicate and emotionally opaque mother, Pierre is eager to express his complete devotion towards her in an attempt to prove allegiance to her against the emotional betrayal of his father's flaunted infidelities. However, when the father returns to France on "business" (a implicit euphemism for his visits to his mistress), H�el�ene's awkward intimacy with the tormented and inexperienced Pierre reveals an even more insidious side to her seeming impenetrability. Based on philosopher and author George Bataille's novel, <i>Ma M�ere</i> is an insidious, amoral, depraved, and even darkly comical exposition on filial attraction, sexual initiation, and liberation. Although filmmaker Christophe Honor�e presents some indelible and evocative images, most notably in the repeated crane shots of sand dunes that visually reflect Pierre's underlying sense of desolation, the pervasive bankruptcy and perverted search for intimacy and transcendence in the story is so alienated and bereft of hope that the film's recurring themes of religion, sexuality, fanaticism, and obsession becomes inextricably moribund and, like the characters' troubled lives, proves to be a transitory exercise in vacuous, empty ritual.</p>
<b>Macao</b>	<p>Mitchum plays a penniless American on the run who pitches up in Macao, where he is mistaken for cop William Bendix by an underworld boss Brad Dexter. Meanwhile the real detective uses Mitchum as a decoy to lure Dexter out of the safety of the colony. Mitchum and Russell have a fine chemistry as the leads in this melodramatic thriller, which was heavily re-shot by an uncredited Nicholas Ray.</p>
<b>Macbeth</b>	<p>One of the most interesting things that Welles does with his adaptation of <i>Macbeth</i> is push the Three Witches front and center, emphasizing their obviously pagan roots and contrasting that against a culture where Christianity was beginning to have a significant toehold. This also plays into the whole moral subtext of the film, for at its core, <i>Macbeth</i> is a piece about the corrosive effects of conscience. <i>Macbeth</i> and <i>Lady Macbeth</i> (Jeanette Nolan in her first major film role) are devious schemers, but the fact remains they may have gotten away with their nefarious plans, not to mention their manifold murders, had not the internal conflict perpetrated by incipient guilt complexes intruded.</p> <p>Welles' visual mastery is also well on display throughout this film. Welles was beginning to have to deal with smaller and smaller budgets, but <i>Macbeth</i> rarely if ever shows its seams. Welles and his cinematographer John L. Russell brilliantly utilize shadow to mask sets that might otherwise look a little on the cheesy side. The film is awash in bizarre rock formations which seems to echo <i>Macbeth</i>'s deteriorating mental state. Welles also isn't shy about using extreme camera angles to emphasize the inner worlds of the characters, and there are a couple of just plain weird but wonderful moments, including when <i>Macbeth</i> stares at his bizarrely deformed reflection in a twisted mirror. All of these elements make the film as visually stunning in its own way as was <i>Citizen Kane</i>.</p>
<b>Macbeth</b>	<p>Roman Polanski imbues his unflinchingly violent adaptation of William Shakespeare's tragedy of ruthless ambition and murder in medieval Scotland with grit and dramatic intensity. Jon Finch and Francesca Annis give performances charged with fury and sex appeal as a decorated warrior rising through the ranks and his driven wife, scheming together to take the throne by any means. Coadapted by Polanski and the great theater critic and dramaturge Kenneth Tynan, and shot against a series of stunning, stark British Isle landscapes, this version of <i>Macbeth</i> is among the most atmospheric and authentic of all Shakespeare films.</p>

Title	Summary
<b>Macbeth</b>	<p>The play begins with the brief appearance of a trio of witches and then moves to a military camp, where the Scottish King Duncan hears the news that his generals, Macbeth and Banquo, have defeated two separate invading armies—one from Ireland, led by the rebel Macdonald, and one from Norway. Following their pitched battle with these enemy forces, Macbeth and Banquo encounter the witches as they cross a moor. The witches prophesy that Macbeth will be made thane (a rank of Scottish nobility) of Cawdor and eventually king of Scotland. They also prophesy that Macbeth’s companion, Banquo, will beget a line of Scottish kings, although Banquo will never be king himself. The witches vanish, and Macbeth and Banquo treat their prophecies skeptically until some of King Duncan’s men come to thank the two generals for their victories in battle and to tell Macbeth that he has indeed been named thane of Cawdor. The previous thane betrayed Scotland by fighting for the Norwegians and Duncan has condemned him to death. Macbeth is intrigued by the possibility that the remainder of the witches’ prophecy—that he will be crowned king—might be true, but he is uncertain what to expect. He visits with King Duncan, and they plan to dine together at Inverness, Macbeth’s castle, that night. Macbeth writes ahead to his wife, Lady Macbeth, telling her all that has happened.</p> <p>Lady Macbeth suffers none of her husband’s uncertainty. She desires the kingship for him and wants him to murder Duncan in order to obtain it. When Macbeth arrives at Inverness, she overrides all of her husband’s objections and persuades him to kill the king that very night. He and Lady Macbeth plan to get Duncan’s two chamberlains drunk so they will black out; the next morning they will blame the murder on the chamberlains, who will be defenseless, as they will remember nothing. While Duncan is asleep, Macbeth stabs him, despite his doubts and a number of supernatural portents, including a vision of a bloody dagger. When Duncan’s death is discovered the next morning, Macbeth kills the chamberlains—ostensibly out of rage at their crime—and easily assumes the kingship. Duncan’s sons Malcolm and Donalbain flee to England and Ireland, respectively, fearing that whoever killed Duncan desires their demise as well.</p> <p>Fearful of the witches’ prophecy that Banquo’s heirs will seize the throne, Macbeth hires a group of murderers to kill Banquo and his son Fleance. They ambush Banquo on his way to a royal feast, but they fail to kill Fleance, who escapes into the night. Macbeth becomes furious: as long as Fleance is alive, he fears that his power remains insecure. At the feast that night, Banquo’s ghost visits Macbeth. When he sees the ghost, Macbeth raves fearfully, startling his guests, who include most of the great Scottish nobility. Lady Macbeth tries to neutralize the damage, but Macbeth’s kingship incites increasing resistance from his nobles and subjects. Frightened, Macbeth goes to visit the witches in their cavern. There, they show him a sequence of demons and spirits who present him with further prophecies: he must beware of Macduff, a Scottish nobleman who opposed Macbeth’s accession to the throne; he is incapable of being harmed by any man born of woman; and he will be safe until Birnam Wood comes to Dunsinane Castle. Macbeth is relieved and feels secure, because he knows that all men are born of women and that forests cannot move. When he learns that Macduff has fled to England to join Malcolm, Macbeth orders that Macduff’s castle be seized and, most cruelly, that Lady Macduff and her children be murdered.</p> <p>When news of his family’s execution reaches Macduff in England, he is stricken with grief and vows revenge. Prince Malcolm, Duncan’s son, has succeeded in raising an army in England, and Macduff joins him as he rides to Scotland to challenge Macbeth’s forces. The invasion has the support of the Scottish nobles, who are appalled and frightened by Macbeth’s tyrannical and murderous behavior. Lady Macbeth, meanwhile, becomes plagued with fits of sleepwalking in which she bemoans what she believes to be bloodstains on her hands. Before Macbeth’s opponents arrive, Macbeth receives news that she has killed herself, causing him to sink into a deep and pessimistic despair. Nevertheless, he awaits the English and fortifies Dunsinane, to which he seems to have withdrawn in order to defend himself, certain that the witches’ prophecies guarantee his invincibility. He is struck numb with fear, however, when he learns that the English army is advancing on Dunsinane shielded with boughs cut from Birnam Wood. Birnam Wood is indeed coming to Dunsinane, fulfilling half of the witches’ prophecy.</p> <p>In the battle, Macbeth hews violently, but the English forces gradually overwhelm his army and castle. On the battlefield, Macbeth encounters the vengeful Macduff, who declares that he was not “of woman born” but was instead “untimely ripped” from his mother’s womb (what we now call birth by cesarean section). Though he realizes that he is doomed, Macbeth continues to fight until Macduff kills and beheads him. Malcolm, now the king of Scotland, declares his benevolent intentions for the country and invites all to see him crowned at Scone.</p>
<b>Mackintosh Man, The</b>	<p>Joseph Rearden takes the fall for a robbery and winds up in the Scrubs. From there he escapes in the company of a convicted spy and is taken to a remote manor at an unknown location where he is kept isolated. He overpowers his guard and flies, but nothing is quite what it seems in this drama of intrigue as Rearden pursues his quarry from Ireland to Malta.</p>
<b>Mad Detective</b>	<p>A missing police pistol is connected to a series of recent heists and murders. Its owner, Wong (Lee Kwok Lun), vanished earlier while pursuing suspects in the bush. His partner, Chi-Wai (Lam Ka Tung), miraculously returned unharmed.</p> <p>Inspector Ho (Andy On), the man in charge of the investigation, seeks help from his former boss Bun (Lau Ching Wan), who had once been recognized as a gifted criminal profiler until he was being judged crazy years ago. He has the ability to see into a person's inner personality, where the subconscious desires and emotions are laid bare.</p> <p>After the very first contact with Chi-Wai, Bun concludes that Chi-Wai is the murderer. What begins as a quest for answers has now taken a schizophrenic turn where truth and lies, reality and delusions, intertwine.</p>



Title	Summary
<b>Mad Men: Season 1</b>	<p>From Matthew Weiner, the Emmy award-winning executive producer and writer of "The Sopranos," "MAD MEN" is the ground-breaking, daring series about the glamorous and ego-driven "Golden Age" of advertising, where everyone is selling something and nothing is ever what it seems.</p> <p>MAD MEN: SEASON ONE DVD set includes all 13 episodes of the first season and is loaded with special bonus materials including commentaries, featurettes that explore the world of "MAD MEN" and much more!</p> <p>Set in 1960 New York, MAD MEN reveals the lives of the ruthlessly competitive men and women of Madison Avenue's "Golden Age", where key players make the art of the sell while their private lives get sold. And no one plays the game better than Don Draper (Golden Globe-winner Jon Hamm), the biggest ad man -- and ladies man in the business. As Don makes the plays in the boardroom and the bedroom, he struggles to stay a step ahead of the rapidly changing times and the young executives nipping at his heels.</p>
<b>Mad Men: Season 2</b>	<p>From Matthew Weiner, the Emmy award-winning executive producer and writer of "The Sopranos," "Mad Men" is the ground-breaking series about the glamorous and ego-driven "Golden Age" of advertising, where everyone is selling something and nothing is ever what it seems.</p> <p>MAD MEN: SEASON TWO DVD set contains all 13 episodes of the second season and is loaded with special features including extensive commentaries and innovative featurettes. The featurettes reveal a look at the rise of women in the work place, the influence of 1960's fashion, and the historical events that defined the era.</p> <p>Since its debut in the summer of 2007, this pop culture phenomenon has garnered enormous critical acclaim and has won 3 Golden Globes and 6 Emmy's. In its second season, "Mad Men" continues to blur the lines between truth and lies, perception and reality. The world of "Mad Men" is moving in a new direction - can Sterling Cooper keep up? Meanwhile, the private life of Don Draper becomes complicated in a new way. What is the cost of his secret identity?</p>
<b>Mad Men: Season 3</b>	<p>From Matthew Weiner, the Emmy award-winning executive producer and writer of "The Sopranos," "Mad Men" is the ground-breaking series about the glamorous and ego-driven "Golden Age" of advertising, where everyone is selling something and nothing is ever what it seems.</p> <p>MAD MEN: SEASON THREE DVD set contains all 13 episodes of the third season and is loaded with extensive special features. Packaged with a limited-edition holographic lowball glass.</p> <p>Since its debut in the summer of 2007, this pop culture phenomenon has garnered enormous critical acclaim and has won 3 Golden Globes and 6 Emmy's. In its second season, "Mad Men" continues to blur the lines between truth and lies, perception and reality. The world of "Mad Men" is moving in a new direction - can Sterling Cooper keep up? Meanwhile, the private life of Don Draper becomes complicated in a new way. What is the cost of his secret identity?</p>
<b>Mad Men: Season 4</b>	<p>Themes of alienation, social mobility and ruthlessness also underpin the tone of the show. Draper in particular walks a tight rope when contemplating his rather humble beginnings and the deceitful life he has led as against the power and affluence he wields as a captain of industry, and frequently relieves that pressure by way of excessive and sometimes uncontrolled drinking. At times, Draper is utterly oblivious to the pain he dishes out in condescending confrontations with Betty, Peggy, care providers, in-laws and a rotating crew of secretaries, including those with whom he slept; yet at others, particularly when involving Anna Draper and her family, he is wholly solicitous of others' feelings to a fault. In season 4, the War in Vietnam becomes much more prevalent especially when Joan's husband, Greg, enlists in the U.S. Army and will ship to Vietnam after basic training.</p>
<b>Mad Men: Season 5</b>	<p>Season 5 takes place between Memorial Day (May 30) 1966 and spring 1967. The season explores Don Draper's new marriage to Megan, which leads him to ignore his work at the Sterling Cooper Draper Pryce advertising agency. Meanwhile, Pete, Roger, Joan, and Peggy learn that it is "every man for himself" in their personal and professional lives, as they each face painful new beginnings. There were interesting episodes, thoughtful ideas and great scenes scattered throughout the long-awaited fifth season, and the acting, directing and production values on the show are still top-notch.</p>

Title	Summary
<b>Mad Men: Season 6</b>	<p>In this season of Mad Men, Don Draper (Jon Hamm) is still caught in the same patterns, wrestling the demons of his past. Despite being married to a wonderful woman, Megan Draper (Jessica Pare), his infidelity gets the best of him. At his core he's a serial womanizer. His lies begin to catch up with him and his inconsistent behavior along with his absence from the office isn't going unnoticed.</p> <p>Don admits he's pushed himself too far, yet he's surprised when friends and coworkers notice the same thing. Don's daughter, Sally, reveals to him how little she knows about her dad. That revelation coupled with his guilty conscience may have been a turning point in his life. The suave swift talking Don is beginning to tear apart at the seams as the secrets he harbors in his thoughts begin connecting with his present. Instead of piecing his life back together with little white lies he's making peace with the ugly truth, letting it trickle through the cracks. He's a dysfunctional man of many flaws, all those years of holding a facade of himself together may finally be catching up.</p> <p>History is well documented and woven into the story of the season. We see the Martin Luther King and Robert F. Kennedy assassinations as well as the race riots that ensued. It puts history in perspective, sharing the emotions of the times and the reactions of the people as seen through our favorite character's eyes.</p> <p>A surprising merger takes place this season, spawning the growth of the company and reuniting Peggy (Elisabeth Olson) with her old agency. Peggy is still fighting for her place in a man's world, a courageous fight she never tires of. Yet when Joan (Christina Hendricks) struggles with the same problem, Peggy fails to see it which makes Joan's position ever more trying. The details of how Joan acquired her partnership comes back to haunt her this season in more ways than one.</p> <p>The merger puts several characters in trying situations, testing their mettle and creating some unhealthy inner competitions. Pete Campbell (Vincent Kartheiser) who has always been on the verge of losing it, really does this season first his family, then his career. He becomes a desperate man unwilling to change his ways and dead set against working with the bubbly, enthusiastic new guy Bob Benson (James Wolk). It's hard to tell if Bob chases the ladies or not, he seems to have an affection for Joan and yet he also emits a gay vibe to his coworkers. This could be a controversial topic, considering that it's still the 1960s and being gay is not widely accepted.</p> <p>Aloof and carefree Roger Sterling (John Slattery) seems to have had a change of heart. He's become warmer, and more interested in getting to know his son than ever before. Perhaps its age, or his feeling of loneliness that is driving him to be a better parent.</p> <p>Towards the end of the season it is apparent that the era of free love is fast approaching, everyone is diddling each other and being married doesn't stop anyone (everyone cheats and seems to feel okay about it unless caught). --Aurora Snow</p>
<b>Mad Men: Season 7 [The Final Season, Part 1]</b>	<p>The '60s are drawing to a close, and Don Draper (Jon Hamm) is going through a pretty rough period in his life. He's on paid leave from his company, and it doesn't look like they're ever going to let him return. He stays home, watches television and does what he can to hide the truth from his wife (Jessica Pare, Wicker Park), ex-wife (January Jones) and children (Kiernan Shipka). Meanwhile, back at the agency, Peggy Olsen (Elisabeth Moss) continues to become one of the most essential members of the ad agency's creative team, management conflicts build between the partners and the agency is thrown into chaos with the arrival of a new computer.</p>
<b>Mad Men: Season 7 [The Final Season, Part 2]</b>	<p>Don Draper finds peace at last! A peace that will, it seems, eventually lead him back to advertising, McCann, and the creation of the "I'd like to buy the world a Coke" campaign that played before the credits - but peace nonetheless.</p>
<b>Made in Britain</b>	<p>Tim Roth portrays a young, intelligent, and sometimes violent skinhead who rebels against all authority, including those who want to help him. A potent portrait of disaffected youth (with a stinging punk rock soundtrack) that remains as relevant today. An unforgettable debut by Tim Roth, who went on to star in such classics as Reservoir Dogs and Pulp Fiction. Written by David Leland, who also scripted Mona Lisa and Wish You Were Here.</p>
<b>Made in U.S.A.</b>	<p>With its giddily complex noir plot and color-drenched widescreen images, Made in U.S.A was a final burst of exuberance from Jean-Luc Godard's early sixties barrage of delirious movie-movies. Yet this chaotic crime thriller and acidly funny critique of consumerism—starring Anna Karina as the most brightly dressed private investigator in film history, searching for a former lover who might have been assassinated—also points toward the more political cinema that would come to define Godard. Featuring characters with names such as Richard Nixon, Robert McNamara, David Goodis, and Doris Mizoguchi, and appearances by a slapstick Jean-Pierre Léaud and a sweetly singing Marianne Faithfull, this piece of pop art is like a Looney Tunes rendition of The Big Sleep gone New Wave.</p>
<b>Maestro, The: King of the Cowboy Artists</b>	<p>This portrait of the free-spirited painter and singing cowboy Gerald Gaxiola is a testament to creativity unencumbered by commerce.</p>

Title	Summary
<b>Mafioso</b>	<p>Alberto Lattuada irreverently - and uproariously - explores the nurtured regionalisms, preconceptions, and ethnic stereotypes between the more progressive, industrialized north and more conservative, old world traditions of southern Italy - and in particular, Sicily - that continue to pervade and shape the social attitudes between the two divergent cultures of contemporary Italian society in his underseen comic masterpiece, <i>Mafioso</i>. Told from the perspective of a well-intentioned, if perhaps too obliging and gullible Antonio Badalamenti (played impeccably by the great comic actor Alberto Sordi), an automobile assembly factory foreman and efficiency expert who moved from his beloved village in rural Sicily to seek his fortune in the north, the film throws caution to the wind with its delirious fusion of pitch black satire, gangster film parody, and comedy of manners, as the proud native son decides to bring his young, fair haired (and inescapably northern), visibly bemused family to his beloved ancestral home and into the crosshairs of an equally bemused and unsuspecting rustic town still lorded over in hushed tones by a reclusive godfather and town benefactor named Don Vincenzo (Ugo Attanasio) whose vast influence seems to ripple even to the distant shores of Trenton, New Jersey. Arriving giddily at the town square and into the surreal view of a funeral service from the window of a taxicab - an apparent gunshot victim for defying the will of (and consequently falling out favor with) Don Vincenzo - Antonio's homecoming soon becomes as riddled with as many complications as the pock-marked, tell-tale bullet holed walls that line the town when his wife's modern manners and unfamiliarity with local customs reduce the normally animated household into retreated silence and polite evasion, and Don Vincenzo decides to call in a personal favor in return for enabling Antonio's success on the mainland. Still as incisive and relevant forty years since its initial release, <i>Mafioso</i> continues to provoke and entertain in equal measures by casting its critical eye into the Sicilian code of honor to create an audacious, sharp-witted, and perversely funny satire on honor-bound duty and hypocritical tradition.</p>
<b>Magic Flute, The</b>	<p>This scintillating screen version of Wolfgang Amadeus Mozart's beloved opera showcases Ingmar Bergman's deep knowledge of music and gift for expressing it cinematically. Casting some of Europe's finest soloists—Josef Köstlinger, Ulrik Cold, Håkan Hagegård, and Birgit Nordin among them—the director lovingly recreated the baroque theater of Sweden's Drottningholm Palace to stage the story of the prince Tamino and his zestful sidekick Papageno, who are sent on a mission to save a beautiful princess from the clutches of evil. A celebration of love and forgiveness that exhibits a profound appreciation for the artifice and spectacle of the theater, <i>The Magic Flute</i> is among the most exquisite opera films ever made.</p>
<b>Magician, The</b>	<p>Ingmar Bergman spent a glorious film career exploring themes of death and redemption (<i>The Seventh Seal</i>, <i>Wild Strawberries</i>), and his lesser-known gem <i>The Magician</i> fits perfectly into this genre. <i>The Magician</i>, shot eerily in crisp black and white, is one of Bergman's most unsettling films, and one that stays with the viewer long afterward. Several of Bergman's regular actors are featured, and all, as usual, are splendid: Max von Sydow, Bibi Andersson, Gunnar Björnstrand, Bengt Ekerot (who would go on to play Death memorably in <i>The Seventh Seal</i>), and Ulla Sjöblom. The plot is involving and a bit creepy on its own. <i>The Magician</i> follows von Sydow as Dr. Vogler, who leads a traveling group called Vogler's Magnetic Health Theater, which goes from town to town selling magic potions and performing feats that defy logic. Yet the members of the troupe are as reviled and persecuted by local authorities as they are embraced and fixated upon by their audiences. Bergman's direction keeps the tension between belief and fantasy, death and eroticism, as taut as a murder mystery--and perhaps with good reason. The viewer is kept guessing about the reality of the feats of the troupe and the motives of Dr. Vogler; the actors speak in unsettling and oblique riddles. Ekerot's character, Johan, muses to no one in particular, "I've prayed one prayer in my life: 'Use me, O God!' But He never understood what a devoted slave I'd have been. So I was never used... But that too is a lie. Step by step you go into the dark. The movement itself is the only truth."</p> <p>While <i>The Magician</i> is gripping on its own merits, the Criterion Collection includes several extras that shed additional light on the film. Peter Cowie, a Bergman expert, narrates an excellent mini-documentary about <i>The Magician</i>, saying he believes Bergman made the film in response to his many critics, especially from his days as a theater director in the '50s in Sweden. Cowie's feature is an essential accompaniment to viewing <i>The Magician</i> in its context. Other rich extras include a mini-biography of Bergman, an interview with Bergman from 1967, and a booklet with an essay by film scholar Geoff Andrew.</p>
<b>Magnificent Ambersons, The</b>	<p>Orson Welles's beautiful, nostalgia-suffused second feature—the subject of one of cinema's greatest missing-footage tragedies—harks back to turn-of-the-twentieth-century Indianapolis, chronicling the inexorable decline of the fortunes of an affluent family. Adapted from an acclaimed Booth Tarkington novel and featuring restlessly inventive camera work and powerful performances from a cast including Joseph Cotten, Tim Holt, and Agnes Moorehead, the film traces the rifts deepening within the Amberson clan—at the same time as the forces of progress begin to transform the city they once ruled. Though RKO excised over forty minutes of footage, now lost to history, and added an incongruously upbeat ending, <i>The Magnificent Ambersons</i> is an emotionally rich family saga and a masterful elegy for a bygone chapter of American life.</p>
<b>Magnificent Seven, The</b>	<p>Akira Kurosawa's rousing <i>Seven Samurai</i> was a natural for an American remake--after all, the codes and conventions of ancient Japan and the Wild West (at least the mythical movie West) are not so very far apart. Thus <i>The Magnificent Seven</i> effortlessly turns samurai into cowboys (the same trick worked more than once: Kurosawa's <i>Yojimbo</i> became Sergio Leone's <i>A Fistful of Dollars</i>). The beleaguered denizens of a Mexican village, weary of attacks by banditos, hire seven gunslingers to repel the invaders once and for all. The gunmen are cool and capable, with most of the actors playing them just on the cusp of '60s stardom: Steve McQueen, James Coburn, Charles Bronson, Robert Vaughn. The man who brings these warriors together is Yul Brynner, the baddest bald man in the West. There's nothing especially stylish about the approach of veteran director John Sturges (<i>The Great Escape</i>), but the storytelling is clear and strong, and the charisma of the young guns fairly flies off the screen.</p>

Title	Summary
<b>Mahabharata</b>	<p>Famed Royal Shakespeare Company director Peter Brook helms this multinational production of India's greatest epic myth. A seemingly simple tale of two sets of semidivine brothers vying for the throne spirals out to include wider themes of fate, free will, and the problems of behaving dishonorably to preserve the greater good. The film, adapted from Brook's stage production, uses a presentational style, with the epic's narrator slipping in and out of the action and characters stopping to address the camera. The international cast and simple costuming add to the timeless, dreamlike feel of the story. The Mahabharata does an excellent job of reverently presenting a cherished myth without losing the passion and excitement of the story. The DVD edition includes "The Making of The Mahabharata," an interesting look at both the layers of meaning to be found in the story and the challenges in adapting it for a Western audience. -- Ali Davis</p>
<b>Mahler</b>	<p>Both trifles and structure are tossed out the door by director Ken Russell in this film. Here, historical content matters not so much as metaphors, feelings, emotions, and interpretations, and pay close attention, as every word and frame is intended to be important. The film takes place on a single train ride, in which the sickly, aged composer Gustav Mahler and his wife, Alma, confront the reasons behind their faltered marriage and dying love. Each word seems to evoke memories of past, and so the audience witnesses events of Mahler's life that explain somewhat his present state. Included are his turbulent and dysfunctional family life as a child, his discovery of solace in the "natural" world, his brother's suicide, his [unwanted] conversion from Judaism to Catholicism, his rocky marriage and the death of his young children. The movie weaves in and out of dreams, flashbacks, thoughts and reality as Russell poetically describes the man behind the music.</p>
<b>Maid, The</b>	<p>With a few brushstrokes, Sebastian Silva communicates the complicated social and moral dynamic involved in having a live-in maid. His talent for incisive detail is apparent from the opening minutes of his new film, in which we see an upper-middle-class Chilean family celebrating the birthday of Raquel (Catalina Saavedra), who has lived with them for 21 years.</p> <p>In "The Maid," Raquel is family, but she's not family. The family appreciates her, but they feel sorry for her. They want to be nice to her, but her conversation is limited, and she's definitely the least intelligent person in the house. Everyone else has a life, an identity and a future that goes way beyond those rooms, but Raquel's work life, her quasi-family life and her future are confined and defined by that house. Everyone knows this, and it infects the celebration. The kids can barely sit still, and the father excuses himself within minutes.</p> <p>At first one expects "The Maid" will be the usual socialist screed, about the casual cruelty of the comfortable classes. But no. After the party, Mom (Claudia Celedon) does the dishes. This family is not an assortment of clueless people. Silva suggests a more interesting and less programmatic perspective, that there is just something inherent in the mere setup of having a live-in domestic that's uncomfortable and that can become - not always, but sometimes and perhaps often - damaging to the spirit.</p>
<b>Maigret and the St. Fiacre Affair</b>	<p>The redoubtable Inspector Maigret, as ably portrayed by Jean Gabin, returns to the small town where he grew up to come to the aid of a friend. The Contessa St. Fiacre has been receiving threats from someone unknown and Maigret is her only hope. Not just a friend, the Contessa was once his romantic interest. But when she is murdered, his placid countenance gives way to a steady anger that eventually bursts loose in the emotional finale when he finally confronts the murderer.</p>
<b>Maigret: Complete Collection</b>	<p>Emmy nominee Michael Gambon (Harry Potter, The Singing Detective) is Jules Maigret, the "wonderfully entertaining sleuth" (Austin American-Statesman) at the heart of novelist Georges Simenon's beloved detective series.</p> <p>Equipped with rigorous logic, uncanny judgment of character, and, of course, his signature pipe and fedora, Inspector Maigret relishes the challenge of solving any mystery. Filled with dangerous crimes and elusive characters from the villages of rural France to the alleyways of Montmartre, this series brings the most intriguing and complex puzzles from Simenon's anthology to the screen.</p> <p>Broadcast on Masterpiece Mystery!, this complete collection features a strong cast of familiar faces, including Brenda Blethyn (Pride &amp; Prejudice), Minnie Driver (Good Will Hunting), Barbara Flynn (Cranford), Jane Wymark (Midsomer Murders), Edward Petherbridge (A Dorothy L. Sayers Mystery), and Michael Sheen (Frost/Nixon).</p>
<b>Make Way for Tomorrow</b>	<p>Leo McCarey's Make Way for Tomorrow is one of the great unsung Hollywood masterpieces, an enormously moving Depression-era depiction of the frustrations of family, aging, and the generation gap. Victor Moore and Beulah Bondi headline a cast of incomparable character actors, starring as an elderly couple who must move in with their grown children after the bank takes their home, yet end up separated and subject to their offspring's selfish whims. An inspiration for Ozu's Tokyo Story, Make Way for Tomorrow is among American cinema's purest tearjerkers, all the way to its unflinching ending, which McCarey refused to change despite studio pressure.</p>
<b>Malcolm X</b>	<p>One of the most charismatic and politically controversial voices in history, Malcolm X burst into the public consciousness with a radical perspective on race relations in America. His inspiring and enlightening ideologies touched and continue to influence the lives of millions. The New York Film Critic's Circle awarded Denzel Washington Best Actor for his role in what Newsday calls "an extraordinary movie...powerful and compelling. Denzel Washington's performance is a tour de force!"</p>
<b>Maltese Falcon, The</b>	<p>Sam Spade is a partner in a private-eye firm who finds himself hounded by police when his partner is killed whilst tailing a man. The girl who asked him to follow the man turns out not to be who she says she is, and is really involved in something to do with the 'Maltese Falcon', a gold-encrusted life-sized statue of a falcon, the only one of its kind.</p>

Title	Summary
<b>Mamma Roma</b>	Combining the immediacy of Italian neorealism with potent criticism of post-war Italian society, <i>Mamma Roma</i> is one of Pier Paolo Pasolini's most accessible and satisfying films. This was only his second feature, but Pasolini (who was mysteriously murdered in 1975) was already demonstrating a powerful affinity for cinema as a forum for his anti-Fascist ideology. To express his outrage at the spiritual vacancy of vulgar consumerism, Pasolini cast the great Anna Magnani in the title role, a former prostitute struggling to transcend her sordid past in a desperate attempt to give her estranged teenage son the better life she never had. In Pasolini's worldview, Mamma's petit bourgeois idealism can only be doomed, and the film assumes the melodramatic thrust of tragic opera. Like most of Pasolini's films, <i>Mamma Roma</i> attracted controversy, but it was nothing compared to the outcry over "La ricotta," a 35-minute short featuring Orson Welles (part of the 1963 anthology film <i>RoGoPaG</i> , and included here for the first time on DVD). Seized and condemned "for insulting the religion of the state," "La ricotta" presents the crucifixion of Christ as an incendiary criticism of the Catholic Church, in which the actor playing Jesus stuffs himself with ricotta cheese and dies from indigestion on the cross.
<b>Man Between, The</b>	A later collaboration between Mason and Carol Reed, <i>The Man Between</i> is often considered a companion piece to <i>The Third Man</i> thanks to its atmospheric portrayal of a city struggling to survive in a grim post-war reality of poverty and mistrust. The action is here transposed to a divided Berlin, and to the beginning of the Cold War. Unlike the devilish Harry Lime, Mason's world-weary dealer Ivo Kerr is ultimately still a decent man, compelled by his love for a naïve schoolteacher to make one last misguided trip through the Brandenburg Gate, with potentially tragic consequences.
<b>Man from U.N.C.L.E., The [The Complete Series]</b>	<p>The United Network Command for Law and Enforcement (U.N.C.L.E.) is an international organization dedicated to fighting crime in all guises, particularly in the form of T.H.R.U.S.H. (While never revealed on the show, this stood for Technical Hierarchy for the Removal of Undesirables and the Subjugation of Humanity), also an international organization but, unlike U.N.C.L.E., dedicated solely to spreading evil and tyranny. <i>The Man From U.N.C.L.E.</i> follows two of U.N.C.L.E.'s top operatives, American Napoleon Solo (Robert Vaughn) and Russian Illya Kuryakin (David McCallum), as they work, under the direction of Alexander Waverly (Leo G. Carroll, <i>Strangers on a Train</i>), to foil the schemes of T.H.R.U.S.H. and other criminals.</p> <p>NBC's <i>The Man From U.N.C.L.E.</i>, an espionage show created by television veterans Norman Felton and Sam Rolfe (with early, mostly unused input from James Bond creator Ian Fleming), made its debut in the fall of 1964. Capitalizing on the popularity of then-recent Bond films <i>Dr. No</i> and <i>From Russia With Love</i>, the show became a huge hit for the network, making stars of its leading men Robert Vaughn (<i>The Magnificent Seven</i>) and David McCallum (<i>N.C.I.S.</i>). Running just four years but yielding 105 episodes, U.N.C.L.E. combined the charm of its leads with ample amounts of tongue-in-cheek humor and Cold War-era intrigue to produce a unique and highly entertaining T.V. series.</p>
<b>Man in the White Suit, The</b>	Sidney Stratton, a humble inventor, develops a fabric which never gets dirty or wears out. This would seem to be a boon for mankind, but the established garment manufacturers don't see it that way; they try to suppress it.
<b>Man is Not a Bird</b>	Man Is Not a Bird is an antic, free-form portrait of the love lives of two less-than-heroic men who labor in a copper factory. For this first feature, following years of making documentaries and experimental shorts, Dusan Makavejev and his crew set up shop in Bor, a mining town in the mountains near Yugoslavia's border with Bulgaria, interviewing the workers in the region and even shooting footage inside the local ore factories. Yet the result is hardly a staid tribute to the working class. Also featuring seductive Milena Dravic, who would go on to star in Makavejev's groundbreaking <i>WR: Mysteries of the Organism</i> , <i>Man Is Not a Bird</i> is one of cinema's most assured and daring debuts.
<b>Man of Aran</b>	Robert J. Flaherty's award-winning <i>Man of Aran</i> uses stunning location photography and brilliant montage editing to build a forceful drama of life on the Aran Islands. Situated among the frequent and violent storms that slam into its barren landscape, the islands are "three wastes of rock" off the western coast of Ireland. With a small crew, Flaherty spent nearly two years shooting, developing, and assembling footage of the islanders' Herculean efforts to survive in unbearably harsh conditions.
<b>Man of the World</b>	Screen legends and real-life husband and wife William Powell ( <i>The Thin Man</i> ) and Carole Lombard ( <i>My Man Godfrey</i> ) light up the screen in the unforgettable pre-Code romance <i>Man of the World</i> . Michael Trevor (Powell) and his partner Irene (Wynne Gibson, <i>City Streets</i> ) run a tabloid in Paris and make their living blackmailing rich Americans. When Michael falls for Mary Kendall (Lombard), the niece of one of his targets, he vows to leave behind his selfish ways to be with her. The jealous Irene, however, will stop at nothing to sabotage their plans for a new life together. The on-screen chemistry between Powell and Lombard was real—the couple fell in love and married shortly after the filming of the movie. <i>Man of the World</i> was marvelously directed by Richard Wallace ( <i>The Young in Heart</i> ) and written by legendary screenwriter Herman J. Mankiewicz ( <i>Citizen Kane</i> ).
<b>Man on the Flying Trapeze, The</b>	Ambrose Wolfinger wants the afternoon off (his first in twenty-five years) to go to a wrestling match. He tells his boss that he must attend his mother-in-law's funeral. The afternoon is no joy. He tries to please a policeman, assist a chauffeur, chase a tire, and ends up getting hit by the body of a wrestler thrown from the ring. A series of mishaps leads his boss to send floral tributes to the house and notify the papers of the death (due to poisoned liquor). His shrewish wife, judgmental mother-in-law, and good-for-nothing brother-in-law add to his burdens. In the end he enjoys their fawning loyalty, a raise in pay, and his first vacation.
<b>Man Who Fell to Earth, The</b>	Thomas Jerome Newton is a humanoid alien who comes to Earth to get water for his dying planet. He starts a high technology company to get the billions of dollars he needs to build a return spacecraft, and meets Mary-Lou, a girl who falls in love with him. He does not count on the greed and ruthlessness of business here on Earth, however.

Title	Summary
<b>Man Who Killed Don Quixote, The</b>	Witty, goofy, and glorious, "The Man Who Killed Don Quixote" is Terry Gilliam's best film in two decades. Yes, the critical accusations after its Cannes premiere that it's messy are 100% right, but it's a beautiful mess, the kind of passionate, creative filmmaking that the director made back in the '80s and '90s. After several films in which the mess overwhelmed him, it's wonderful to see Gilliam able to finally realize the vision that eluded him for a quarter-century in such a complete and satisfying way. Inspired by the Miguel de Cervantes character, "The Man Who Killed Don Quixote" uses that iconic role to tell a story of art, betrayal, and possible insanity. Driver plays a director named Toby Grisoni, who is in Spain when he stumbles upon a DVD of a student film he made there a decade ago about Don Quixote. He tracks down the two key players from that short—an old man named Javier (Pryce) and a young woman named Angelica (Joana Ribeiro). Toby discovers that Javier, a villager that the young student found and cast, has now convinced himself that he is Don Quixote, and Javier immediately presumes that this familiar face of Toby's means that Toby is his Sancho Panza. While Toby fights it, the two head off on a journey that blends fantasy and reality in a way that only Gilliam can.
<b>Man Who Knew Too Much, The</b>	The sole instance of Hitchcock actually remaking one of his earlier movies, this replaces the British version's tight, economic plotting and quirky social observations with altogether glossier production values and a typically '50s examination of the family under melodramatic stress. Stewart and Day are the complacent couple whose son is kidnapped by spies, and who wend their way through a characteristically Hitchcockian series of suspense set pieces (including a virtuoso crescendo at the Albert Hall) in their attempts to recover him. Starting slowly amid colourful but rather superfluous travelogue-style Moroccan footage, the film improves no end as it progresses, with anxiety about the boy's safety steadily undermining the apparent happiness of a marriage founded on habit and compromise.
<b>Man Who Laughs, The</b>	<p>Flicker Alley, in partnership with Universal Pictures, are proud to present Universal Picture s new 4K restoration of the 1928 silent classic, The Man Who Laughs, accompanied by a newly recorded orchestral score by the Berklee Silent Film Orchestra. Based on the novel by Victor Hugo, the story centers on the extraordinary adventures of Conrad Veidt s Gwynplaine, whose wide and mirthless grin inspired DC Comics legendary Batman villain, the Joker. Veidt's character has become well known to most cinephiles. Orphaned as a child, Gwynplaine is punished by the king for his father s transgressions, by having face carved into a hideous grin. Disfigured and alone, Gwynplaine rescues a blind girl Dea, and both end up starring in a sideshow where they fall in love. Because she cannot see, Dea does not know about her lover's tormented grin.</p> <p>Masterfully directed by Paul Leni, The Man Who Laughs marks Leni s penultimate work. Having grown up in Germany during the era of Expressionism, Leni embraces haunting characters, twisted sets, harsh angles, and deep shadows. Heralded as one of the best American silents emulating German Expressionism, The Man Who Laughs presents Leni at his creative directorial peak. Originally released silent, the film was enough of a hit for Universal in 1928 that the studio released it with a synched musical score using the Movietone sound-on-film process, presented here as a secondary audio track.</p>
<b>Man Who Lies, The</b>	First seen running from soldiers and being shot, Boris Varessa (Jean-Louis Trintignant) arrives in a small French village (the film was shot in Czechoslovakia) where the local hero is one Jean Robin who was supposedly taken prisoner and killed by the occupying troops during the war a few years before. Boris infiltrates the chateau occupied by the dead man's elderly father along with his widow, sister, and a maid. He says he is a friend of Jean's who collaborated with him during the war. He seduces each of the women with a different story about Jean that portray him (and himself) alternately as a hero and traitor (as well as his possible murderer). Soon another man arrives in the village who may be the real Jean Robin. Trintignant is great as always and manages to make you believe that he is making up Robbe-Grillet's carefully scripted dialogue on-the-spot (whereas he enacted the narrative of "Trans-Europe-Express" through its many revisions, here he creates and performs the narrative himself taking great risks reciting the various permutations to different characters who possess sometimes contradictory knowledge of the other Jean Robin). As with Robbe-Grillet's other French/Czech co-production "Eden And After," "Man Who Lies" features the distinct contributions of Robbe-Grillet regulars sound designer/composer Michel Fano and editor Bob Wade while wife Catherine Robbie-Grillet makes another brief appearance.
<b>Man Who Loved Women, The</b>	Many women are attending Bertrand Morane's burial. They are all the ones that 40 years old engineer loved. Flashback : Bertrand's life and love affairs, told by himself while writing an autobiographical novel. A film about the love relationships, the need to charm and the literary creation.
<b>Man with the Golden Gun, The</b>	The ninth spy film in the James Bond series and the second to star Roger Moore as the fictional MI6 agent James Bond. A loose adaptation of Ian Fleming's novel of same name, the film has Bond sent after the Solex Agitator, a device that can harness the power of the sun, while facing the assassin Francisco Scaramanga, the "Man with the Golden Gun". The action culminates in a duel between them that settles the fate of the Solex. The Man with the Golden Gun was the fourth and final film in the series directed by Guy Hamilton. The script was written by Richard Maibaum and Tom Mankiewicz. The film was set in the face of the 1973 energy crisis, a dominant theme in the script—Britain had still not yet fully overcome the crisis when the film was released in December 1974. The film also reflects the then-popular martial arts film craze, with several kung-fu scenes and a predominantly Asian location, being shot in Thailand, Hong Kong, and Macao.
<b>Man with the Movie Camera, The</b>	Named the best documentary film of all time by 'Sight and Sound', it is presented here in its entirety for the first time since its original premiere. Discovered and restored at EYE Film Institute in Amsterdam - with extensive digital treatment by Lobster Films - the 35mm print from which this edition is, in part, sourced is the only known complete version of the film

Title	Summary
<b>Manchurian Candidate, The</b>	In the Korean Conflict, a party of GIs is captured and brainwashed by a coalition of Koreans, Chinese and Soviets. The next thing the Americans know, they've apparently been rescued from enemy lines by Sgt. Raymond Shaw (Laurence Harvey), who promptly receives the Congressional Medal of Honor upon everyone's return to the United States. The soldiers, including Maj. Bennett Marco (Frank Sinatra at his tough-talking best), recall fitful images of that mysterious three-day session in their dreams. Marco investigates further, a mission that involves probing his own mind as well as others'.
<b>Manhattan</b>	Isaac, 42, has divorced Jill. She is now living with another woman, Connie, and is writing a book in which she will reveal some very private points of their relationship. Isaac has a love affair with Tracy, 17, when he meets Mary, the mistress of his best friend Yale. Yale is already married to Emily.
<b>Maniac</b>	<p>1963's Maniac has excellent production values but labors under the weight of yet another gimmicky and obvious script by Jimmy Sangster. Hammer producer Michael Carreras directs this one with Sangster taking over producing responsibilities. In the interesting Camargue region of France, American artist Paul Farrell (Kerwin Mathews) parts company with his rich girlfriend, but finds warm companionship at the café of the two Beynat women. Paul romances the daughter Annette (Liliane Brousse of Paranoiac), only to be seduced by her mother Eve (Nadia Gray of La dolce vita). He then unwisely helps Eve spring her husband from an asylum for the criminally insane. It seems that Annette was raped five years before, and that Monsieur Beynat killed the offender with a blowtorch. One thing leads to another and Paul is soon helping Eve dispose of a corpse. Just when their problems seem resolved, Eve's mad husband reappears, seeking revenge.</p> <p>Sangster's wild plot reversals are too contrived to achieve the intended impact, while the dialogue repeatedly tips us off to what should be narrative surprises. Anybody familiar with TV whodunits knows that if a character's face isn't shown clearly, it's only a matter of time before some kind of identity switcheroo occurs. The acting is fine, especially that of Kerwin Mathews and Liliane Brousse. Ms. Gray struggles with the almost unplayable Eve, a woman who is both sincere and deceitful, often at the same time. The blowtorch and mutilation killings are mercifully kept off screen, but all credibility disappears when we are told that a bandaged patient has been burned beyond recognition -- we can see his untouched eyes and eyebrows, so why doesn't the suave Inspector Etienne (George Pastell) immediately recognize him? For that matter, why does the Inspector discount Paul's obvious participation in a prison break and a murder?</p>
<b>Manji</b>	Housewife Sonoko Kakiuchi (Kyoko Kishida) falls madly in love with fellow art student Mitsuko Tokumitsu (Ayako Wakao), the daughter of a wealthy industrialist. Mitsuko plays coy, but allows a secret relationship to begin. The affair becomes so intense that Sonoko is soon flaunting it before her uncomprehending husband Kotaro (Eiji Funakoshi). But the supposedly faithful Mitsuko has a male lover, Eijiro Watanuki (Yusuke Kawazi), who she manipulates as cleverly as she does Sonoko. Eijiro wheedles Sonoko into a secret blood contract, to hold Mitsuko for both of them forever. But Sonoko can't hold onto anything. Eijiro blackmails Kotaro, and Mitsuko moves into the Kakiuchi home, using drugs to control Sonoko while seducing her husband. What was a 'pure' relationship for Sonoko has mutated into an insoluble dilemma, a scandalous sexual frenzy revolving around the desired Mitsuko.
<b>Manon 70</b>	Manon (Deneuve) is a sexual free spirit who uses seduction to get what she wants. Usually that involves servicing wealthy men, but on a flight from Hong Kong to Paris she meets an irresistible struggling reporter (Sami Frey). Can she let her heart take her away from satiating her desires? Manon 70 is a modern adaptation of an 18th century novel and a 19th century opera, so its roots are culturally imbedded in the lore of France.
<b>Manufactured Landscapes</b>	<p>Manufactured Landscapes is Jennifer Baichwal's award-winning documentary film on renowned artist Edward Burtynsky, whose large-scale photographs portray the devastating impact of industrial expansion on the environment.</p> <p>Burtynsky creates stunningly beautiful art from the materials and debris of civilisation - of 'manufactured landscapes' - quarries, recycling yards, factories, mines and dams, provoking questions about ethics and aesthetics without trying to easily answer them.</p> <p>Jennifer Baichwal follows Burtynsky as he travels through China photographing the evidence and effects of its massive industrial revolution. Baichwal captures the artist at work amid some of the most surreal landscapes of the 21st century: the mountains of 'ewaste' in China where 50% of the world's computers end up to be recycled; the Yangtze Valley where whole towns are being demolished to make way for the Three Gorges Dam and the crowded skyline of Shanghai which has recently attracted millions of new inhabitants.</p>
<b>Many Wars Ago</b>	A grim WW1 drama about an army mutiny that bears comparison with Stanley Kubrick's Paths of Glory. Controversial director Francesco Rosi (Salvatore Giuliano, Hands Over the City) can't match Kubrick for cinematic genius, but his story is adapted from Un anno sull'altipiano by Emilio Lussu, a noted anti-Fascist writer with firsthand experience in the trenches of WW1. The insanity of war on the front lines is beautifully expressed in Rosi's film, which also features another fine performance from the politically-minded actor Gian Maria Volonté.

Title	Summary
<b>Maps to the Stars</b>	<p>The Weiss family are an archetypical Hollywood dynasty - Dr Stafford Weiss (John Cusack) is a psychotherapist whose self-help books have made him a fortune. His wife Cristina (Olivia Williams) is the overbearing mom-ager of their thirteen-year old son, Benjie, a prodigious child star fresh out of drug rehab, and their estranged daughter Agatha (Mia Wasikowska) has recently been released from a psychiatric hospital.</p> <p>Agatha is now back in Hollywood making friends with a wannabe actor named Jerome (Robert Pattinson), and has landed a new job as PA to one of Stafford's clients - the neurotic and tempestuous actress Havana Segrand (Julianne Moore), whose dream of reprising her dead mother's starring role from the 1960s is beginning to haunt her.</p>
<b>Marat/Sade</b>	<p>In an insane Asylum, Marquis de Sade directs the Jean Paul Marat's last days through a theater play. The actors are the patients.</p>
<b>Margin Call</b>	<p>Set in the high-stakes world of the financial industry, "Margin Call" is a thriller entangling the key players at an... investment firm during one perilous 24-hour period in the early stages of the 2008 financial crisis. When entry-level analyst Peter Sullivan unlocks information that could prove to be the downfall of the firm, a roller-coaster ride ensues as decisions both financial and moral catapult the lives of all involved to the brink of disaster. Expanding the parameters of genre, "Margin Call" is a riveting examination of the human components of a subject too often relegated to partisan issues of black and white.</p>
<b>Maria Full of Grace</b>	<p>This gripping Colombian film, written and directed by Joshua Marston, follows the desperate plunge of Maria Alvarez (Catalina Sandino Moreno) from a dead-end job as an assembly-line worker in a Colombian flower factory into the drug-smuggling underworld.</p> <p>"Maria Full of Grace" sustains a documentary authenticity that is as astonishing as it is offhand. Even when you're on the edge of your seat, it never sacrifices a calm, clear-sighted humanity for the sake of melodrama or cheap moralizing. Even the airport interrogators aren't monsters, just everyday officials efficiently carrying out their duties.</p> <p>Maria's desperate decision may be reprehensible on one level. But on another, deeper level, it is an act of courageous self-assertion. You applaud every step of her scary lunge toward personal liberation.</p>
<b>Marilyn Monroe : The Final Days</b>	<p>Documentary about the moviestar's last months including her tumultuous love affairs, drug and alcohol dependency, depression and eventual firing from her final film, 20th Century Fox's "Something's Got To Give". Features several first time interviews with the people surrounding Monroe at the end of her life, behind the scenes footage and stills, and the assembled footage from her final film, co-starring Dean Martin and Cyd Charisse.</p>
<b>Marius</b>	<p>Adapting his hit play Marius for the screen two years after its stage premiere, Marcel Pagnol turned his inimitable creative energies to the new medium of sound cinema in a felicitous collaboration with the Hungarian-born director Alexander Korda, soon to leave his mark on British cinema. Young Marius and Fanny begin to recognize that their lifelong friendship has blossomed into romance, but their hopes of marriage are left unrealized when Marius cannot overcome his longing to go to sea, against the wishes of his adoring father, César, but with Fanny's selfless encouragement. Pagnol and Korda bring a keening lyricism to this tale of lovers torn between devotion and the restless urge for adventure, a conflict that begins to shape their destinies in ways they could never have predicted.</p>
<b>Mark of Zorro, The</b>	<p>In colonial California, a masked avenger (Douglas Fairbanks) — who in real life poses as a foppish milquetoast — battles for the rights of the oppressed while romancing a beautiful young noblewoman (Marguerite De La Motte).</p>
<b>Marketa Lazarová</b>	<p>In its native land, František Vlácil's Marketa Lazarová has been hailed as the greatest Czech film ever made; for many U.S. viewers, it will be a revelation. Based on a novel by Vladislav Vančura, this stirring and poetic depiction of a feud between two rival medieval clans is a fierce, epic, and meticulously designed evocation of the clashes between Christianity and paganism, humankind and nature, love and violence. Vlácil's approach was to re-create the textures and mentalities of a long-ago way of life, rather than to make a conventional historical drama, and the result is dazzling. With its inventive widescreen cinematography, editing, and sound design, Marketa Lazarová is an experimental action film.</p>
<b>Marlene</b>	<p>The Academy Award nominee for Best Documentary, directed by Maximilian Schell. After years of public silence, the legendary Marlene Dietrich personality selected Schell to make an interview film about her. "Marlene" is no standard movie star documentary. It is a mystery story, a discourse on truth and fiction, a battle with a sacred monster, a caustic comedy of errors, and the story of the making of a film, all rolled into one.</p>
<b>Marnie</b>	<p>Often criticised for its lack of suspense - a quality that underlines its similarity to Vertigo - this is neither thriller nor psychodrama, even though it deals with wealthy Connery's marriage to frigid, kleptomaniac Hedren. Rather, it's a perverse romance (from a novel by Winston Graham) which seeks less to explain its eponymous heroine's 'problems' than to examine a relationship based upon extraordinary motivations: Connery, in deciding to marry the woman who has stolen from him and betrayed his trust, is clearly as emotionally confused and unfulfilled as the woman whose mind and past he attempts to investigate. As such, it's as sour a vision of male-female interaction as Vertigo, though far less bleak and universal in its implications. That said, it's still thrilling to watch, lush, cool and oddly moving.</p>



Title	Summary
<b>Marquise of O, The</b>	Delicate, disarmingly simple story set in 18th century Italy; a young widow saved from rape by a Russian soldier during Franco-Prussian war finds herself pregnant some months later, and doesn't understand how. Beautiful period flavor.
<b>Marriage Italian Style</b>	<p>Filumena (Sophia Loren) was working in a brothel when she first met Domenico (Marcello Mastroianni), and has been his mistress ever since. Upon hearing that he plans to marry as much younger woman Filumena devises a brilliant scheme to convince him that it is her that he should be marrying. One of the finest films to come from director Vittorio De Sica, this spicy Italian romp showcases the charms of the ever-beautiful Sophia Loren and the equally suave Marcello Mastroianni.</p> <p>Marriage Italian Style presents director Vittorio De Sica's fourth collaboration with actress Sophia Loren, and the film exploits the busty Amazon for all she's worth. In the role of Filomena Marturano, a lusty prostitute, Loren's costumes range from tiny to scanty. Loren's fine comic timing, combined with a fine script and the bubbling charm of co-star Marcello Mastroianni elevates the picture from mere titillation to consistently deft and amusing farce. As Domenico Soriano, Mastroianni is on the verge of marrying a younger woman when he hears that his long time mistress, Filomena, is on her deathbed. He rushes to her side, where in a series of flashbacks, the film details the couple's twenty year relationship. Domenico offers to marry Filomena, but when she recovers miraculously he recognizes that her illness was only a ruse--forcing Filomena to pull deeper from her bag of tricks to catch her man.</p>
<b>Marriage of Maria Braun, The</b>	Maria (Hanna Schygulla) marries Hermann Braun in the last days of World War II, only to have him disappear in the war. Alone, Maria uses her beauty and ambition to prosper in Germany's "economic miracle" of the 1950's. Fassbinder's biggest international box-office success and the first part of his "postwar trilogy," The Marriage of Maria Braun is a heartbreaking study of a woman picking herself up from the ruins of her own life, as well as a pointed metaphorical attack on a society determined to forget its past.
<b>Marseillaise, La</b>	A news-reel like movie about early part of the French Revolution, shown from the eyes of individual people, citizens of Marseille, counts in German exile and, of course the king Louis XVI, showing their own small problems.
<b>Martha</b>	<p>When asked her address, the spinster heroine of Rainer Werner Fassbinder's little-seen 1974 gem Martha replies "21 Douglas Sirk Street," a nod to the German émigré whose fever-pitched '50s melodramas (All That Heaven Allows, Written On The Wind, and Imitation Of Life, among others) were a clear inspiration to Fassbinder. In his generous introduction to 1978's In A Year With 13 Moons, the better-known of two superb new Fassbinder DVD reissues, director Richard Linklater cites the Sirk influence on Fassbinder's fertile "second period" in the early to mid-'70s, when the director's fusion of dark comedy, high emotion, and sociopolitical critique reached its apex. To watch these seemingly contradictory films, with their arrhythmic tonal swings and slippery point of view, is to experience a state of thrilling imbalance, of never knowing precisely how to feel.</p> <p>The insightful liner notes for Martha, penned by Chicago Reader critic Jonathan Rosenbaum, include an exchange between Fassbinder and lead actress Margit Carstensen that epitomizes the wildly varied responses his work tends to inspire. Where Carstensen views the marriage between her submissive, brutalized character and her supremely abusive husband as a form of tragic resignation, Fassbinder sees a happy ending—or, as Rosenbaum puts it, "a match made in heaven between a masochist and a sadist." It's possible to laugh all the way through the film, just as it's possible to rank Carstensen among the suffering matrons of Sirk's oeuvre. Either way, it's a shame the film's baroque audacity never got its due in America until now.</p> <p>In a casting coup, Karlheinz Böhm, who starred as the voyeuristic filmmaker-turned-killer in Michael Powell's infamous Peeping Tom, plays Carstensen's husband with the same chilling inscrutability, revealing nothing behind his placid features. Swooping in after Carstensen (a virginal 31-year-old librarian) loses her father to a heart attack, Böhm subjects her to constant physical and psychological tortures. On their honeymoon, he allows his pale bride to fall asleep in the sun, then violently ravages her badly burned body. Once home, he terrorizes her into memorizing passages from a civil-engineering textbook, makes her quit a job she loves, and confines her to a form of house arrest. Like Sirk, Fassbinder holds up this marriage as a grim assessment of bourgeois repression, though he doesn't share Sirk's warm regard for his heroine, who contributes to the situation as much as she's victimized by it.</p>
<b>Martian, The [4K UHD BD]</b>	<p>When Mark Watney (Matt Damon) and his fellow crew members pursue a mission on Mars, a fierce storm forces them to evacuate. After a satellite hits Watney, he's presumed dead by the remainder of the crew. Little do they realize, Watney has been stranded on the hostile planet. With few supplies, he must rely on his training and spirit to survive. His only hope is to find a way to signal to Earth that he's still alive.</p> <p>Based on author Andy Weir's best-selling novel, The Martian is meant to be more than a survival mission, but also a character study. While I haven't read the book, screenwriter Drew Goddard has managed to successfully deliver a role worth caring about. Mark Watney is consistently portrayed as being sympathetic and charismatic, even when he's looking death right in the face. While they don't receive nearly as much airtime, his fellow crew members also have elements about them that make them quite likable. The character dynamics are mostly well-crafted, although it would have been more effective if we had seen this before Watney is left for dead. However, they're all equally smart, but in different fields, making each member of the crew essential to the mission.</p>
<b>Masculin Feminin</b>	Paul is young, just demobbed from national service in the French Army, and disillusioned with civilian life. As his girlfriend builds herself a career as a pop singer, Paul becomes more isolated from his friends and peers ('the children of Marx and Coca Cola', as the credits announce) and their social and emotional politics.

Title	Summary
<b>Mask, The</b>	<p>After the shocking death of a disturbed patient, psychiatrist Dr. Allan Barnes (Paul Stevens) comes into possession of the ancient tribal mask that supposedly drove the young man to his doom. When Barnes puts on the mask, he is assailed with nightmarish visions of monsters, occultists, and ritual torture. Believing that the mask has opened a portal to the deepest recesses of his mind, the doctor continues to explore this terrifying new psychic world even as the mask reveals a latent violence in Barnes' nature that threatens those closest to him.</p> <p>Shot in Toronto on a shoestring budget, THE MASK (retitled Eyes of Hell for its American release) claims the distinction of being the first feature-length Canadian horror movie. Director Julian Roffman turns the act of wearing the anaglyph 3D glasses into part of the theatrical experience: when Barnes' voice intones the immortal words "Put the mask on, now!," the audience puts on their glasses to witness the doctor's visions, a riot of psychedelic imagery rendered in bright, blazing color. Premiering at the 2015 Toronto International Film Festival, this edition of THE MASK was digitally restored by the 3-D Film Archive from the best surviving 35mm film elements.</p>
<b>Masseurs and a Woman, The</b>	<p>A pair of blind masseurs, an enigmatic city woman, a lonely man and his ill-behaved nephew—The Masseurs and a Woman is made up of crisscrossing miniature studies of love and family at a remote resort in the mountains</p>
<b>Master and Commander</b>	<p>In the capable hands of director Peter Weir, Master and Commander: The Far Side of the World is a seafaring adventure like no other, impeccably authentic, dynamically cast, and thrilling enough to give any classic swashbuckler a run for its money. In adapting two of Patrick O'Brian's enormously popular novels about British naval hero Capt. Jack Aubrey, Weir and cowriter John Collee have changed the timeframe from the British/American war of 1812 to the British/French opposition of 1805, where the HMS Surprise, under Aubrey's confident command, is patrolling the South Atlantic in pursuit of the Acheron, a French warship with the strategic advantage of greater size, speed, and artillery. Russell Crowe is outstanding as Aubrey, firm and fiercely loyal, focused on his prey even if it means locking horns with his friend and ship's surgeon, played by Crowe's A Beautiful Mind costar Paul Bettany. Employing a seamless combination of carefully matched ocean footage, detailed models, full-scale ships, and CGI enhancements, Weir pays exacting attention to every nautical detail, while maintaining a very human story of honor, warfare, and survival under wretched conditions. Raging storms and hull-shattering battles provide pulse-pounding action, and a visit to the Galapagos Islands lends a note of otherworldly wonder, adding yet another layer of historical perspective to this splendidly epic adventure.</p>
<b>Master, The</b>	<p>Paul Thomas Anderson's The Master stars Joaquin Phoenix as a psychologically damaged war veteran who finds himself working for Lancaster Dodd (Philip Seymour Hoffman), a charismatic figure building his own religion. As the alcoholic, self-destructive former soldier becomes more deeply involved with the leader of this cult-like organization, his natural instincts keep him from embracing his new position as strongly as others in the group would hope. The Master screened at the 2012 Toronto International Film Festival.</p> <p>Some of the pre-release talk about 'The Master' sought to distance its gaze from Scientology, but the film is less equivocal: the organisation depicted here by Anderson may be called The Cause and its leader Lancaster Dodd (played with a frenzied, red-nosed exuberance by Philip Seymour Hoffman), but Dodd is clearly modelled on L Ron Hubbard, from his physical appearance and his eccentric theories to his claims to be a writer, a scientist and much else besides. The parallels are many, and the disguise is so thin as to barely exist.</p> <p>But you can understand why Anderson didn't want to get too bogged down in facts. His interest is as much emotional and psychological as historical. He creates a totally beguiling character, Freddie Quell (Joaquin Phoenix), to lead us in and out of Dodd's bizarre world. We meet Quell at the end of World War II, a disturbed sailor obsessed with drinking and sexual fantasies (images of him and colleagues frolicking on a beach look like a Bruce Weber photo shoot gone rogue). Phoenix plays Quell with an alienating intensity; he's unpredictable from the first frame to the last.</p>
<b>Masterworks of American Avant-garde Experimental Film</b>	<p>Flicker Alley and the Blackhawk Films Collection in cooperation with Filmmakers Showcase present this collection of 37 films created by some of the most acclaimed names in American avant-garde experimental filmmaking, including Charles Sheeler, Paul Strand, Fernand Le ger, Dudley Murphy, Rose Se lavy (Marcel Duchamp), Robert Florey, Slavko Vorkapich, Ralph Steiner, Jay Leyda, James Sibley Watson, Jr., Melville Webber, Emlen Etting, Oskar Fischinger, Joseph Cornell, Mary Ellen Bute, Ted Nemeth, Rudy Burckhardt, Francis Lee, Maya Deren, Alexander Hackenschmied, Helen Levitt, Janice Loeb, James Agee, James Broughton, Kenneth Anger, Ian Hugo, Anai s Nin, Len Lye, Jim Davis, Hy Hirsh, Marie Menken, Francis Thompson, Hilary Harris, Bruce Baillie, George Landow, Jonas Mekas, Lawrence Jordan, Tom Palazzolo, Lawrence Janiak, Amy Greenfield, Phil Solomon, and Stan Brakhage.</p>
<b>Mata Hari</b>	<p>Mata Hari: the name breathes mystery, intrigue and sexual allure. Who better to play the notorious World War I spy than Greta Garbo, the enigmatic, exquisite screen icon called The Swedish Sphinx? Garbo is mesmerizing as the dancer-turned-German secret agent in a wartime Paris seething with secrets and betrayal. The notable supporting cast includes Lionel Barrymore as a Russian general besotted with her, Lewis Stone as an icy master spy, and Ramon Novarro as a handsome aviator who wins the heart Mata Hari did not know she possessed. With the world at war, love was her weapon. And the only men she couldn't seduce were the 12 in the firing squad that ended her tragic and tumultuous life.</p>
<b>Match Factory Girl, The</b>	<p>Kaurismäki took his penchant for despairing character studies to unspeakably grim depths in the shockingly entertaining The Match Factory Girl. Kati Outinen is memorably impenetrable as Iris, whose grinding days as a cog in a factory wheel, and nights as a neglected daughter living with her parents, ultimately send her over the edge. Yet despite her transgressions, Kaurismäki makes Iris a compelling, even sympathetic figure. Bleak yet suffused with comic irony, The Match Factory Girl closes out the "Proletariat Trilogy" with a bang—and a whimper.</p>

Title	Summary
Matrix Reloaded, The	Neo, Morpheus, Trinity, and the rest of their crew continue to battle the machines that have enslaved the human race in the Matrix. As their quest unfolds, Neo learns more about his super-heroic abilities, including the ability to see the codes of the people and things around him. Simultaneously, now, more humans are waking up out of the Matrix and attempting to live in the real world. As their numbers grow, the battle moves to Zion--the last real-world city and center of human resistance.
Matrix Revolutions	Despite the inevitable law of diminishing returns, The Matrix Revolutions is quite satisfying as an adrenalized action epic, marking yet another milestone in the exponential evolution of computer-generated special effects. That may not be enough to satisfy hardcore Matrix fans who turned the Wachowski Brothers' hacker mythology into a quasi-religious pop-cultural phenomenon, but there's no denying that the trilogy goes out with a cosmic bang instead of the whimper that many expected. Picking up precisely where The Matrix Reloaded left off, this 130-minute finale finds Neo (Keanu Reeves) at a virtual junction, defending the besieged human enclave of Zion by confronting the attacking machines on their home turf, while humans combat swarms of tentacled mechanical sentinels as Zion's fate lies in the balance. It all amounts to a blaze of CGI glory, devoid of all but the shallowest emotions, and so full of metaphysical hokum that the trilogy's detractors can gloat with I-told-you-so sarcasm. And yet, Revolutions still succeeds as a slick, exciting hybrid of cinema and video game, operating by its own internal logic with enough forward momentum to make the whole trilogy seem like a thrilling, magnificent dream. -- Jeff Shannon
Matrix, The	In the near future, a computer hacker named Neo (Keanu Reeves) discovers that all life on Earth may be nothing more than an elaborate facade created by a malevolent cyber-intelligence, for the purpose of placating us while our life essence is "farmed" to fuel the Matrix's campaign of domination in the "real" world. He joins like-minded Rebel warriors Morpheus (Laurence Fishburne) and Trinity (Carrie Ann Moss) in their struggle to overthrow the Matrix.
Max Headroom: The Complete Series	The series is set "20 minutes into the future" in a dystopian landscape where instead of a chicken in every pot there is a TV in every homeless tent. Evil and corrupt television executives, in consort with advertising agencies, will literally kill for ratings. In the pilot episode, intrepid investigative reporter Edison Carter (Matt Frewer) discovers his own network is behind blipverts, a potentially lethal brand of advertising that compresses a 30-second commercial into three seconds, causing more-vulnerable viewers to explode. Carter survives an attempt on his life by network goons, but not before Bryce (Chris Young), the network's resident boy genius, downloads Carter's memory into a computer to see what he knows of the scheme. A star is born: Max Headroom (Frewer again), who escapes into the system and pops up at will onscreen to offer wisecracks ("You know how you can tell our network president is lying? His lips move.") and Mork-like societal observations. In one episode, he confuses Missile Mike, a gun-toting character in an ultra-violent children's show, for an actual rampaging killer. "Who introduced [kids] to this?" Max asks. Meanwhile, Carter, with invaluable assistance from his newsroom controller Theora (Amanda Pays reprising her role from the British movie) and incorruptible producer (Jeffrey Tambor), uncovers venal conspiracies such as an attempt to legalize a vicious sport that exploits children so it can be broadcast.
Maya Deren: Experimental Films	The collected shorts of Maya Deren the "Mother of the trance film" who worked completely outside the commercial film industry and made her own inner experience the center of her films.
Maya Deren: Experimental Films	Some of the most startling images in Maya Deren's film-poem, "Meshes of the Afternoon," were coopted in 1994 by model-turned-actress-turned-songstress Milla Jovovich for a music video, which says even more about Deren's durable work than the dearth of new ideas on MTV.
	Working in the 1940s and 50s, Deren was the first giant of American experimental filmmaking. Her short films anticipated the work of Stan Brakhage, Jonas Mekas, and other pioneers even as her life, tinged with mystery, sadness, and Voudoun ritual, became the stuff of legend among the artists she influenced. The movies themselves (some made in collaboration with husband Alexander "Sasha" Hammid) are haunting, lyrical, and breathtaking fusions of human and cinematic movement, where the actors dance with the camera. Lillian Gish and Leni Riefenstahl are perhaps the only women who stand as tall as Deren in the development of the cinema.
	If you're an interested stranger to non-narrative filmmaking, you'd be hard-pressed to find a better introduction than Mystic Fire's compilation of her best-known work. The collection includes "Meshes of the Afternoon" (1943, music 1959), "At Land" (1944), "A Study in Choreography for Camera" (1945), "Ritual in Transfigured Time" (1946), "Meditation on Violence" (1948), and "The Very Eye of Night" (1952, music 1959), and was recently reissued on DVD -- with extra features unavailable on the VHS and laserdisc versions, including the film "Private Life of a Cat."
Mayerling	The gorgeous duo of Charles Boyer and Danielle Darrieux first appeared on-screen together almost twenty years before The Earrings of Madame de . . . , in this sumptuous, tragic romance from Anatole Litvak (The Snake Pit, Anastasia). Mayerling is the profoundly emotional true story of the doomed adulterous affair between Archduke Rudolph, heir to the Austrian throne, and the young and innocent baron's daughter Marie Vetsera. Boyer is ideal as the doomed and dissolute romancer who was never up to ruling anyway; and Darrieux is not only exquisitely beautiful, she's alive as well. The visual opulence rivals anything in Hollywood, where Litvak, a Jewish-Russian refugee, was hastily whisked, to produce wartime propaganda movies. This is his one really estimable picture, which he remade in 1957 for TV.
Mayıs Sıkıntısı [Clouds of May]	Muzaffer goes to the house where his parents live for the movie he will shoot. He is thinking of starring his relatives in the movie he will shoot. But his father struggles with the forest administration for the oaks he grows. His mother, on the other hand, does not feel well because of the diseases brought by old age.

Title	Summary
<b>Mayor of Hell, The</b>	Five members of a teen-age gang including leader Jimmy Smith are sent to the State Reformatory presided over by the melodramatically callous Thompson. Soon Patsy Gargan a former gangster appointed Deputy Commissioner as a political favor arrives complete with hip flask and blonde. Gargan falls for activist nurse Dorothy and inspired by her takes over the administration to run the place on radical principles. But Thompson to conceal his years of graft needs a quick way to discredit Gargan.
<b>McCabe and Mrs. Miller</b>	This unorthodox dream western by Robert Altman may be the most radically beautiful film to come out of the New American Cinema. It stars Warren Beatty and Julie Christie as two newcomers to the raw Pacific Northwest mining town of Presbyterian Church, who join forces to provide the miners with a superior kind of whorehouse experience. The appearance of representatives of a powerful mining company with interests of its own, however, threatens to be the undoing of their plans. With its fascinating flawed characters, evocative cinematography by the great Vilmos Zsigmond, innovative overlapping dialogue, and haunting use of Leonard Cohen songs, McCabe & Mrs. Miller brilliantly deglamorized and revitalized the most American of genres.
<b>Mean Streets</b>	The future is set for Tony and Michael - owning a neighbour- hood bar and making deals in the mean streets of New York city's Little Italy. For Charlie, the future is less clearly defined. A small-time hood, he works for his uncle, making collections and reclaiming bad debts. He's probably too nice to succeed. In love with a woman his uncle disapproves of (because of her epilepsy) and a friend of her cousin, Johnny Boy, a near psychotic whose trouble-making threatens them all - he can't reconcile opposing values. A failed attempt to escape (to Brooklyn) moves them all a step closer to a bitter, almost preordained future.
<b>Meantime</b>	A slow-burning depiction of economic degradation in Thatcher's England, Mike Leigh's Meantime is the culmination of the writer-director's pioneering work in television. Unemployment is rampant in London's working-class East End, where a middle-aged couple and their two sons languish in a claustrophobic public-housing flat. As the brothers (Phil Daniels and Tim Roth) grow increasingly disaffected, Leigh punctuates the grinding boredom of their daily existence with tense encounters, including with a priggish aunt (Marion Bailey) who has managed to become middle-class and a blithering skinhead on the verge of psychosis (a scene-stealing Gary Oldman, in his first major role). Informed by Leigh's now trademark improvisational process and propelled by the lurching rhythms of its Beckett-like dialogue, Meantime is an unrelenting, often blisteringly funny look at life on the dole.
<b>Meanwhile</b>	"Meanwhile" concerns Joe Fulton, a man who can do anything from fixing your sink to arranging international financing for a construction project. He produces online advertising and he's written a big fat novel. He's also a pretty good drummer. But success eludes him.
<b>Medium Cool</b>	John Cassellis is the toughest TV-news-reporter around. He becomes an expert in reporting about violence in the ghetto and racial tensions. But he discovers that his network helps the FBI by letting them look at his tapes to find suspects. When he protests he is fired and goes to the 1968 Democratic National Convention in Chicago.
<b>Melancholia</b>	Justine (Kirsten Dunst) and Michael (Alexander Skarsgård) celebrate their marriage at a sumptuous party in the home of Justine's sister Claire (Charlotte Gainsbourg) and brother-in-law John (Kiefer Sutherland). Despite Claire's best efforts, the wedding is a fiasco with family tensions mounting and relationships fraying. Meanwhile, a planet called Melancholia is heading directly towards Earth threatening the very existence of humankind.
<b>Melancholy of Haruhi Suzumiya, The: Complete Collection</b>	Based on a series of best-selling novels by Nagaru Tanigawa, The Melancholy of Haruhi Suzumiya (2006) overflows with zany energy. Despite the title, Haruhi Suzumiya is anything but melancholy: she's a bossy, outspoken high school girl who's searching for "aliens, time travelers, and espers." To aid her search, Haruhi founds a new club, The SOS Brigade. Although she doesn't realize it, Haruhi has actually found what she's looking for in her recruits: Yuki is an alien; Mikuru, a time traveler; Itsuki, an esper. Kyon, the put-upon narrator, is normal--at least superficially. Itsuki warns Kyon that the existence of the universe may depend on Haruhi's whims. When she gets upset, dark gaps open between dimensions, haunted by shinji (ghostly giants) whom Itsuki and other espers must destroy. Kyon wonders if he's having nightmares or protecting the world from destruction, but this storyline recedes as the series progresses. Like Dokkoida and Magical Shopping Arcade Abenobashi, Melancholy spoofs the clichés of anime and otaku culture. When the president of the computer club challenges the SOS Brigade to a duel playing "Day of Sagittarius 3," the episode turns into an outrageous spoof of sci-fi anime, with Haruhi shouting commands from the bridge of an imaginary space ship. But the series stops, rather than ends, with the story unresolved as Haruhi and Kyon walk off into the rain. Given the popularity of Melancholy in Japan and the US, a sequel may be in the works.
<b>Melbourne/Stockholm 1956 "Alain Mimoun"</b>	<p>SPECIAL EDITION COLLECTOR'S SET FEATURES:</p> <ul style="list-style-type: none"> <li>--53 newly restored films from 41 editions of the Olympic Games, presented together for the first time</li> <li>--Landmark 4K restorations of Olympia, Tokyo Olympiad, and Visions of Eight, among other titles</li> <li>--New scores for the silent films, composed by Maud Nelissen, Donald Sosin, and Frido ter Beek</li> <li>--A lavishly illustrated, 216-page hardcover book, featuring notes on the films by cinema historian Peter Cowie, along with a letter from Thomas Bach, President of the International Olympic Committee, a short history of the project by restoration producer Adrian Wood, and hundreds of photographs from a century of Olympic Games</li> </ul>

Title	Summary
Melbourne/Stockholm 1956 "Olympic Games, 1956"	
Melbourne/Stockholm 1956 "The Horse in Focus"	
Melbourne/Stockholm 1956 "The Melbourne Rendez-vous"	
<b>Memories of Murder</b>	<p>A South Korean thriller based on a true story, <i>Memories of Murder</i> comes across like a hybrid of <i>Silence of the Lambs</i> and <i>One False Move</i>. A pair of rural detectives, Park (Song Kang-ho) and Jo (Kim Roe-ha), chafe when a Seoul detective named Seo (Kim Sang-kyung) gets involved in their big case: Korea's first known serial killer, who's killed two women on rainy nights. Seo is dismayed by the rural cops' interrogation methods, which consist of beating suspects until they confess--and they aren't above planting evidence or "helping" a suspect remember the details of his crime. While Park and Jo seek clues from fortune tellers and magic charms, Seo struggles to build a case from hard evidence and the forensic approaches only just starting to take hold (the movie is set in 1986). Shots of the victims and jolting moments of violence give <i>Memories of Murder</i> a dose of gruesomeness, but the movie has more on its mind than exploitation. Visually stylish and psychologically astute, <i>Memories of Murder</i> is as much a portrait of cultural change as a serial killer mystery. - Bret Fetzer</p>
<b>Memories of Underdevelopment</b>	<p><i>Memories Of Underdevelopment</i> follows Sergio (Sergio Corrieri - Soy Cuba), through his life following the departure of his wife, parents and friends in the wake of the Bay of Pigs incident. Alone in a brave new world, Sergio observes the constant threat of foreign invasion while chasing young women all over Havana before finally meeting Elena (Daisy Granados), a young virgin girl he seeks to mould into the image of his ex-wife, but at what cost to himself?</p>
<b>Men Who Tread On the Tiger's Tail, The</b>	<p>Based on a legendary twelfth-century incident in which the lord Yoshitsune and a group of samurai retainers dressed as monks in order to pass through a dangerous enemy checkpoint. The story was dramatized for centuries in Noh and kabuki theater, and here it becomes one of the director's most riveting early films.</p>
<b>Merchant of Four Seasons, The</b>	<p>The <i>Merchant of Four Seasons</i> stars Hans Hirschmüller (in a performance of quiet but enormous depth) as Hans Epp, a simple but likable young man who – we learn in a series of flashbacks throughout the film – has served in the Foreign Legion in 1947 (implying that earlier he was old enough to have served in the German/Nazi military), been fired from the police force for fooling around with a streetwalker in custody, and now is trying to make a living by hawking fruits and vegetables. This disgusts his middle-class family and the woman identified in the credits as <i>The Merchant's Great Love</i> (played by Fassbinder's then-wife, also the film's producer, Ingrid Caven). Hans settles for a loveless marriage with Irmgard, a pert but manipulative and unfaithful wife (played by Fassbinder regular Irm Hermann). Although Hans comes to achieve considerable success in his new business - much to his family's and wife's delight - he falls into a downward spiral of depression, violence, and illness, until the film's unforgettable next-to-last scene, which is pure Fassbinder.</p>
<b>Merchant of Venice, The</b>	<p>The often volatile character of Shylock, a Jewish moneylender, is powerfully realized in Trevor Nunn's stylish film of Shakespeare's <i>The Merchant of Venice</i>, which uses theatrical sets but is shot as a movie. Shylock (played with fierce commitment by Henry Goodman) loans money to a man he despises, the merchant Antonio (David Bramber), only if a pound of Antonio's flesh will be due upon default. Antonio borrows the money so that his friend Bessanio (Alexander Hanson) can travel to woo the woman he loves, Portia (Derbhle Crotty), whose freedom to marry is bound up in a fairy-tale decree of her father's. The play's mixture of tragedy and comedy often baffles contemporary audiences; Nunn attempts to solve this problem by treating almost everything as seriously as possible. While his approach serves Shylock well, the play's conclusion--in which Portia tests her husband's commitment--could use a lighter touch.</p>

Title	Summary
<b>Merchant of Venice, The</b>	<p>Antonio, a Venetian merchant, complains to his friends of a melancholy that he cannot explain. His friend Bassanio is desperately in need of money to court Portia, a wealthy heiress who lives in the city of Belmont. Bassanio asks Antonio for a loan in order to travel in style to Portia's estate. Antonio agrees, but is unable to make the loan himself because his own money is all invested in a number of trade ships that are still at sea. Antonio suggests that Bassanio secure the loan from one of the city's moneylenders and name Antonio as the loan's guarantor. In Belmont, Portia expresses sadness over the terms of her father's will, which stipulates that she must marry the man who correctly chooses one of three caskets. None of Portia's current suitors are to her liking, and she and her lady-in-waiting, Nerissa, fondly remember a visit paid some time before by Bassanio.</p> <p>In Venice, Antonio and Bassanio approach Shylock, a Jewish moneylender, for a loan. Shylock nurses a long-standing grudge against Antonio, who has made a habit of berating Shylock and other Jews for their usury, the practice of loaning money at exorbitant rates of interest, and who undermines their business by offering interest-free loans. Although Antonio refuses to apologize for his behavior, Shylock acts agreeably and offers to lend Bassanio three thousand ducats with no interest. Shylock adds, however, that should the loan go unpaid, Shylock will be entitled to a pound of Antonio's own flesh. Despite Bassanio's warnings, Antonio agrees. In Shylock's own household, his servant Lancelot decides to leave Shylock's service to work for Bassanio, and Shylock's daughter Jessica schemes to elope with Antonio's friend Lorenzo. That night, the streets of Venice fill up with revelers, and Jessica escapes with Lorenzo by dressing as his page. After a night of celebration, Bassanio and his friend Graziano leave for Belmont, where Bassanio intends to win Portia's hand.</p> <p>In Belmont, Portia welcomes the prince of Morocco, who has come in an attempt to choose the right casket to marry her. The prince studies the inscriptions on the three caskets and chooses the gold one, which proves to be an incorrect choice. In Venice, Shylock is furious to find that his daughter has run away, but rejoices in the fact that Antonio's ships are rumored to have been wrecked and that he will soon be able to claim his debt. In Belmont, the prince of Aragon also visits Portia. He, too, studies the caskets carefully, but he picks the silver one, which is also incorrect. Bassanio arrives at Portia's estate, and they declare their love for one another. Despite Portia's request that he wait before choosing, Bassanio immediately picks the correct casket, which is made of lead. He and Portia rejoice, and Graziano confesses that he has fallen in love with Nerissa. The couples decide on a double wedding. Portia gives Bassanio a ring as a token of love, and makes him swear that under no circumstances will he part with it. They are joined, unexpectedly, by Lorenzo and Jessica. The celebration, however, is cut short by the news that Antonio has indeed lost his ships, and that he has forfeited his bond to Shylock. Bassanio and Graziano immediately travel to Venice to try and save Antonio's life. After they leave, Portia tells Nerissa that they will go to Venice disguised as men.</p> <p>Shylock ignores the many pleas to spare Antonio's life, and a trial is called to decide the matter. The duke of Venice, who presides over the trial, announces that he has sent for a legal expert, who turns out to be Portia disguised as a young man of law. Portia asks Shylock to show mercy, but he remains inflexible and insists the pound of flesh is rightfully his. Bassanio offers Shylock twice the money due him, but Shylock insists on collecting the bond as it is written. Portia examines the contract and, finding it legally binding, declares that Shylock is entitled to the merchant's flesh. Shylock ecstatically praises her wisdom, but as he is on the verge of collecting his due, Portia reminds him that he must do so without causing Antonio to bleed, as the contract does not entitle him to any blood. Trapped by this logic, Shylock hastily agrees to take Bassanio's money instead, but Portia insists that Shylock take his bond as written, or nothing at all. Portia informs Shylock that he is guilty of conspiring against the life of a Venetian citizen, which means he must turn over half of his property to the state and the other half to Antonio. The duke spares Shylock's life and takes a fine instead of Shylock's property. Antonio also forgoes his half of Shylock's wealth on two conditions: first, Shylock must convert to Christianity, and second, he must will the entirety of his estate to Lorenzo and Jessica upon his death. Shylock agrees and takes his leave.</p> <p>Bassanio, who does not see through Portia's disguise, showers the young law clerk with thanks, and is eventually pressured into giving Portia the ring with which he promised never to part. Graziano gives Nerissa, who is disguised as Portia's clerk, his ring. The two women return to Belmont, where they find Lorenzo and Jessica declaring their love to each other under the moonlight. When Bassanio and Graziano arrive the next day, their wives accuse them of faithlessly giving their rings to other women. Before the deception goes too far, however, Portia reveals that she was, in fact, the law clerk, and both she and Nerissa reconcile with their husbands. Lorenzo and Jessica are pleased to learn of their inheritance from Shylock, and the joyful news arrives that Antonio's ships have in fact made it back safely. The group celebrates its good fortune.</p>
<b>Merchants of Doubt</b>	<p>Inspired by the acclaimed book by Naomi Oreskes and Erik M. Conway, "Merchants of Doubt" takes audiences on a satirically comedic yet illuminating ride into the heart of conjuring American spin. Filmmaker Robert Kenner lifts the curtain on a secretive group of highly charismatic, silver-tongued pundits-for-hire who present themselves in the media as scientific authorities – yet have the contrary aim of spreading maximum confusion about well-studied public threats ranging from toxic chemicals to pharmaceuticals to climate change.</p>
<b>Merry Christmas, Mr. Lawrence</b>	<p>In this captivating, skewed World War II drama from Nagisa Oshima, David Bowie regally embodies Celliers, a British officer interned by the Japanese as a POW. Rock star Ryuichi Sakamoto (who also composed this film's hypnotic score) plays the camp commander, obsessed with the mysterious blond major, while Tom Conti is the British lieutenant colonel Lawrence, who tries to bridge the emotional and language divides between captor and prisoner. Also featuring actor-director Takeshi Kitano in his first dramatic role, Merry Christmas Mr. Lawrence is a multilayered, brutal, at times erotic tale of culture clash, and one of Oshima's greatest successes.</p>
<b>Merry-Go-Round</b>	<p>Elizabeth sends telegrams to her old boyfriend Ben in NYC and to her younger sister Leo in Rome to join her in Paris, where she is selling her dead father's estate. When Ben and Leo arrive, a mysterious adventure begins.</p>

Title	Summary
<b>Mesrine Part 1: Killer Instinct (aka L'instinct de mort)</b>	<p>Mesrine: Killer Instinct introduces us to Jacques Mesrine (Vincent Cassel), a loyal son and dedicated soldier back home and living with his parents after serving in the Algerian War. Soon he is seduced by the neon glamour of sixties Paris and the easy money it presents. Mentored by Guido (Gerald Depardieu) Mesrine turns his back on middle class law-abiding and soon moves swiftly up the criminal ladder. After pulling off an audacious heist he and his lover Jeanne (Cecile de France) flee to Canada where the opportunity of one big payout lures him out of hiding and propels him towards international notoriety.</p>
<b>Mesrine Part 2: Public Enemy #1 (aka L'ennemi public n°1)</b>	<p>Until these movies - really one movie, in two parts - I had never heard of Jacques Mesrine, but his was certainly one of the great true-crime stories of the 20th century. Mesrine was the French Dillinger: He wore disguises and hid in plain sight of the police, and no prison could hold him. But his story is a lot richer and more entertaining than Dillinger's in that it played out over two decades and in three countries.</p> <p>It's so rich that this two-part epic is a little reminiscent of "The Godfather" movies, in that it's packed with incidents and episodes and almost every scene has its own special tension or appeal. Part 1 opens today. Part 2 follows next week. Both are directed by Jean-François Richet, best known in this country for his 2005 action film, "Assault on Precinct 13."</p> <p>The film begins with the 1979 death of Mesrine, which, like Dillinger's, occurred on the streets of a major city and amounted to a police assassination. Short of that, there would have been no stopping this guy. From there, we go back in time, to Mesrine's baptism in violence, courtesy of the French government, in the Algerian war, followed by his return to France and the beginnings of his criminal career.</p> <p>Vincent Cassel plays Mesrine - the name is pronounced "May-REEN," and he gets very offended when people call him "MEZ-reen." Cassel brings to the role lots of charisma and a lopsided smile that's as menacing and engaging as James Cagney's in "The Public Enemy" (1931). Very quickly, we believe him as a guy afraid of nothing and capable of anything.</p> <p>Based in part on Mesrine's memoir, the film has many memorable scenes, such as the one in which he meets a big-shot gangleader (G�rard Depardieu), and the two bond after threatening to kill each other. Or the one in which three guys ride in a car at night telling jokes, until the tone subtly turns and one realizes he is about to be killed. The screenplay, by Richet and Abdel Raouf Dafri, is a superb work of condensation, amplification and imagination.</p> <p>The films never lose sight of Mesrine the man, a fascinating character in that he's brutal yet extremely intelligent, has a skewed but discernible conscience, and, under the right circumstances, can be warm and generous. He is also brilliant at public relations. C�cile De France is the girlfriend who becomes his gun moll in Part 1. Ludivine Sagnier plays the girlfriend of Mesrine's later years in Part 2. --Mick LaSalle</p>
<b>Message to Love: Isle of Wight Festival, The (1970)</b>	<p>This film chronicles the 1970 Isle of Wight Rock Festival from behind and on front of the scenes. Incredible concert footage of Hendrix and Jim Morrison (both of whom died just after the festival) as well as numerous other pop, folk, and rock artists make this film wonderful just as a concert video. Even more revealing, though, is footage of the festival's production and management, including riots, rebellious patrons, break-ins, and mordant commentary on why rock festivals don't happen anymore. Beautifully paced and edited.</p>
<b>Metropolis</b>	<p>With its dizzying depiction of a futuristic cityscape and alluring female robot, Metropolis is among the most famous of all German films and the mother of sci-fi cinema (an influence on Blade Runner and Star Wars, among countless other films). Directed by the legendary Fritz Lang (M, Das Testament des Dr. Mabuse, The Big Heat, etc.), its jaw-dropping production values, iconic imagery, and modernist grandeur it was described by Luis Bu�uel as 'a captivating symphony of movement' remain as powerful as ever.</p> <p>Drawing on and defining classic sci-fi themes, Metropolis depicts a dystopian future in which society is thoroughly divided in two: while anonymous workers conduct their endless drudgery below ground their rulers enjoy a decadent life of leisure and luxury. When Freder (Gustav Fr�hlich) ventures into the depths in search of the beautiful Maria (Brigitte Helm in her debut role), plans of rebellion are revealed and a Maria-replica robot is programmed by mad inventor Rotwang (Rudolf Klein-Rogge) and master of Metropolis Joh Fredersen (Alfred Abel) to incite the workers into a self-destructive riot.</p> <p>A 'Holy Grail' among film finds, Metropolis is presented here in a newly reconstructed and restored version, as lavish and spectacular as ever thanks to the painstaking archival work of the Friedrich-Wilhelm-Murnau-Stiftung and the discovery of 25 minutes of footage previously thought lost to the world. Lang's enduring epic can finally be seen for the first time in 83 years as the director originally intended, and as seen by German cinema-goers in 1927.</p>
<b>Metropolitan</b>	<p>One of the great American independent films of the 1990s, the surprise hit Metropolitan, by writer-director Whit Stillman, is a sparkling comedic chronicle of a young man's romantic misadventures while trying to fit in to New York City's debutante society. Stillman's deft, literate dialogue and hilariously highbrow observations earned this first film an Academy Award nomination for best original screenplay. Beneath the wit and sophistication, though, lies a tender tale of adolescent anxiety.</p>
<b>Mexican Hayride</b>	<p>Bud and Lou head south of the border after getting mixed up in an oil stock scheme.</p>

Title	Summary
<b>Mexico City 1968 "The Olympics in Mexico"</b>	
<b>Mickey Mouse in Black and White, Volume 1</b>	In these cartoons released between 1928 and 1935, Walt Disney created one of the icons of 20th-century culture. Disney's reputation was built on these early shorts, and the films shimmer with the energy of the young artists exploring the new medium of the sound cartoon. Watching the films in chronological order enables the viewer to see the remarkable progress Walt and his crew made in animation, storytelling, and acting in just seven years. The rambunctious, rubbery Mickey of "Plane Crazy" and "Steamboat Willie" quickly developed into the polished charmer of "Gulliver Mickey" and "Mickey's Orphans." More than 70 years after his debut, the black and white Mickey still displays the appeal that made him so popular during the '30s, when A Mickey Mouse Cartoon appeared on theater marquees with the feature titles, and his fans included Franklin Roosevelt, Mary Pickford, George V of England, the Nizam of Hyderabad--and the more than one million children who joined the first Mickey Mouse Club.
<b>Mickey Mouse in Black and White, Volume 2</b>	In this final volume, the homage to Mickey's early career is completed with these shorts. From 1928's "The Barn Dance" to his very last black-and-white short, 1935's "Mickey's Kangaroo," his colorful antics in a black-and-white world propelled him to super-stardom. The Mickey craze touched everybody and everything. In this volume, hear Leonard Maltin and Disney Legend John Hench talk about Mickey's official birthday portraits. Visit an unbelievable collection of Mickey collectibles and rare artifacts. Enjoy period photos, publicity, and animation art from the archives. It's all here plus more in this celebration of the mouse who became a global icon.
<b>Mickey One</b>	Influenced by the French New Wave, director Arthur Penn's ground-breaking and wildly inventive Mickey One is a tale of a man on the run - his first teaming with Warren Beatty, two years before Bonnie and Clyde. The film also boasts a classic jazz score by Eddie Sauter and Stan Getz.
<b>Midaq Alley</b>	Cairo to Mexico City's downtown, narrates the life of the members of the neighbourhood and the connection between them Don Ru, the owner of the local pub; Eusebia, his wife; Guicho, his son and Abel his friend, who emigrate to USA in search of fortune; Susanita, the single landtender always dreaming to marry a good man; Jimmy, the pub's employee, who extracts the money when Don Ru is not there and finally marries Susanita; Alma, the very good looking girl, the Abel's dream, who becomes a luxury prostitute while he's away, etc. This movie won the Ariel (the Mexican Oscar) as best movie in 1995.
<b>Midnight Cowboy</b>	A "cowboy," Joe Buck, moves to New York City from Texas to make his fortune as a hustler servicing rich Park Avenue women. Shortly after arriving, he is hustled by homeless con man Rizzo Rizzo, who had said he would manage him for a \$20 fee. Bent on getting his money back, Buck finds the rapidly deteriorating Rizzo, ends up feeling sorry for him, and moving into Rizzo's room in an abandoned building to care for him. The two remain hopeful of striking it rich with Rizzo managing Buck's career, but it soon becomes obvious that they are no match for the urban jungle.
<b>Midnight in Paris</b>	Paris is a city that lends itself to daydreaming, to walking the streets and imagining all sorts of magic, a quality that Woody Allen understands perfectly. Midnight in Paris is Allen's charming reverie about just that quality, with a screenwriter hero named Gil (Owen Wilson) who strolls the lanes of Paris with his head in the clouds and walks right into his own best fantasy. Gil is there with his materialistic fiancée (Rachel McAdams) and her unpleasant parents, taking a break from his financially rewarding but spiritually unfulfilling Hollywood career--and he can't stop thinking that all he wants to do is quit the movies, move to Paris, and write that novel he's been meaning to finish. You know, be like his heroes in the bohemian Paris of the 1920s. Sure enough, a midnight encounter draws him into the jazzy world of Scott and Zelda Fitzgerald, Picasso and Dali, and an intense Ernest Hemingway, who promises to bring Gil's manuscript to Gertrude Stein for review. Gil wakes up every morning back in the real world, but returning to his enchanted Paris proves fairly easy. In the execution of this marvelous fantasia, Allen pursues the idea that people of every generation have always romanticized a previous age as golden (this is in fact explained to us by Michael Sheen's pedantic art expert), but he also honors Gil's need to find out certain truths for himself. The movie's on the side of gentle fantasy, and it has some literary/cinematic in-jokes that call back to the kind of goofy humor Allen created in Love and Death. The film is guilty of the slackness that Allen's latter-day directing has sometimes shown, and the underwritten roles for McAdams and Marion Cotillard are better acted than written. But the city glows with Allen's romantic sense of it, and Owen Wilson has just the right nice-guy melancholy to put the idea over. A worthy entry in the Cinema of the Daydream. -- Robert Horton
<b>Midnight Mary</b>	Working on loan-out for MGM, this crime melodrama very much in the Warner mode was based on a story by Anita Loos, about a young woman on trial for murder (Loretta Young). The story is told in flashback, as she awaits her verdict. Mary Martin recalls how her life of desperate poverty leads to involvement with gangsters. When she meets a young lawyer in a brothel, scion of a wealthy and prestigious family, he helps her turn around her life. But her past catches up with her, and she chooses to face the consequences rather than cause him scandal.



Title	Summary
<b>Midsommar [Director's Cut]</b>	<p>Aster has introduced the new cut of Midsommar as the more complete version of this film, conceding that the theatrical cut may have better pacing, but this is the fuller picture. Some of the added moments are less vital than others, but all of them help to create a more textured experience, and - perhaps most importantly - give you the time required to fall even deeper under its harsh psychedelic spell.</p> <p>This is still the story of college student Dani Ardor (Florence Pugh), whose long-dessicated relationship with a narcissistic anthropology grad named Christian (Jack Reynor) is disfigured into something truly grotesque after her older sister kills herself and their parents one snowy night. Dani is still so isolated by her grief that she has no choice but to be emotionally reliant upon Christian, and Christian is still so much of a coward that he'd rather string Dani along than confront that he doesn't love her (or have any idea what he's doing with his own life). Alone together, the two of them are still a mordantly hilarious caricature of an American mindset that says it's better to suffer forever than die with dignity.</p> <p>They still get to see how the other half lives when they join Christian's friend Pelle (Vilhelm Blomgren) for a midsummer celebration at his ancestral Swedish commune of Hårga. Dani still becomes the May Queen. Christian is still stuffed inside a bear carcass and burned alive along with the bodies of his friends. It all still resolves on a cathartic note, as Dani's toxic relationship goes up in flames.</p> <p>Only now, those flames don't feel quite as cleansing as they once did. Aster has said that he wanted the finale to be "exciting and kind of crowd-pleasing... and also something complicated that you'd have to contend with." Here, that bittersweet aftertaste hits you sooner, and with a bigger shock of flavor. Christian is an even more pronounced asshole in the director's cut, and there's an even greater satisfaction in seeing Dani select him to be the last human sacrifice at the end of the festivities. But the Hårga culture - which offers Dani a new family, a welcoming sisterhood, and a very aggressive interpretation on the circle of life - also seems more sinister than it did before. As nice as it can be that grief is collectively dispersed across the entire Hårga community, at a certain point Dani is just trading one extreme form of codependency for another.</p>
<b>Mighty Joe Young</b>	<p>Inspired by the image of cowboys roping lions, show business promoter Max O'Hara mounts an expedition to Africa. The expedition proves humdrum until O'Hara meets Jill Young, a girl who keeps a tame four metre tall ape that she calls Joe as her best friend. O'Hara persuades her into bringing Joe back to the US as a stage attraction.</p>
<b>Mikey and Nicky</b>	<p>Elaine May crafted a gangster film like no other in the nocturnal odyssey Mikey and Nicky, capitalizing on the chemistry between frequent collaborators John Cassavetes and Peter Falk by casting them together as small-time mobsters whose lifelong relationship has turned sour. Set over the course of one night, this restless drama finds Nicky (Cassavetes) holed up in a hotel after the boss he stole money from puts a hit out on him. Terrified, he calls on Mikey (Falk), the one person he thinks can save him. Scripted to match the live-wire energy of its stars—alongside supporting players Ned Beatty, Joyce Van Patten, and Carol Grace—and inspired by real-life characters from May's own childhood, this unbridled portrait of male friendship turned tragic is an unsung masterpiece of American cinema.</p>
<b>Mildred Pierce</b>	<p>Melodrama casts noirish shadows in this portrait of maternal sacrifice from Hollywood master Michael Curtiz. Its iconic performance by Joan Crawford as Mildred, a single mother hell-bent on freeing her children from the stigma of economic hardship, solidified Crawford's career comeback and gave the actor her only Oscar. But as Mildred pulls herself up by the bootstraps, first as an unflappable waitress and eventually as the well-heeled owner of a successful restaurant chain, the ingratitude of her materialistic firstborn (a diabolical Ann Blyth) becomes a venomous serpent's tooth, setting in motion an endless cycle of desperate overtures and heartless recriminations. Recasting James M. Cain's rich psychological novel as a murder mystery, this bitter cocktail of blind parental love and all-American ambition is both unremittingly hard-boiled and sumptuously emotional.</p>

Title	Summary
Milestones	<p>Helen, a former stay-at-home widowed single mother spreads her wings and becomes an activist filmmaker. One of her daughters Karen seeks a new direction in life by having a baby, while her other daughter Elizabeth has abandoned husband and children in search of herself. A woman just released from jail becomes an advocate for female prisoners. Peter, a man just out of prison after a stint for transporting draft-dodgers across the border finds himself numb to outside life and ventures into the desert in search of a new kind of existence. A couple who have raised their child in a commune venture to the city in search of a less isolated yet still communal existence, while a father wants to reconnect on a familial with his toddler son who has been largely raised communally. And Terry, a GI with debts and anger issues, is unable to accept the hospitality of communal roommates and chooses instead to be a drifter (and occasional burglar). These are some of the inhabitants of Robert Kramer's and John Douglas' sprawling yet intimate narrative of post-sixties life where support groups have eroded and communes - both in the city and the country - have become almost isolationist, and many of the characters try to stay true to their beliefs while acting on them differently with uncertain degrees of success. Some are looking inwards (Karen and Elizabeth have come to understand the situation their mother was left in when her husband was killed in WWII, while Helen envies their ability to act on their feelings), while others like Peter look beyond what they once knew: after learning that Terry has been killed, his potential roommates reflect on their inability to help him and his isolation while one of them comments that they are equally isolated by choosing to be with people who are the same as they are, and trying to convert other people to their lifestyle (Terry could not even consider sharing his burdens - financial and emotional - with them despite their assurances that they would find a way to help him). The 3+ hour running time may seem daunting, but it is an absorbing viewing (minus the birth footage). The acting is sometimes stiff but earnest and dialogue involving (it is almost easy to forget that this is a scripted and half-improvised film until the camera documents an attempted rape without intervention, and then intercuts with the growing awareness of the victim's would-be rescuer). The non-linear editing style of some sequences involving Peter's spiritual journey and Terry's drifting horrors - as well as other explosions of sudden violence - recall less Nicholas Roeg and more Donald Cammell (a la "Performance" and "White of the Eye"), but John Douglas' and Robert Kramer's narrative is more exploratory than symbolic with some threads left completely open and others (like Karen's childbirth which closes the film) optimistic but uncertain. —Eric Coten</p>
Milky Way, The	<p>The first of what Luis Buñuel later proclaimed a trilogy (along with <i>The Discreet Charm of the Bourgeoisie</i> and <i>The Phantom of Liberty</i>) about "the search for truth," <i>The Milky Way</i> (<i>La voie lactée</i>) daringly deconstructs contemporary and traditional views on Catholicism with ribald, rambunctious surreality. Two French beggars, present-day pilgrims en route to Spain's holy city of Santiago de Compostela, serve as Buñuel's narrators for an anticlerical history of heresy, told with absurdity and filled with images that rank among Buñuel's most memorable (stigmatic children, crucified nuns) and hilarious (Jesus considering a good shave). A diabolically entertaining look at the mysteries of fanaticism, <i>The Milky Way</i> remains a hotly debated work from cinema's greatest skeptic.</p>
Mill and The Cross, The	<p>With "The Mill and the Cross," director Lech Majewski deconstructs and reconstructs Peter Bruegel's 1564 painting "The Way to Calvary," created during a turbulent time of Dutch history.</p>
Millennium Actress	<p>Satoshi Kon's sweeping, beautifully drawn <i>mélange</i> of fantasy and history, "Millennium Actress" is also a headlong cartoon love letter to the grand tradition of post-World War II live-action Japanese cinema, from samurai epics to urban domestic dramas to <i>Godzilla</i>. Linking these venerable traditions is the tale of Chiyoko Fujiwara, a legendary actress who lives in seclusion with her housekeeper. She is visited one afternoon by Genya Tachibana, a stout, middle-aged filmmaker who wants to make a documentary about her career. Genya is also a devoted, even obsessive fan, and his interview with her serves as a tutorial for his young cameraman, who is ignorant of the glorious history Chiyoko represents.</p> <p>And so the three of them, along with the audience, plunge back into it. Mr. Kon uses the freedom of animation to flout the usual distinctions between movies and the reality they counterfeit. As a young woman just before the war, Chiyoko is recruited to make a propaganda film about the war in Manchuria, an assignment complicated by her brief encounter with a dissident artist being pursued by the police.</p> <p>Her subsequent adventures, which take her, via her movie roles, backward and forward in time, form a quest to see him again, and to return the mysterious key he has given her. The key may be what unlocks the door between her biography and her on-screen life, in which she appears as a geisha, a warrior princess and other archetypes of Japanese film.</p> <p>Genya and his young sidekick are with her the whole way, recording her backstage rivalry with an older actress, her unhappy romance with a young director and her eventual retirement. After a while, Genya, who casts himself as Chiyoko's savior in several movies, is joined by his younger self, a studio apprentice smitten with the young actress. His ardent, unrequited pursuit of her plays out in counterpoint with her own pursuit of the vanished artist, and the two stories give "Millennium Actress" a mythic dimension that is captivating and, at least to this non-Japanese viewer, a little confusing.</p> <p>The film moves quickly and fluidly, and depends to some extent on familiarity with the filmmaking tradition to which it pays such lavish tribute. Mr. Kon and his animating team have an uncanny ability to mimic the look, scenery and even the camera movements characteristic of various directors and periods, which swirl together into a mad, magical history lesson.</p> <p>To watch "Millennium Actress" is to witness one cinematic medium celebrating another, an expression of movie love that is wonderfully eccentric and deeply affecting.</p>

Title	Summary
<b>Miller's Crossing</b>	<p>Miller's Crossing is a wonderfully suspenseful film set in gangster-ridden city during the prohibition era filled with moments of deadpan violence and the darkly comic. Tom Reagan (Gabriel Byrne) is an amoral illegitimate son with habits for picking the wrong horse, the wrong woman and for upsetting all the wrong people. Tom is the lieutenant and close friend of the city's head boss and unofficial mayor Leo (Albert Finney). Life is good or could be except that a gang war is about to erupt over Leo's fatal love for the femme Verna (Marcia Gay Harden) and his protection of Verna's vile brother Bernie (John Turturro). Tom tries to save Leo from himself only to end up isolated and in the middle of the war. Surviving by his wit and nerve Tom becomes a loose cannon whose only real loyalty is to his hat.</p>
<b>Millhouse: A White Comedy</b>	<p>"Millhouse: A White Comedy" is a 1971 documentary by Emile de Antonio following Richard Nixon's political career from his election to the House of Representatives in 1946 to his election as President of the United States in 1968. It begins with Nixon's "last press conference" in 1962 after his loss in the race for Governor of California in which he famously said, "You won't have Dick Nixon to kick around anymore." Then a collage of videos show Nixon's trajectory from his House campaign to his involvement in the Alger Hiss case, election the Senate in 1950, election as Vice President in 1952 including the full Checkers speech, campaign for the presidency in 1960, campaign for Barry Goldwater's presidential candidacy in 1964, and his triumphant election as President in 1968 as the "New Nixon". The film features interviews but no voice-over.</p> <p>The title is a pun on Nixon's middle name, Milhous. A LAHExam article declared that the director misspelled the name in order to signal his lack of objectivity.</p> <p>After the release of Milhouse: A White Comedy, as noted in the October 1971 Daily Variety article, the Democratic National Committee tried to purchase the documentary, but de Antonio refused to sell it. The filmmaker, a self-avowed Marxist, stated that he supported neither party, and added in the October 1971 New York Times article that he did not make the film to help the Democrats win the upcoming 1972 Presidential election.</p> <p>Millhouse: A White Comedy caused de Antonio to be added to the Nixon White House's so-called "enemies list." On April 9, 1974, almost a year after Nixon's resignation, Daily Variety reported on the recent release of previously classified White House documents, one of which revealed that de Antonio and the film were being closely watched by government officials. In memos to presidential counsel John Dean, Treasury Department official John J. Caufield warned that the film was gaining popularity and promised that "a significant derogatory dossier" was being built on the filmmaker, to be used "at a propitious moment." Time then reported on September 23, 1974 that reporter Jack Anderson had revealed the week earlier that the film had been partially funded by three nieces of Vice President-designate Nelson Rockefeller.</p>
<b>Milou en Mai [aka 'May Fools']</b>	<p>A bittersweet French comedy of considerable charm, wit, and inventiveness written and directed by Louis Malle (Au Revoir Les Enfants). Set in the countryside of southwest France in May 1968, it revolves around the response of a large family to the death of the matriarch. The writer/director presents in a captivating way how the cultural and political events happening in Paris enter the consciousness of these mourners. May Fools spins off delightful and apt observations on family rivalry, sexual politics, marriage, class warfare, and the delirious intoxication of change during the 60s.</p>
<b>Minamata</b>	<p>Minamata, directed by artist and film producer Andrew Levitas (Georgetown), is about the industrial poisoning of a Japanese fishing village by the Chisso chemical company, and the struggle, beginning in 1971, by famed photo-essayist W. Eugene Smith to reveal the disastrous human consequences of this corporate crime.</p> <p>Between 1951 and 1968, Chisso dumped thousands of tons of untreated wastewater containing the highly-toxic methylmercury into Minamata Bay in southwest Japan, poisoning local fish and other sea life.</p> <p>Local residents, having always eaten fish from the bay, noticed strange behaviour and illness amongst cats in the 1950s, and then, in 1956, the first human cases appeared.</p> <p>In the years that followed thousands of residents, including children suffered muscle weakness, disability, insanity, coma and death from severe mercury poisoning, with the company denying any responsibility for the health catastrophe.</p>
<b>Minkus: Don Quixote (Royal Ballet)</b>	<p>Carlos Acosta's first venture directing one of ballet's 19th-century classics was eagerly anticipated, as was his own starring role in the production (as Basilio), opposite the Argentinian Royal Ballet Principal Marianela Nuñez (Kitri). Packed cinemas for the live relay, as well as sold-out houses for his performances, testified to the draw the great Cuban dancer still exerts – and the audiences were not disappointed. Still built on Petipa's original choreography, Acosta's clear dramatic structure and vivid stage action gave the 'boy gets girl despite her father' story a more convincing air than usual, with Don Quixote's parallel obsession with Dulcinea-Kitri coherently woven into the plot. Acosta's and Nuñez's performances were peerless, Tim Hatley's stage designs vivid and apposite, and this production is surely destined to be a perennial Royal Ballet favourite.</p>
<b>Minkus: La Bayadere (The Bolshoi Ballet)</b>	<p>Marius Petipa's exotic ballet, set in legendary and mysterious India, is a story of love, death and vengeful judgement. Yuri Grigorovich's sumptuous re-creation of Petipa's choreography, with breathtaking sets and costumes designed by Nikolay Sharonov, stars Svetlana Zakharova as the Bayadère Nikiya, Vladislav Lantratov as Solor and Maria Alexandrova as Gamzatti the jealous rival.</p>

Title	Summary
<b>Minnie and Moskowitz</b>	Minnie breaks up with her married boyfriend and becomes disillusioned. However, she begins to learn that there is hope for love and romance in a desperate world when she meets a crazy car-parker named Seymour.
<b>Minority Report</b>	In the year 2054, a so-called "pre-crime division" is working around Washington, DC. Its purpose is to use the precog(nitive) potential of three genetically altered humans to prevent murders. When the three precogs, who only work together, floating connected in a tank of fluid, have a vision, the names of the victim and the perpetrator as well as video imagery of the crime and the exact time it will happen, are given out to the special cops who then try to prevent the crime from happening. But there is a political dilemma: If someone is arrested before he commits a murder, can the person be accused of the murder, which - because of the arrest - never took place? The project of pre-crime, at the time being in a state of trial run, is going to be voted about in the near future. If people accept it, the crime rate is going to drop drastically, but it never will be known if there might not be too many people imprisoned, some or even all of them innocent. After John Anderton lost his son to a crime a six years ago, he took up drugs, and works the precog division like nobody else. One day, his own name arrives in the "perpetrator" chute, and the precogs predict that he will kill a man he never knew in less than 36 hours. John takes off, his trust in the system diminishing rapidly. His own colleagues after him, John follows a very small trace that might hold the key to his innocence, a strange unsolved yet predicted murder and a so-called "minority report", a documentation of one of the rare events in which a precog sees something different than the other two.
<b>Miracle at St. Anna</b>	From award-winning filmmaker Spike Lee comes Miracle At St. Anna, the story of four black American soldiers who are members of the US Army as part of the all-black 92nd Buffalo Soldier division stationed in Tuscany, Italy during WWII. They experience the tragedy and triumph of war as they find themselves trapped behind enemy lines and separated from their unit after one of them risks his life to save an Italian boy.
<b>Miracle on 34th Street</b>	<p>Edmund Gwenn received the Best Supporting Actor award for his portrayal of Santa. He really does seem to embody everything that Father Christmas should be. And this comes in handy when the Macy's department store need a Santa in a hurry for their annual parade. He's a roaring success and is asked to stay on as the official Santa for their grotto.</p> <p>He's hired by Maureen O'Hara, who has raised her young daughter Susan (Natalie Wood) not to believe in such nonsense as Father Christmas. He takes this attitude in his stride and is only too happy to convince her otherwise. But before he can prove himself to Susan, he's standing in a court of law, on charges of insanity for claiming to be who he is.</p> <p>This legal case forms the crux of the movie, which touches the much larger issue of having faith in anything, let alone Santa. It's a topic that's rife with possibilities for a film to become enveloped in cringing sentiment. But this is a clever and deeply original story, that remains true and confident in direction, while delivering considerable charm all the while.</p>
<b>Miracle Woman, The</b>	Sister Fallon, a young woman with a gift for religious oratory, gains fame through the efforts of an unsavory promoter who stages phony "faith healings" during her services. At first seduced by the money, she soon goes weary of the deception and tries to escape the racket, a situation that becomes a genuine trial by fire. Loosely inspired by the famous California evangelist Aimee Semple McPherson and Sinclair Lewis's novel Elmer Gantry, 'The Miracle Woman' was one of Capra's few box office failures for Columbia Pictures but it remains a fascinating expose of religious charlatans and phony faith healers.

Title	Summary
<p><b>Miral</b></p>	<p>On many levels, the film ties the personal development and motivations of its characters into their broader context—in this case, the Palestinian-Israeli conflict—in a way that is believable and organic. On one level, Miral may be acting out of her own difficult childhood experiences, but there are millions like her whose childhoods were, in ways both direct and indirect, impacted by the series of wars, expulsions and occupation that have maintained the state of Israel.</p> <p>Her adolescent rebellion meshes with politics as she becomes caught up in the first Intifada, which began in 1987—when she was 16—with mass protests against the Israeli occupation. And while her embrace of Palestinian nationalism is tinged with the naïveté of a sheltered schoolgirl, she is moved to fight out of a genuine sense of injustice at the plight of the refugees she meets while teaching in the camps in Ramallah.</p> <p>Miral's involvement with the Popular Front for the Liberation of Palestine (PFLP)—a faction of the Palestinian Liberation Organization (PLO) that opposed negotiations with Israel at Oslo (1993)—raises political and historical problems that neither she nor—as it turns out—the director is equipped to handle.</p> <p>The bloody internecine conflicts within the Palestinian nationalist movement are complex and potentially deadly as she quickly learns. The inclusion of scenes of her detention and torture by Israeli security forces no doubt contributed to the negative outcry over the film.</p> <p>While the dead end of Palestinian nationalism as a means of ending the Israeli occupation is a source of disappointment, even of personal grief for Miral as a character, the fact that these experiences are not fully understood on a higher level by either Jebreal or Schnabel makes these the weakest, and most stilted, scenes of the film. If nationalism and individual acts of violence lead nowhere, then which way forward? The film is unable to answer this, or even pose it, in a convincing manner.</p> <p>Generally, the results are stronger on the individual and aesthetic levels. Schnabel, who first came to prominence in the 1980s as part of the neo-expressionist art scene (which he treated critically in <i>Basquiat</i>), brings his sensibility as a painter to filmmaking.</p> <p>He often lingers on a striking visual image without sound in such a way that it takes a moment to realize what we are seeing. The heightened color and camera angles give a vivid sense of the world seen through a particular person's eyes—a technique familiar from <i>The Diving Bell and the Butterfly</i>—that also works well here, as <i>Miral</i> is on its surest footing as a personal narrative.</p> <p>The film also captures telling details of Israeli life under military occupation, as when a young Israeli soldier waves the obviously Jewish <i>Lisa</i> (engagingly played by Schnabel's daughter Stella) through the checkpoint with a casualness that would not have been accorded to Miral if he had recognized her as Palestinian.</p>
<p><b>Mirror, The</b></p>	<p>Tarkovsky's fascinating meditation on his life, on memory and on time is narrated and witnessed by a quasi-fictional self who never appears on camera. The whole is represented in such a way as to attempt the erosion or even abolition of the distinction between past and present.</p> <p>His boyhood in the countryside - to which his family was evacuated from Moscow during the war - is juxtaposed with an adulthood scarred by the bitterness of a failed marriage, and the director provocatively elides the figures of mother and wife by using the same actress: Margarita Terekhova, among other cast doubling. The voice of his poet father, Arseni Tarkovsky, is used in voiceover: "All are immortal, everything's immortal; don't be afraid of death at 17, nor at 70, for there is just reality and light."</p> <p>The images and sequences - some in colour, others monochrome, some newsreel footage of wartime Russia, Germany and China - are presented in a collage. Very often, these images are transcendently brilliant, particularly those shot in crystalline black and white. Others, like the slaughtering of the cockerel scene, sit rather more heavily on the screen. But it is a startling piece of film-making, floating free of the conventional demands of period and narrative. And the mysterious opening sequence, in which a teenage boy is cured of his stammer by a hypnotist, eludes explanation and classification. It's simply inspired.</p>
<p><b>Misfits, The</b></p>	<p>It was the last roundup for Clark Gable and Marilyn Monroe, who gave their final performances in this melancholy modern Western. Arthur Miller wrote the script (some say overwrote) as a contemplation of his then-wife, Monroe, and set the piece in the half-world of Reno, Nevada. The dangers of this kind of meta-fictional approach are not entirely avoided, but the clean, clear-eyed direction of John Huston keeps the film grounded. And then there are the people: Gable a warrior past his time, Monroe overwhelmed by the world and its attentions, Montgomery Clift visibly broken in pieces, Eli Wallach a postwar neurotic. If the encroaching mortality of Gable, Monroe, and Clift weren't enough, the stark photography and Alex North's score confirm this as a film about loss. It may have its problems, but seen at a distance of many years, <i>The Misfits</i> scatters its tender mercies with an aching beauty. --Robert Horton</p>

Title	Summary
<b>Miss Fisher's Murder Mysteries: Series 1</b>	In 1920s Melbourne, the Honorable Phryne Fisher (Essie Davis, <i>Girl with a Pearl Earring</i> ) is a thoroughly modern woman operating in a mostly male world. The glamorous “lady detective” goes about her work with a pistol close at hand—and, more often than not, a male admirer even closer. To the dismay of Detective Inspector Jack Robinson (Nathan Page, <i>The Secret Life of Us</i> ), Phryne’s investigations take her through back alleys, jazz clubs, and shady neighborhoods. Ignoring the dangers all around her, she glides through life determined to enjoy every moment. But beneath her devil-may-care attitude, Phryne hides ghosts from the past that continue to haunt her. Gorgeously costumed and evocatively shot, <i>Miss Fisher’s Murder Mysteries</i> also stars Hugo Johnstone-Burt ( <i>Cloudstreet</i> ), Ashleigh Cummings ( <i>Tomorrow, When the War Began</i> ), Miriam Margolyes ( <i>Little Dorrit</i> ), and Nicholas Bell ( <i>Shine</i> ). Miranda Otto ( <i>The Lord of the Rings</i> ) guest stars.
<b>Miss Julie</b>	Swedish filmmaker Alf Sjöberg’s visually innovative, Cannes Grand Prix winning adaptation of August Strindberg’s renowned 1888 play (censored upon its first release in the United States for its adult content) brings to scalding life the excoriating words of the stage’s preeminent surveyor of all things rotten in the state of male-female relations. <i>Miss Julie</i> vividly depicts the battle of the sexes and classes that ensues when a wealthy businessman’s daughter (Anita Bjork, in a fiercely emotional performance) falls for her father’s bitter servant. Celebrated for its unique cinematic style, Sjöberg’s film was an important turning point in Scandinavian cinema.
<b>Missouri Breaks, The</b>	A rancher, a rustler, and a regulator face off in Arthur Penn’s quirky and eccentric western. As a cover for their horse thievery, a gang of Montana rustlers, led by the laid-back Tom Logan (Jack Nicholson), buys a small farm adjacent to the ranch of their latest target/nemesis, Braxton (John McLiam). When the gang leaves Tom on the farm and heads to Canada for another score, Tom takes a shine both to farming and Braxton’s rebellious, strong-willed daughter, Jane (Kathleen Lloyd). The slightly loco Braxton, however, hires the psychopathic regulator Lee Clayton (Marlon Brando) to root out the rustlers. With a series of unorthodox methods (and costumes), Clayton hunts down Logan and his gang one by one, and even after Braxton fires him Logan isn’t about to let Clayton (or Braxton) make him obsolete.
<b>Mister Johnson</b>	A decade after he broke through with <i>Breaker Morant</i> , Australian director Bruce Beresford made another acclaimed film about the effects of colonialism on the individual. In a performance that earned him the Berlin Film Festival’s Silver Bear for best actor, Maynard Eziashi plays the title character, a Nigerian villager eager to work as a civil servant for the British authorities, including a sympathetic district officer (Pierce Brosnan), in the hope that it will benefit him in the future. Instead, his ambition leads to his tragic downfall. <i>Mister Johnson</i> , based on the 1939 novel by Joyce Cary, is a graceful, heartfelt drama about the limits of idealism, affectingly acted and handsomely shot.
<b>Model Couple, The</b>	In 1977 France, the Ministry of the Future chooses two “normal,” white, middle-class citizens, Claudine (Anémone) and Jean-Michel (André Dussolier), for a national experiment. They will be monitored and displayed for six months in a model apartment outfitted with state-of-the-art products and nonstop surveillance—the template for “a new city for the new man.” A searing satire of the breakdown of individual freedoms in the face of increasing governmental control, William Klein’s <i>The Model Couple</i> deftly investigates the fine line between democracy and totalitarianism.
<b>Modern Times</b>	Chaplins last ‘silent’ film, filled with sound effects, was made when everyone else was making talkies. Charlie turns against modern society, the machine age, (The use of sound in films ?) and progress. Firstly we see him frantically trying to keep up with a production line, tightening bolts. He is selected for an experiment with an automatic feeding machine, but various mishaps leads his boss to believe he has gone mad, and Charlie is sent to a mental hospital... When he gets out, he is mistaken for a communist while waving a red flag, sent to jail, foils a jailbreak, and is let out again. We follow Charlie through many more escapades before the film is out.
<b>Moment of Truth, The</b>	The <i>Moment of Truth</i> (Il momento della verità), from director Francesco Rosi, is a visceral plunge into the life of a famous torero—played by real-life bullfighting legend Miguel Mateo, known as Miguelín. Charting his rise and fall with a single-minded focus on the bloody business at hand, the film is at once gritty and operatic, placing the viewer right in the thick of the ring’s action, as close to death as possible. Like all of the great Italian truth seeker’s films, this is not just an electrifying drama but also a profound and moving inquiry into a violent world—and it’s perhaps the greatest bullfighting movie ever made.
<b>Momento</b>	Point blank in the head a man shoots another. In flashbacks, each one earlier in time than what we’ve just seen, the two men’s past unfolds. Leonard, as a result of a blow to the head during an assault on his wife, has no short-term memory. He’s looking for his wife’s killer, compensating for his disability by taking Polaroids, annotating them, and tattooing important facts on his body. We meet the loquacious Teddy and the seductive Natalie (a barmaid who promises to help), and we glimpse Leonard’s wife through memories from before the assault. Leonard also talks about Sammy Jankis, a man he knew with a similar condition. Has Leonard found the killer? What’s going on?
<b>Mon Oncle</b>	Slapstick prevails again when Jacques Tati’s eccentric, old-fashioned hero, Monsieur Hulot, is set loose in Villa Arpel, the geometric, oppressively ultramodern home of his brother-in-law, and in the antiseptic plastic hose factory where he gets a job. The second Hulot movie and Tati’s first color film, <i>Mon oncle</i> is a supremely amusing satire of mechanized living and consumer society that earned the director the Academy Award for best foreign-language film.
<b>Mona Lisa</b>	George, after getting out of prison, begins looking for a job, but his time in prison has reduced his stature in the criminal underworld. The only job he can find is to be a driver for Simone, a beautiful high-priced call girl, with whom he forms an at first grudging, and then real affection. Only Simone’s playing a dangerous game, and when George agrees to help her, they both end up in a huge amount of trouble with Mortwell, the local kingpin.

Title	Summary
<b>Moneyball</b>	Oakland A's general manager Billy Beane (Brad Pitt) challenges the system and defies conventional wisdom when his is forced to rebuild his small-market team on a limited budget. Despite opposition from the old guard, the media, fans and their own field manager (Philip Seymour Hoffman), Beane - with the help of a young, number-crunching, Yale-educated economist (Jonah Hill) - develops a roster of misfits...and along the way, forever changes the way the game is played.
<b>Monkey Business</b>	
<b>Monos</b>	Filmmaker Alejandro Landes' woozy, dreamlike drama — call it a collective character study or maybe a perpetual-war film — takes its cues from a number of well-known influences, from <i>Apocalypse Now</i> to <i>Lord of the Flies</i> , Herzog to Buñuel. But there's a specific, singular madness that this movie conjures up that's completely its own, a spell it casts that goes way beyond homages or spot-the-reference pastiches. You can get lost in the surreal beauty that Landes and his collaborators (notably cinematographer Jasper Wolf and composer Mica Levi, whose score sounds like an auto-tuned engine downshifting) bring to this tale; a handful of breathtaking shots, ranging from a purple flare arcing across a skyline at dusk to a firefight filtered through night-vision goggles, will cause you to gasp aloud and/or haunt you for weeks. The filmmaker has said he wanted the movie to feel like a fever dream, to which one can only reply "Mission accomplished." (It knows how to fill a big screen, and deserves to be seen that way.) In fact, it's so easy to be taken up by the sheer hallucinogenic spectacle of it all that when viewers are jolted back to the reality of the situation — these are kids wielding those weapons — the effect is jarring.
<b>Monsieur Hulot's Holiday</b>	Monsieur Hulot, Jacques Tati's endearing clown, takes a holiday at a seaside resort, where his presence provokes one catastrophe after another. Tati's masterpiece of gentle slapstick is a series of effortlessly well-choreographed sight gags involving dogs, boats, and firecrackers; it was the first entry in the Hulot series and the film that launched its maker to international stardom.
<b>Monsieur Verdoux</b>	Charles Chaplin turns his traditionally sunny sensibilities inside out with this sublime black comedy about a family man who secretly uses murder to support his beloved invalid wife and child. There's little of the immortal Tramp in Verdoux, yet the fastidious dandy is not lacking in comic graces. Most hilarious of all are the always-foiled attempts to dispatch the raucous Annabella (Martha Raye). When this most atypical Chaplin film opened, the world was not ready to look death in the face and walk away smiling. Today, Monsieur Verdoux ranks among Chaplin's best works. It is killer comedy.
<b>Monte Carlo</b>	Jeanette MacDonald's independent-minded countess leaves her foppish prince fiancé at the altar, and whisks herself away to the Riviera. There, she strikes the fancy of the sly Count Rudolph (theater veteran Jack Buchanan), who poses as a hairdresser to get into her boudoir. Lubitsch's follow-up to <i>The Love Parade</i> shows even more musical invention, and presents MacDonald at her sexily haughty best.
<b>Monte Walsh</b>	Monte Walsh is an aging cowboy facing the ending days of the Wild West era. As barbed wire and railways steadily eliminate the need for the cowboy Monte and his friends are left with fewer and fewer options. New work opportunities are available to them but the freedom of the open prairie is what they long for. Eventually they all must say goodbye to the lives they knew and try to make a new start.
<b>Montreal 1976 "Games of the XXI Olympiad"</b>	

Title	Summary
<b>Monty Python and the Holy Grail</b>	<p>Tim referring to what turns out to be a rabbit: "Follow. But! Follow only if ye be men of valor, for the entrance to this cave is guarded by a creature so foul, so cruel that no man yet has fought with it and lived! Bones of full fifty men lie strewn about its lair. So, brave knights, if you do doubt your courage or your strength, come no further, for death awaits you all with nasty, big, pointy teeth."</p> <p>The silliest movie ever made is either about King Arthur and his Knights of the Round Table searching for the Holy Grail or a handful of mentally unbalanced people who parade around in medieval clothing and think there are in search of the Holy Grail, although probably the latter. Of course the insanity all starts with the coconuts. Likely in response to a budget that couldn't afford horses, all the Knights hop around the Dark Ages while their valets make the sounds of trotting horses with a bunch of said coconuts. In true Python fashion no one is quite sure where the coconuts came from.</p> <p>The wonderful thing about Monty Python is the seemingly wasted brilliance. Aside from insane American animator Terry Gilliam, Python is made up of five classically educated Englishman who would rather flaunt their intelligence than use it for good. In whole they would much rather see a vicious rabbit tearing the limbs off seemingly brave knights than take any of their inherited lore seriously for even a moment or two. They were forced to learn it so they fully intend to tear it to pieces so no one can ever for a moment think of it in romantic fashion ever again. Python was well aware that best way to destroy a myth is not to intellectually contradict it, but to trash its seriousness and make it into farce. I remember laboring over an overlong British account of the French Revolution in college until I noticed that it went down much easier if I read it like a screeching Terry Jones dressed in drag, which incidentally I think he was in about 90% of their skits.</p> <p>According to Monty Python's view of the dark ages, the few intelligent souls around spend their time wallowing in mud, collecting it, or merely beating it with a stick. This of course does not preclude them from discussing the true basis of legitimate classical government. You can just picture these guys learning all of this crap at Oxford and passing notes to each other about how cool it would be to toss a few blessed hand grenades into the mix. The most effective intellects in this movie are the French castle guards who hurl nothing but filth and naughty insults.</p> <p>My poor 11th grade English teacher was forced to try cramming "The Crucible" down our throats after most of us had memorized the entire "burn her she's a witch" routine. Her assurances that no American witches were actually ever burned did little to preclude and avoid our squealing nonsense.</p> <p>Watch out, because a little bit of logic can be more dangerous here than even the most dreadful ignorance. Additionally, there's plenty of inspired insane characters here with little or no relevance to the traditional lore of Arthur, King of the Britains. The Black Knight, who refuses to acknowledge that he has been beaten, the cowardly Sir Robin and his band of minstrels, an appearance from an irritated God, a two headed monster that argues mercilessly with itself, a castle full of randy sex starved maidens, and of course, the shrubbery loving Knights who say Ni, but in the end Python make it clear that they could likely be equally as anarchically funny about anything else held irritatingly sacred be it Watergate, Paul Bunyan, Jesus, or Johnny Appleseed. If it hadn't been for their images of Communist theorists competing for chaise lounges on game shows, the German versus Greek philosopher's world cup of soccer, and a group of singing drunken Australian professors extolling alcohol's impact on Nietzsche, Kierkegaard, and Sartre, I might have never made it through college, and for that matter neither would they. Silly, but not stupid, and as dangerous as any revolutionary ever was.</p>
<b>Monty Python's Flying Circus (Set 1)</b>	Whither Canada: Famous Deaths and Whizzo Butter; Sex and Violence: Flying Sheep and A Man with Two Noses; How to Recognize Different Types of Trees from Quite a Long Way Away: Seduced Milkmen and Nudge Nudge; Owl-Stretching Time: Art Critic and Undressing in Public; Man's Crisis of Identity in the Latter Half of the Twentieth Century: Confuse-a-Cat and Silly Job Interview; It's the Arts: Non-illegal Robbery and The Dull Life of a City Stockbroker
<b>Monty Python's Flying Circus (Set 2)</b>	You're No Fun Anymore: The Audit and Police Station; Full Frontal Nudity: Dead Parrot and Hell's Grannies; The Ant, an Introduction: Kilimanjaro Expedition and Lumberjack Song; Untitled: Gorilla Librarians and Pet Conversations; The Royal Philharmonic Orchestra Goes to the Bathroom: Undertakers Film and 18th Century Social Legislation; The Naked Ant: Upperclass Twit of the Year and Ken Shabby; Intermission: Albatross and Quiz Programme on "Wishes"
<b>Monty Python's Flying Circus (Set 3)</b>	Face the Press: The Ministry of Silly Walks and Piranha Brothers; The Spanish Inquisition: Vox Pops and The Semaphore Version of "Wuthering Heights"; Deja Vu: Flying Lessons and Complaints; The Buzz Aldrin Show: Motor Insurance and The Bishop; Live from the Grill-o-mat: Society for Putting Things on Top of Other Things and Blackmail; It's a Living: Foreign Secretary and Dung
<b>Monty Python's Flying Circus (Set 4)</b>	The Attila the Hun Show: Killer Sheep and Today in Parliament; Archaeology Today: Silly Vicar and Wife Swapping; How to Recognize Different Parts of the Body: Bruces and Exploding Penguin on the Telly; Scott of the Antarctic: French Subtitled Film and Fish License; How to Be Seen: Job Hunter and 'Crackpot Religions Ltd.'; Spam: Dirty Hungarian Phrasebook and Spam; Royal Episode 13: Girls' Boarding School and Cannibalism



Title	Summary
<b>Monty Python's Life of Brian</b>	<p>Monty Python's Life of Brian is a single-joke satire of organized religion, including Hollywood's. Set in Jerusalem A.D. 33, Terry Jones's Sunday-school travesty follows the career of the unintentionally messianic Brian of Nazareth. It's a hearty burlesque in which the three wise men signal their presence with a discreet belch and lisping Pontius Pilate (Michael Palin) can't stop babbling about his "fwiend" Biggus Dickus.</p> <p>Graham Chapman is appropriately nonplussed in the Gene Wilder-ish role of Brian while, tricked out in fake beards, the rest of the gang (John Cleese, Terry Gilliam, Eric Idle) pop up as centurions, prophets, terrorists from the People's Front of Judea, and wiseass members of the rabble. The best lines are often overheard in the general tumult. Cries of "Oh Lord, I am afflicted by a bald patch" and "We'll nail some sense into him" follow Brian as he careens through the casbah, pursued by eager acolytes.</p> <p>As Mel Brooks demonstrated the capacity to transform almost any occasion into the premise for a Jewish joke, so the Python strategy is to turn everything into a neo-cockney street-corner squabble. (Director Jones hams shamelessly as Brian's harridan mother: " 'E's not the Messiah—'e's a very naughty boy.") Brooks is a more inspired vulgarian, although Brian's climactic crucifixion number does bid for comparison to "Springtime for Hitler." If the movie has a moral, however, it's not that showbiz rules but that the crowd wants to believe—no matter what.</p> <p>Brian's reception is a story in itself: The original backer, British media giant EMI, got cold feet and the production was saved by George Harrison, who underwrote the entire movie and has a bit part. (What was it John Lennon said about the Beatles being more popular than Jesus?) Hilariously, the filmmakers deemed the U.S.A. a more receptive place than the U.K. to premiere the movie. Brian, rated R and opening the same week as Apocalypse Now, scored a perfect trifecta—denounced as blasphemy by the Roman Catholic Archdiocese of New York, the Lutheran Council ("a disgraceful assault"), and the Rabbinical Alliance of America ("foul, disgusting").</p> <p>Theaters were picketed, and Brian was banned in parts of Georgia, Maine, and Bay Ridge; it was yanked from a South Carolina bijou after a phone call from Senator Strom Thurmond (who never saw the movie). Fortunately or not, 1979 was not an election year. Still, as the director of the Catholic Conference's Office for Film and Broadcasting joked in Variety: "I'd love to know what the Democratic National Committee thinks of The Life of Brian."</p>
<b>Moonraker</b>	<p>Moonraker (1979) is the eleventh spy film in the James Bond series, and the fourth to star Roger Moore as the fictional MI6 agent James Bond. The third and final film in the series to be directed by Lewis Gilbert, it co-stars Lois Chiles, Michael Lonsdale, Corinne Clery, and Richard Kiel. Bond investigates the theft of a space shuttle, leading him to Hugo Drax, the owner of the shuttle's manufacturing firm. Along with space scientist Dr. Holly Goodhead, Bond follows the trail from California to Venice, Rio de Janeiro, and the Amazon rain forest, and finally into outer space to prevent a plot to wipe out the world population and to re-create humanity with a master race.</p> <p>Moonraker was intended by its creator Ian Fleming to become a film even before he completed the novel in 1954, since he based it on a manuscript he had written even earlier. The film producers had originally intended to do Moonraker in 1973 with Roger Moore making his debut as Bond, but it was put on hold and not released until 1979, coinciding with the rise of the science fiction genre in the wake of the Star Wars phenomenon.</p>
<b>Moonrise Kingdom</b>	<p>An island off the New England coast, summer of 1965. Two twelve-year-olds, Sam and Suzy, fall in love, make a secret pact, and run away together into the wilderness. As local authorities try to hunt them down, a violent storm is brewing offshore . . . Wes Anderson's Moonrise Kingdom stars Jared Gilman and Kara Hayward as the young couple on the run, Bruce Willis as Island Police Captain Sharp, Edward Norton as Khaki Scout troop leader Scout Master Ward, and Bill Murray and Frances McDormand as Suzy's attorney parents, Walt and Laura Bishop. The cast also includes Tilda Swinton, Jason Schwartzman, and Bob Balaban. The magical soundtrack features the music of Benjamin Britten.</p>
<b>Moontide</b>	<p>In his first U.S. on-screen performance, acclaimed French actor Jean Gabin plays Bobo, a free-spirited wanderer who docks in a Pacific seaside town with his buddy Tiny (Thomas Mitchell), a sponge who wants to leave. After a night of drunken debauchery, Bobo awakens on a strange barge wearing the cap of a dead man. Afraid he has committed the crime, Bobo prepares to skip town with Tiny but is delayed when he meets Anna (Ida Lupino) who he rescues from drowning herself in the surf. They fall in love and open a business together selling bait. Jealous and desperate to leave, Tiny attempts to ruin the relationship and when Anna learns that Tiny has been keeping a dark secret, it's clear only one of them will survive.</p>
<b>More</b>	<p>This dark tale, based on a true story, follows the naive Stefan (Klaus Grunberg) in his pursuit of offbeat American Estelle (Mimsy Farmer) to the island paradise of Ibiza. He leads a seemingly idyllic life with her by the sea - where the scenic beauties and delights of LSD and nude sunbathing are fully revealed by Nestor Almendros' stunning photography - before succumbing to the destructive trappings of heroin addiction. Schroeder was conscious that in the climate of the time some might see the film as moralizing against drugs but he was adamant that this was not his aim. In a 1969 interview, he described More as 'the story of someone who sets out on a quest for the Sun and who is not sufficiently armed to carry it through successfully... I did not want to deal with the drug problem; I used drugs in relationship to the characters. Drugs only interfere as an element in a destruction, only as a motor in a sado-masochistic relationship between a boy and a girl... If my film is against anything, it is against attachments, illusions, selfishness, egotism, alienation... I have no compassion for my hero. Someone who destroys himself is very unattractive to me.'</p>

Title	Summary
<b>More Treasures from American Film Archives</b>	Like the first "Treasures from the American Film Archives" produced by the National Film Preservation Foundation, "More Treasures" takes as its starting point the preservation work of our nation's film archives. More Treasures covers the years from 1894 through 1931, when the motion pictures from a peepshow curio to the nation's fourth largest industry. This is the period from which fewest American Films survive. Five film archives have made it their mission to save what remains of these first decades of American film: the Academy of Motion Picture Arts and Sciences, George Eastman House, The Library of Congress, The Museum of Modern Art and the UCLA Film and Television Archive. More Treasures (made possible in part by a grant from the National Endowment for the Humanities) reproduces their superb preservation work-fifty films followed by six previews for lost features and serials.
<b>Morgan!</b>	Morgan Delt (David Warner) is a social misfit obsessed with Karl Marx, large primates and stopping his beautiful ex-wife (Vanessa Redgrave) from marrying his former best friend. But as Morgan roars through swinging London, his pursuit of both love and sabotage begins to take some very bizarre turns. Can one charming madman save the only thing in the real world that's lived up to his best fantasies? David Warner and Vanessa Redgrave became overnight stars in the '60s British comedy classic directed by Karel Reisz (Saturday Night and Sunday Morning) that proves love is eternal, sanity is relative and nothing is more dangerous than a heartsick man in a gorilla suit.
<b>Morocco</b>	With this romantic reverie, Marlene Dietrich made her triumphant debut before American audiences and unveiled the enthralling, insouciant persona that would define her Hollywood collaboration with director Josef von Sternberg. Set on the far side of the world but shot outside Los Angeles, Morocco navigates a labyrinth of melancholy and desire as the cabaret singer Amy Jolly (Dietrich), fleeing her former life, takes her act to the shores of North Africa, where she entertains the overtures of a wealthy man of the world while finding herself increasingly drawn to a strapping legionnaire with a shadowy past of his own (Gary Cooper). Fueled by the smoldering chemistry between its two stars, and shot in dazzling light and seductive shadow, the Oscar-nominated Morocco is a transfixing exploration of elemental passions.
<b>Morocco</b>	<p>Von Sternberg's first Hollywood picture, and his second collaboration with Dietrich (they first worked together on The Blue Angel). Dietrich vamps it up as the mysterious Amy Jolly who runs away from her past with a one-way ticket to Morocco. Menjou is the poor sap around whom she runs rings, and Cooper gives a subtle performance as the Foreign Legionnaire she really loves.</p> <p>Okay, so the plot is pure melodrama, but it's Dietrich the eye is drawn to. She sizzles with a heat and passion that completely upstage just about everyone and everything else. Who could forget the sight of Marlene as the nightclub singer Amy, clad in a tuxedo, planting a kiss on the lips of another woman?</p> <p>Stuffed to the gills with wonderfully silly melodrama, smoky bars and passionate embraces, it's a great film and a fine example of the magic woven by the extraordinary partnerships of Sternberg-Dietrich and Dietrich-Cooper.</p>
<b>Moscow 1980 "O Sport, You Are Peace!"</b>	
<b>Mosquito Coast</b>	An eccentric and dogmatic inventor sells his house and takes his family to Central America to build an ice factory in the middle of the jungle. Conflicts with his family, a local preacher and with nature are only small obstacles to his obsession. Based upon a Paul Theroux novel.
<b>Most Beautiful, The</b>	This portrait of female volunteer workers at an optics plant during World War II, shot on location at the Nippon Kogaku factory, was created with a patriotic agenda. Yet thanks to Akira Kurosawa's groundbreaking semidocumentary approach, The Most Beautiful is a revealing look at Japanese women of the era and anticipates the aesthetics of Japanese cinema's postwar social realism.

Title	Summary
<p><b>Most Dangerous Man in America, The</b></p>	<p>The star and subject of 'The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers' now looks like a quiet, friendly grandfather. But nearly half a century ago, his actions helped topple a president and raised important issues about what the phrases "freedom of speech" and "national security" really mean.</p> <p>Nearly 40 years ago, Daniel Ellsberg, who is now 78, shocked the nation when he leaked the Pentagon Papers to the press at the height of the Vietnam War. The papers, a 7,000-page history of American involvement from 1945 to 1968 commissioned by Secretary of Defense Robert S. McNamara, revealed that that many of the stated reasons for the war were dubious and that the chance of achieving a victory were negligible.</p> <p>The study was so secret even President Lyndon B. Johnson didn't know it was being conducted.</p> <p>Like many whistleblowers before or after him, Ellsberg seemed like an unlikely person for the task. Throughout his life, he's been a staunch anti-Communist. He was a former officer in the Marine Corps and as an analyst at the Pentagon and for the RAND Corporation, he helped make plans for bombing runs on North Vietnam.</p> <p>Thanks to ingenious editing, "The Most Dangerous Man in American" never feels like a dry history lecture. As Ellsberg describes briefing McNamara before the latter blatantly lies to reporters, the film shows both of them emerging from the plane before McNamara speaks. The recreations are simple but effective. The crude animated sequences actually work because they make what the talking heads say easier to grasp. The film also includes several damning conversations from the Watergate tapes where President Richard Nixon plots to destroy Ellsberg and, worse, seriously considers dropping nukes on Hanoi.</p> <p>One wonders what victory could be achieved if the city was reduced to a radioactive wasteland. It's not like you can claim territory once it's been so completely devastated. It's scary to think that National Security Advisor Henry Kissinger was the voice of reason in these conversations.</p> <p>The film also includes testimony from Watergate figures John Dean and Egil Krogh, a leader of the Watergate "Plumbers." Ellsberg and his co-conspirator Tony Russo wound being exonerated during their trial in part because the Plumbers had broken into the office of Ellsberg's psychiatrist. The White House also offered the job of director of the FBI to the judge during the trial. As Krogh points out, the White House had lost any sense of right or wrong. It's fascinating to note that he and Ellsberg are now friends.</p>
<p><b>Mother Küsters Goes to Heaven</b></p>	<p>Mother Küsters Goes to Heaven tells the story of a hard-working, kindly housewife, Emma Küsters (Brigitte Mira), whose life is thrown into chaos when she learns that her husband has gone insane at his factory job and killed the boss's son, then himself. In the aftermath, she has to deal with her own dysfunctional family, including the arrival of conniving daughter Corinna (Ingrid Caven), who uses the tragedy to bolster her lagging career as a singer, and the departure of her beloved son Ernst (Armin Meier) and his scalding wife, Helene (Irm Hermann). Even worse are the media vultures and political activists who descend, including a gaggle of tabloid reporters, led by Niemeyer (Gottfried John); the Tillmanns, a wealthy Communist couple (Margit Carstensen and Karlheinz Böhm); and Horst Knab (Matthias Fuchs), a boyish anarchist with a hidden agenda. In her relentless efforts to clear her husband's name as "the factory murderer," Mother Küsters becomes an unwitting pawn between the right and the left, even as she instinctively begins to learn about the realities not only of politics, but of her own family and herself.</p>
<p><b>Mother of Mine [aka Gribiche]</b></p>	<p>Mrs. Maranet is a very rich woman who encounters young Gribiche in a department store one day when he offers her a minor assistance. Gribiche, who lives with his widowed mother, is from a lower class background... they're not destitute but they struggle a bit. Mrs. Maranet is taken by the boy and decides to adopt him and give him a proper upbringing. Soon Gribiche finds himself with tutors and butlers and other servants all keen to turn him into a proper gentleman. He's put on a rigid schedule and taught how to dress and behave in polite company. Yes he has better food, but is it all worth it? This film, like many that Feyder would create, is beautiful to watch. The sets are especially well done, and the difference between the living environments of the working class and rich are nicely illustrated. While the latter fills their enormous homes with gorgeous but uncomfortable furniture, the lower class goes for function rather than glitz.</p>

Title	Summary
<b>Mouchette</b>	<p>Robert Bresson distills the superficial portrait of the archetypal gamin in order to derive the indelibly bleak and caustic cinematic image of Mouchette. Hardly the hapless waif or endearing pixie, Mouchette (Nadine Nortier) is all too human: a slovenly, unremarkable, and asocial adolescent neglected by a terminally ill mother (Maria Cardinal) and an abusive, alcoholic father (Paul Hebert). She hides behind a ravine after school, throwing dirt at other children. She jumps into a puddle in her church clothes on her reluctant way to mass. She purposely tracks mud at a neighbor's rug, after the elderly woman offers to donate clothing for her mother's funeral. But there are also subtly poignant moments of humanity: an abbreviated encounter with a boy at a carnival; concealing her mother's alcohol consumption by adding water to a bottle of gin; attending to the helpless game poacher, Arsene (Jean-Claude Guilbert), who has suffered a seizure. Drawn into complicity by Arsene's seeming kindness, she stays at his house during a rainstorm, and is violated. Returning home, her attempts to recount the painful episode are truncated by her mother's incessant instructions and, eventually, her death. In the morning, attempting to escape the misery of the situation, she leaves the house on an errand, only to find the same cruelty beyond its walls.</p> <p>Bresson's use of spare and minimal camera work serves a greater purpose than to merely provide a signature style. From the extreme close-ups of the opening scene, showing only Arsene and Mathieu's (Jean Vimenet) eyes, to the headless shots of people in the bar, Bresson creates a metaphor for the fractured soul. Mouchette is profoundly alone, incomprehensibly searching for connection and acceptance, but is answered with betrayal and violence. Note the analogy of the two animal sequences in the film: illustrating the struggle to live, the crushing of the spirit, and the inevitable surrender to its fate. In essence, we are Mouchette - foundering and incomplete - seeking redemption from the misery of existence, incapable of articulating the pain - resigned to our own private hell.</p>
<b>Mountain-Lion, The/The Wildcat [Die Bergkatze]</b>	<p>This was "Lubitsch's personal favourite work of all his German films, [it] represents a peak in both Lubitsch's silent oeuvre and the silent cinema as a whole. Scenes like the Lieutenant leaving town to an army of toddlers crying "Adios, daddy!" are on the one hand simple but on the other inspired; the first battle sequence is full of marvellously surreal touches, like the robber-leader making coffee to be drunk mid-shoot-out; and the satire on the military (always welcome) is pleasantly thorough, taking pot-shots at numerous elements rather than picking one trait and exhausting it. Lubitsch once again flips the roles of the sexes: the Lieutenant preens and prunes, spending ages tweaking his hair and clothes in the mirror, and one of the gang of robbers lies on a bed literally crying a river over his lost love; the titular robber's daughter, however, leads a gang of men in thieving and fighting, living wild, free, and rather dirty, among them. A desired-by-all woman (Pola Negri, successfully branching out into comedy) and at least one mass of man-desiring women help round out a succession of familiar Lubitsch elements. Familiarity may be said to breed contempt, but Lubitsch's reworking of similar sequences is more a recognisable touchstone than irritating repetition.</p>
<b>Mountains of the Moon</b>	<p>The story of Captain Richard Francis Burton's and Lt. John Hanning Speke's expedition to find the source of the Nile river in the name of Queen Victoria's British Empire. The film tells the story of their meeting, their friendship emerging amidst hardship, and then dissolving after their journey.</p>
<b>Mr. Arkadin [aka Confidential Report]</b>	<p>Orson Welles's Mr. Arkadin (a.k.a. Confidential Report) tells the story of an elusive billionaire who hires an American smuggler to investigate his past, leading to a dizzying descent into a cold-war European landscape. The film's history is also marked by this vertigo. There are at least eight Mr. Arkadins: three radio plays, a novel, several long-lost cuts, and the controversial European release known as Confidential Report. Criterion gathered all of these elements to create this landmark box set—which also includes outtakes, behind-the-scenes footage, and a new comprehensive version of the film—at last unraveling one of cinema's great mysteries.</p>
<b>Mr. Freedom</b>	<p>William Klein moved into more blatantly political territory with this hilarious, angry Vietnam-era spoof of imperialist American foreign policy. Mr. Freedom (John Abbey), a bellowing good-ol'-boy superhero, decked out in copious football padding, jets off to France to cut off a Commie invasion from Switzerland. A destructive, arrogant patriot in tight pants, Freedom joins forces with Marie Madeleine (a satirically sexy Delphine Seyrig) to combat lefty freethinkers, as well as the insidious evildoers Moujik Man and inflatable Red China Man, culminating in a star-spangled showdown of kitschy excess. Delightfully crass, Mr. Freedom is a trenchant, rib-tickling takedown of gaudy modern Americana.</p>
<b>Mr. Hoover &amp; I</b>	<p>Celebrated documentary filmmaker Emile DeAntonio discusses his contempt for J Edgar Hoover, the Federal Bureau of Investigation (FBI), and American political intolerance in general.</p>
<b>Mr. Magoo: The Theatrical Collection (1949-1959)</b>	<p>Voiced by the multitalented comedic actor Jim Backus, the nearsighted Mr. Magoo was an instant hit and went on to become a classic animated character starring in two Academy Award-winning* theatrical shorts, three television series and two television specials.</p> <p>This special collector's edition brings together for the first time on DVD all 53 theatrical cartoons, including many in their original Cinemascope aspect ratio, plus the feature film 1001 Arabian Nights, all in one deluxe collection.</p>
<b>Mr. Robot: Season 1</b>	<p>Mr. Robot examines the fear of digital domination: Can evil corporations be broken by the same systems that grant them world domination? Nondescript techie for a cyber-security firm by day and vigilante hacker by night, Elliot (Rami Malek) is a blank-faced, socially challenged über-millennial. When he's not bringing down child pornographers and other social scum, Elliot routinely invades the privacy of those he loves under the guise of protecting them. "Those he loves" being Angela (Portia Doubleday), friend/co-worker/object of devotion, and Krista (Gloria Reuben), Elliot's therapist who apparently has very bad taste in men. Elliot is seeing a therapist because he has suffered hallucinations in the past. They may still be ongoing. Are the men in suits who appear to be following him the result of his hacking adventures? And who is that homeless guy who looks suspiciously like Christian Slater? Well, it is Christian Slater, playing the title role. Mr Robot is a fellow computer genius who says he wants to take down the 1% who control the world.</p>

Title	Summary
<b>Mr. Robot: Season 2</b>	Esmail, who graduated from Gloucester County's Washington Township High School in 1995, is directing all 12 episodes this season, which opens with the economy in free fall after a cyber-attack. Elliot is in a self-imposed seclusion, programming his days in a deadly dull loop apparently meant to keep the characters in his head at bay.
<b>Mr. Robot: Season 3</b>	Mr. Robot follows Elliot Alderson (Rami Malek), a cyber-security engineer who, along with Mr. Robot (Christian Slater) and fsociety, starts a revolution to change the world. Picking up immediately following the Season 2 cliffhanger, Season 3 will explore each character's motivations and the disintegration between Elliot and Mr. Robot.
<b>Mr. Smith Goes to Washington</b>	Naive and idealistic Jefferson Smith, leader of the Boy Rangers, is appointed on a lark by the spineless governor of his state. He is reunited with the state's senior senator--presidential hopeful and childhood hero, Senator Thomas Payne. In Washington, however, Smith discovers many of the shortcomings of the political process as his earnest goal of a national boys' camp leads to a conflict with the state political boss, Jim Taylor. Taylor first tries to corrupt Smith and then later attempts to destroy Smith through a scandal.
<b>Mr. Thank You</b>	Shimizu's endearing road movie follows the long and winding route of a sweet-natured bus driver—nicknamed Mr. Thank You for his constant exclamation to pedestrians who kindly step out of his path—traveling from rural Izu to Tokyo
<b>Mr. Turner</b>	<p>“Mr. Turner” is a mighty work of critical imagination, a loving, unsentimental portrait of a rare creative soul. But even as it celebrates a glorious painter and illuminates the sources of his pictures with startling clarity and insight, the movie patiently and thoroughly demolishes more than a century’s worth of mythology about what art is and how artists work. You may have had the good fortune to study Turner’s watercolors and martial tableaus up close, to linger over his storms and placid river scenes, but somehow Mr. Leigh makes it all look newly painted, fresh and strange.</p> <p>Turner, played with blunt, brutish, grunting delicacy by Timothy Spall, is both a genius and an ordinary man, with the usual emotions and appetites. His art does not arise from any special torment or trauma, though he has his share of unhappiness. Nor is the unhappiness he inflicts on others — women in particular — excused as the prerogative of talent. The son of a barber, Turner takes a disciplined, businesslike, artisanal approach to his vocation, and even though he often seems gripped by an almost otherworldly inspiration, he and his art belong very much to the everyday world. With other artists, Turner is convivial, collegial and competitive. He is conscious of his celebrity, protective of his reputation and tireless in his labor.</p>
<b>Ms .45</b>	Abel Ferrara's cult indie actioner plays like a distaff "Death Wish." Mute New York seamstress Thana (Zoë Tamerlis) is raped on her way home, then encounters another would-be attacker in her apartment. Killing the man with a paperweight and putting his dismembered remains in her refrigerator, the traumatized Thana uses his .45 handgun to patrol the city streets and dispense feminist vigilante justice.
<b>Much Ado About Nothing</b>	Young lovers Hero and Claudio are to be married in one week. To pass the time, they conspire with Don Pedro to set a "lover's trap" for Benedick, an arrogant confirmed bachelor, and Beatrice, his favorite sparring partner. Meanwhile, the evil Don Jon conspires to break up the wedding by accusing Hero of infidelity. In the end, though, it all turns out to be "much ado about nothing."
<b>Mulholland Dr.</b>	A woman, known only as Rita, is involved in a car crash on Mulholland Drive, in Hollywood California, with two men, who are apparently evil. In the crash, the two men die, but Rita escapes. She remembers nothing afterwards, not even her name, but simply crawls away. She stumbles to an apartment complex and hides in a bush outside of it. Meanwhile, at a restaurant, two men named Herb and Dan converse. Dan reveals he had a nightmarish dream about the particular restaurant they're in. When the dream begins to come true, the two high-tail it out of there. They go to an alley next to it, where Dan dies for no apparent reason. Later, a wannabe actress named Betty arrives in Los Angeles and takes a cab to the apartment complex her Aunt Ruth lives in. There, she meets Coco (Ann Miller), the manager of the apartment complex. She takes Betty to her Aunt's room (her aunt being away, she is letting Betty stay there). Once Coco leaves, Betty finds Rita hiding in there. Rita eventually tells Betty about her amnesia and the two try to figure out who she is. In another part of Los Angeles, a man named Adam Kesher, a film director, is being conned into hiring a specific actress for his new movie by a pair of brothers named Luigi and Vincezno Castigliane (apparently mafia types). He refuses and returns home, to find his wife in bed with a cleaner. The cleaner beats Adam up, and Adam goes to stay at a hotel. When he's there, he finds the the Castigliane brothers have evaporated all his money resources, and he has only enough for one night.
<b>Mumia: Long Distance Revolutionary</b>	<p>Before he was convicted of murdering a policeman in 1981 and sentenced to die, Mumia Abu-Jamal was a gifted journalist and brilliant writer. Now after more than 30 years in prison and despite attempts to silence him, Mumia is not only still alive but continuing to report, educate, provoke and inspire.</p> <p>Stephen Vittoria's new feature documentary is an inspiring portrait of a man whom many consider America's most famous political prisoner - a man whose existence tests our beliefs about freedom of expression. Through prison interviews, archival footage, and dramatic readings, and aided by a potent chorus of voices including Cornel West, Alice Walker, Dick Gregory, Angela Davis, Amy Goodman and others, this riveting film explores Mumia's life before, during and after Death Row - revealing, in the words of Angela Davis, "the most eloquent and most powerful opponent of the death penalty in the world...the 21st Century Frederick Douglass."</p>

Title	Summary
<b>Mummy, The</b>	The Mummy represented Boris Karloff's second horror starring role after his "overnight" success in Frankenstein. Brought back to life after nearly 3,700 years, Egyptian high priest Imhotep wreaks havoc upon the members of the British field exposition that disturbed his tomb (shades of the King Tut curse). While disguised as a contemporary Egyptologist, he falls in love with Zita Johann, whom he recognizes as the latest incarnation of a priestess who died nearly 40 centuries earlier. Spiriting Zita away to the tomb, he relates the story of how he had dared to enter her ancestor's sacred burial crypt, hoping to restore her to life. Caught in the act, he was embalmed alive and his tongue was cut out for his act of sacrilege. Now that he has returned, he intends to slay Zita, so that they will be reunited for all time in the Hereafter. Despite its melodramatic trappings, The Mummy is essentially a love story, poetically related by ace cinematographer and first-time director Karl Freund. Jack Pierce's justly celebrated makeup skills offers us two Karloffs: the wizened Egyptologist and the flaking, rotting mummy, who though only seen for a few seconds remains in the memory long after the film's final image has faded.
<b>Munich 1972 "Visions of Eight"</b>	
<b>Murder by Contract</b>	Vince Edwards stars as a hired assassin whose latest "assignment" (Caprice Toriel) is about to testify against the mob. But this particular target is not so easy to get at. So he waits...and waiting gives the assassin what he needs least: time to think. The lean, efficient direction by Irving Lerner (City of Fear) is complimented by the stark black and white cinematography of Lucien Ballard (The Wild Bunch)
<b>Murder, My Sweet</b>	This adaptation of the Raymond Chandler novel 'Farewell, My Lovely', renamed for the American market to prevent filmgoers mistaking it for a musical (for which Powell was already famous) has private eye Philip Marlowe hired by Moose Malloy, a petty crook just out of prison after a seven year stretch, to look for his former girlfriend, Velma, who has not been seen for the last six years. The case is tougher than Marlowe expected as his initially promising enquiries lead to a complex web of deceit involving bribery, perjury and theft, and where no one's motivation is obvious, least of all Marlowe's.
<b>Muriel, or The Time of Return</b>	Alain Resnais's Muriel, or The Time of Return, the director's follow-up to Last Year at Marienbad, is as radical a reflection on the nature of time and memory as its predecessor. The always luminous Delphine Seyrig stars as an antique shop owner and widow in Boulogne-sur-Mer, whose past comes back to haunt her when a former lover reenters her life. Meanwhile, her stepson is tormented by his own ghosts, related to his service in France's recently ended war in Algeria. Featuring a multilayered script by Jean Cayrol and inventively edited to evoke its middle-class characters' political and personal realities, the fragmented, emotionally powerful Muriel reminds viewers that the past is always present.
<b>Murs Murs</b>	After returning to Los Angeles from France in 1979, Agnès Varda created this kaleidoscopic documentary about the striking murals that decorate the city. Bursting with color and vitality, Mur Murs is as much an invigorating study of community and diversity as it is an essential catalog of unusual public art.
<b>Museum Hours</b>	With the aid of helmer Jem Cohen's focused eye, auds as well as protags learn to view art and the world around them through complementary lenses in the warmly intellectualized "Museum Hours." At once intimate and expansive, the pic uses the chance encounter between a Canadian visitor and a museum guard at Vienna's Kunsthistorisches Museum to explore how it's possible to see transcendence even in the mundane.
<b>Mushi-Shi, Vol. 1-6</b>	Neither good nor evil, they are life in its purest form. Vulgar and strange, they have inspired fear in humans since the dawn of time and have, over the ages, come to be known as "mushi." The stories of the Mushi and the people they effect are all linked together by a traveling Mushi-shi or "Mushi Master" who seeks rare Mushi sightings and uses his shaman like knowledge of Mushi to help the effected people . What are the Mushi and what do they want?
<b>Mustang</b>	Deep in rural Anatolia, five teenage sisters start to test out their sexuality, like foals taking their tentative first steps on unsteady legs. And the conservative community around them responds with panic, in this terrific, Oscar-nominated first feature. Their collective beauty automatically makes them morally suspect. And in a culture in which a woman's worth is still measured by her marriageability, this is a serious blow to their prospects. The grandmother who has raised them since they were orphaned bows to pressure from the men in the family and locks down the girls' freedom. After subjecting the three oldest to medical inspections to check their purity, the windows are barred and the house turned into a "wife factory". One by one, the sisters are brokered for marriage like stock animals; meanwhile, the youngest, Lale (Güneş Şensoy), who narrates the film, dreams of taking charge of her own life and escaping to Istanbul.
<b>Mutiny on the Bounty</b>	First officer Clark Gable and tyrannical captain Charles Laughton powerfully clash in this vigorous retelling of a true historic incident about a British ship commandeered from its brutal master
<b>My Ain Folk</b>	Douglas' award-winning Trilogy is one of the most compelling accounts of childhood ever filmed. The narrative is largely autobiographical, following Jamie (played with heart-breaking conviction by Stephen Archibald) as he grows up in a poverty-stricken mining village in post-war Scotland. In these brutal surroundings, and subject to hardship and rejection, Jamie learns to fend for himself. We see him grow from child to adolescent - angry and bewildered, but playful, creative and affectionate.  In My Ain Folk (1973), Jamie is sent to live with his paternal grandmother and uncle; a life full of silence and rejection.

Title	Summary
<b>My Best Friend</b>	<p>In the 1950s, when Werner Herzog was 13, he was sharing an apartment with Klaus Kinski, an ego-maniacal live-wire. In an unabated, 48 hour fit of rage, Kinski destroyed every piece of furniture in sight. From this chaos, a beautiful albeit volatile partnership was born. In 1972, Herzog cast Kinski in Aguirre, The Wrath of God. Four more films would follow. In this personal documentary, Herzog traces the often violent up and downs of their relationship, revisiting Munich apartment where they first met - and thrashed, and the various locations of their films.</p>
<b>My Brilliant Career</b>	<p>"My Brilliant Career" marks the beginning of exactly that for both the film's daring, assured, high-spirited Australian director, Gillian Armstrong, and its rambunctious young star. Adapted from a semi-autobiographical novel of the same name, it offers a turn-of-the-century heroine who seems to have wandered from the pages of a Louisa May Alcott novel into the Australian Outback, where her buoyant sense of mischief takes on the same grand dimensions as the exotic, perpetually surprising terrain.</p> <p>Sybylla Melvyn (played by Judy Davis, making her movie debut) is supposed to be plain. And she's sufficiently strange-looking, by movie-star standards, to strike the viewer as being something less than a ravishing beauty. But that effect lasts only a short while — only for as long as it takes to realize that Miss Davis brings an unconventional vigor to every scene she's in, even in a film that's as consistently animated as this one. Her Sybylla is a coltish creature, creating a merry chaos wherever she goes.</p> <p>Because her mother has been married badly, Sybylla grows up in relatively impoverished surroundings. Then, at the age of 18 or so, she is sent to live with her wealthy grandmother, who is no great advocate of sprightly behavior. Nevertheless, Sybylla flourishes, especially after making the acquaintance of handsome Harry, the most eligible bachelor in the area. If this sounds like the backdrop for something like "The Thorn Birds," well, it plays a bit like an extravagantly old-fashioned romance, too. Sybylla, who has been well warned that someone like Harry (Sam Neill) can never marry someone like her, continues to defy social convention, with her flashing eyes and her wicked smile and her propensity for starting pillow fights in the middle of the afternoon. After a very sweet and feisty courtship, she lands Harry anyhow</p>
<b>My Childhood</b>	<p>Douglas' award-winning Trilogy is one of the most compelling accounts of childhood ever filmed. The narrative is largely autobiographical, following Jamie (played with heart-breaking conviction by Stephen Archibald) as he grows up in a poverty-stricken mining village in post-war Scotland. In these brutal surroundings, and subject to hardship and rejection, Jamie learns to fend for himself. We see him grow from child to adolescent - angry and bewildered, but playful, creative and affectionate.</p> <p>In My Childhood (1972), 8 year-old Jamie lives with his granny and elder brother in a Scots mining village in 1945. With his mother in a mental home, and his father absent, he is subject to the hardships of poverty.</p>
<b>My Crazy Life</b>	<p>Jean-Pierre Gorin's gripping and unique film about Samoan street gangs in Long Beach, California, is, like other works by the filmmaker, a probing look at a closed community with its own rules, rituals, and language. Part observational documentary, part fiction invisibly scripted and shaped by the director, My Crazy Life, which won a special jury prize at Sundance, is a resolutely unglamorous yet intensely compassionate examination of violence and dislocation.</p>
<b>My Darling Clementine</b>	<p>The most famous and sublime treatment of the gunfight at the O.K. Corral, John Ford's My Darling Clementine is by any measure one of the most classically perfect Westerns ever made. Henry Fonda plays a hard, serious Wyatt Earp leading a cattle drive west with his brothers when a stopover in the wild town of Tombstone ends in the murder of his youngest brother. Wyatt takes up the badge he had turned down earlier and tames the wide-open town with his brothers (Ward Bond and Tim Holt), all the while waiting for the wild Clantons (led by Walter Brennan's ruthless Old Man Clanton) to make a mistake. Victor Mature delivers perhaps his finest performance as the tubercular gambler Doc Holliday, an alcoholic Eastern doctor escaping civilization in the Wild West. Ford takes great liberties with history, bending the story to fit his ideal of the West, a balance of social law and pioneer spirit. Though the film reaches its climax in the legendary gunfight between the Earps (with Doc Holliday) and the Clantons, the most powerful moment is the moving Sunday morning church social played out on the floor of the unfinished church. As Earp dances with Clementine (Cathy Downs)--Fonda's stiff, self-conscious movements showing a man unaccustomed to such social interaction--Ford's camera frames them against the open sky: the town and the wilderness merge into the new Eden of the West for a brief moment. - Sean Axmaker</p>
<b>My Dinner with Andre</b>	<p>In Louis Malle's captivating and philosophical My Dinner with André, actor and playwright Wallace Shawn sits down with friend and theater director André Gregory at an Upper West Side restaurant, and the two proceed into an alternately whimsical and despairing confessional on love, death, money, and all the superstition in between. Playing variations on their own New York-honed personas, Shawn and Gregory, who also wrote the screenplay, dive in with introspective, intellectual gusto, and Malle captures it all with a delicate, artful detachment. A fascinating freeze-frame of cosmopolitan culture, My Dinner with André remains a unique work in cinema history.</p>
<b>My Dinner with André</b>	<p>In this captivating and philosophical film directed by Louis Malle, actor and playwright Wallace Shawn sits down with his friend the theater director André Gregory at a restaurant on New York's Upper West Side, and the pair proceed through an alternately whimsical and despairing confessional about love, death, money, and all the superstition in between. Playing variations on their own New York-honed personas, Shawn and Gregory, who also cowrote the screenplay, dive in with introspective intellectual gusto, and Malle captures it all with a delicate, artful detachment. A fascinating freeze-frame of cosmopolitan culture, My Dinner with André remains a unique work in cinema history.</p>

Title	Summary
<b>My Life to Live</b>	<p>Nana (Anna Karina) is a Parisian salesgirl who drifts into prostitution. The story is told in the form of a documentary, separated into 12 tableaux. Godard has said that the division into tableaux was to emphasize the theatrical nature of the film, and also because when you look at something for too long you end up knowing less about it. Breaking it up into bite-size chunks can be helpful. What we see is a romantic portrait of womanhood caught between her own role (she wants to be an actress) and that which she is allowed or compelled to do. This is brought home most poignantly when Nana goes to a showing of Carl Dreyer's <i>The Passion of Joan of Arc</i> and her tear-streaked face is intercut with that of Maria Falconetti playing Joan, about to be led to the stake. Add to that the further layer that we have a Danish actress (Karina) in a French film, watching a French actress (Falconetti) in a Danish film, and the implications play out grimly. This is one of Godard's finest films, both austere and compellingly watchable. - Jim Gay</p>
<b>My Little Chickadee</b>	<p>Cuthbert J. Twillie: Tell me, prairie flower, can you give me the inside info on yon damsel with the hothouse cognomen?  Mrs. Gideon: Do you mean Miss Flower Belle Lee?  Cuthbert J. Twillie: I don't mean some woman out in China.  Mrs. Gideon: Well! I'm afraid I can't say anything good about her.  Cuthbert J. Twillie: I can see what's good. Tell me the rest.</p> <p>W.C. Fields and Mae West worked together only once—and perhaps it's a good thing. Fields's excessive drinking had already taken quite a toll on his health and his career; and West, who made a name for herself as a movie sexpot despite starting her movie career at the unlikely age of (gasp!) forty, was steadily declining in popularity. She had been the highest-paid woman in America only five years earlier; by the time this movie came along, she hadn't been on screen for three years. By all accounts, the two by-then fading stars despised each other and fought incessantly over every detail of <i>My Little Chickadee</i>. Their animosity ran so deep that they worked together as little as possible while making the movie, even to the point of using stand-ins for close-up shots.</p> <p>However volatile their off-screen relationship may have been, on screen they compliment each other rather well. Fields's brand of broad silliness works well when contrasted with West's smoldering parody of her usual screen character, and although the result is not the best work that either of these stars has ever done, it certainly does make you wonder what the two of them might have accomplished had they actually liked each other.</p> <p>A mysterious and elusive Masked Bandit has been terrorizing the West, and when he robs a stagecoach at the start of the film, he kidnaps the lovely Flower Belle Lee (West), too. Flower Belle turns up a few hours later, suspiciously none the worse for wear—with a bag of gold from the robbery, given to her by the bandit "for her trouble." When the masked man carries out a rendezvous with her under cover of darkness, the town busybody, prudish Mrs. Gideon (Margaret Hamilton, <i>The Wizard of Oz</i>), sees them kissing and blows the whistle on Flower Belle. Brought to trial, she is expelled from her home town of Little Bend until such time as she is "married and respectable."</p> <p>Flower Belle boards the train out of town, planning to travel to nearby Greasewood—followed by Mrs. Gideon, who plans to keep an eye on the callipygian cutie with the aid of Greasewood's "Ladies Vigilante Committee." En route to Greasewood, however, the train is stopped by an Indian on horseback, so that Cuthbert J. Twillie (Fields) can get on board. After an Indian attack, during which Flower Belle displays both her sharpshooting ability and coolness under fire, Twillie begins to flirt with Flower Belle. After she notices the carpetbag full of cash that Twillie has with him, she's more than receptive to his attentions. "My heart is a bargain today. Will you take me?" asks Twillie. "I'll take you," Flower Belle replies, thoughts of Twillie's money bag dancing in her eyes. "And how!" By the time they reach Greasewood, the two have been married—by a phony preacher, unbeknownst to all save the crafty Flower Belle.</p> <p>It is here that the movie starts the wild roller-coaster ride that characterizes a Fields film; one outrageous situation follows another, as Twillie cheats at poker (one of the movie's funniest sequences), unsuccessfully tries to share a bed with his "wife" on their wedding night (ending up instead with a goat), finds himself appointed Sheriff of Greasewood, and must evade hanging after being mistaken for the Masked Bandit. Meanwhile, Flower Belle romances both the oily Jeff Badger (Joseph Calleia, <i>Touch of Evil</i>) and newspaperman Wayne Carter (Dick Foran, the <i>Singing Cowboy</i>—but he doesn't sing in this). But does her heart really belong to the Masked Bandit? Or can she have her cake and eat it too (so to speak)? One of her finest moments in the film finds her substitute teaching at the local school; after assuring them, "I was always good at figures," she goes into her math lesson: "Two and two are four and five will give you ten if you play your cards right."</p> <p><i>My Little Chickadee</i> is the result when cinematic titans tussle. Unfortunately, there was too much going against the movie for it to become a truly great comedy; aside from the antagonism between the principle stars, the movie simply suffers from a terrible story—and maybe that's why Fields never tried to be too elaborate in his own projects. And honestly, the two stars seem a bit worn out in this movie. Nevertheless, though this is not a great comedy, it is a funny one, and it deserves classic status.</p>



Title	Summary
<b>My Neighbor Totoro</b>	<p>My Neighbor Totoro is that rare delight, a family film that appeals to children and adults alike. While their mother is in the hospital, 10-year-old Satsuki and 4-year-old Mei move into an old-fashioned house in the country with their professor father. At the foot of an enormous camphor tree, Mei discovers the nest of King Totoro, a giant forest spirit who resembles an enormous bunny rabbit. Mei and Satsuki learn that Totoro makes the trees grow, and when he flies over the countryside or roars in his thunderous voice, the winds blow. Totoro becomes the protector of the two sisters, watching over them when they wait for their father, and carrying them over the forests on an enchanted journey. When the children worry about their mother, Totoro sends them to visit her via a Catbus, a magical, multilegged creature with a grin the Cheshire Cat might envy.</p> <p>Unlike many cartoon children, Satsuki and Mei are neither smart-alecky nor cloyingly saccharine. They are credible kids: bright, energetic, silly, helpful, and occasionally impatient. Filmmaker Hayao Miyazaki makes the viewer believe the two sisters love each other in a way no American feature has ever achieved. My Neighbor Totoro is enormously popular in Japan, and some of the character merchandise has begun to appear in America. The film has also inspired a Japanese environmental group to buy a Totoro Forest preserve in the Saitama Prefecture, where Miyazaki's film is set.</p>
<b>My Night at Maud's</b>	<p>In the brilliantly accomplished centerpiece of Rohmer's "Moral Tales" series, Jean-Louis Trintignant plays Jean-Louis, a pious Catholic engineer who unwittingly spends the night at the apartment of the bold, brunette divorcée Maud, where his rigid ethical standards are challenged.</p>
<b>My Way Home</b>	<p>Douglas' award-winning Trilogy is one of the most compelling accounts of childhood ever filmed. The narrative is largely autobiographical, following Jamie (played with heart-breaking conviction by Stephen Archibald) as he grows up in a poverty-stricken mining village in post-war Scotland. In these brutal surroundings, and subject to hardship and rejection, Jamie learns to fend for himself. We see him grow from child to adolescent - angry and bewildered, but playful, creative and affectionate.</p> <p>My Way Home (1978) sees Jamie's ultimate victory over his circumstances; after a spell in foster care, and a homeless shelter, he is conscripted into the RAF, where he embarks on a redemptive friendship with Robert, which allows him to emerge from his ineffectual adolescence to pursue his artistic ambition.</p>
<b>My Winnipeg</b>	<p>The geographical dead center of North America and the beloved birthplace of Guy Maddin, Winnipeg is the frosty and mysterious star of Maddin's "docu-fantasia." A work of memory and imagination, the film burrows into what the director calls "the heart of the heart" of the continent, conjuring a city as delightful as it is fearsome, populated by sleepwalkers and hockey aficionados. Take part in Winnipeg's epic annual scavenger hunt! Pay your respects to the racehorses forever frozen in the river! Help judge the yearly Golden Boy pageant! What is real and what is fantasy is left up to the viewer to sort out in Maddin's hypnotic, expertly conceived paean to that wonderful and terrifying place known as My Hometown.</p>
<b>Mysteries of Lisbon</b>	<p>Raul Ruiz's masterful adaptation of the eponymous nineteenth-century Portuguese novel (by Camilo Castelo Branco) evokes the complex intertwined narratives of Victor Hugo and Charles Dickens. The core story centers on Joao, the bastard child of an ill-fated romance between two members of the aristocracy who are forbidden to marry, and his quest to discover the truth of his parentage. But this is just the start of an engrossing tale that follows a multitude of characters whose fates conjoin, separate and then rejoin again over three decades in Portugal, Spain, France and Italy.</p>
<b>Mysterious Island</b>	<p>Mysterious Island (1961) opens with a spectacular clash of signature Bernard Herrmann brass; from then on, it's a headlong rush from one thrill-packed set-piece to the next. This classic fantasy adventure tale, the best of many screen adaptations of Jules Verne's sequel to his own Twenty Thousand Leagues Under the Sea, is the inspired collaboration of a superb action director—Cy Endfield, who would give us one of the greatest of all true-life epics, 1964's Zulu—and an authentic Hollywood genius: Ray Harryhausen, inventor of the film's "SuperDynaMation" stop-motion animation process and a "total" filmmaker, spearheading the story, art direction, and design of such masterworks as The 7th Voyage of Sinbad (1958) and Jason and the Argonauts (1963).</p>
<b>Mysterious Lady, The</b>	<p>Garbo plays a Russian spy who seduces her victims.</p>
<b>Mystery of Picasso, The</b>	<p>Like a matador confronting a bull, the artist approaches his easel. As he wields his brush, the painting dances into being before our eyes. Pablo Picasso, the most influential artist of the 20th century, is making art, and famous French director Henri-Georges Clouzot (Diabolique, The Wages of Fear) is making a movie. This entirely new kind of art documentary captures the moment and the mystery of creativity; for the film, the master created 20 artworks, ranging from playful black-and-white sketches to widescreen color paintings. Using inks that bled through the paper, Picasso rapidly created fanciful drawings that Clouzot was able to film from the reverse side, capturing their creation in real time. When the artist decided to paint in oils, the filmmaker switched to color film and employed the magic of stop-motion animation. By contract, almost all of these paintings were destroyed when the film was completed. Unavailable for more than a decade, "The Mystery of Picasso" is exhilarating, mesmerizing, and unforgettable; it is simply one of the greatest documentaries on art ever made. The French government agrees; in 1984 it declared the film a national treasure.</p>
<b>Mystery Street</b>	<p>Vivian, a B-girl working at "The Grass Skirt," is being brushed off by her rich, married boyfriend. To confront him, she hijacks drunken customer Henry Shanway and his car from Boston to Cape Cod, where she strands Henry...and is never seen again. Months later, a skeleton is found (sans clothes or clues) on a lonely Cape Cod beach. Using the macabre expertise of Harvard forensic specialist Dr. McAdoo, Lt. Pete Morales must work back from bones to the victim's identity, history, and killer. Will he succeed in time to save an innocent suspect?</p>

Title	Summary
<b>Mystery Train</b>	<p>Mystery train. The two most evocative words in the language, suggesting streamliners into the night and strangers whose eyes meet in the club car as the train's rhythm creates an erotic reverie. But trains are no longer quite like that in America, and the opening shots of Jim Jarmusch's new film show two young Japanese tourists in a faded Amtrak coach, listening to their Walkmans as the train pulls through the outskirts of Memphis.</p> <p>The girl is an Elvis fan. Her boyfriend believes Carl Perkins was the true father of rock 'n' roll. They have come to visit the shrines of Memphis: the Sun recording studios, for example, where rock 'n' roll was born.</p> <p>In the hands of another director, this setup would lead directly into social satire, into a comic putdown of rock tourism, with a sarcastic visit to Graceland as the kicker. But Jarmusch is not a satirist. He is a romantic, who sees America as a foreigner might - as a strange, haunting country where the urban landscapes are painted by Edward Hopper and the all-night blues stations provide a soundtrack for a life.</p> <p>The tourists arrive in Memphis and drag their luggage through the cavernous train station, and walk to the Sun studios, where a guide rattles off her spiel about Elvis and Carl faster than an auctioneer could. Then they check into the Arcade Hotel, one of those fleabags that has grown exhausted waiting for the traveling salesman who no longer come. This is a hotel out of a 1940s film noir, with neon signs and a linoleum lobby, and a night clerk who has seen it all and a bellboy whose eyes are so wide, he might be seeing everything for the first time.</p> <p>Other people will check into this hotel during the movie's long night of mystery. There is a woman who needs to spend the night somewhere before she flies to Rome with the ashes of her husband.</p> <p>Pursued by men with lust in their eyes, she runs into a woman who has just broken up with her boyfriend, and they decide to share a room for a night. Meanwhile, on the other side of town, some men are drinking too much and get into a disagreement, and drive off into the night in a pickup truck, and stick up a liquor store, and then they also head for the Arcade Hotel.</p> <p>The soundtrack is from a local radio station, and Presley's version of "Blue Moon" is heard at one time or another during all three of these stories, providing a common link. An offscreen gunshot provides another link. And so does the ghost of Elvis, who seems to haunt the movie with his voice and his legend - and who appears to the woman whose husband has just died.</p> <p>There is a strange appropriateness there. It is not her own husband who appears in the night, spectral and mysterious, but Elvis, and his legend seems to inspire the film. But this is not the Elvis of the supermarket tabloids, just as "Mystery Train" is not about dusty Amtrak coaches. The movie is about legends, and people who believe in them, and in fact it is the movie that believes most of all.</p> <p>Jarmusch believes in an American landscape that existed before urban sprawl, before the sanitary sterility of the fast-food strips on the highways leading into town. His movies show us saloons where everybody knows each other, diners where the short-order cook is in charge, and vistas across railroad tracks to a hotel where transients are not only welcome, they are understood.</p> <p>"Mystery Train" is Jarmusch's third film, after "Stranger than Paradise" and "Down by Law." In all three there is the belief that America cannot be neatly packaged into safe and convenient marketing units, that there must be a life of the night for the drifters and the dropouts, the heroes of no fixed abode and no apparent place of employment. These are the people that songs like "Mystery Train" are about, and although in fact their lives may be flat and empty, in Jarmusch's imagination they are the real inhabitants of the city, especially after midnight.</p>
<b>Mystery Train</b>	<p>Aloof teenage Japanese tourists, a frazzled Italian widow, and a disgruntled British immigrant all converge in the city of dreams—which, in Mystery Train, from Jim Jarmusch, is Memphis. Made with its director's customary precision and wit, this triptych of stories pays playful tribute to the home of Stax Records, Sun Studio, Graceland, Carl Perkins, and, of course, the King, who presides over the film like a spirit. Mystery Train is one of Jarmusch's very best movies, a boozy and beautiful pilgrimage to an iconic American ghost town and a paean to the music it gave the world.</p>
<b>N. Rolls the Dice (N. a pris les dés)</b>	<p>If the narrative eccentricity of Eden was not enough, 1971's "N. Took the Dice" is a short alternate version of the film made up out-takes and deleted scenes and stitched together by N, who organises the narrative by throwing dice and putting the scenes together.</p>
<b>Nagano 1998 "Nagano '98 Olympics: Stories of Honor &amp; Glo</b>	
<b>Nagano 1998 "Olympic Glory"</b>	

Title	Summary
<b>Naked</b>	<p>Naked is a harrowing portrait of self-destruction and victimization. It is the story of a drifter named Johnny (David Thewlis) who, fleeing from certain retaliation over a violent tryst, runs away from Manchester to find his ex-girlfriend, Louise (Lynda Steadman). Instead, he meets her roommate, Sophie (Katrin Cartlidge), an attractive, spaced-out, and unemployed woman, and impresses her with his abrasive wit and sardonic humor. By the time Louise comes home, Sophie has developed an immediate attachment to him. But Johnny is more interested in the conquest than a commitment. The more Sophie tries to love him, the more distant, abusive, and violent he becomes. Feeling smothered by Sophie's constant attention, he storms out of the apartment and wanders the London streets, finding other lost souls. Mike Leigh's improvisational approach to filmmaking (a technique used by John Cassavetes to create equally compelling characters) has elicited powerful performances from Thewlis and Cartlidge, who create characters as equally likable as they are pathetic - Johnny: lost, misguided, disillusioned; and Sophie: gullible, perennial victim, starved for affection (the acting is equally inspired in Leigh's <i>Secrets and Lies</i>). There is an uncomfortable and exceptionally heartbreaking scene where Sophie, after a forced sexual encounter with an unwanted guest, lies in fetal position, visibly convulsing on the floor. Naked is Mike Leigh's devastating, caustic vision of life without roots, hope... or heart. The grainy look of the characters in the film provides a subtle visual manifestation of the theme. Seeing the characters through this perspective, they appear raw and unmasked. Symbolically, they are exposed - emotionally naked - vulnerable. They have, in different respects, fallen out of society, and are in desperate need of validation. Johnny and Sophie are unemployed. The night security guard has a meaningless job. The woman across the building fears the loss of her youth and beauty. As self-assured and confident as they project themselves to be, their brief encounters are all attempts to feel something - anything - to prove that they are still alive. Naked is an unrelenting, deeply disturbing film about the pain of alienation and lost direction.</p>
<b>Naked Alibi</b>	<p>Ross Hunter hadn't yet completely graduated to glossy, star-studded soap operas when he produced the taut crime meller <i>Naked Alibi</i>. Chief of detectives Joseph E. Conroy (Sterling Hayden) is busted after failing to prove that "solid citizen" Al Willis (Gene Barry) is a maniacal cop-killer. Despite his lack of authority, Conroy puts so much heat on Willis that the latter skips town with his floozy lady friend Marianna (Gloria Grahame). Conroy follows the two fugitives to a wide-open border town, then slowly and methodically maps out the villain's doom. Essentially a cat-and-mouse game for most of its running time, <i>Naked Alibi</i> slowly but surely builds up to a nailbiting rooftop-chase climax.</p>
<b>Naked City</b>	<p>"Ladies and gentlemen, the motion picture you are about to see is called <i>The Naked City</i>." With a helicopter shot slowly closing in on Manhattan, producer Mark Hellinger's staccato narration introduces the film ("It was not photographed in a studio . . .") and continues throughout like a documentary commentator with a literary flair. It's a conceit that serves this police story nicely, giving the patina of realism to this deglamorized look at the work of the homicide squad. Barry Fitzgerald reigns over the film with his jovial good humor as a veteran detective investigating the murder of a high-living model. He has few clues and fewer suspects, until he cracks the story of big-talking Howard Duff and throws some light on his shady past. Jules Dassin, who had just come off the shadowy, expressionist <i>Brute Force</i>, peels away those flourishes to shoot in a straightforward style influenced by the Italian neo-realists and the contemporary American newsreels. The film is rich in supporting performances by soon-to-be-famous character actors--Arthur O'Connell, James Gregory, Paul Ford--but the city itself becomes the film's most vivid character. Shot entirely on location in New York City, the distinctive cityscape looms over practically every shot and injects the film with a defining sense of place (cinematographer William Daniels won an Oscar for his work).</p>
<b>Naked City: The Complete Series</b>	<p>One of the most innovative police shows in television history, <i>Naked City</i> puts a human face on crime, going beyond a simplistic portrayal of good vs. evil to delve into the complex personal dramas of the people involved. This collection contains all 4 seasons (138 episodes) on 29 DVDs from the acclaimed Emmy Award-winning classic TV series. Featured Guest Stars: Gene Hackman, Robert Duvall, Dustin Hoffman, William Shatner, Christopher Walken, Jean Stapleton, Carroll O'Connor, Jon Voight, Jack Klugman, Dennis Hopper, Martin Sheen, Robert Loggia, Robert Redford, Leslie Nielsen, Tom Bosley, Peter Fonda, Alan Alda, James Caan, Doris Roberts, Suzanne Pleshette, Ed Asner, Walter Matthau, Burgess Meredith, Rip Torn, Peter Falk, Diane Ladd, Mickey Rooney, George C. Scott, James Coburn, Vic Morrow, Rod Steiger, Telly Savalas, George Segal, Jack Warden, Martin Balsam and many more.</p>
<b>Naked Island, The</b>	<p>Director Kaneto Shindo's documentary-like, dialogue-free portrayal of daily struggle is a work of stunning visual beauty and invention. The international breakthrough for one of Japan's most innovative filmmakers—who went on to make other unique masterworks such as <i>Onibaba</i> and <i>Kuroneko</i>—<i>The Naked Island</i> follows a family whose home is on a tiny, remote island in the Japanese archipelago. They must row a great distance to another shore, collect water from a well in buckets, and row back to their island—a nearly backbreaking task essential for the survival of these people and their land. Featuring a phenomenal modernist score by Hikaru Hayashi, this is a truly hypnotic experience, with a rhythm unlike that of any other film.</p>
<b>Naked Kiss, The</b>	<p>The setup is pure pulp: A former prostitute relocates to a buttoned-down suburb, determined to fit into mainstream society. But in the strange, hallucinatory territory of writer/director/producer Sam Fuller, perverse secrets simmer beneath a seemingly wholesome facade. Criterion is proud to present <i>The Naked Kiss</i> in a beautiful widescreen transfer.</p>
<b>Naked Lunch</b>	<p>"Exterminate all rational thought." <i>Naked Lunch</i>, William S. Burroughs' hallucinatory, "unfilmable" novel is finally realized on-screen by director David Cronenberg. Part-time exterminator and full-time drug addict Bill Lee (Peter Weller) plunges into the nightmarish netherworld of the Interzone, pursuing a mysterious project that leads him to confront sinister cabals and giant talking bugs. The fruit of an unholy union between two masters of the hilarious and the macabre, <i>Naked Lunch</i> mingles aspects of Burroughs' novel with incidents from his own life, resulting in a compendium of paranoid fantasies and a searching investigation into the mysteries of the writing process.</p>

Title	Summary
<b>Naked Prey</b>	<p>Actor-turned-director Cornel Wilde (The Best Years of Our Lives) released this fascinating fever dream of a thriller in 1966, basing its terrifying story on the legendary escape of trapper John Colter from Blackfoot Indians. Wilde plays a laconic, big-game hunter (the script refers to him only as "Man") managing an ivory-gathering safari for an arrogant loudmouth who refuses to pay tribute to a local chief. The chief's tribe takes exception to this slight, capturing the hunters and subjecting them to sundry, nightmarish tortures. (The worst, arguably, is the baking of one poor fellow inside a head-to-toe clay suit.) Wilde's character is stripped bare and given a bit of a lead before being pursued by a party of spear-wielding men. For the next few days, the Man lives by his wits in the most violent surroundings, never far from the predator-prey cycle in the animal kingdom and even saving a boy from an attack by slave-traders on his village. Horrifying as the Man's journey becomes, there is something redemptive about Wilde's jaded character going back to nature in a radical fashion. Wilde the filmmaker expertly mingles stock footage of jungle beasts with his own bold images of a savage Eden, though nothing gets under one's skin quite like some of those torture scenes.</p>
<b>Nana</b>	<p>A proud but talentless young actress, Nana, dreams of a better life for herself, away from the tawdry slums of Paris. She gets her chance when a government official, Count Muffat, falls under her spell having watched her performance at the theatre. Through Muffat's influence, Nana gets the starring role in her next play, but the play is a commercial disaster. Humiliated, Nana accepts Muffat's offer of a new life as his mistress, living in the sumptuous apartment he provides for her. One day, Nana receives a visit from her hairdresser's uncle, the Count de Vandeuvres, who proves to be an easy victim for her charms. Vandeuvres risks everything to win Nana for himself – but fails. Even Nana's hairdresser, Hugon, is not immune to Nana's charms. Jealous of Muffat, he kills himself, and the shock of his death drives Nana back to the life of drunken debauchery she thought she had escaped from...</p>
<b>Nanook of the North</b>	<p>Robert Flaherty's classic film tells the story of Inuit hunter Nanook and his family as they struggle to survive in the harsh conditions of Canada's Hudson Bay region. Enormously popular when released in 1922, Nanook of the North is a cinematic milestone that continues to enchant audiences. Criterion is proud to present the original director's cut, restored to the proper frame rate and tinted according to Flaherty's personal print.</p>
<b>Napoleon</b>	<p>Marking a new chapter in the history of one of the world's greatest films, the release of Abel Gance's Napoleon is the culmination of a project spanning 50 years. Academy Award-winning film historian Kevin Brownlow and the BFI National Archive have completed a new digitally restored version of this cinematic triumph, and audiences will be able to experience this extraordinary film complete with Carl Davis's magnificent score when the film is released on DVD &amp; Blu-ray in November.</p> <p>Originally conceived by its director as the first of 6 films about Napoleon, this five and a half hour epic features full scale historical recreations of episodes from his personal and political life, from the French Revolution to the heroic arrival of French troops in Italy that marked the beginning of the First Italian campaign of 1796. Utilizing a number of groundbreaking camera and editing techniques, Abel Gance's Napoleon offers one of the most richly rewarding and thrilling experiences in the history of cinema, a brilliant pairing of music and film, comparable to grand opera in its intensity, offering dazzling scenes of unparalleled brilliance.</p>
<b>Naqoyqatsi: Life as War</b>	<p>If Koyaanisqatsi (Crazy Life, Life out of Balance) called into question the Northern hemisphere's relationship with technology and Powaqqatsi (An Entity that Consumes the Life Force of Another) focussed on the effects of technological expansion into the third world, Naqoyqatsi (Life at war) takes Godfrey Reggio's thematic Qatsi (Life) trilogy to its inevitable conclusion - technology as a global force, waging war with the world - everyday life as war.</p>
<b>Narcos: Season 1</b>	<p>Season one chronicles the life of Pablo Escobar from the late 1970s, when he first began manufacturing cocaine, to July 1992. The show relates the main events that happened in Colombia during this period and Escobar's relationship to them. It is told through the perspective of Steve Murphy, an American DEA agent working in Colombia. The series depicts how Escobar first became involved in the cocaine trade in Colombia. He was an established black marketeer in Medellín, moving trucks worth of illegal goods (alcohol, cigarettes, and household appliances) into Colombia during a time when this was strictly forbidden, when introduced to Mateo "Cockroach" Moreno, a Chilean exile and underground chemist, who pitched the idea that they go into business together, with Moreno producing and Escobar distributing a new, profitable drug—cocaine. They expand beyond Moreno's small cocaine processing lab by building additional, larger labs in the rainforest and, using the expertise of Carlos Lehder, transport their product in bulk to Miami, where it gains notoriety amongst the rich and famous.</p>
<b>Narcos: Season 2</b>	<p>Season two continues where season one ended. Soldiers find Escobar and his entourage right outside the perimeter of La Catedral, but are too petrified by Escobar to make an arrest. At the embassy, the United States sends a new ambassador who brings the CIA into play. In the beginning, little change occurs for Escobar, as he still has the loyalty of his cartel. This loyalty, however, starts to slip as Escobar needs more time and resources to hide from the government. Among the tricks he uses to avoid being seen are riding around town in the trunk of a taxi cab and using young lookouts to report police movements to him.</p>

Title	Summary
<b>Narrow Margin, The</b>	<p>Detective Brown (McGraw) is assigned to pick up Mrs. Neil (Windsor), a mobster's widow, and transport her by train across country to testify before a grand jury. Before even reaching the station, Brown's cigar-chomping partner is blasted by the mob. On board the train, syndicate thugs try to bribe and intimidate Brown, while he warms up to Mrs. Sinclair (White). Brown is disgusted with his assignment and Mrs. Neil's callous gun-moll attitude, but refuses to be swayed by the money waved under his nose. The thugs find Mrs. Neil and kill her, but she turns out to be a police woman sent as a decoy (and also to test Brown's integrity).... Marie Windsor (a former Miss Utah) plays Mrs. Neil to trampy perfection and looks fine indeed in a black slip, while square-jawed noir icon McGraw rattles off tough-as-nails dialogue and administers a brutal ass-whuppin' to a mob goon in a Pullman compartment. The Narrow Margin capitalizes on its limited budget by confining most of the action inside the train, using fine shadowy camera work in the corridors to set up a nice sense of claustrophobia. Scholars now consider this picture to be a minor classic, but at the time it was simply a concise, modest, un-pretentious crime/suspense "B" picture. It wasn't until years later that the dang French elevated movies like this by coining the phrase film noir. The great thing about noir is that it became such a popular visual style in post-WWII Hollywood; there's a near-inexhaustible vault of noir-type films that spans several genres. Director Fleischer (son of animation pioneer Max Fleischer) honed his no-nonsense sensibilities in a lengthy career that would go on to include such varied films as The Boston Strangler, Soylent Green, Mr. Majestyk, The New Centurions, and Fantastic Voyage. Forget its tepid 1990 remake; this is the real thing, with a killer hard-boiled screenplay, lots of plot twists, and great performances by Fifties character actors.</p>
<b>Nashville</b>	<p>In the wake of JFK's assassination, under the shadow of the Vietnam war, an independent presidential candidate is running, bold and cheap, under the banner of the Replacement Party: their unbelievable platform includes banning lawyers from Congress and re-writing the national anthem. This uncanny Perot-like figure is never seen, but his campaign wagon blares out rambling, pre-recorded speeches as it lumbers through the film unnoticed. The backdrop is Music City, the characters a myriad and hero- less cross-section of America. The lone foreigner is a delightfully insufferable reporter from BBC whose aimless monologues provide a delicious, satirical counterpoint to the deadpan delivery of Director Altman's artfully directed, but chaotic ensemble scenes.</p>
<b>National Bird</b>	<p>"National Bird" follows the dramatic journey of three whistleblowers who are determined to break the silence around one of the most controversial current affairs issues of our time: the secret U.S. drone war. At the center of the film are three U.S. military veterans. Plagued by guilt over participating in the killing of faceless people in foreign countries, they decide to speak out publicly, despite the possible consequences.</p>
<b>National Parks, The: America's Best Idea</b>	<p>The National Parks (six episodes, twelve hours) tells the human history of five of the nation's most important and most heavily visited National Parks (Yellowstone, Yosemite, Grand Canyon, Acadia, and Great Smoky Mountains) and the unforgettable Americans who made them possible. Set against some of the most beautiful landscapes on earth, each park's story is filled with incidents and characters as gripping and fascinating as American history has to offer. Woven into the series will also be a broader, evolving story of the very idea of National Parks, as uniquely an American concept as jazz, baseball, and the Declaration of Independence as well as the expanding, constantly changing National Parks system (encompassing stories from other parks) and the growing role they all have come to play in our nation's sense of itself, its past, and its future.</p>
<b>Native Land</b>	<p>In the 1930s, the burgeoning American labor movement is under threat from large corporations, which will stop at nothing to prevent unionism and collective bargaining.</p>
<b>Naughty Nineties, The</b>	<p>Set aboard the River Queen showboat, Bud and Lou perform their legendary "Who's on First?" routine.</p>
<b>Nausicaa of the Valley of the Wind</b>	<p>In the post-apocalyptic future, large parts of the world have been swallowed up by forests of poisonous fungi. The remaining humans live near the fungus and its monstrous insectoid inhabitants, trying to prevent its spread. One of the human kingdoms, the peaceful Valley of Wind, loves its gentle Princess Nausicaä and her father the king, but their peace is about to be broken, as they are swallowed up in the machinations of their larger, warmongering neighbours. However, Nausicaä has hidden potential, and may yet change the fate of the world.</p>
<b>Navigator, The</b>	<p>Brilliantly exemplifying Buster Keaton's ability to mime rich humor from the inanimate, The Navigator is a classic of the Golden Age of Comedy, centered on and about a single extraordinary prop: an immense five hundred-foot yacht.</p> <p>In a return to the "pampered youth" role he had played in The Saphead (and would return to in Battling Butler), Keaton stars as Rollo Treadway, an inexperienced lad of extraordinary wealth -- and surprisingly little common sense -- who finds himself adrift on "The Navigator" with no one else on board except an equally naive girl (Kathryn McGuire). After discovering each other's presence in an ingenious ballet of unintentional hide-and-seek, the couple resourcefully fashion a home for themselves aboard the derelict boat, in spite of their unfamiliarity with the tools of domesticity.</p> <p>They then embark on a series of misadventures on the ocean floor (where Rollo in a diving suit must parry the attacks of an aggressive swordfish) and upon the high seas, surrounded by a fleet of menacing cannibals, where the film reaches its explosively funny climax, with the aid of a crate of rocket flares.</p>

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<b>Nebraska</b>	<p>Bruce Dern's ravaged pensioner hits the plaintive wastes of modern America's main streets in Alexander Payne's latest, a spare, affecting road movie. Now 77-year-old Bruce Dern plays befuddled alcoholic wastrel Woody Grant, who hits the road with a 'prize certificate', aiming to collect the \$1 million he believes he's due from a junk-mail marketing office in Lincoln. Driving him is his exasperated fortyish son (SNL performer Will Forte in more serious mode), well aware that his dad has fallen for a scam but unable to persuade him otherwise. It's a scenario rich with both absurdly comic and ruminatively elegiac elements, but the black-and-white camerawork foregrounds the sadness, making everything look more serious and older. Black-and-white is a defiantly uncommercial choice, which (as with Peter Bogdanovich's <i>The Last Picture Show</i>) lends a sense of dignity, perhaps even iconic stature, to a scuffed, everyday corner of Middle America, echoing the Depression-era images of Walker Evans and Dorothea Lange. The 21st century's own economic downturn has taken its toll here too, for the ravaged main streets and struggling communities Payne captures this time around stand in marked contrast to the quirky tourist byways he picked up on when he passed this way with Schmidt.</p>
<b>Neighboring Sounds</b>	<p>"Neighboring Sounds," Kleber Mendonça Filho's revelatory debut feature, takes place mostly on a wealthy block in the northeastern Brazilian city of Recife. Identical, gleaming white high-rises -- some with fancy names like Vivaldi, Westminster and Camille Claudel -- dominate the skyline, obscuring the nearby ocean and also the urban poverty that has been central to Brazil's social and cinematic identity for decades. The pristine apartments, with their freshly painted walls, sleek appliances and large flat-screen televisions, look like generic enclaves of privilege. We might be anywhere. And some of the events that occur inside those walls could be episodes in a global soap opera of domestic banality set in Singapore or San Francisco or Cape Town or Dubai. An exasperated housewife, whose children are tutored in English and Mandarin, tries to silence the barking dog next door; a rich man's maid has an affair with a security guard; residents hold a meeting to complain about a doorman who has been sleeping on the job.</p>
<b>Neon Genesis Evangelion</b>	<p>Created by acclaimed director Hideaki Anno (<i>Nadia, His and Her Circumstances</i>) and produced by studio GAINAX (<i>FLCL</i>, <i>Mahoromatic</i>), <i>NAS (Yu-Gi-Oh!)</i> and TV Tokyo (<i>Serial Experiments Lain</i>), <i>Neon Genesis Evangelion</i> is the story of a reluctant young hero, called upon to pilot an immense robotic weapon in battle against alien invaders in the year 2015. As the remnants of the human race cower in subterranean cities, a deadly war is being waged on what is left of the planet. On one side are the mysterious beings known as Angels; on the other, the special agency NERV and mankind's last hope, the awe-inspiring Evangelions. Piloted by a special team of teenage warriors, these giant bio-mechanical humanoids are the only thing that can withstand the force of the Angels' defense fields long enough for the pilots to tackle the invaders themselves in hand to hand combat! With the lives of every soul on the planet at stake, these few youngsters must reach down deep inside themselves to find the strength and courage necessary to meet the Angels head on in a desperate attempt to save mankind.</p>

Title	Summary
<b>Network</b>	<p>After a long and rewarding career with the UBS Television network as one of America's most respected news commentators, Howard Beale (Peter Finch) is being given the sack. Because his ratings have begun to slip and his show's share of the national audience is nil, this heir to the ideals of Edward R. Murrow has been found wanting. He's obsolete. The night after receiving the bad news, Howard signs off the air by urging his viewers to tune in to his final show next week. He will, he says cheerily, commit suicide on camera.</p> <p>The next night, against the better judgment of his employers, Howard is allowed to go back on the air to apologize. Instead, he launches into a tirade full of obscenities about the dreary quality of American life in general and corporate television's inhumanity in particular. More apoplexy in the UBS board room, but Howard Beale has just catapulted himself into a new career as television's biggest new star. He's also flipped, being certifiably insane.</p> <p>Network, written by Paddy Chayefsky and directed by Sidney Lumet, is about the fall, rise, and fall of Howard Beale and about television's running horrendously and hilariously amok. It's about dangerous maneuvers in the executive suites and about old-fashioned newsmen like Max Schumacher (William Holden), who have scruples and are therefore impotent. It's also about Arab oil, conglomerates, and new-fashioned hucksters like Diana Christensen (Faye Dunaway), a television executive whose sensitive reading of the viewing audience ("the American people are turning sullen") prompts her to put a seeress on the eleven o'clock news (to predict what will happen tomorrow) and to promote the lunatic coming-apart of Howard Beale as America's most popular personality since Will Rogers.</p> <p>Network, which opened yesterday at the Sutton Theater, is, as its ads proclaim, outrageous. It's also brilliantly, cruelly funny, a topical American comedy that confirms Paddy Chayefsky's position as a major new American satirist. Paddy Chayefsky? Major? New? A satirist? Exactly.</p> <p>Mr. Chayefsky, who made his name initially as television's poet of the small and everyday, has evolved through work like <i>The Latent Heterosexual</i> and <i>The Hospital</i> into one of our very, very few card-carrying satirists with access to the mass market. His humor is not gentle or generous. It's about as stern and apocalyptic as it's possible to be without alienating the very audience for which it is intended.</p> <p>Which leads me to wonder what it will mean when <i>Network</i> becomes—as I'm sure it will—a huge commercial hit with, one assumes, the same audiences whose tastes supposedly dictate the lunacies that Mr. Chayefsky describes in <i>Network</i>. Could it be that Mr. Chayefsky has not carried his outrage far enough or that American audiences are so jaded that they will try anything once, say, <i>Network</i> or Russian roulette? I'm not sure.</p> <p>I expect that a lot of people will sniff at the film on the ground that a number of the absurdities Mr. Chayefsky and Mr. Lumet chronicle so carefully couldn't happen, which is to miss the point of what they're up to. These wickedly distorted views of the way television looks, sounds, and, indeed, is, are the satirist's cardiogram of the hidden heart, not just of television but also of the society that supports it and is, in turn, supported.</p> <p><i>Network</i> has soft moments. A scene in which the aging, philandering Mr. Holden finally walks out on Miss Dunaway, predicting emotional disaster for such a heartless creature, is of a dopey sentimentality that belongs to another movie, even though both characters are completely credible. Miss Dunaway, in particular, is successful in making touching and funny a woman of psychopathic ambition and lack of feeling.</p> <p>Robert Duvall, the superb Dr. Watson in <i>The Seven-Per-Cent Solution</i>, is fine as the network hatchet man, subservient only to the head of the conglomerate that owns the network. This fellow, a folksy messiah beautifully played by Ned Beatty, is the mouthpiece for some of Mr. Chayefsky's bluntest thoughts about the current state of the wealth of nations.</p> <p><i>Network</i> can be faulted both for going too far and not far enough, but it's also something that very few commercial films are these days. It's alive. This, I suspect, is the Lumet drive. It's also the wit of performers like Mr. Finch, Mr. Holden, and Miss Dunaway. As the crazy prophet within the film says of himself, <i>Network</i> is vivid and flashing. It's connected into life.</p>
<b>Never Fear</b>	<p>Carol Williams (Sally Forrest, <i>Not Wanted</i>) is a beautiful young dancer whose body, and promising career, is suddenly crippled by polio. Carol's dance partner and fiancé, Guy Richards (Keefe Brasselle, <i>A Place in the Sun</i>), wants to see her through her illness, but the angry, self-pitying Carol prefers to go it alone. Her father (Herb Butterfield, <i>Shield for Murder</i>) takes her to the Kabat-Kaiser Institute for rehabilitation, where she meets fellow patients like Len Randall (Hugh O'Brian, <i>Ambush Bay</i>) on her tough road to recovery. The second feature directed by Ida Lupino (<i>The Hitch-Hiker</i>), who herself had been stricken with polio as an adolescent, <i>Never Fear</i> is a psychologically probing look at coping with chronic illness. Co-written and co-produced by Lupino and her partner Collier Young (<i>The Bigamist</i>) and wonderfully shot in black-and-white by Archie Stout (<i>Fort Apache</i>).</p>

Title	Summary
<b>Never Give A Sucker an Even Break</b>	Fields wants to sell a film story to Esoteric Studios. On the way he gets insulted by little boys, beat up for ogling a woman, and abused by a waitress. He becomes his niece's guardian when her mother is killed in a trapeze fall during the making of a circus movie. He and his niece, who he finds at a shooting gallery, fly to Mexico to sell wooden nutmegs in a Russian colony. Trying to catch his bottle as it falls from the plane, he lands on a mountain peak where lives the man-eating Mrs. Hemoglobin. When he gets to the Russian colony he finds Leon Errol (father of the insulting boys and owner of the shooting gallery) already selling wooden nutmegs. He decides to woo the wealthy Mrs. Hemoglobin but when he gets there Errol has preceded him. The Mexican adventure is the story that Esoteric Studios would not buy.
<b>Never Let Me Go</b>	A sci-fi horror story with the seductive allure of a classic romance. In filming Kazuo Ishiguro's 2005 novel <i>Never Let Me Go</i> , director Mark Romanek maintains the fragile mystery with a cinematic pull all his own. The children at Hailsham, a British boarding school, are being raised in what appears to be a parallel universe for a special mission they barely understand. One of them, Kathy, played with implosive grit and grace by the astonishing Carey Mulligan, narrates the tale, telling us what happens when she and her friends - Tommy (Andrew Garfield), whom Kathy loves, and Ruth (a quicksilver Keira Knightley), who steals him from her - join the others in the Cottages. Ignore complaints that these lost children don't earn our sympathy because they don't rage against the machine that created them as expendables. Think instead of how many times you've resigned yourself to a skewed sense of duty promoted by others. The melancholy attached to the impermanence of life and love suffuses this film, making it memorably haunting and hypnotic.
<b>Never Take Candy from a Stranger</b>	<p><i>Never Take Candy from a Stranger</i> (1960) sounds like trashy exploitation but is actually a responsible, thought-provoking movie about child molestation -- perhaps the best ever made on the subject. Director Cyril Frankel (<i>On the Fiddle, The Devil's Own</i>) does excellent work with John Hunter's adaptation of a play by Roger Garis. Sheltered eleven year-olds Lucille Demarest and Jean Carter (Estelle Brody &amp; Janina Faye) tell their parents that the doddering Mr. Olderberrry (Felix Aylmer) lured them into his house with candy and asked them to dance naked for him. Jean's parents, newcomers in their Canadian hamlet, find that the law is ineffective against the powerful Olderberrry family, the founders of the town. The old man's wealthy son controls almost everything. The police are unhelpful and Mr. Demarest (Robert Arden of <i>Mr. Arkadin</i>) is entreated to declare his daughter unfit to testify. Olderberrry's lawyer (Niall MacGinnis) traumatizes Jean on the witness stand. He implies that the Carters are perverted "outsiders" and threatens to force the girl to submit to psychiatric and physical tests.</p> <p>Freddie Francis's superior camerawork lends realism to all aspects of the story. Gwen Watford and Patrick Allen are excellent as Jean's caring parents and little Janina Faye (of <i>Horror of Dracula</i> and <i>Day of the Triffids</i>) is outstanding as the brave and innocent Jean. Felix Aylmer's senile Olderberrry Sr. is disturbing, as we're accustomed to seeing the actor play figures of authority. By the end of the trial scene we've nearly forgotten that this is still a Hammer thriller, and when the two girls suddenly find themselves once again in jeopardy, the final reel of the picture is electrifying.</p> <p>Directed with taste and discretion, <i>Never Take Candy from a Stranger</i> comes to a chilling conclusion. In England the film was released as <i>Never Take Sweets from a Stranger</i>. It would make a thoughtful double bill with William Wyler's <i>The Children's Hour</i>, another problematic story in which children testify about a socially taboo subject.</p>
<b>New Gentlemen, The [aka Les Nouveaux messieur]</b>	Susanne Verrier is a dancer with the Paris Opera, and while she's not the greatest dancer ever, she has turned the head of the Count de Montoire Grandpre, a wealthy member of parlement who lavishes her with gifts and helps her career any way she can. Also with the Paris Opera is Jacques Gaillac, an electrician and local union leader. He's secretly in love with Verrier but knows he can't compete with a Count. At least he doesn't have a chance until a strike propels him to prominence and he ends up elected to Parliament while the Count is less influential than he used to be. This is a lovely farce pitting the newly powerful against the old guard, and it's still topical today in a lot of respects. Feyder does a magnificent job setting up the premise and letting it run. There are a lot of amusing scenes that work quite well, especially Gaillac's unfamiliarity with his new life.
<b>New Land</b>	This monumental mid-nineteenth-century epic from Jan Troell charts, over the course of two films, a Swedish farming family's voyage to America and their efforts to put down roots in this beautiful but forbidding new world. Movie legends Max von Sydow and Liv Ullmann give remarkably authentic performances as Karl Oskar and Kristina, a couple who meet with one physical and emotional trial after another on their arduous journey. The precise, minute detail with which Troell depicts their story—which is also that of countless other people who sought better lives across the Atlantic—is a wonder to behold. Engrossing at every step of the way, the duo of <i>The Emigrants</i> and <i>The New Land</i> makes for perhaps the greatest screen drama about the settling of America.



Title	Summary
<b>New World, The</b>	The legend of Pocahontas and John Smith receives a luminous and essential retelling by maverick filmmaker Terrence Malick. The facts of Virginia's first white settlers, circa 1607, have been told for eons and fortified by Disney's animated films: explorer Smith (Colin Farrell) and the Native American princess (newcomer Q'orianka Kilcher) bond when the two cultures meet, a flashpoint of curiosity and war lapping interchangeably at the shores of the new continent. Malick, who took a twenty year break between his second and third films (Days of Heaven and The Thin Red Line), is a master of film poetry; the film washes over you, with minimal dialogue (you see characters speak on camera for less than a quarter of the film). The rest of the words are a stream-of-consciousness narration--a technique Malick has used before but never to such degree, creating a movie you feel more than watch. The film's beauty (shot in Virginia by Emmanuel Lubezki) and production design (by Jack Fisk) seems very organic, and in fact, organic is a great label for the movie as a whole, from the dreadful conditions of early Jamestown (it makes you wonder why Englishman would want to live there) to the luminescent love story. Malick is blessed with a cast that includes Wes Studi, August Schellenberg, Christopher Plummer, and Christian Bale. Fourteen-year-old Kilcher, the soul of the film, is an amazing find, and Farrell, so often tagged as the next big thing, delivers his first exceptional performance since his stunning debut in Tigerland. James Horner provides a fine score, but is overshadowed by a Mozart concerto and a recurring prelude from Wagner's Das Rheingold, a scrumptious weaving of horns fit to fuel the gentle intoxication of this film.
<b>New York Confidential</b>	Crawford and Conte do fine work in this seedy noir (which later inspired a TV series) about a crime lord who promotes one of his finest employees to the top of the syndicate, only for the move to backfire when the latter is called to rub out his boss. One of those movies that feels unashamedly grimy and boasts no redeeming characters, it's enjoyably nasty fun, though it's impossible to feel for anyone. It is solid Noir through and through - a prime later example of the dark cinema style.
<b>News from Home</b>	Letters from Akerman's mother are read over a series of elegantly composed shots of 1976 New York, where our (unseen) filmmaker and protagonist has relocated. Akerman's unforgettable time capsule of the city is also a gorgeous meditation on urban alienation and personal and familial disconnection.
<b>Newsroom, The: Season 1</b>	The Newsroom centers on anchor Will McAvoy, a gruff, mostly Conservative personality who hosts a news program on the cable channel ACN. In the pilot, McAvoy has a well-publicized public outburst which helps him to lose most of his staff. His new manager is his ex-girlfriend MacKenzie, and he's left to pick up the pieces with a new staff. Each episode finds McAvoy and his team responding to a fictionalized version of a recent news event, playing out both the behind-the-scenes journalism and the lives of those in the newsroom.
<b>Newsroom, The: Season 2</b>	Season 2 takes place over a five-day period leading up to Election Day 2012, and encompasses numerous flashbacks to earlier events from 2011 and 2012. One of the season's major story arcs involves a wrongful-termination lawsuit made by a staff member alleged to have doctored a report about a suspicious U.S. drone strike. As details about the suit's origin and aftermath emerge, The Newsroom team continues its quixotic mission to "do the news well" in the face of corporate and commercial obstacles, and their personal entanglements.
<b>Newsroom, The: Season 3</b>	'The Newsroom' follows a popular cable news anchor, Will McAvoy (Daniels), and his staff in their fervent attempt to report the news honestly and fairly amidst corporate mandates and complicated personal relationships. The third season finds Will, Mac (Mortimer) and the staff of 'News Night' facing two explosive situations: the possibility of a hostile takeover of the network, and leaked classified government documents that unleash a legal fire storm threatening to topple more than one professional career. Going beyond the headlines, the six-part season turns its attention inward, focusing on a series of internal events at CAN that rock the very foundation of the network, and tackles such topics as privacy issues, the influence of social media on traditional news gathering and corporate takeover. The men and women of "News Night" are faced with personal and professional dilemmas that will forever determine their futures. Set against the backdrop of the Boston Marathon bombing, 'The Newsroom' kicks off the season with a highly charged look at the core issue of maintaining journalistic integrity in the era of 24-hour news cycles, while crowd-sourcing and "citizen journalism" result in the dissemination of misinformation.
<b>Next of Kin</b>	Twenty-three-year old Peter Foster is an only child who lives at home, where he constantly hears his parents arguing. Because Peter does nothing all day, the family goes to a clinic where a therapist videotapes them. After Peter watches his tape, he views the tape of a troubled Armenian family, who gave their only son away for adoption when they arrived in Canada. Peter decides to visit this family, and he pretends to be their son, Bedros Deryan. The Deryan family welcomes him with open arms, and Peter tries to patch up the poor relationship between George Deryan and his daughter Azah.
<b>Niagara</b>	George and Rose Loomis are honeymooning at a Niagara Falls motel. She plots with Ted Patrick to do him in, but all does not go smoothly. For one thing, after Loomis is reported missing Polly Cutler spies him at the motel but her husband Bud thinks she's imagining it. Marilyn sings "Kiss."
<b>Night and Fog</b>	Ten years after the liberation of the Nazi concentration camps, filmmaker Alain Resnais documented the abandoned grounds of Auschwitz. One of the first cinematic reflections on the horrors of the Holocaust, Night and Fog (Nuit et Brouillard) contrasts the stillness of the abandoned camps' quiet, empty buildings with haunting wartime footage. With Night and Fog, Resnais investigates the cyclical nature of man's violence toward man and presents the unsettling suggestion that such horrors could come again.
<b>Night and the City</b>	Two-bit hustler Harry Fabian (Richard Widmark) aches for a life of ease and plenty. Trailed by an inglorious history of go-nowhere schemes, he stumbles upon a chance of a lifetime in the form of legendary wrestler Gregorius the Great (Stanislaus Zbyszko). But there is no easy money in this underworld of shifting alliances, bottomless graft, and pummeled flesh—and soon Fabian learns the horrible price of his ambition. Luminously shot in the streets of London, Jules Dassin's Night and the City is film noir of the first order and one of the director's crowning achievements.

Title	Summary
<b>Night Manager, The</b>	In Cairo at the height of the Arab Spring, hotel night manager Jonathan Pine receives a plea for help from the beautiful Sophie Alekan. As the mistress of the powerful but dangerous hotel owner, Sophie has evidence of an arms deal that could help crush the popular uprising. Compelled to do what he thinks is right, Pine makes contact with his friend at the British Embassy. But his actions unwittingly draw him into the terrifying world of ruthless arms dealer, Richard Roper. When Sophie's information makes its way to Angela Burr, a government anti-corruption agent intent on bringing down Roper's empire, a leak in her network triggers a chain of events that end in tragedy.
<b>Night of the Hunted</b>	Elizabeth is found wearing a nightgown, wandering aimlessly after dark. She has no memory, and is returned to a strange asylum where no one retains their memories. In the not-so-distant future, the residents of a skyscraper asylum are suffering with insanity and collective amnesia. As blank-eyed inmates wander the halls and empty rooms of the "Black Tower", the tension rises. as does the body count.
<b>Night of the Hunter, The</b>	In the entire history of American movies, The Night of the Hunter stands out as the rarest and most exotic of specimens. It is, to say the least, a masterpiece--and not just because it was the only movie directed by flamboyant actor Charles Laughton or the only produced solo screenplay by the legendary critic James Agee (who also cowrote The African Queen). The truth is, nobody has ever made anything approaching its phantasmagoric, overheated style in which German expressionism, religious hysteria, fairy-tale fantasy (of the Grimm-est variety), and stalker movie are brought together in a furious boil. Like a nightmarish premonition of stalker movies to come, Night of the Hunter tells the suspenseful tale of a demented preacher (Robert Mitchum, in a performance that prefigures his memorable villain in Cape Fear), who torments a boy and his little sister--even marries their mixed-up mother (Shelley Winters)--because he's certain the kids know where their late bank-robber father hid a stash of stolen money. So dramatic, primal, and unforgettable are its images--the preacher's shadow looming over the children in their bedroom, the magical boat ride down a river whose banks teem with fantastic wildlife, those tattoos of LOVE and HATE on the unholy man's knuckles, the golden locks of a drowned woman waving in the current along with the indigenous plant life in her watery grave--that they're still haunting audiences (and filmmakers) today. --Jim Emerson
<b>Night of the Iguana, The</b>	Lawrence Shannon is a defrocked clergyman working as a tour guide in Mexico. His customers are a group of old schoolteachers, except for Charlotte Goodall, a nymphomaniac teenager always at try to seduce him. Judith Fellows is in charge of the group. Seeing Shannon as a satyre, she tries to fire him. Shannon refuges in a hotel operated by a widow, Maxine Faulks, a friend of him. He will meet there Hannah Jelkes, a middle-aged spinster travelling with his old poet-grandfather. All those women will have a great influence upon his destiny...
<b>Night of the Living Dead</b>	Night of the Living Dead (NOTLD) creates its terror by making us, the audience, feel as trapped as the seven people in the farmhouse. The feelings of helplessness and confusion in the face of an enemy you don't understand are palpable. But George Romero goes even further, not content with merely the monsters outside the house; there is also a threat from within. The stress these characters are under results in clashes of personality, ego, race (Ben being African-American), and the basic human capacity for self-destruction. Like its two classic predecessors, Alfred Hitchcock's "Psycho" and Michael Powell's "Peeping Tom," NOTLD works as much a study of primal human psychology as it does as a horror film.
<b>Night On Earth</b>	Jim Jarmusch's "Night on Earth" assembles five moments in time, in taxicabs, in the middle of the night, in five of the world's cities. At the end, we have learned no great lessons and arrived at no thrilling conclusions, but we have shared the community of the night, when people are unbuttoned and vulnerable - more ready to speak about what's really on their minds.
<b>Night Porter, The</b>	In Liliana Cavani's scintillating drama, a concentration camp survivor (Charlotte Rampling) discovers her ex-torturer/lover (Dirk Bogarde) working as a night porter at a hotel in post-war Vienna. When the couple attempt to re-create their sadomasochistic relationship, his former SS comrades begin to stalk them. Operatic and disturbing, The Night Porter deftly examines the cruelty and decadence of Nazi culture.
<b>Night Train to Munich</b>	Carol Reed's Night Train to Munich is a twisting, turning, cloak-and-dagger delight, combining comedy, romance, and thrills with the greatest of ease. Paced like an out-of-control locomotive, Night Train takes viewers on a World War II-era journey from Prague to England to the Swiss Alps, as Nazis pursue a Czech scientist and his daughter (Margaret Lockwood), who are being aided by a debonair British undercover agent, played by Rex Harrison. This captivating, long-overlooked adventure—which also features Paul Henreid and a clever screenplay by Frank Launder and Sidney Gilliat, best known for writing Alfred Hitchcock's The Lady Vanishes—is a deftly concocted spy game that could give the master of suspense a run for his money.
<b>Night Will Fall</b>	
<b>Nightcap [aka Merci Pour le Chocolat]</b>	Mika (Isabelle Huppert) is the head of a Swiss chocolate company and insists on dispensing a surprisingly potent blend of hot chocolate and sedatives to her family. Married for the second time to her concert-pianist husband Andre, the two live with their son Guillaume, who clearly shares none of his father's musical talent. Into their lives steps a young woman born on the same day as Guillaume and, as we learn, was almost switched at birth with him. Does her prolific talent at the piano hint at a deeper connection? And will there be enough chocolate to go around?
<b>Nightfall</b>	Another impressive addition to Tourneur's filmography, and yet another noir with a cynical glint in its exquisite eye. Adapted from James Goodis's novel, it is the story of an innocent man (Ray) on the run, set up for murder and with a couple of bank robbers on his tail, who think he knows the whereabouts of some stolen cash. As invariably happens in these situations, though, nobody knows as much as they think they know. As complex and as deftly structured as the more celebrated Out of the Past, this is masterful filmmaking that grips you and refuses to let go.

Title	Summary
<b>Nightmare Alley</b>	<p>The long-awaited emergence of Nightmare Alley into the light of DVD should achieve two things: make a legendary film noir available to a new generation, and restore the horrific charge to the lately watered-down term geek, a concept that once had the power to give people very bad dreams indeed.</p> <p>To his lasting credit, Tyrone Power--20th Century Fox's extraordinarily handsome but not terribly interesting star of the '30s and '40s--begged for the chance to play Stan Carlisle, the predatory charmer who snakes his way through this bracingly unwholesome story. A spieler for--and lover of--carnival mind reader Zeena (Joan Blondell), he displays uncanny skill at "reading" the susceptible rubes, including a tough sheriff who turns to jelly after Stan psychs him out. Once Stan's mastered the intricate code used in Zeena's act, he's set to dump her for the younger, sexier Molly (Coleen Gray) and go bigtime as nightclub psychic "Stanton the Great." After that, it's only a blasphemous bank shot to superstardom as a miracle worker with his own tabernacle and radio show.</p> <p>Few '40s films ventured as deeply into cynicism as Nightmare Alley, or dealt so frankly with sexuality (with ripples of polymorphous perversity yet) and power-tripping. The movie's rhythm is uncertain and Jules Furthman's screenplay telegraphs things, but the overall tone is remarkable, as are individual sequences: the freaky forced marriage of Stan and Molly in accordance with carny morality, and a creepy night scene in a park when Stanton the Great raises a ghost for a high-society client. Cinematographer Lee Garmes's chiaroscuro creates a relief map of the carnival world and what passes for life there. As for the geek... well, you'll find out what geek means. Stan does. - Richard T. Jameson</p>
<b>Nightmare Before Christmas, The</b>	<p>The movie, which tells the story of an attempt by Halloween to annex Christmas, is shot in a process called stop-action animation.</p> <p>In an ordinary animated film, the characters are drawn. Here they are constructed, and then moved a little, frame by frame, so that they appear to live. This allows a three-dimensional world to be presented, instead of the flatter universe of cel animation. And it is a godsend for the animators of "Nightmare," who seem to have built their world from scratch - every house, every stick and stone - before sending their skeletal and rather pathetic little characters in to inhabit it.</p> <p>"The Nightmare Before Christmas" is a Tim Burton film in the sense that the story, its world and its look first took shape in Burton's mind, and he supervised their filming. But the director of the film, a veteran stop-action master named Henry Selick, is the person who has made it all work. And his achievement is enormous.</p> <p>Working with gifted artists and designers, he has made a world here that is as completely new as the worlds we saw for the first time in such films as "Metropolis" (1927), "The Cabinet of Dr. Caligari" or "Star Wars." What all of these films have in common is a visual richness, so abundant that they deserve more than one viewing. First, go for the story. Then go back just to look in the corners of the screen, and appreciate the little visual surprises and inspirations that are tucked into every nook and cranny. --Roger Ebert</p>
<b>Nights of Cabiria</b>	<p>Giulietta Masina won Best Actress at Cannes as the title character of one of Fellini's most haunting films. Oscar® winner for Best Foreign Language Film, Nights of Cabiria (Le Notti di Cabiria) is the tragic story of a naive prostitute searching for true love in the seediest sections of Rome. Criterion proudly presents the restored director's cut in a breathtaking new transfer.</p>
<b>Nina Simone: Live at Montreux 1976</b>	<p>One of the surprising things that is immediately noticeable when you watch Nina Simone perform is that while others may decide to rock out, yell, cheer, say the name of the city, or some other tired rock craftsman trick, Nina Simone gently eases you into your seat and lets you know what to expect. Her song introductions are basically extended discussions about her inspirations for the song, or some of her travels that somehow transition into her songs, and she clearly has a fun time on stage. But she comes out to the stage on a rather authoritative gesture, standing in stage center without moving a muscle, even after the crowd applause has died down, to demand the audience's attention for her performance.</p> <p>And for the songs that she performs, the audience's attention is well rewarded, as "Little Girl Blue" sounds fantastic. After "Backlash Blues," she leaves the piano and sings with a microphone, and dispenses some profound logic when it came to the untimely demise of Janis Joplin. After an excellent version of "I Wish I Knew," Nina comes back for an encore, acknowledging that "I left you hanging," before going into her next song. But before she does, she brings her set to a virtual halt while asking if David Bowie was in attendance, and stops a song when she spots a woman leaving her seat. Bizarre by some measures (and sure it is), but she does what she wants to do, and everyone else can sod off. Following this set and listed as bonus material is a brief glimpse of Simone and two songs from the '87 festival, where she looks almost unchanged from a decade prior. She may be a little more seasoned through the years, but it only gives her increased presence on stage while she delivers virtuoso performances of "Someone to Watch Over Me" and "My Baby Just Cares for Me." From there, the last footage comes from the 1990 festival, and the 57-year-old Simone belts out great versions of "Mississippi Goddam," "I Loves You Porgy," and "Ne Me Quitte Pas."</p>
<b>Nina Simone: Live in '65 and '68</b>	<p>This is the folk Nina (The Ballad of Hollis Brown) and the jazz Nina (Love Me Or Leave Me) presented here in live club and TV performances in typically Nina Simone spellbinding fashion. Nina recalls the passion, fury and angst of the Civil Rights struggle and the 1960s with impassioned renditions of Brown Baby, Four Women and Mississippi Goddamn. This collection of Nina Simone, a superb vocalist-pianist who absolutely defied categorization, includes a stirring rendition of her signature song I Loves You Porgy. Featuring a 24 page booklet with liner notes by Rob Bowman, forward by Nina's daughter, Lisa Simone Kelly, rare photographs, and memorabilia collage</p>

Title	Summary
<b>Ninja Scroll</b>	<p>Feudal Japan - a time of danger, intrigue and deception. After an entire village is decimated by a mysterious plague, a master swordsman named Jubei undertakes a desperate quest to find The Shogun of the Dark, an evil autocrat who plans to overthrow the Japanese government. But in order to capture him, Jubei must face The 8 Devils of Kimon, the Shogun's fearsome force of demonic henchmen, each possessing awesome superhuman powers. Joined on his journey by the beautiful and deadly female ninja Kagero, they must together defeat the dominion that rule in terror and restore order to the land.</p> <p>Amazing, beautiful and mysterious, Ninja Scroll blends the mysticism of 17th century Japan into an intensely packed tale of pulse pounding anime action, fantasy and adventure. Directed by revered Japanese anime veteran Yoshiaki Kawajiri (Animatrix "Program", Vampire Hunter D) and masterfully rendered by Japan's acclaimed Mad House animation studio (Perfect Blue, X, Spawn), Ninja Scroll features a wicked cast of characters and extraordinary fight scenes combined with lightning samurai action!</p> <p>One of the most critically acclaimed and highly popular anime films of all time, Ninja Scroll has been completely digitally remastered and reformatted, utilizing the latest in Surround Sound audio technology available today for the 10th Anniversary Special Edition DVD. This exciting new double-sided/dual layered DVD offers a pristine presentation of the original 4x3 film plus a newly created 16x9 widescreen edition for home theatre enthusiasts.</p>
<b>Ninotchka</b>	<p>Only the royal suite at the grandest hotel in Paris has a safe large enough for the jewels of the Grand Duchess Swana. So the three Russians who have come to sell the jewels settle into the suite until a higher ranking official is dispatched to find out what is delaying the sale. She is Ninotchka, a no nonsense woman who fascinates Count Leon who had been the faithful retainer of the Grand Duchess. The Grand Duchess will give up all claim to the jewels if Ninotchka will fly away from the count. But can one count on a count?</p>
<b>Nixon</b>	<p>Oliver Stone's "Nixon" gives us a brooding, brilliant, tortured man, sinking into the gloom of a White House under siege, haunted by the ghosts of his past. Thoughts of Hamlet, Macbeth and King Lear come to mind; here, again, is a ruler destroyed by his fatal flaws. There's something almost majestic about the process. As Nixon goes down in this film, there is no gloating, but a watery sigh, as of a great ship sinking.</p>
<b>No End</b>	<p>No End is obviously a precursor to Blue . . . where the dead(sometimes literally, sometimes metaphorically)live on, influencing events. There is no Black and White in Kieslowski's films, only gradations. Like Blind Chance, each position/argument on how to handle the case of the prisoner has their pro and con side. Truth or the true side of the prisoner is expressed by the deceased lawyer, revealed through his writings. Check out the short documentary The Office on the extras portion of the disc. It has comedy, wit, grace and tragedy(all in five minutes). It takes place in the black hole of an official state office where some hack drones on in a staccato tone to desperate pleas from several claimants. In this short(shot in film school), one can see the shape and scope of Kieslowski's future films.</p>
<b>No Man of Her Own</b>	<p>Legendary Hollywood couple Clark Gable (Run Silent, Run Deep) and Carole Lombard (Made for Each Other) illuminate the screen in the romantic pre-Code drama No Man of Her Own, their only film together. When New York con man Babe Stewart (Gable) decides to lie low in a small town, he falls for a librarian (Lombard) seeking adventure and a way out of her predictable existence. Gambling on marriage, they head back to the city, where Stewart tries to hide his former life from his new bride. Featuring the scandalous "Lombard on a ladder" scene, which prompted the founding of Hollywood's League of Decency, No Man of Her Own captures two of the silver screen's most popular stars at their best. Splendidly directed by Wesley Ruggles (Cimarron) and co-starring Dorothy Mackaill (Kept Husbands).</p>
<b>No More Excuses</b>	<p>Downey takes his camera and microphone onto the streets (and into some bedrooms) for a look at Manhattan's singles scene of the late sixties. Of course, that's not all: No More Excuses cuts between this footage and the fragmented tale of a time-traveling Civil War soldier, a rant from the director of the fictional Society for Indecency to Naked Animals, and other assorted improprieties.</p>
<b>No Regrets for Our Youth</b>	<p>In Akira Kurosawa's first film after the end of World War II, future beloved Ozu regular Setsuko Hara gives an astonishing performance as Yukie, the only female protagonist in Kurosawa's body of work and one of his strongest heroes. Transforming herself from genteel bourgeois daughter to independent social activist, Yukie traverses a tumultuous decade in Japanese history.</p>
<b>No Way Out</b>	<p>The Biddle brothers, shot while robbing a gas station, are taken to the prison ward of the County Hospital; Ray Biddle, a rabid racist, wants no treatment from black resident Dr. Luther Brooks. When brother John dies while Luther tries to save him, Ray is certain it's murder and becomes obsessed with vengeance. But there are black racists around too, and the situation slides rapidly toward violence.</p>
<b>Noam Chomsky - Rebel Without a Pause</b>	<p>Called "the most important intellectual alive" by The New York Times, Noam Chomsky, speaks openly about 9-11, the US War on Terrorism, Media Manipulation, the US and Iraq, and social activism, providing a critical voice that many audiences feel is missing in the world today. Featuring candid interviews with his wife, Carol Chomsky, as well as activists, fans, and critics REBEL WITHOUT A PAUSE is a timely, must-see film that offers an alternative voice and explores the truths and myths about the most important intellectual of our time.</p>

Title	Summary
<b>Nocturama</b>	We first follow a group of tense, shifty adolescents as they prowl the streets and subways of Paris, learning through carefully delineated sequences that they re already well underway with a bombing plot. And then it becomes something familiar, yet altogether different, as these subversives tuck away inside a shopping mall and lose themselves in consumer culture clothes, televisions, toys, and a stirring soundtrack that includes Blondie, Chief Keef, Shirley Bassey, Bonello's menacing electronic score, and Willow Smith. Will they survive the unseen, encroaching authorities? Or, as the walls close in, will they even survive each other? Nocturama forgoes easy answers, making way for one of the 21st century's most stunning cinematic experiences.
<b>Noir: The Complete Collection</b>	In Paris, professional assassin Mireille Bouquet meets emotionally shattered Kirika Yumura: neither woman can remember her past, but they're both extremely good at killing people. (Kirika doesn't even look--she just points the gun and fires and her victim falls.) The two women form a partnership as "Noir," but after a couple of murders for hire, they realize someone is trying to kill them. The mysterious Soldats seem to be everywhere, so it's kill or be killed. The only recurring characters in Noir are amnesiacs, who are essentially blank slates and therefore not very interesting. Director Kouichi Mashimo may set new record for repeating footage in an animated series--some shots crop up three times in a single episode, including portentous images whose significance is more apparent than real. The result feels like a watered-down combination of Gunsmith Cats and Serial Experiments Lain. This set contains the complete six volume series. (Rated 15 and older: violence, grotesque imagery) --Charles Solomon
<b>Norma Rae</b>	Veteran director Martin Ritt (Sounder) directed this earnest and very popular tale of a naive textile worker, widow, and mother in the U.S. South who becomes empowered by standing up for her rights in the workplace. Sally Field stars in the Oscar-winning title role as a woman who has been content to go along with the status quo until she realizes that she is entitled to more and can succeed if she stands up for herself. Her fight to improve deplorable working conditions at the textile plant causes a rift between her and the people closest to her, but her determination brings a new awareness to her and to all the women with whom she works. Ritt's typical, socially conscious story uses the politics of Norma Rae's struggle and also its emotions to build the film to a rousing climax. - Robert Lane

Title	Summary
<p><b>Norman McLaren: The Masters Edition</b></p>	<p>Norman McLaren was a creative and technical innovator whose film career spanned more than 50 years, during which he created a body of work that has no peer in cinema. Considered an artist, animator, filmmaker, scientist, inventor, musician and technical expert, his work might be better classified as experimental than as animation. His films are artisanal creations designed to provoke an aesthetic response, although they also inform, amuse and entertain.</p> <p>While studying interior design at the Glasgow School of Fine Arts, McLaren discovered an interest in film — he was exposed early on to the films of Eisenstein, Pudovkin and Fischinger. He was encouraged by his teachers to make his own films, which he proceeded to do even though he didn't have a camera. McLaren adapted to the lack of equipment by acquiring used film stock, removing the emulsion, then painting coloured ink directly onto the film. This was the beginning of his film experimentation, which over the years would encompass a wide range of styles and techniques invented or revived by McLaren.</p> <p>In 1934, McLaren's first amateur film attempt won him a cash prize at a local Glasgow film festival, which he used to produce two more films that were shown the next year at another festival. John Grierson saw the films and liked McLaren's work enough to offer the young filmmaker a job at the GPO Film Unit in London. A year later, McLaren took a job as a cameraperson covering the Spanish Civil War, an experience that stayed with him and strongly influenced his views about the devastating, futile nature of war. When WWII broke out, McLaren immigrated to New York, where he worked as an independent producer. During this period, he made several films without using a camera — by marking, scratching and painting images onto blank filmstrips.</p> <p>Norman McLaren was only 27 when John Grierson, who had become Canada's first government film commissioner, invited him to work for the National Film Board of Canada. McLaren accepted Grierson's offer of "\$40 a week and a chance to make films." He moved to Canada in 1941 and established the NFB's animation studio in 1942. McLaren remained with the NFB for his entire career, with the exception of two brief periods during which he took part in educational programs sponsored by UNESCO to train film students in China (1949) and later in India (1953).</p> <p>His first films at the NFB were produced to support the war effort (V for Victory, 1941; Five for Four, 1942; Dollar Dance, 1943; and Keep Your Mouth Shut, 1944), but at the same time, McLaren pursued his own subjects and his driving interests in experimental animation, filmmaking technique and music. Collaborating with jazz great Oscar Peterson, he produced Begone Dull Care (1949), using his method of painting images directly onto film to create an onscreen interpretation of Peterson's music. The film received recognition and awards from festivals and organizations worldwide. In his pixillated anti-war allegory, Neighbours (1952), McLaren mixed the stop-motion effects with live characters and animation to tell the tale of two people who destroy their families and homes over the possession of a flower. The film won an Academy Award® for best short documentary in 1953, among other honours.</p> <p>Upon returning from India, McLaren made Blinkity Blank (1954), using his technique of painting and scratching onto film; however, this time, he deliberately missed frames to create a unique motion effect. The film received many awards, including the Palme d'or at Cannes in 1955. He continued to explore movement and music throughout his career, notably in works such as the Oscar®-nominated films A Chairy Tale (1957), performed by the filmmaker Claude Jutra, and Pas de deux (1968), with some of Canada's foremost ballet dancers. McLaren worked with two of his favourite collaborators, Evelyn Lambart, producer, and Maurice Blackburn, musician and composer, on A Chairy Tale, which employed the music of Ravi Shankar. In the lyrical Pas de deux, McLaren used stroboscopic effects. Maynard Collins, who wrote a biography on McLaren, described Pas de deux: "The technical virtuosity of this film, its ethereal beauty, its lovely Roumanian pan-type music, made it a joy to watch, even if — perhaps, especially if — you do not care for ballet."</p> <p>The most honoured Canadian filmmaker, McLaren received hundreds of prizes, awards and distinctions (an estimated 200 international awards) throughout his career and posthumously. Yet, it is difficult to measure the effect of McLaren's genius and his legacy of films and filmmaking expertise. The magazine Séquences celebrated their 20th anniversary in 1975 by devoting a special issue to McLaren, whom they called the "poet of animation"; and after his death, the magazine published a tribute in April 1987. The NFB honoured the filmmaker in 1987 by renaming their headquarters the Norman McLaren Building.</p> <p>The BBC film The Eye Hears, the Ear Sees (1970) examines McLaren's work prior to 1970, and Donald McWilliams' film Creative Process: Norman McLaren (1990) contains interviews and excerpts from his most recognized films as well as unfinished or unreleased works.</p> <p>Film and video work includes</p> <ul style="list-style-type: none"> <li>Seven till Five, 1933 (director; producer)</li> <li>Camera Makes Whoopee, 1935 (director; producer)</li> <li>Colour Cocktail, 1935 (director)</li> <li>Polychrome Phantasy, 1935 (director; producer)</li> <li>Defence of Madrid, 1936 (co-director with Ivor Montagu; producer)</li> <li>Hell Unlimited, 1936 (co-director with Helen Biggar; producer)</li> </ul>

Title	Summary
<b>Norman McLaren: The Masters Edition</b>	<p>Book Bargain, 1937 (director; producer)  News for the Navy, 1937 (director; producer)  Mony a Pickle, 1938 (director; producer)  Allegro, 1939 (director; animator)  Love on the Wing, 1939 (director; animator)  The Obedient Flame, 1939 (director)  NBC Greeting, 1939 (director; animator; producer; TV, commercial)  NBC Valentine's Day Greeting, 1939 (director; animator; producer; TV, commercial)  Rumba, 1939 (director)  Scherzo, 1939 (director; producer)  Spook Sport, 1940 (director; producer)  Mail Early, 1941 (director; animator; producer)  V for Victory, 1941 (director; animator; producer)  Five for Four, 1942 (director; animator; producer)  Hen Hop, 1942 (director; animator; producer)  Stars and Stripes, 1939 (director; animator; producer)  Dollar Dance, 1943 (director; animator; producer)  Tic Tac Toe, 1943 (producer)  Alouette, 1944 (co-director with René Jodoin; co-animator with René Jodoin; producer)  C'est l'aviron, 1944 (director; animator; producer)  Chants populaires no. 1–6, 1944 (producer)  Keep Your Mouth Shut, 1944 (director; animator)  Rainy Day, 1944 (producer)  Là-haut sur ces montagnes, 1945 (director; animator; producer)  Hoppity Pop, 1946 (director; animator; producer)  A Little Phantasy on a Nineteenth Century Painting, 1946 (director; animator; producer)  Fiddle-de-dee, 1947 (director; animator; producer)  La poulette grise, 1947 (director; animator; producer)  Story of a violin, 1947 (co-animator with Evelyn Lambart)  Begone Dull Care, 1949 (co-director with Evelyn Lambart; co-animator with Evelyn Lambart; co-editor with Evelyn Lambart; producer)  Boogie-doodle, 1948 (director; animator; producer)  Dots, 1948 (director; animator; producer)  Loops/Boucles, 1949 (director; animator; producer)  Over-dependency, 1949 (animator)  Around is Around, 1951 (co-director with Evelyn Lambart; co-animator with Evelyn Lambart; producer)  Now is the Time, 1951 (director; animator; producer)  Pen Point Percussion, 1951 (director; producer)  Blinkity Blank, 1952 (director; animator; producer)  Neighbours/Voisins, 1952 (director; animator; music; producer)  A Phantasy, 1952 (director; animator; producer)  Twirligig, 1952 (producer)  Two Bagatelles, 1952 (co-director with Grant Munro; animator; music; producer)  Upright and Wrong, 1954 (music)  Rhythmic, 1956 (co-director with Evelyn Lambart; co-cinematographer with Evelyn Lambart; co-animator with Evelyn Lambart, producer)  A Chairy Tale, 1957 (co-director with Claude Jutra)  Le merle, 1958 (director; co-animator with Evelyn Lambart; producer)  Mail Early for Christmas, 1959 (director; animator; producer)  Serenal, 1959 (director; animator; producer)  Short and Suite, 1959 (director; co-animator with Evelyn Lambart; producer)</p>

Title	Summary
<b>Norman McLaren: The Masters Edition</b>	<p>The Wonderful World of Jack Parr, 1959 (director; animator; producer; TV credit titles)</p> <p>Opening Speech, 1960 (director; animator)</p> <p>Lines Horizontal, 1960 (co-director with Evelyn Lambart; co-animator with Evelyn Lambart; producer)</p> <p>Lines Vertical, 1960 (co-director with Evelyn Lambart; co-animator with Evelyn Lambart; producer)</p> <p>New York Lightboard, 1961 (director; animator)</p> <p>New York Lightboard Record, 1961 (director; producer)</p> <p>Opening Speech: McLaren, 1961 (director)</p> <p>Christmas Cracker, 1963 (co-director with Grant Munro, Jeff Hale, Gerald Potterton)</p> <p>Seven Surprises, 1963 (co-director with Grant Munro, Claude Jutra)</p> <p>Canon, 1964 (co-director with Grant Munro)</p> <p>Mosaic, 1965 (co-director with Evelyn Lambart; co-animator with Evelyn Lambart; music, producer)</p> <p>Korean Alphabet, 1967 (music)</p> <p>Pas de deux, 1968 (director; producer)</p> <p>Spheres, 1969 (director; animator; producer)</p> <p>Striations, 1970 (director; animator)</p> <p>Ballet Adagio, 1971 (director; animator; producer)</p> <p>Synchromy, 1971 (director; animator; music; producer)</p> <p>Pinscreen, 1973 (director; animator)</p> <p>Animated Motion, Parts 1–5, 1976–78 (co-director with Grant Munro; producer)</p> <p>Narcissus/Narcisse, 1983 (director)</p> <p>Pas de deux and the Dance of Time, 1985 (co-director with Francine Viel)</p>
<b>Noroît</b>	<p>On an island beach a woman vows to avenge her brother's death at the hands of a pirate leader. With help, the woman spies on the pirates and then gets a job as bodyguard to the pirate leader.</p>
<b>North by Northwest</b>	<p>Middle-aged Madison Avenue advertising executive Roger O. Thornhill is mistaken for a government agent by a gang of spies. He gets involved in a series of misadventures and is pursued across the States by both the spies and the government whilst being helped by a beautiful blonde.</p>
<b>Northern Exposure: The Complete Series</b>	<p>Joel Fleischman is a nebbishy Jewish doctor from New York City, and a fresh faced medical school graduate. He's also about to begin the four year service contract he promised to the state of Alaska, who financed his education. But he just happened to forget reading some of the stipulations in his contract, that has assigned him to the small post of Cicely, Alaska. A town of 215 people that welcomes it's newest resident with open arms. As he contends with the daily lives and rituals of these all too normal and trusting folk, Joel just might realise that Cicely's quieter ways are probably more civilised than the hustle and bustle of Manhattan. Made up of Cicely's various residents, patients and friends of Fleischman include wealthy former astronaut Maurice Minnifield; feisty pilot Maggie O'Connell; mayor and saloon owner Holling Vincoeur; his sweet, naive waitress girlfriend Shelly Tambo (who's old enough to be his daughter); intellectual ex-con and disc jockey Chris Stevens; Joel's far wiser and very quiet receptionist Marilyn Whirlwind; kindly store owner Ruth-Anne Miller, and avid film buff Ed Chigliak. Enjoy once again, now fully restored and in hi-definition, all 110 episodes, over 6 seasons, with all the original music as you remember it.</p>
<b>Northman, The</b>	<p>The Northman, Robert Eggers' biggest and most expansive (and expensive) feature to date, is also his best so far. It's an oft-stunning visual feast and an entertaining peek into Eggers' instincts as a choreographer not only of historical detail but of bloody action.</p>
<b>Nosferatu</b>	<p>As noted critic Pauline Kael observed, "... this first important film of the vampire genre has more spectral atmosphere, more ingenuity, and more imaginative ghoulish ghastliness than any of its successors." Some really good vampire movies have been made since Kael wrote those words, but German director F.W. Murnau's 1922 version remains a definitive adaptation of Bram Stoker's Dracula. Created when German silent films were at the forefront of visual technique and experimentation, Murnau's classic is remarkable for its creation of mood and setting, and for the unforgettably creepy performance of Max Schreck as Count Orlok, a.k.a. the blood-sucking predator Nosferatu. With his rodent-like features and long, bony-fingered hands, Schreck's vampire is an icon of screen horror, bringing pestilence and death to the town of Bremen in 1838. (These changes of story detail were made necessary when Murnau could not secure a copyright agreement with Stoker's estate.) Using negative film, double-exposures, and a variety of other in-camera special effects, Murnau created a vampire classic that still holds a powerful influence on the horror genre. (Werner Herzog's 1978 film Nosferatu the Vampyre is both a remake and a tribute, and Francis Coppola adopted many of Murnau's visual techniques for Bram Stoker's Dracula.) Seen today, Murnau's film is more of a fascinating curiosity, but its frightening images remain effectively eerie.</p>



Title	Summary
<b>Nosferatu, the Vampyre</b>	<p>Werner Herzog's remake of F.W. Murnau's classic vampire film begins with a haunting opening credits sequence that strolls through an underground catacomb filled with mummified corpses. From here, with the macabre atmosphere instantly established, we travel into the home of Jonathan Harker (Bruno Ganz) and his lovely wife Lucy (Isabelle Adjani) where that opening scene is instantly contrasted by the image of two kittens playing as a locket containing Lucy's picture and a lock of her hair dangles nearby. Jonathan tells her that he must go on a long journey to Transylvania to take care of some real estate business with a Count Dracula. Though the dream she had earlier tells her no good will come of this, he insists on following through as the money will be good.</p> <p>Jonathan travels as far as he's able by horse and takes rest in an inn he comes across on the way. When he mentions his business at Dracula's castle, he's warned by the bartender and the gypsies in the establishment to stay away. He doesn't listen and before you know it he's once again off on his journey. As he gets closer to the castle, a strange carriage picks him up and upon his arrival, he comes face to face with Count Dracula (Klaus Kinski) for the first time. Though it's late, the Count insists that Harker dine and when he nicks his finger with a knife, the Count can't help but suck the blood, telling him he's only doing it to prevent infection. Before long, Harker realizes that something strange is going on and that there's a whole lot more to fear about the Count than simply his rodent like features and sickly pale skin.</p> <p>As Harker sets about his work, the Count becomes obsessed with the picture of Lucy in the locket, telling Jonathan how lovely her neck is, and when he sets about buying and then moving to property near the Harker home, he brings with him a plague of rats and leaving Jonathan locked in the castle. Harker injures himself in his escape and tries to beat Dracula back to town, but the ominous arrival of a ship full of rats with a dead man tied to the helm. When Dracula's arrival brings death to the townsfolk, Lucy rightfully fears for her life as he approaches her with his request for love. With no one else to turn to, she enlists the aid of Van Helsing (Walter Ladengast), a man who knows only too well just how evil Dracula is.</p>
<b>Nostalgia</b>	<p>The Russian poet Gortchakov, accompanied by guide and translator Eugenia, is traveling through Italy researching the life of an 18th century Russian composer. In a ancient spa town, he meets the lunatic Domenico, who years earlier had imprisoned his own family in a barn to save them from the evils of the world. As Eugenia seeks to tempt Gortchakov into infidelity, he, seeing some deep truth in Domenico's act, becomes drawn to the lunatic. In a series of dreams, the poet's nostalgia for his homeland and his longing for his wife, his ambivalent feelings for Eugenia and her Italy, and his sense of kinship with Domenico become intertwined.</p>
<b>Nostalgia for Light</b>	<p>For this film master director Patricio Guzmán, famed for his political documentaries ("The Battle of Chile" and "The Pinochet Case"), travels 10,000 feet above sea level to the driest place on earth, the Atacama Desert, where atop the mountains astronomers from all over the world gather to observe the stars. The sky is so translucent that it allows them to see right to the boundaries of the universe. The Atacama is also a place where the harsh heat of the sun keeps human remains intact: those of Pre-Columbian mummies; 19th century explorers and miners; and the remains of political prisoners, disappeared by the Chilean army after the military coup of September, 1973. So while astronomers examine the most distant and oldest galaxies, at the foot of the mountains, women, surviving relatives of the disappeared whose bodies were dumped here, search, even after twenty-five years, for the remains of their loved ones, to reclaim their families' histories. Melding the celestial quest of the astronomers and the earthly one of the women, "Nostalgia For the Light" is a gorgeous, moving, and deeply personal odyssey.</p>
<b>Not Just the Best of the Larry Sanders Show</b>	<p>Garry Shandling wraps up the run of his groundbreaking HBO comedy series in definitive yet nostalgic fashion in this boxed set, wryly titled Not Just the Best of The Larry Sanders Show. Now there's truth in advertising. Along with 23 of what Shandling felt were the best episodes of the show's run (89 episodes from 1992-98) comes eight hours of newly produced material, including a feature-length "making of" documentary, cast and star interviews, deleted scenes, commentaries, and footage of Shandling on personal visits with stars like Alec Baldwin, Jon Stewart, and Jerry Seinfeld. The personal visits are some of the most interesting moments (a breakfast with Sharon Stone is so strained and forced it's hard not to laugh) and the new features bring so much of Garry's personal thoughts and feelings into play that maybe this set would have been better named Being Garry Shandling. But it seems only fair to get such a subjective and in-depth personal view on the series from the man who made awkward self-consciousness a comedic art form.</p> <p>The Larry Sanders Show was at the forefront of changing the genre of TV comedy, and influenced the development of many shows to follow, like Curb Your Enthusiasm, Arrested Development, and both versions of The Office. The source of that inspiration is on full display here, as talk-show host Larry Sanders (Shandling) along with his producer Artie (Rip Torn) and his "poor deluded bastard" sidekick Hank (Jeffrey Tambor), struggles to keep his late-night talk show on the air despite dropping ratings, absurd notes from the network, and a hilarious tendency to self-sabotage his personal life. His guest stars, including some of the biggest names in show business, seem to enjoy lampooning their images and provide some of the sharpest comic moments. It's great stuff, and it's too bad all six seasons are not scheduled to be released on DVD. Shandling reportedly went this route with the release, rather than continuing with complete seasons, because of a desire to wrap it all up at once after a long legal battle with producer Brad Grey. While many fans might bemoan the fact that there will be no complete-season sets of The Larry Sanders Show released after this, there are episodes from all six seasons here to enjoy, including the first and the double-part finale. With a gem like this, it's better to savor what's available than to lament what might have been. - Daniel Vancini</p>

Title	Summary
Not Wanted	<p>In Ida Lupino's directorial debut <i>Not Wanted</i>, young and naive "unwed mother" Sally Forrest's life spirals out of control after her musician beau (Leo Penn) ditches her for an out-of-town gig, despite the presence of another man (Keefe Brasselle) determined to win her heart. After leaving Warner Brothers, legendary screen actress Ida Lupino co-founded The Filmakers, an independent production company conceived as an alternative to the dominant aesthetics of Hollywood. With the low-key, intimate <i>Not Wanted</i>, Lupino tackled the "taboo" topic of out-of-wedlock pregnancy, immediately venturing into terrain where big-budget mainstream fantasy-spinners feared to tread. In many ways this extraordinary first directorial effort, while uncredited, already bears the stamp of Lupino's unique vision: the remarkable empathy felt for the lead character (Sally Forrest as the dazed, traumatized young waitress thrust into the world of unwed motherhood), the hallucinatory moments (note the amazing subjective camerawork of the childbirth sequence), and the deft location shooting (as Forrest wanders through the bus stations and boarding houses of small-town America).</p>
Notorious	<p>With this twisted love story, Alfred Hitchcock summoned darker shades of suspense and passion by casting two of Hollywood's most beloved stars starkly against type. Ingrid Bergman plays Alicia, an alluring woman with a checkered past recruited by Devlin (Cary Grant), a suave, mysterious intelligence agent, to spy for the U.S. Only after she has fallen for Devlin does she learn that her mission is to seduce a Nazi industrialist (Claude Rains) hiding out in South America. Coupling inventive cinematography with brilliantly subtle turns from his mesmerizing leads, Hitchcock orchestrates an anguished romance shot through with deception and moral ambiguity. A thriller of rare perfection, <i>Notorious</i> represents a pinnacle of both its director's legendary career and classic Hollywood cinema.</p>
Notre Musique	<p>Jean-Luc Godard, ever ready to follow a noble example, has modelled the structure of his new film-part drama, part documentary, though not a drama-documentary-on Dante. The first section, entitled "Hell," is a mashing-together of violence, shuffling clips of actual war into snatches of war movies; one longs to know how, or whether, Godard distinguishes between them, given that so much of his youthful work paid homage to Hollywood genres. The second, purgatorial part is the meat of the movie, following Godard himself around a shrouded Sarajevo, where he lectures on subjects dear to him-including the vision of Bernadette, no less-and where a young Israeli woman (played by Sarah Adler) with a story to tell tracks down the French ambassador. Last and harshest is the advent of heaven-a kitschy but placid paradise beside a lake, guarded by an American marine. The director's rage against conflict is hardly new, but none the less impassioned for that, and, despite the occasional false note (the intrusion of American Indians is too gauche to have the desired political effect), there are passages of autumnal sublimity that nobody but Godard could achieve. The soundtrack alone, the trove of a musical magpie, is worth a ticket. In French. - Anthony Lane</p>
Now, Voyager	<p>Nervous spinster Charlotte Vale (Bette Davis) is stunted from growing up under the heel of her puritanical Boston Brahmin mother (Gladys Cooper), and remains convinced of her own unworthiness until a kindly psychiatrist (Claude Rains) gives her the confidence to venture out into the world on a South American cruise. On board, she finds her footing with the help of an unhappily married man (Paul Henreid). Their thwarted love affair may help Charlotte break free of her mother's grip—but will she find fulfillment as well as independence? Made at the height of Davis's reign as the queen of the woman's picture and bolstered by an Oscar-winning Max Steiner score, <i>Now, Voyager</i> is a melodrama for the ages, both a rapturous Hollywood romance and a poignant saga of self-discovery.</p>
Nude Vampire, The	<p>A young man falls in love with a beautiful woman being chased by sinister masked figures at night. He tries to track her down, and learns she's being held captive by his father and colleagues who believe she's a vampire.</p>
Nymphomaniac: Volumes I and II	<p><i>Nymphomaniac</i> is the wild and poetic story of a woman's journey from birth to the age of 50 as told by the main character, the self-diagnosed nymphomaniac, Joe (Charlotte Gainsbourg). On a cold winter's evening the old, charming bachelor, Seligman (Stellan Skarsgard), finds Joe beaten up in an alley. He brings her home to his flat where he cares for her wounds while asking her about her life. He listens intently as Joe over the next 8 chapters recounts the lusty, branched-out and multifaceted story of her life, rich in associations and interjecting incidents.</p> <p>The new film from Lars von Trier (<i>Melancholia</i>, <i>Antichrist</i>), <i>Nymphomaniac</i> contains all the shock and controversy you would expect from the unrivalled enfant terrible of contemporary cinema. But don't let that put you off, because underneath the surface is a richly complex, fearlessly intelligent and frequently hilarious work that will provoke thoughts you never knew you had.</p>
O Brother, Where Art Thou?	<p>The Great Depression has hit the South hard, but that's hardly caused hardship for our trio of heroes, other than leading them to crime, which in turn led them to prison. Ulysses Everett McGill (George Clooney), Pete (John Turturro), and Delmar (Tim Blake Nelson) escape from a chain gang to embark on a quest to return to Everett's family farm to recover a buried treasure before the valley is flooded to make a reservoir. They only have four days to make the journey, and standing in their way are perilous obstacles—treacherous relatives, lustful maidens, a one-eyed Bible salesman, and oh so much more.</p>
O Lucky Man!	<p>The gradations of sham and corruption and the quirky contours of modern society, as revealed in the epic wanderings of Lindsay Anderson's modern <i>Candide/Everyman</i> (Malcolm McDowell). Mick Travers (now Travis), the vicious public school of If . . . behind him, learns the bitter lesson of how to play the game for all it may (or may not) be worth in this valiant, comic, yet quietly sad three-hour journey to a kind of wisdom. Fuzzy in its particulars, the film makes up for it with standout performances from Ralph Richardson, Rachel Roberts, and Arthur Lowe.</p>

Title	Summary
<b>Occupation of the American Mind, The</b>	Israel's ongoing military occupation of Palestinian territory and its repeated invasions of the Gaza strip have triggered a fierce backlash against Israeli policies virtually everywhere in the world — except the United States. The Occupation of the American Mind takes an eye-opening look at this critical exception, zeroing in on pro-Israel public relations efforts within the U.S. Narrated by Roger Waters and featuring leading observers of the Israeli–Palestinian conflict, the film explores how the Israeli government, the U.S. government, and the pro-Israel lobby have joined forces, often with very different motives, to shape American media coverage of the conflict in Israel's favor. The Occupation of the American Mind provides a sweeping analysis of Israel's decades-long battle for the hearts, minds, and tax dollars of the American people — a battle that has only intensified over the past few years in the face of widening international condemnation of Israel's increasingly right-wing policies.
<b>October</b>	Brilliant reconstruction of the Russian Revolution contains some of Eisenstein's most striking use of montage, though most impressive sequences--such as the masterful massacre around the bridges of St. Petersburg--are heavily weighted in the film's first half. Based on John (REDS) Reed's TEN DAYS THAT SHOOK THE WORLD, the other title by which this film is equally well known. [1967 full restoration version made by Eisenstein's associate Grigori Alexandrov for the 50th anniversary of the Russian Revolution. Missing sequences, music score composed by Dmitri Shostakovich and sound effects track were added.]
<b>Octopussy</b>	<p>he thirteenth entry in the James Bond film series, and the sixth to star Roger Moore as the fictional MI6 agent James Bond.</p> <p>The film's title is taken from a short story in Ian Fleming's 1966 short story collection Octopussy and The Living Daylights, although the film's plot is original. It does, however, include a portion inspired by the Fleming short story "The Property of a Lady" (included in 1967 and later editions of Octopussy and The Living Daylights), while the events of the short story "Octopussy" form a part of the title character's background and are recounted by her.</p> <p>Bond is assigned the task of following a general who is stealing jewels and relics from the Russian government. This leads him to a wealthy Afghan prince, Kamal Khan, and his associate, Octopussy. Bond uncovers a plot to force disarmament in Europe with the use of a nuclear weapon.</p> <p>Produced by Albert R. Broccoli and Michael G. Wilson, Octopussy was released in the same year as the non-Eon Bond film Never Say Never Again.</p>
<b>Odd Man Out</b>	<p>Director Carol Reed's most ambitious and accomplished film, Odd Man Out stars James Mason as Johnny McQueen, leader of an IRA gang forced into taking on a bank raid in order to raise funds for the organization. It's a tense time and it shows: the hold-up doesn't exactly go as planned. Unable to cope with the demands of the situation, McQueen kills a man and then falls from the speeding getaway car. Badly wounded, he manages to scramble into hiding and we are invited to follow his desperate progress as he clings to life.</p> <p>Imaginatively photographed and sharply edited, the action (especially the first half) moves at a brisk pace and is perfectly complemented by some atmospheric music. The whole cast deserves praise for its accomplished acting but special mention must be made of James Mason's hypnotic portrayal. Without question, his performance must go down as one of the most sensitive ever produced by a British screen actor.</p>

Title	Summary
<b>Office, The: The Complete Collection BBC Edition</b>	<p>It feels both inaccurate and inadequate to describe The Office as a comedy. On a superficial level, it disdains all the conventions of television sitcoms: there are no punch lines, no jokes, no laugh tracks, and no cute happy endings. More profoundly, it's not what we're used to thinking of as funny. Most of the fervently devoted fan base watched with a discomfortingly thrilling combination of identification and mortification. The paradox is that its best moments are almost physically unwatchable. Set in the offices of a fictional British paper merchant, The Office is filmed in the style of a reality television show. The writing is subtle and deft, the acting wonderful, and the characters beautifully drawn: the cadaverous team leader Gareth (Mackenzie Crook); the monstrous sales rep, Chris Finch (Ralph Ineson); and the decent but long-suffering everyman Tim (Martin Freeman), whose ambition and imagination have been crushed out of him by the banality of the life he dreams uselessly of escaping. The show is stolen, as it was intended to be, by insufferable office manager David Brent, played by codirector-cowriter Ricky Gervais. Brent will become a name as emblematic for a particular kind of British grotesque as Basil Fawlty, but he is a deeper character. Fawlty is an exaggeration of reality, and therefore a safely comic figure. Brent is as appalling as only reality can be. --Andrew Mueller</p> <p>The second series exceeded even the sky-high standards of the first. Indeed, it ventured beyond caricature and satire, touching on the very edge of darkness. Ricky Gervais is once again excruciatingly superb as David Brent, but in this series, Brent's to-the-camera assertions concerning his management qualities and executive capabilities are seriously challenged when the Slough and Swindon branches are merged and his former Swindon equivalent Neil (Patrick Baladi) takes over as area manager. To compensate, Brent cultivates his pathologically mistaken image of himself as an entertainer-motivator-comedian whose stage happens to be the workplace. Meanwhile, Tim, who can only maintain his sanity by teasing the priggish Gareth, continues to wrestle with his yearning for receptionist Dawn Tinsley (Lucy Davis), a sympathetic character persisting in a relationship with a man about whom she still maintains unspoken reservations. As ever, it's the awkward, reality TV-style pauses and silences, the furtive, meaningful and unmet glances across the emotional gulf of the open-plan office, that say it all here. As for Brent, his own breakdown is prefaced by a moment of hideous hilarity--an impromptu office dance, a mixture of "Flashdance and MC Hammer" as Brent describes it, but in reality bad beyond description. Then, when his fate is sealed, he at last reveals himself in a memorable finale to perhaps the greatest British sitcom, besides Fawlty Towers, ever made. --David Stubbs</p> <p>The brilliant and devastating comedy of The Office is brought to a satisfying conclusion in The Office Special, originally a two-part Christmas special on the BBC, set three years after the end of the faux-documentary's second season. The former office manager David (Ricky Gervais) now ekes out a desperate existence as an oblivious quasi-celebrity, making awkward, humiliating visits back to the office staff he still believes loves him. Gawky Gareth (Mackenzie Crook) has risen to manager and become a petty tyrant, while the sweet but snide Tim (Martin Freeman) continues to pine for former receptionist Dawn (Lucy Davis), who fled to Florida with her fiancé. When the documentary crew pays for Dawn to return for the holiday party, an unpredictable reunion looms ahead. The Office fuses scathing humor and genuine empathy, turning excruciating social discomfort into inspired satire. Fans will find this special rewarding in all respects. - Bret Fetzer</p>
<b>Oh! What a Lovely War</b>	<p>A movie about the First World War based on a stage musical of the same name, portraying the "Game of War" and focusing mainly on the members of one family (last name Smith) who go off to war. Much of the action in the movie revolves around the words of the marching songs of the soldiers, and many scenes portray some of the more famous (and infamous) incidents of the war, including the assassination of Duke Ferdinand, the Christmas meeting between British and German soldiers in no-mans-land, and the wiping out by their own side of a force of Irish soldiers newly arrived at the front, after successfully capturing a ridge that had been contested for some time.</p>
<b>Old Fashioned Way, The</b>	<p>The Great McGonigle's traveling theatrical troupe are staying at a boarding house. They are preparing to put on a production of "The Drunkard" (and do so during this movie). Cleopatra Pepperday puts up money for the show provided she can have a part ("Here comes the prince!"). Little Albert Wendelschaffer torments McGonigle all through lunch ("How can you hurt a watch by dipping it in molasses?"). In spite of being pursued by several sheriffs, McGonigle is able to keep going and see his daughter Betty happily married.</p>
<b>Omar</b>	<p>Hany Abu-Assad's new film, "Omar," is about Israeli-Palestinian violence and also about three friends, young men who seem familiar almost as soon as we see them together. Tarek (Eyad Hourani) is the leader, Amjad (Samer Bisharat) is the joker, and Omar (Adam Bakri) is the sensitive one, handsome and athletic with the soul of a poet. He and Amjad are both in love with Tarek's sister Nadia (Leem Lubany), but their rivalry is kept in check by their affection for each other and by strict customs governing courtship and family life.</p> <p>As he did in earlier films like "Rana's Wedding" (2003) and "Paradise Now" (2005), a sympathetic portrait of two would-be suicide bombers, Mr. Abu-Assad, a Palestinian born in the Israeli city of Nazareth, juxtaposes the routines of everyday life in the West Bank with the brutal facts of Israeli occupation and the resistance to it.</p>
<b>Omega Man, The</b>	<p>Science fiction took a grim turn in the 1970s--the heyday of Agent Orange, nuclear peril, and Watergate. Suddenly, most of our possible futures took on a "last man on Earth" flavor, with The Omega Man topping the doom-struck heap.</p> <p>Charlton Heston plays the government researcher behind the ultimate biological weapon, a deadly plague that has ravaged humanity. There are two groups of survivors: a dwindling band of immune humans and an infected, psychopathic mob of light-hating quasi-vampires. The infected are led by Mathias, a clever, charismatic man set on destroying the last remnants of the civilization that produced the plague. Heston has a vaccine--but he and the few remaining normals are outnumbered and outgunned. By day, he builds a makeshift version of the nuclear family (with Rosalind Cash as his afro-wearing, gun-toting little lady). They plan for the future while roaming freely through an empty urban landscape, taking what few pleasures life has left. By night, they defend themselves against the growing horde of plague victims. Both a bittersweet romance and a gothic cautionary tale, The Omega Man paints a convincing portrait of hope and despair. It ain't pretty, but it's a great movie. --Grant Balfour</p>

Title	Summary
<b>Omen, The</b>	<p>Moments after his son is born in Rome, ambassador Robert Thorn is approached by a priest and told that the baby is dead, but that a replacement can be offered. Thorn accepts the offer on the conditions that he not tell his wife. Soon afterwards, Thorn is appointed as US ambassador to England. As the child, Damien, grows up he is surrounded by a series of strange deaths. A priest comes to Thorn, telling him the child is a son of the Devil and the anti-Christ. Thorn has him thrown out but shortly after the priest is bizarrely killed. Soon, events force Thorn to confront what the priest says as truth. He and a journalist set out on an international quest to find a means of killing Damien.</p>
<b>On Dangerous Ground</b>	<p>Robert Ryan plays Jim Wilson, a tough police detective embittered by years of dealing with low-life urban scum, in Nicholas Ray's moving film noir. After severely beating several suspects, Jim is assigned to a case far from the city to find the killer of a young girl. Joining the manhunt, in snow-covered terrain, Wilson finds himself paired with the victim's father, Walter Brent (Ward Bond), who plans to shoot the killer himself. When the two men come upon a cabin occupied by Mary Malden (Ida Lupino), a blind woman who is also the killer's sister, Wilson's life is changed forever. Mary, a generous and loving person who has cared for her mentally ill brother Danny (Sumner Williams) since the death of their parents, convinces Wilson to protect Danny from Brent. Wilson also promises to get help for Danny if he surrenders to him. Inspired by Mary's courage and recognizing Brent's rage as the mirror image of his own, Wilson gains the insight to free himself from his own blindness.</p>
<b>On Her Majesty's Secret Service</b>	<p>The sixth spy film in the James Bond series, based on the 1963 novel of the same name by Ian Fleming. Following the decision of Sean Connery to retire from the role after <i>You Only Live Twice</i>, Eon Productions selected an unknown actor and model, George Lazenby to play the part of James Bond. During the making of the film, Lazenby decided that he would play the role of Bond only once.</p> <p>In the film, Bond faces Blofeld (Telly Savalas), who is planning to sterilize the world's food supply through a group of brainwashed "angels of death" (which included early appearances by Joanna Lumley and Catherina von Schell) unless his demands for an international amnesty (from his activities in the previous films, <i>Thunderball</i> and <i>You Only Live Twice</i>), his title of the Count De Bleuchamp to be recognised and to be allowed to retire into private life are all met. Along the way, Bond meets, falls in love with, and eventually marries Contessa Teresa di Vicenzo (Diana Rigg).</p> <p>This is the only Bond film to be directed by Peter R. Hunt, who had served as a film editor and second unit director on previous films in the series. Hunt, along with producers Albert R. Broccoli and Harry Saltzman decided to produce a more realistic film that would follow the novel closely. It was shot in Switzerland, England and Portugal from October 1968 to May 1969.</p>
<b>On the Beach</b>	<p>In the year 1964, nuclear war has wiped out all life in Earth's northern hemisphere. After discovering San Francisco to be devastated and deserted, US submarine commander Dwight Towers (Gregory Peck) and his crew head for Australia, where they each cope with the situation in their own individual ways while awaiting the fall-out that will kill them: scientist Julian Osborn (Fred Astaire) achieves his life's ambition of winning an auto race; while naval officer Peter Holmes (Anthony Perkins) considers taking his life; and Towers finds romance with good-time girl Moira Davidson (Ava Gardner), who is determined to take one last chance at love.</p>

Title	Summary
<b>On the Bowery: The Films of Lionel Rogosin, Vol. 1</b>	<p>On The Bowery was the first of Lionel Rogosin's award-winning films, garnering the Grand Prize for Documentary at the 1956 Venice Film Festival, the British Award for Best Documentary and nomination for an Oscar as best documentary.</p> <p>From the beginning, Rogosin's style as an independent filmmaker was straightforward and compassionate. His films were made "from the inside," showing subjects in their normal surroundings and allowing them to speak in their own words. By choosing ordinary people caught up in universal problems — homelessness, racial discrimination, war and peace, labor strife, and poverty — Rogosin made his point poignantly. Interestingly, he chose the Bowery and its inhabitants as his first subject — intending to reveal the reality of people who were drinking away their lives in an attempt to escape from it.</p> <p>At the famed White Horse Tavern (just around the corner from Rogosin's apartment at 96 Perry Street), Rogosin met Mark Sufrin, a young Greenwich Village writer. Sufrin had just come back from working on documentaries in Israel and he became excited about working with Rogosin. The director described Sufrin as a "highly intelligent, freelance writer, aggressive and volatile, full of ingenious ideas." Sufrin convinced Rogosin to hire another White Horse Tavern regular, talented cameraman Richard Bagley, who had shot Sidney Meyer's The Quiet One. Written by James Agee, with contributions by Helen Leavitt and Janice Loeb, it signaled the birth of a new cinema that soon included the likes of Morris Engel (The Little Fugitive) and Rogosin.</p> <p>They discovered their main character, a forty-year-old itinerant railroad worker by the name of Ray Salyer, who had just turned up on the Bowery after a drunken weekend. Still fairly young looking but weathered by the years, he was the perfect combination of a man perpetually down on his luck but not yet totally lost.</p> <p>For the other character they chose Gorman Hendricks, a longtime Bowery mainstay who claimed he had once worked for the Washington Herald. During Rogosin's early wanderings through the Bowery, Hendricks had been his guide. Grizzled and in bad health, Hendricks still had a glint in his eye and an intelligence behind it.</p> <p>Although the plot was to cover a three-day period in the life of the character, the actual shooting took place from July to October of 1955. While some scenes were staged, the rest of the film was shot in an early cinéma vérité style, recording the action on the streets and in the bars and the Bowery flophouses.</p>
<b>On the Waterfront</b>	<p>Marlon Brando's famous "I coulda been a contenda" speech is such a warhorse by now that a lot of people probably feel they've seen this picture already, even if they haven't. And many of those who have seen it may have forgotten how flat-out thrilling it is. For all its great dramatic and cinematic qualities, and its fiery social criticism, Elia Kazan's On the Waterfront is also one of the most gripping melodramas of political corruption and individual heroism ever made in the United States, a five-star gut-grabber. Shot on location around the docks of Hoboken, New Jersey, in the mid-1950s, it tells the fact-based story of a longshoreman (Brando's Terry Malloy) who is blackballed and savagely beaten for informing against the mobsters who have taken over his union and sold it out to the bosses. (Karl Malden has a more conventional stalwart-hero role, as an idealistic priest who nurtures Terry's pangs of conscience.) Lee J. Cobb, who created the role of Willy Loman in Death of Salesman under Kazan's direction on Broadway, makes a formidable foe as a greedy union leader. - David Chute</p>
<b>Once Upon a Time in America</b>	<p>Sergio Leone's final film as a director and one he spent 17 years developing. Like the spaghetti westerns he was famous for, Once Upon A Time In America concerns itself with a mythic America as seen from the perspective of a foreigner who grew up experiencing the United States through its movies. The movie follows the rise and fall of a band of Jewish gangsters from New York's Lower East Side. The two older members of the gang, Noodles and Max, have a complex relationship as both best friends and rivals. The story takes place over five decades and unfolds nonlinearly though the use of jump cuts, flashback sequences and just enough unsolved mystery to suggest that much of it may be an opium dream. As much an operatic tale of lost love, betrayal and longing as a crime caper there is something about the way Leone put this one together that supersedes the limitations of the genre.</p>
<b>Once Upon a Time in China I</b>	<p>Set in late 19th century Canton this martial arts film depicts the stance taken by the legendary martial arts hero Wong Fei-Hung (1847-1924) against foreign forces' (English, French and American) plundering of China. When Aunt Yee arrives back from America totally westernised, Wong Fei-Hung assumes the role of her protector. This proves to be difficult when his martial arts school and local militia become involved in fierce battles with foreign and local government. As violence escalates even Aunt Yee has to question her new western ideals, but is it possible to fight guns with Kung Fu?</p>
<b>Once Upon a Time in China II</b>	<p>In this sequel, martial arts expert Wong Fei-Hung faces Kung, a mercenary rival with skills to equal his own. In addition, Canton is convulsed by a struggle between the local representatives of the Chinese government and Europeans who want to control China, and Wong ends up in the middle of this fight. He is again assisted by young Chung, and again must protect Aunt Yee, his young, Westernized aunt-by-adoption with whom Wong has fallen in love. He also ends up with schoolful of small children to protect! The climactic shipboard fight sequences are classic.</p>
<b>Once Upon a Time in China III</b>	<p>Wong Fei-Hung and sidekick Chung arrive in Peking just as the Empress announces a Lion Dance martial arts contest. Also accompanying him is Aunt Yee, his young, Westernized aunt-by-adoption, to whom Wong is secretly betrothed. Wong faces a possible romantic rival in a Russian diplomat, Tumanovsky, whom Aunt Yee knew back in school, and a martial arts rival in the brutal Club Foot, who beats up Wong's father. Club Foot works for the slimy Leung Fun, who is determined to win the prestigious Lion Dance contest at any cost. However, by the time the spectacular Lion Dance contest occurs many things will change.</p>

Title	Summary
<p><b>Once Upon a Time in Hollywood</b></p>	<p>“Once Upon a Time ... in Hollywood” is a wackily obsessive buddy movie set in 1969; it’s a Western; a time capsule; and a hybrid action comedy with a hilarious past-blasting look at the Sixties that will have boomers screaming in delighted recognition of the TV shows and radio commercials, the Pan Am planes, the products, paraphernalia, and cultural markers that pour out of Tarantino’s overheated memory like a cornucopia of kitsch.</p> <p>In the name of excess, which will in fact become considerably more excessive in the course of the story, Tarantino doesn’t leave a thing to the imagination. This is one of the film’s recurring comic devices. The moment that a character recalls an event, place or person, it flashes back right on cue.</p> <p>Beefy TV star Rick Dalton (Leonardo DiCaprio) enjoys his fame as a perpetual bad guy in the Western series “Bounty Law,” until gravelly-voiced agent Marvin (Al Pacino) observes that his career may be running on the downside. When they meet in a wood-paneled cocktail lounge, Marvin suggests that it may be time to consider getting an acting job in Italian Westerns. Waiting at the bar with a gargantuan Bloody Mary is Cliff Booth (Brad Pitt), Rick’s longtime stunt double, driver, and best friend, a surfer-type golden boy a bit over the hill.</p> <p>Cliff chauffeurs Rick home to his fancy apartment in the Hollywood Hills. New neighbors Roman Polanski and his wife Sharon Tate, renting the house next door, zoom by in a convertible, on their way to a wild party at the Playboy mansion. Lamenting that he’s never met them, Rick says, “I could be one pool party away from starring in a Polanski film.” Fishtailing his little car through hairpin turns at high speed, Cliff goes home to a rust-bucket trailer on the fringe of a Van Nuys drive-in movie parking lot, with an oil well pumping in the dusty front yard.</p> <p>Tarantino’s Los Angeles day or night is the atmospheric, noirish paradise that lives in the mind’s eye of every movie lover; sunshine by day and neon-lit movie marquees by night. His obsessive super-fandom manifests in parodies of films and TV shows, posters, lobby cards, and lingering shots of 35mm film cans and movie houses.</p>
<p><b>Once Upon a Time in Mexico</b></p>	<p>Mariachi" saga. With Once Upon a Time in Mexico, Rodriguez brings to a close his neo-spaghetti-Western in epic form. Beginning with the renowned \$6,000 El Mariachi, then jumping into its sequel, Desperado, Rodriguez has exponentially increased the flair and spectacle of these movies, ratcheting up the gunplay, the explosions, the violence (as cartoonish as it may be) and the stories. Once Upon a Time in Mexico commands the title for all of these categories, and sports its biggest asset: Johnny Depp—on fire last year, fresh off his Pirates of the Caribbean tour de force—lends a relentless cool to an already hyper-cool film saga. Depp, bolstered by a myriad of other big-name performers (Antonio Banderas, of course, whom he pretty much splits screen time with), helps Rodriguez memorably cap his defining work.</p>
<p><b>Once Upon a Time in the West</b></p>	<p>In Once Upon a Time in the West, Leone pulls together all the themes, characterizations, visuals, humor, and musical experiments of the three "Dollars" films and comes up with a true epic western. It is a stunning, operatic film of breadth, detail, and stature that deserves to be considered among the greatest westerns ever made. Once Upon a Time in the West's credit sequence is perhaps one of the most famous in cinema history. It unfolds slowly, deliberately, as Leone lingers on the strange behavior of Frank's (Fonda) three hired killers (two of whom are Jack Elam and Woody Strode in unforgettable cameos) who await the arrival of a train carrying "the Man" (Bronson), a stranger who has asked for an audience with Frank. The perfectly realized details--water dripping on Strode's bald head, Elam trying to shoo a pesky fly, and the third gang member cracking his knuckles--brings the scene immediately to life and create an almost unbearable sense of anticipation. It doesn't let up from there.</p>
<p><b>One Day in the Life of Andrei Arsenevitch</b></p>	<p>Through film clips, journal entries, and personal musings, "One Day in the Life of Andrei Arsenevitch" is renowned French filmmaker Chris Marker's homage to his friend and colleague, Andrei Tarkovsky, who died in 1986.</p> <p>Through close readings of Tarkovsky's films - including rare scenes from his student film (an adaptation of Hemingway's The Killers) and a practically unknown production of Boris Goudonov - Marker attempts to locate Tarkovsky in his work. Parallels drawn by Marker between Tarkovsky's life and films offer an original insight into the reclusive director. Personal anecdotes from Tarkovsky's writings - from his prophetic meeting with Boris Pasternak (author of Dr. Zhivago) to an encounter with the KGB on the streets of Paris (he thought they were coming to kill him) - pepper the film.</p> <p>With behind-the-scenes footage of Tarkovsky obsessively commanding his entire crew (including famed Bergman cinematographer Sven Nykvist, during the filming of a complicated sequence from his final film The Sacrifice), and candid moments of Tarkovsky with his friends and family, bedridden but still working on the editing of his final film, "One Day in the Life of Andrei Arsenevitch" is a personal and loving portrait of the monumental filmmaker.</p>
<p><b>One Deadly Summer [aka "L'ete Meurtrier"]</b></p>	<p>Eliane (Isabelle Adjani), a beautiful young woman, settles into a small town in the south of France with her introverted mother and physically handicapped father. Traumatized by her knowledge that her mother was raped by three men before she was born, Eliane thinks she's on a trail of vengeance when she's courted by a young garage mechanic (Alain Souchon), whose father has the only clue to the identity of her mother's aggressors. But as the story unfolds in Rashomon-like flashbacks and narrations, the tale becomes increasingly complex and leads inexorably to a stunning conclusion. Isabelle Adjani ("Queen Margot", "Camille Claudel", "Diabolique") stars in this Jean Becker ("Children of the Marshland", "Conversations with My Gardener") directed tale of misunderstanding, obsession, and madness that's in the tradition of "Swimming Pool" and "Open Your Eyes". "One Deadly Summer" was the winner of 4 Cesar Awards, including Best Actress for Isabelle Adjani.</p>

Title	Summary
<b>One False Move</b>	With the assistance of two Los Angeles Police Department detectives, Star City, Arkansas Police Chief Dale "Hurricane" Dixon prepares to take on several criminals heading to his small town after a crime-filled road trip from California.
<b>One Flew Over the Cuckoo's Nest</b>	McMurphy thinks he can get out of doing work while in prison by pretending to be mad. His plan backfires when he is sent to a mental asylum. He tries to liven the place up a bit by playing card games and basketball with his fellow inmates, but the head nurse is after him at every turn. After he organised a party, one of the inmates commits suicide and things start to go badly wrong.
<b>One Flew Over the Cuckoo's Nest</b>	<p>Based on the 1962 novel by Ken Kesey, Milos Forman's 1975 film stars Jack Nicholson as R.P. McMurphy, an erratic and violent, but fully functioning, sociopath who is transferred from a prison work detail to the Oregon State Mental Hospital for evaluation of his behavioral health. In the ward, McMurphy's confidence and charisma immediately enchant his timid and unstable fellow patients, but his careless nonconformism also butts him up against the iron will of Nurse Ratched (Louise Fletcher), who rigidly controls the happenings in her wing and doesn't take to challenges of her authority.</p> <p>While McMurphy is often romanticized as a hero of the free spirit, neither Kesey's story nor Forman's film shy away from the character's darker edges, painting a complete picture of the complex paradoxes tearing at the 1960s youth movements. While the cruel severity of Ratched's stern villainy often obscures McMurphy's serious character flaws, making him seem, by contrast, like a liberating angel, he is really a selfish, reckless and dangerous criminal rogue, incapable of operating within a society without causing damage and chaos at every turn.</p> <p>Nevertheless, within Ratched's totalitarian system, McMurphy's rule-breaking is a tonic for the other inmates. It's important, however, that many of them are self-imprisoned, voluntarily in the hospital, hiding from the outer world because they lack the very bold qualities that, unrestrained, have resulted in McMurphy's incarceration. Ratched's dominating approach is not aimed at healing her patients, but rather at controlling them through routine, and the central power struggle between her and McMurphy has little to do with their welfare and takes a heartbreaking toll on the most fragile caught between the two irreconcilable extremes.</p> <p>Nicholson is in peak form, never offering a better display of his versatile, vulgar charms, and Fletcher also does well not to overplay Ratched's unflinching command. Fleshing out Forman's vivid and realistic film is an excellent supporting cast of previously unknown performers filling the hospital's cots, including Danny DeVito, Christopher Lloyd, and, most affecting, Brad Dourif, whose terrific performance is so indelible it doomed him to a career typecast as a nutcase. Taking on the pivotal part of Chief Bromden, Will Sampson - a former forest ranger and accomplished artist - continued acting to tackle such worthy roles in other films as Indian at Trading, Indian Chief, and Harlon Two Leaf.</p>
<b>One From the Heart</b>	This musical romance boasts much more ambition than commercial savvy. It cost \$27 million then, the equivalent of over \$60 million today, and featured no major movie stars or real hook. Losing money was inevitable, but opening on Valentine's Day Weekend in just 41 theaters, the results had to be more costly than Coppola could have imagined. Coppola would pull the film after earning just \$636,796, making it one of the biggest flops of its time. It's easy to see where all that money went. For one thing, rather than the hassle of trying to shoot on location in Sin City, Coppola and his crew built their own Las Vegas, a glitzy setting that sometimes serves as mere backdrop and other times is pushed to the foreground. Though the film's first end credit proudly proclaims "Filmed entirely on Zoetrope Studios" as if revealing you to be the victim of an elaborate hoax, you needn't be a Nevadan native or frequenter to spot the unreality of the setting. That seems deliberate, as these artificial sets are designed to free the filmmaker in ways that the real tourist attraction would not.
<b>One Hour with You</b>	Lubitsch reunites Maurice Chevalier and Jeanette MacDonald, this time as a seemingly blissful couple whose marriage hits the skids when her flirtatious school chum comes on to her husband a bit too strong. Necking in the park at nighttime, husbands and wives having casual dalliances, and a butler telling his master, "I did so want to see you in tights!": it's one of Lubitsch's sauciest escapades and his final "pre-Code" musical.
<b>One Hundred and One Nights</b>	A celebration of cinema's centennial, <i>One Hundred and One Nights</i> finds Agnès Varda at her most playful. It is also perhaps her unlikeliest project: a star-studded comic fantasy with an extravagant sense of style and an adoring but slightly off-kilter perspective on the magic of filmmaking. French New Wave icon Michel Simon is a mysterious aging impresario named Simon Cinéma who has hired a young film student, Camille (Julie Gayet), to simply sit with him at his mansion and talk about movies. Skeptical yet increasingly enchanted, Camille bears witness to cinema itself coming to life, allowing Varda to wittily integrate a mind-boggling parade of appearances by screen legends (Catherine Deneuve, Marcello Mastroianni, Jean-Paul Belmondo, Anouk Aimée, Robert De Niro, and many others), and attest to the vigorous health of the movies at the close of the twentieth century.
<b>One Million Years B.C.</b>	In this vivid view of prehistoric life, a man from the vicious Rock People, Tumak (John Richardson, <i>Black Sunday</i> ) is banished from his home, but soon finds himself living among the kind, gentle Shell People. There, he falls in love with the beautiful Loana (Raquel Welch, <i>Hannie Caulder</i> , <i>Fantastic Voyage</i> ), in the role that made her an international sex symbol and a major star. The two decide to strike out on their own, living by their wits in a deadly land of treacherous beasts and unknown dangers, leading to a thrilling climax by the edge of an angry volcano. The stunning primeval creatures were created by the legendary special effects wizard Ray Harryhausen ( <i>The 7th Voyage of Sinbad</i> ). <i>One Million Years B.C.</i> , a true science-fiction classic, was directed by Don Chaffey ( <i>Jason and the Argonauts</i> ) and featured a strong supporting cast that included Martine Beswick ( <i>Thunderball</i> ), Robert Brown ( <i>The Living Daylights</i> ), Percy Herbert ( <i>Too Late the Hero</i> ) and Yvonne Horner ( <i>Prehistoric Women</i> ).



Title	Summary
<b>One Night in the Tropics</b>	Bud and Lou get mixed up in a "Love Insurance" scheme.
<b>One Sings, the Other Doesn't</b>	In the early 1960s in Paris, two young women become friends. Pomme is an aspiring singer. Suzanne is a pregnant country girl unable to support a third child. Pomme lends Suzanne the money for an illegal abortion, but a sudden tragedy soon separates them. Ten years later, they reunite at a demonstration and pledge to keep in touch via postcard, as each of their lives is irrevocably changed by the women's liberation movement. A buoyant hymn to sisterly solidarity rooted in the hard-won victories of a generation of women, <i>One Sings, the Other Doesn't</i> is one of Agnès Varda's warmest and most politically trenchant films, a feminist musical for the ages.
<b>One Two Three</b>	Coarse Cold War satire, structured largely as farce, with Cagney as the aggressive Coca-Cola executive in West Berlin, trying desperately to win advancement by selling the beverage to Russia, and simultaneously required to prevent his boss from discovering that the latter's bird-brained daughter has married a rabid Commie from East Berlin. Marvellous one-liners, of course, and Cagney, spitting out his lines with machine-gun rapidity in his final film until his belated appearance in 'Ragtime', is superb (and superbly backed by a fine cast).
<b>One Wonderful Sunday</b>	This affectionate paean to young love is also a frank examination by Akira Kurosawa of the harsh realities of postwar Japan. During a Sunday trip into war-ravaged Tokyo, Yuzo and Masako look for work and lodging, as well as affordable entertainments to pass the time. Reminiscent of Frank Capra's social-realist comedies and echoing contemporaneous Italian neorealism, <i>One Wonderful Sunday</i> touchingly offers a sliver of hope in dark times.
<b>One-Eyed Jacks</b>	This is a western like no other, combining the mythological scope of that most American of genres with the searing naturalism of a performance by Marlon Brando—all suffused with Freudian overtones and masculine anxiety. In his only directing stint, Brando captures rugged coastal and desert landscapes in gorgeous widescreen, Technicolor images, and elicits from his fellow actors (including Karl Malden and Pina Pellicer) nuanced depictions of conflicted characters. Though the production was overwhelmed by its director's perfectionism and plagued by setbacks and studio reediting, <i>One-Eyed Jacks</i> stands as one of Brando's great achievements, thanks above all to his tortured turn as Rio, a bank robber bent on revenge against his former partner in crime. Brooding and romantic, Rio is the last and perhaps the most tender of the iconic outsiders that the great actor imbued with such intensity throughout his career.
<b>Onegin</b>	In the opulent St. Petersburg of the Empire period, Eugene Onegin is a jaded but dashing aristocrat - a man often lacking in empathy, who suffers from restlessness, melancholy and, finally, regret. Through his best friend Lensky, Onegin is introduced to the young Tatiana. A passionate and virtuous girl, she soon falls hopelessly under the spell of the aloof newcomer and professes her love for him. His refusal of her (in addition to his other amorous intrigues) sets in motion a series of events which culminate in tragedy and thwarted love.
<b>Onibaba</b>	Deep within the wind-swept marshes of war-torn medieval Japan, an impoverished mother and her daughter-in-law eke out a lonely, desperate existence. Forced to murder lost samurai and sell their belongings for grain, they dump the corpses down a deep, dark hole and live off of their meager spoils. When a bedraggled neighbor returns from the skirmishes, lust, jealousy, and rage threaten to destroy the trio's tenuous existence, before an ominous, ill-gotten demon mask seals the trio's horrifying fate. Driven by primal emotions, dark eroticism, a frenzied score by Hikaru Hayashi, and stunning images both lyrical and macabre, Kaneto Shindo's chilling folktale <i>Onibaba</i> is a singular cinematic experience.
<b>Only Angels Have Wings</b>	Stars Jean Arthur as a traveling entertainer who gets more than she bargained for during a stopover in a South American port town. There she meets a handsome and aloof daredevil pilot, played by Cary Grant, who runs an airmail company, staring down death while servicing towns in treacherous mountain terrain. Both attracted to and repelled by his romantic sense of danger, she decides to stay on, despite his protestations. This adventure, featuring Oscar-nominated special effects, high-wire aerial photography, and Rita Hayworth in a small but breakout role, explores Hawks's recurring themes of masculine codes and the strong-willed women who question them.
<b>Open City</b>	This was Roberto Rossellini's revelation, a harrowing drama about the Nazi occupation of Rome and the brave few who struggled against it. Though told with more melodramatic flair than the other films that would form this trilogy and starring some well-known actors—Aldo Fabrizi as a priest helping the partisan cause and Anna Magnani in her breakthrough role as the fiancée of a resistance member— <i>Rome Open City</i> ( <i>Roma città aperta</i> ) is a shockingly authentic experience, conceived and directed amid the ruin of World War II, with immediacy in every frame. Marking a watershed moment in Italian cinema, this galvanic work garnered awards around the globe and left the beginnings of a new film movement in its wake.

Title	Summary
<p><b>Open Letter to the Evening News</b></p>	<p>A group of friends and colleagues, all of whom belong to Italy's political left, get together for a little ping-pong, a lot of sangria, and ultimately, some fierce ideological debate. A phone call is received and it's announced to minglers and debaters both that a major newspaper has requested the group share its opinion regarding the war in Vietnam. Believing that their radical and dissentious views on the subject won't actually be published, a letter is written in which the leftists volunteer to fight alongside the Vietnamese against U.S. military forces. When, much to their surprise, the letter is published in another newspaper, those who drafted the letter are confronted with their own political beliefs, and must determine if the powerful political reverberations of their words, in reality, are nothing more than a hollowness of intentions.</p> <p>Director Francesco Maselli's film, <i>Open Letter to the Evening News</i>, reflects not only the political climate in Italy during the time in which it was made, but also holds up a mirror to the beliefs and actions of the extreme political left, which Maselli was, and continues to be, aligned with. The film is both brave and uncompromising in its scrutiny of political beliefs (in this case Italian Communist ideology) and it's rare that an individual, let alone a director making a film, is willing to question and analyze his or her own ideals with such an unwavering gaze. The film is indeed provocative, so much so that when it was released in Italy it created a genuine stir that, for a time, appeared to be verging on scandal - in art, almost always a sign that you've done something right.</p> <p>While <i>Open Letter to the Evening News</i> sparked debate for its subject matter, Maselli's cinematic approach to the material was, for some, also controversial. Having already made several documentaries - even assisting Michelangelo Antonioni on one of his own - with this fictional film, Maselli also employs a visual language which most would identify with documentarians. Of course, by 1970 cinema-verite was nothing new; however, Maselli goes beyond trying to approximate documentary/newsreel footage. Shooting on 16mm reversal, the director chose to over-expose the majority of the film (by 3 stops) resulting in bright, high contrast images that frequently blow out. The harsh results are by no means attractive, and yet, the brightness, that at times borders on blinding, perfectly suits the film and its unrelenting "interrogation" of its subjects and subject matter.</p> <p>The roaming, hand-held camerawork featured in <i>Open Letter to the Evening News</i> also lends to the overall aesthetic of realism. However, Maselli's approach to editing contrasts with this, in part, by being highly stylized rather than merely "straightforward". The entire film is visually and narratively fragmented, and rather than easing one into its irregular tempo, from the outset the viewer is thrust unceremoniously into what is often a jarring and complex cinematic experience. Not surprisingly, given the intricate editing techniques that were used and the vast amount of footage that was shot, <i>Open Letter to the Evening News</i> took a year and a half for Maselli to edit.</p> <p>This complexity extends to the characters, of which there are several, and their stories, which continually converge, split away, and rejoin. The actors do exceptional work giving completely believable, fully realized performances that register as realistic and unrehearsed. Complementing this, <i>Open Letter to the Evening News</i> is set in stark locations that accentuate the film's successful attempts at realism, in addition to its general visual austerity. To be certain, <i>Open Letter to the Evening News</i> is a difficult film that will not suit all viewers. That being said, it is also a rewarding film that asks provocative questions, contains ever-relevant themes, and is sure to evoke thought and discussion.</p> <p>NoShame's new DVD release of <i>Open Letter to the Evening News</i> reaches their normal standards of distinguished excellence. The film was restored using the 16mm vault negative, but as mentioned, <i>Open Letter to the Evening News</i> was shot on Kodachrome reversal, resulting in a grainy, over-exposed image. This may bother some viewers, but ultimately this was the "rough look" Maselli strove for, and achieved, with this film. The Italian DD Mono track is also without problems and is accompanied by optional English subtitles.</p> <p>The array of extras begin with an introduction to the film by director Francesco Maselli. Following the film, viewers can delve into an interview with Maselli titled, <i>Open Letter From A Comrade</i>, during which Maselli details his involvement in leftist politics, and his fascinating, but expensive, approach to making <i>Open Letter to the Evening News</i>. Next is another interview, this time with Maselli and the mayor of Rome, Walter Veltroni. The last extra on the disc is a series of experimental photographs from Maselli, which he introduces.</p> <p>This special edition release also comes with a second disc that features a full-length historical documentary Francesco Maselli made in 2005 titled, <i>Fragments of the Twentieth Century</i>. This award-winning film is Maselli's controversial look at Italian history, and is an amazing addition to the generous amount of extras already gracing this excellent NoShame release.</p>
<p><b>Open Your Eyes (Abre Los Ojos)</b></p>	<p>An imprisoned man who hides his face behind a mask is telling his story, as a flashback, to a psychiatrist: His name is César, he is an orphan but he had inherited a fortune from his parents and used to live in a luxurious house of his his own. He was also very handsome and a renowned womanizer. His best friend, Pelayo, was jealous of him, because he was not very successful with girls. But one night, Pelayo showed up in one of César's parties with a beautiful woman named Sofia. When César met her and talked to her for a while, he began to feel something he had never felt before: he was falling in love. And, although she was supposed to be Pelayo's girlfriend, he tried to conquer her, spending that night at her home. But Nuria, with whom César had his last affair, was very jealous; he went to pick him up in her car the next morning, and committed suicide by ramming it into a tree. César survived the crash, but his face was hideously disfigured, his beauty gone. The doctors said they couldn't help him. He was very depressed, and still in love with Sofía. One night he went out with her and Pelayo, and he felt that they were very uncomfortable with him. But the morning after, his luck seemed to change completely: Sofía came to him, saying that it was him who she really loved, and the doctors called him and told him that, with a revolutionary new technique, they could rebuild his face, which they did. César was happier than ever; but that's when the really strange and scary things started to happen, and César found out that the real nightmare had only just began for him.</p>

Title	Summary
<b>Opening Night</b>	A young woman gets killed in an accident trying to meet her favorite actress Myrtle Gordon after a play. Myrtle Gordon feels responsible, leading to an emotional crisis that interferes with her professional work as an actress.
<b>Ophelia</b>	<p>Ivan (André Jocelyn, Les Cousins), a high-strung and intense young man of means, suspecting that his mother, Claudia (Valli), and Uncle Adrian (Claude Cerval, Belle de Jour) are responsible for the death of his father, sets out to reveal their foul deed.</p> <p>Imagining himself a modern day Hamlet, Ivan goes about wooing Lucy (Juliette Mayniel, Eyes Without a Face), the beautiful daughter of his parents' groundskeeper, convincing her to become the de facto Ophelia of the piece. Concocting a clever ruse to unmask the accused, Ivan's fever dream of revenge takes an unexpected turn in Ophélie, Claude Chabrol's witty and darkly comic reinterpretation of Shakespeare's classic tragedy, Hamlet.</p>
<b>Oppenheimer</b>	"Oppenheimer," Christopher Nolan's staggering film about J. Robert Oppenheimer, the man known as "the father of the atomic bomb," condenses a titanic shift in consciousness into three haunted hours. A drama about genius, hubris and error, both individual and collective, it brilliantly charts the turbulent life of the American theoretical physicist who helped research and develop the two atomic bombs that were dropped on Hiroshima and Nagasaki during World War II — cataclysms that helped usher in our human-dominated age.
<b>Ordet</b>	A farmer's family is torn apart by faith, sanctity, and love—one child believes he's Jesus Christ, a second proclaims himself agnostic, and the third falls in love with a fundamentalist's daughter. Putting the lie to the term "organized religion," Ordet (The Word) is a challenge to simple facts and dogmatic orthodoxy. Layering multiple stories of faith and rebellion, Dreyer's adaptation of Kaj Munk's play quietly builds towards a shattering, miraculous climax.
<b>Organizer, The</b>	In turn-of-the-twentieth-century Turin, an accident in a textile factory incites workers to stage a walkout. But it's not until they receive unexpected aid from a traveling professor (Marcello Mastroianni) that they find their voice, unite, and stand up for themselves. This historical drama by Mario Monicelli, brimming with humor and honesty, is a beautiful and moving ode to the power of the people, and features engaging, naturalistic performances; cinematography by the great Giuseppe Rotunno; and a multilayered, Oscar-nominated screenplay by Monicelli, Agenore Incrocci, and Furio Scarpelli.
<b>Ornamental Hairpin</b>	Two bruised souls enact a tender, hesitant romance in Shimizu's alternately poignant and playful wartime love story. A soldier is waylaid at a rural spa when he accidentally cuts his foot on the titular object. Soon enough he tracks down its lovely owner and finds himself smitten
<b>Orphan Black: Season 1</b>	Sarah is a streetwise outsider, currently on the run from a bad relationship and painfully separated from her own daughter. When an eerily lookalike stranger commits a shocking suicide right in front of her, Sarah sees a potential solution to all her problems by assuming the dead woman's identity and clearing out her bank account. But instead, she stumbles headlong into a kaleidoscopic thriller mystery, and soon uncovers an earth-shattering secret: she is a clone. As Sarah searches for answers, she soon learns there are more like her out there, genetically identical individuals, nurtured in wildly different circumstances. And someone is trying to kill them off, one by one.
<b>Orphan Black: Season 2</b>	Season two of 'Orphan Black' hits the ground running with Sarah (Golden Globe nominee Tatiana Maslany) in a desperate race to find her missing daughter Kira (Skyler Wexler) -- a wild pursuit that brings her head-to-head with ruthless pro-clone, Rachel (Maslany). This season also rejoins Sarah's clone sisters Alison (Maslany) and Cosima (Maslany) as they struggle to keep their clone world a secret and pick up the pieces of their broken lives -- all while dealing with the harsh reality that no one around them can be trusted.
<b>Orphan Black: Season 3</b>	After the shocking discovery of Project Castor, Sarah and her sister clones are left to battle the top-secret military project producing these lethal male clones. At the same time, Sarah tries to track down her missing twin Helena and an ailing Cosima searches for the key to the synthetic sequences that may keep them all alive. But how far are they willing to go to protect each other and their families, and who can they really trust?
<b>Orphan Black: Season 4</b>	Tatiana Maslany returns to the multiple roles that have earned her two Critics Choice Awards, plus Golden Globe and Emmy nominations.
<b>Orphans of the Storm</b>	Henriette and Louise, a foundling, are raised together as sisters. When Louise goes blind, Henriette swears to take care of her forever. They go to Paris to see if Louise's blindness can be cured, but are separated when an aristocrat lusts after Henriette and abducts her. Only Chevalier de Vaudrey is kind to her, and they fall in love. The French Revolution replaces the corrupt Aristocracy with the equally corrupt Robespierre. De Vaudrey, who has always been good to peasants, is condemned to death for being an aristocrat, and Henriette for harboring him. Will revolutionary hero Danton, the only voice for mercy in the new regime, be able to save them from the guillotine?
<b>Orpheus</b>	Jean Cocteau's 1940s update of the Orphic myth depicts Orpheus (Jean Marais), a famous poet scorned by the Left Bank youth, and his love for both his wife Eurydice (Marie Déa) and the mysterious Princess (Maria Casarès). Seeking inspiration, the poet follows the Princess from the world of the living to the land of the deceased through Cocteau's trademark "mirrored portal." As the myth unfolds, the director's visually poetic style pulls the audience into realms both real and imagined in this, the centerpiece to his Orphic Trilogy. Criterion is proud to present Orpheus (Orphée) in a gorgeous new digital transfer.

Title	Summary
<b>Osaka Elegy</b>	A critical and popular triumph, Osaka Elegy established Mizoguchi as one of Japan's major filmmakers. The director's often-used leading actress Isuzu Yamada stars as Ayako, a switchboard operator trapped in a compromising, ruinous relationship with her boss to help support her wastrel father. With its fluid cinematography and deft storytelling, Osaka Elegy ushered in a new era of sound melodrama for Mizoguchi.
<b>Oslo 1952 "The VI Olympic Winter Games, Oslo 1952"</b>	
<b>Ossessione</b>	Gino, a young and handsome tramp, stops in a small roadside inn run by Giovanna. She is unsatisfied with her older husband Bragana : she only married him for money. Gino and Giovanna fall in love. But Bragana is inhibiting for their passion, and Giovanna refuses to run away with Gino.
<b>Othello</b>	Towering screen and stage legend Ian McKellen stars in this ferocious, deeply human and timeless production of William Shakespeare's classic tragedy from legendary director Trevor Nunn (Les Miserables) and the Royal Shakespeare Company. Noble Moroccan Othello finds his life with beautiful, fiercely loyal Desdemona thrown tragically out of balance when secretly jealous, scheming confidante Iago begins an insidious campaign of lies and treachery. Featuring a gracious and dignified performance from celebrated operatic bass Willard White and a superb Imogen Stubbs as the tragic couple, this award-winning presentation is one of the controversial tale's most acclaimed and powerful interpretations to date.
<b>Othello</b>	<p>Operatic bass Willard White makes for a physically imposing Othello, though in the first two acts he seems very stiff indeed. Once the fires of jealousy are stoked, however, he makes up for any lack of emoting by hurling himself into an outraged frenzy. Surprisingly, the transition works quite well. Imogen Stubbs is an appealing Desdemona, hardly able to believe her husband suspects her of infidelity until it is quite too late. Her palpable fear before his mania is powerful and increases the horror of the final act. Also noteworthy is Michael Grandage as Roderigo, a fop who seeks to win Desdemona for himself and thus willingly falls under Iago's spell. What often seems a ridiculous role is given a certain leavening of tragedy in the earnestness Grandage brings to the part.</p> <p>Director Trevor Nunn gives this drama of the Renaissance a modern setting; the costumes appear to be from the American Civil War. Although it is a filmed stage play (essentially complete), there are plenty of cuts and varied points of view to keep up the visual interest.</p>

Title	Summary
Othello	<p>Othello begins on a street in Venice, in the midst of an argument between Roderigo, a rich man, and Iago. Roderigo has been paying Iago to help him in his suit to Desdemona. But Roderigo has just learned that Desdemona has married Othello, a general whom Iago begrudgingly serves as ensign. Iago says he hates Othello, who recently passed him over for the position of lieutenant in favor of the inexperienced soldier Michael Cassio.</p> <p>Unseen, Iago and Roderigo cry out to Brabantio that his daughter Desdemona has been stolen by and married to Othello, the Moor. Brabantio finds that his daughter is indeed missing, and he gathers some officers to find Othello. Not wanting his hatred of Othello to be known, Iago leaves Roderigo and hurries back to Othello before Brabantio sees him. At Othello's lodgings, Cassio arrives with an urgent message from the duke: Othello's help is needed in the matter of the imminent Turkish invasion of Cyprus. Not long afterward, Brabantio arrives with Roderigo and others, and accuses Othello of stealing his daughter by witchcraft. When he finds out that Othello is on his way to speak with the duke, Brabantio decides to go along and accuse Othello before the assembled senate.</p> <p>Brabantio's plan backfires. The duke and senate are very sympathetic toward Othello. Given a chance to speak for himself, Othello explains that he wooed and won Desdemona not by witchcraft but with the stories of his adventures in travel and war. The duke finds Othello's explanation convincing, and Desdemona herself enters at this point to defend her choice in marriage and to announce to her father that her allegiance is now to her husband. Brabantio is frustrated, but acquiesces and allows the senate meeting to resume. The duke says that Othello must go to Cyprus to aid in the defense against the Turks, who are headed for the island. Desdemona insists that she accompany her husband on his trip, and preparations are made for them to depart that night.</p> <p>In Cyprus the following day, two gentlemen stand on the shore with Montano, the governor of Cyprus. A third gentleman arrives and reports that the Turkish fleet has been wrecked in a storm at sea. Cassio, whose ship did not suffer the same fate, arrives soon after, followed by a second ship carrying Iago, Roderigo, Desdemona, and Emilia, Iago's wife. Once they have landed, Othello's ship is sighted, and the group goes to the harbor. As they wait for Othello, Cassio greets Desdemona by clasping her hand. Watching them, Iago tells the audience that he will use "as little a web as this" hand-holding to ensnare Cassio (II.i.169).</p> <p>Othello arrives, greets his wife, and announces that there will be reveling that evening to celebrate Cyprus's safety from the Turks. Once everyone has left, Roderigo complains to Iago that he has no chance of breaking up Othello's marriage. Iago assures Roderigo that as soon as Desdemona's "blood is made dull with the act of sport," she will lose interest in Othello and seek sexual satisfaction elsewhere (II.i.222). However, Iago warns that "elsewhere" will likely be with Cassio. Iago counsels Roderigo that he should cast Cassio into disgrace by starting a fight with Cassio at the evening's revels. In a soliloquy, Iago explains to the audience that eliminating Cassio is the first crucial step in his plan to ruin Othello. That night, Iago gets Cassio drunk and then sends Roderigo to start a fight with him. Apparently provoked by Roderigo, Cassio chases Roderigo across the stage. Governor Montano attempts to hold Cassio down, and Cassio stabs him. Iago sends Roderigo to raise alarm in the town.</p> <p>The alarm is rung, and Othello, who had left earlier with plans to consummate his marriage, soon arrives to still the commotion. When Othello demands to know who began the fight, Iago feigns reluctance to implicate his "friend" Cassio, but he ultimately tells the whole story. Othello then strips Cassio of his rank of lieutenant. Cassio is extremely upset, and he laments to Iago, once everyone else has gone, that his reputation has been ruined forever. Iago assures Cassio that he can get back into Othello's good graces by using Desdemona as an intermediary. In a soliloquy, Iago tells us that he will frame Cassio and Desdemona as lovers to make Othello jealous.</p> <p>In an attempt at reconciliation, Cassio sends some musicians to play beneath Othello's window. Othello, however, sends his clown to tell the musicians to go away. Hoping to arrange a meeting with Desdemona, Cassio asks the clown, a peasant who serves Othello, to send Emilia to him. After the clown departs, Iago passes by and tells Cassio that he will get Othello out of the way so that Cassio can speak privately with Desdemona. Othello, Iago, and a gentleman go to examine some of the town's fortifications.</p> <p>Desdemona is quite sympathetic to Cassio's request and promises that she will do everything she can to make Othello forgive his former lieutenant. As Cassio is about to leave, Othello and Iago return. Feeling uneasy, Cassio leaves without talking to Othello. Othello inquires whether it was Cassio who just parted from his wife, and Iago, beginning to kindle Othello's fire of jealousy, replies, "No, sure, I cannot think it, / That he would steal away so guilty-like, / Seeing your coming" (III.iii.37–39).</p> <p>Othello becomes upset and moody, and Iago furthers his goal of removing both Cassio and Othello by suggesting that Cassio and Desdemona are involved in an affair. Desdemona's entreaties to Othello to reinstate Cassio as lieutenant add to Othello's almost immediate conviction that his wife is unfaithful. After Othello's conversation with Iago, Desdemona comes to call Othello to supper and finds him feeling unwell. She offers him her handkerchief to wrap around his head, but he finds it to be "[t]oo little" and lets it drop to the floor (III.iii.291). Desdemona and Othello go to dinner, and Emilia picks up the handkerchief, mentioning to the audience that Iago has always wanted her to steal it for him.</p> <p>Iago is ecstatic when Emilia gives him the handkerchief, which he plants in Cassio's room as "evidence" of his affair with Desdemona. When Othello demands "ocular proof" (III.iii.365) that his wife is unfaithful, Iago says that he has seen Cassio "wipe his beard" (III.iii.444) with Desdemona's handkerchief—the first gift Othello ever gave her. Othello vows to take vengeance on his wife and on Cassio, and Iago vows that he will help him. When Othello sees Desdemona later that evening, he demands the handkerchief of her, but she tells him that she does not have it</p>

Title	Summary
<b>Othello</b>	<p>with her and attempts to change the subject by continuing her suit on Cassio's behalf. This drives Othello into a further rage, and he storms out. Later, Cassio comes onstage, wondering about the handkerchief he has just found in his chamber. He is greeted by Bianca, a prostitute, whom he asks to take the handkerchief and copy its embroidery for him.</p> <p>Through Iago's machinations, Othello becomes so consumed by jealousy that he falls into a trance and has a fit of epilepsy. As he writhes on the ground, Cassio comes by, and Iago tells him to come back in a few minutes to talk. Once Othello recovers, Iago tells him of the meeting he has planned with Cassio. He instructs Othello to hide nearby and watch as Iago extracts from Cassio the story of his affair with Desdemona. While Othello stands out of earshot, Iago pumps Cassio for information about Bianca, causing Cassio to laugh and confirm Othello's suspicions. Bianca herself then enters with Desdemona's handkerchief, reprimanding Cassio for making her copy out the embroidery of a love token given to him by another woman. When Desdemona enters with Lodovico and Lodovico subsequently gives Othello a letter from Venice calling him home and instating Cassio as his replacement, Othello goes over the edge, striking Desdemona and then storming out.</p> <p>That night, Othello accuses Desdemona of being a whore. He ignores her protestations, seconded by Emilia, that she is innocent. Iago assures Desdemona that Othello is simply upset about matters of state. Later that night, however, Othello ominously tells Desdemona to wait for him in bed and to send Emilia away. Meanwhile, Iago assures the still-complaining Roderigo that everything is going as planned: in order to prevent Desdemona and Othello from leaving, Roderigo must kill Cassio. Then he will have a clear avenue to his love.</p> <p>Iago instructs Roderigo to ambush Cassio, but Roderigo misses his mark and Cassio wounds him instead. Iago wounds Cassio and runs away. When Othello hears Cassio's cry, he assumes that Iago has killed Cassio as he said he would. Lodovico and Graziano enter to see what the commotion is about. Iago enters shortly thereafter and flies into a pretend rage as he "discovers" Cassio's assailant Roderigo, whom he murders. Cassio is taken to have his wound dressed. Meanwhile, Othello stands over his sleeping wife in their bedchamber, preparing to kill her. Desdemona wakes and attempts to plead with Othello. She asserts her innocence, but Othello smothers her. Emilia enters with the news that Roderigo is dead. Othello asks if Cassio is dead too and is mortified when Emilia says he is not. After crying out that she has been murdered, Desdemona changes her story before she dies, claiming that she has committed suicide. Emilia asks Othello what happened, and Othello tells her that he has killed Desdemona for her infidelity, which Iago brought to his attention.</p> <p>Montano, Graziano, and Iago come into the room. Iago attempts to silence Emilia, who realizes what Iago has done. At first, Othello insists that Iago has told the truth, citing the handkerchief as evidence. Once Emilia tells him how she found the handkerchief and gave it to Iago, Othello is crushed and begins to weep. He tries to kill Iago but is disarmed. Iago kills Emilia and flees, but he is caught by Lodovico and Montano, who return holding Iago captive. They also bring Cassio, who is now in a chair because of his wound. Othello wounds Iago and is disarmed. Lodovico tells Othello that he must come with them back to Venice to be tried. Othello makes a speech about how he would like to be remembered, then kills himself with a sword he had hidden on his person. The play closes with a speech by Lodovico. He gives Othello's house and goods to Graziano and orders that Iago be executed.</p>
<b>Othello</b>	<p>Gloriously cinematic despite its tiny budget, Orson Welles's Othello is a testament to the filmmaker's stubborn willingness to pursue his vision to the ends of the earth. Unmatched in his passionate identification with Shakespeare's imagination, Welles brings his inventive visual approach to this enduring tragedy of jealousy, bigotry, and rage, and also gives a towering performance as the Moor of Venice, alongside Suzanne Cloutier as the innocent Desdemona, and Micheál MacLiammóir as the scheming Iago. Shot over the course of three years in Italy and Morocco and plagued by many logistical problems, this fiercely independent film joins Macbeth and Chimes at Midnight in making the case for Welles as the cinema's most audacious interpreter of the Bard.</p>
<b>Other Men's Women</b>	<p>The story of a love triangle between two burly railroad men and the one woman they both desire (Mary Astor). Jack, an engineer (Regis Toomey) and Lily's husband, is more solid and reliable. Bill (Grant Withers) is a carefree ladies' man with an irresponsible streak. Also featured in secondary roles in this melodrama are James Cagney and Joan Blondell as a wisecracking waitress. Directed with his signature virile style, Wellman balances scenes of fraying domesticity with vigorous vignettes of tough railroad life.</p>
<b>Our Hospitality</b>	<p>In many ways a companion piece to his 1926 classic The General, Our Hospitality stars Keaton as a New York man who returns to his southern antebellum homeland to find himself embroiled in a longstanding feud between his family and that of the woman he loves.</p> <p>What might have been an ordinary comedy of manners is transformed into a spectacle of visual surprises, with no farcical opportunity left unexploited. The sequence in which Buster travels southward by rinky-dink locomotive is a most sublime example of the director's craft -- a truly astonishing series of comic vignettes that represents but a tiny portion of the extraordinary talent that characterizes the Art of Buster Keaton.</p>
<b>Our Story [Notre Histoire]</b>	<p>An aging loser (Delon) sits on the train, drinking and contemplating his worthless life. Suddenly, a woman named Donatienne (Nathalie Baye, Catch Me if You Can) appears in his room offering anonymous sex. After the deed, he follows her, much to her chagrin, and she leads down a surreal path of bourgeois transgression, altering identities, and sexual musical chairs.</p>

Title	Summary
<p><b>Out 1</b></p>	<p>Paris, April 13th 1970. Two theater groups each rehearse avant-garde adaptations of plays by Aeschylus. A young deaf-mute begs for change in cafés while playing the harmonica. A young woman seduces men in order to rob them. As a conspiracy develops, the protagonists stories start to intertwine...</p> <p>Jacques Rivette, co-founder of the French New Wave along with Jean-Luc Godard, François Truffaut, éric Rohmer and Claude Chabrol, has always been that group s most free-spirited and aesthetically radical member. This is very much on display in Out 1, his fourth feature film and magnum opus, in which a whimsical young man (Jean-Pierre Léaud) receives anonymous notes that put him on the trail of a mysterious group of people who might or might not be conspirators.</p> <p>Based on an utterly unique concept that includes the absence of a script and nods to Honoré de Balzac and Lewis Carroll, Out 1 has been practically impossible to see for more than forty years. Both the complete 8-part series, Out 1: noli me tangere (1971), and the shorter theatrical version, Out 1: Spectre (1974), are offered here in newly restored 2K presentations supervised by the films director of photography, Pierre-William Glenn (Day for Night). The colorful characters that Léaud encounters during his quest are played by Juliet Berto, Michael Lonsdale, Bernadette Lafont, Bulle Ogier, Françoise Fabian, Jean-François Stévenin and other New Wave icons, with special appearances by directors éric Rohmer and Barbet Schroeder.</p> <p>Out 1, an immensely involving, almost addictive blend of film, literature and theater, has rightly been hailed as the Holy Grail of modern French cinema! - Robert Fischer</p> <p>Available for the first time: the two versions of Out 1: Noli Me Tangere (1971, 8 episodes 12h55) and Spectre (1974, feature film 4h24)</p> <p>Special Features: A new full-length documentary: The Mysteries of Paris: Jacques Rivette's Out 1 Revisited directed by Robert Fischer and Wilfried Reichart. 2015 Color 90 minutes.</p>
<p><b>Out of the Past</b></p>	<p>Jeff Bailey, small-town gas pumper, has his mysterious past catch up with him one day when he's ordered to meet with gambler Whit Sterling. En route to the meeting, he tells girlfriend Ann his story. Flashback: Once, Jeff was a private eye hired by Sterling to find his mistress Kathie who shot Whit and absconded with \$40,000. He traces her to Acapulco...where the delectable Kathie makes Jeff forget all about Sterling... Back in the present, Whit's new job for Jeff is clearly a trap, but Jeff's precautions only leave him more tightly enmeshed...</p>
<p><b>Outfoxed: Rupert Murdoch's War on Journalism</b></p>	<p>'Outfoxed: Rupert Murdoch's War on Journalism' uses the inflammatory tactics of the Fox News Channel to demonstrate the conservative bias that's handed down by Fox's owner, media mogul Rupert Murdoch. The documentary gathers interviews from media watchdogs and former Fox employees (including a former anchor, Jon Du Pre, who describes his flailing efforts to create a celebration for Reagan's birthday when the one he was sent to cover never materialized), but their overwhelming condemnation of Fox's skewed news practices isn't half as effective as footage taken directly from Fox itself--an appalling montage of pundit Bill O'Reilly telling guests to shut up; repeated efforts to paint Democratic presidential nominee John Kerry as weak and waffling, while President Bush is captured in respectful, reverent images; and management memos dictating language, subject matter, and point of view. - Bret Fetzer</p>
<p><b>Outlaw Star</b></p>	<p>Like the dashing desperado in an old Hollywood Western, rhinestone-in-the-rough Gene Starwind is a self-proclaimed outlaw who lives by a personal code of ethics. His sphere of action is limited to the two-bit planet where he lives with his friend and business partner Jim Hawking, until rebel pirate "Hot Ice" Hilda arrives. She gives Jim and Gene the super-ship, the Outlaw Star, and tells them about a fabulous treasure hidden at the Galactic Leyline. The duo sets off, accompanied by beautiful assassin Suzuka, Malfina, an android who bonds with the ship's fussy computer, and, later, the abrasive alien Aisha Clanclan of the Ctarl-Ctarl Empire. They face some nasty enemies: the Kei Pirates, the MacDougall brothers (Harry, a psychotic cyborg, and Ron, a sadistic human), and Lord Hazanko of the 108 Stars pirate gang. The expedition to the enigmatic planet Galactic Leyline becomes a four-way race that pits Gene and his crew against Hazanko, the MacDougals, and a Ctarl-Ctarl battle cruiser. At the Leyline, Gene, Malfina, and Suzuka confront the pasts that shaped their identities. Katsuhiko Chiba's screenplay sometimes staggers, like Gene the morning after a heavy night. But the characters remain true to their natures: they don't turn into smarmy good guys, and Outlaw Star delivers an engaging, if rather dark brand of comedy-adventure. The cleanup artists on the series do very sloppy work: Gene's features change noticeably from scene to scene. Rated 13 Up: Nudity, profanity, sexual humor, and violence. --Charles Solomon</p>
<p><b>Outskirts</b></p>	<p>Barnet's first foray into sound, Okraina is a remarkable anti-war film. At once intimate and epic, it tells a finely woven tale of friendship forged between a Russian sniper and a German POW. Rich visuals and subversive narrative juxtapositions create a poignant, humanist story.</p>
<p><b>Overcoat, The [Il Cappotto]</b></p>	<p>Lattuada's gem of a broad comedy-cum-satire-cum-tragedy that uses great Russian writer Nikolai Gogol's famous 1842 short story as its springboard. The film's satirical tone is drolly and succinctly defined from the outset, when post-credit titles inform us that "This film is based on a story by Nikolai Gogol, and there is no connection with facts or people of our time." This is protesting too much, highlighting as it does, the fact that the film is set in the Italian present of 1952. If it does, indeed, share characters, certain generic settings, and plot points with Gogol's more deadpan and allegorical tale, the point here is to apply the 19th-century Russian's critique of the corrupt social hierarchy and bureaucracy of his time and place to those that exist in the film's provincial Italian town, where they stifle, oppress, and eventually ruin one Mr. de Carmine (Renato Rascel). De Carmine is a hapless, guileless everyman who works as a clerk in a city hall ruled by a scheming, wheeling-and-dealing, bribe-taking mayor and his underlings, whose crass and hollow ambitions preclude their giving due attention to their impoverished constituents--a negligence that eventually has the most dire consequences for Mr. de Carmine himself.</p>

Title	Summary
<b>Oyster Princess, The [Die Austernprinzessin]</b>	In <i>The Oyster Princess</i> (1919), a pampered American oyster tycoon decides to find a prince to marry his daughter, but things don't go quite as planned. Along the way, there are mishaps, misunderstandings and a foxtrot sequence that must be seen to be believed.
<b>Painters Painting</b>	The Abstract Expressionists have been canonized and mythologized to such an extent by popular culture, that the reality of the most important American Art Movement is difficult to experience from the recent books and treatises on the subject. <i>Painters Painting</i> , itself an important art work by film-maker Emile de Antonio, propels us back into that existentialist time in such a complete and satisfying way, that we finish feeling like we just had dinner ourselves with all the suspects of the time at the Cedar Tavern. We discover even the notorious critic Hilton Kramer has a face. From deKooning to Warhol, the musings of the artists include Frankenthaler, Hoffman, Motherwell, Barnett Newman (my personal favorite in this film: "I believe that art theory is to me as an artist what ornithology must be for the birds"), Johns, Rauschenberg, Noland, Olitsky, Pavia, Poons, and Frank Stella. Interviews include the controversial Clement Greenberg at his best. As you can tell from the artist list, the film begins with Abstract Expressionism, winds its way through Hard-Edge and Color Field painting, before it finishes with the Grande Dame of the New York Art Scene of the 60's, Andy Warhol.
<b>Paisan</b>	Roberto Rossellini's follow-up to his breakout <i>Rome Open City</i> was the ambitious, enormously moving <i>Paisan</i> (Paisà), which consists of six episodes set during the liberation of Italy at the end of World War II, and taking place across the country, from Sicily to the northern Po Valley. With its documentary-like visuals and its intermingled cast of actors and nonprofessionals, Italians and their American liberators, this look at the struggles of different cultures to communicate and of people to live their everyday lives in extreme circumstances is equal parts charming sentiment and vivid reality. A long-missing treasure of Italian cinema, <i>Paisan</i> is available here for the first time in its full original release version.
<b>Pale Flower</b>	In this cool, seductive jewel of the Japanese New Wave, a yakuza, fresh out of prison, becomes entangled with a beautiful yet enigmatic gambling addict; what at first seems a redemptive relationship ends up leading him further down the criminal path. Bewitchingly shot and edited and laced with a fever-dream-like score by Toru Takemitsu ( <i>Woman in the Dunes</i> , <i>Ran</i> ), this breakthrough gangster romance from Masahiro Shinoda ( <i>Samurai Spy</i> , <i>Double Suicide</i> ) announced an idiosyncratic major filmmaking talent. The pitch-black <i>Pale Flower</i> ( <i>Kawaita hana</i> ) is an unforgettable excursion into the underworld.
<b>Pallisers</b>	The BBC's 12-disc, 26-episode serialization of Anthony Trollope's <i>Palliser</i> novels (1865-1880) introduces Plantagenet Palliser and Lady Glencora, whose politically expedient marriage sets the stage for the rest of the <i>Palliser</i> dynasty's saga. Future episodes follow Plantagenet Palliser and Lady Glencora's rise to an even higher social echelon and the challenges that their growing family, including a new generation of <i>Pallisers</i> , must face. These episodes emphasize two family intimates--the ambitious and attractive Phineas Finn (Donal McCann), who divides his energies between politics and romance, and Lizzie Eustace (Sarah Badel), the comely young widow with diamond troubles. The splendid cast also includes Derek Jacobi as the lovelorn Lord Fawn and Penelope Keith as his overbearing sibling, and <i>Brideshead Revisited</i> 's Anthony Andrews (Lord Silverbridge) and Jeremy Irons (Frank Tregear). Special features include a 36-page viewer's guide, an interview with Susan Hampshire (Lady Glencora), and information on Anthony Trollope, his fiction, and the Trollope Society. --Tara Chace
<b>Pandora's Box</b>	One of the masters of early German cinema, G. W. Pabst had an innate talent for discovering actresses (including Greta Garbo). And perhaps none of his female stars shone brighter than Kansas native and onetime Ziegfeld girl Louise Brooks, whose legendary persona was defined by Pabst's lurid, controversial melodrama <i>Pandora's Box</i> . Sensationally modern, the film follows the downward spiral of the fiery, brash, yet innocent showgirl Lulu, whose sexual vivacity has a devastating effect on everyone she comes in contact with. Daring and stylish, <i>Pandora's Box</i> is one of silent cinema's great masterworks and a testament to Brooks's dazzling individuality.
<b>Panic in the Streets</b>	An amazingly effective film noir action movie, shot on location in New Orleans in 1950, that has twists of plot and explosions of violence that can still make audiences gasp. Elia Kazan, of all people, directed this story of a public health worker (Richard Widmark) and a police detective (Paul Douglas) who have only a few hours in which to capture some fleeing felons who may be infected with the plague. The bad guys are played, with enormous relish, by Jack Palance and Zero Mostel, the latter only a few years before Kazan ratted him out to the House Un-American Activities Committee. In retrospect, this modest crime picture looks like a crucial turning point in the formation of Kazan's distinctive style, a clear precursor to the blistering location work of landmark films like <i>On the Waterfront</i> , <i>Baby Doll</i> , and <i>America, America</i> . - David Chute
<b>Panic in Year Zero</b>	A nuclear attack leaves Los Angeles in chaos and ignites survival fear and hoarding throughout the city and suburbs. Trying to escape the disaster, a family is luckily heading for their usual vacation spot only to encounter moral and ethical decisions of their own enroute. Ray Milland both directs and stars in a fairly low budget 'cold-war-panic' film that poses some heavy questions. It's hard not to get caught up in the ensuing battle for existence, envisioning yourself in the family's shoes.
<b>Panique</b>	Proud, eccentric, and antisocial, Monsieur Hire (Michel Simon) has always kept to himself. But after a woman turns up dead in the Paris suburb where he lives, he feels drawn to a pretty young newcomer to town (Viviane Romance), discovers that his neighbors are only too ready to suspect the worst of him, and is framed for the murder. Based on a novel by Georges Simenon, Julien Duvivier's first film after his return to France from Hollywood finds the acclaimed poetic realist applying his consummate craft to darker, moodier ends. Propelled by its two deeply nuanced lead performances, the tensely noirish <i>Panique</i> exposes the dangers of the knives-out mob mentality, delivering as well a pointed allegory for the behavior of Duvivier's countrymen during the war.



Title	Summary
<b>Pan's Labyrinth</b>	<p>An Academy Award–winning dark fable set five years after the end of the Spanish Civil War, Pan’s Labyrinth encapsulates the rich visual style and genre-defying craft of Guillermo del Toro. Eleven-year-old Ofelia (Ivana Baquero, in a mature and tender performance) comes face to face with the horrors of fascism when she and her pregnant mother are uprooted to the countryside, where her new stepfather (Sergi López), a sadistic captain in General Francisco Franco’s army, hunts down Republican guerrillas refusing to give up the fight. The violent reality in which Ofelia lives merges seamlessly with her fantastical interior world when she meets a faun in a decaying labyrinth and is set on a strange, mythic journey that is at once terrifying and beautiful. In his revisiting of this bloody period in Spanish history, del Toro creates a vivid depiction of the monstrosities of war infiltrating a child’s imagination and threatening the innocence of youth.</p>
<b>Paper Moon</b>	<p>A sweet and subtle gem of a movie. Newly orphaned Addie (Tatum O’Neal) falls into the care of small-time con artist Moses Pray (Ryan O’Neal, Tatum’s real-life father) and turns out to be better at grifting than he is. Set in Depression-era Kansas, Paper Moon is a miracle of unity. The set design and cinematography combine to give both the flavor of documentary photos and the visual quality of movies from the period, and every performance meshes with the overall tone of sincerity, earnest optimism, and creeping desperation. The rapport between Addie and Moses is phenomenal--and being father and daughter doesn’t make that a sure thing. Ryan O’Neal gives a truly great performance (perhaps the only one of his career) and Tatum won an Oscar for Best Supporting Actress (she’s the youngest winner in history). Madeline Kahn was also nominated for her wonderfully funny and sad turn as an exotic dancer named Trixie Delight. Paper Moon has a miraculous combination of outrageous sentimentality and pragmatic cynicism; the result is genuinely touching. One of director Peter Bogdanovich’s best films, and kind of a comic companion piece to The Last Picture Show. --Bret Fetzer</p>
<b>Paper Wedding, A</b>	<p>Immigration officers raid the kitchen of a Montreal restaurant. Illegal immigrant dishwashers flee, including Pablo Torres... Claire, a teacher, lives alone. Her lover, Milosh, is married, and their relationship is strained. Claire’s sister, Annie, a lawyer, has a problem. The visa of her client Pablo is about to expire. Pablo is a political refugee who was tortured in his Latin American homeland. Would Claire marry him so he can remain in Canada? Claire reluctantly agrees. At least her mother is pleased! Before the modest civil ceremony can be concluded, Immigration arrives, but everyone escapes. Mum is thrilled to arrange a big church wedding and reception instead! Afterwards Claire and Pablo go their separate ways. But Immigration knows what’s going on. The two are forced to live together.</p>
<b>Papillon</b>	<p>"Papillon," Franklin J. Schaffner's film version of the late Henri Charrière's book about his adventures in various penal colonies in French Guiana, is a big, brave, stouthearted, sometimes romantic, sometimes silly melodrama with the kind of visual sweep you don't often find in movies anymore.</p> <p>Mr. Schaffner, the director of "Patton" and "Nicholas and Alexandra," looks to be the last of the big-time spenders. When he decides to show us a cargo ship steaming into a Caribbean port, that's what we see, in one magnificent long shot that includes the ship, the quay, the river, the jungles on the other side of the river and the sea in the distance.</p> <p>"Papillon," which opened yesterday at Loews State I, the Cine and the Tower East Theaters, is full of such long shots, some of great beauty and all of obvious expense.</p>

Title	Summary
<b>Paprika</b>	<p>In “Paprika,” a gorgeous riot of future-shock ideas and brightly animated imagery, the doors of perception never close. A mind-twisting, eye-tickling wonder, this anime from the Japanese director Satoshi Kon bears little relation to the greasy, sticky kid stuff that Hollywood churns out, those fatuous fables with wisecracking woodland creatures selling lessons in how to be a good child so you can grow up to be a good citizen. Model behavior isn’t on the menu in “Paprika,” and neither are dinky songs and visuals. Here, when a woman sprouts a pair of wings, she doesn’t only flit about like Tinker Bell; she’s also pinned captive to a table, a man’s hand slithering under her skin. If this doesn’t sound like your childhood animated flick, it isn’t. But neither is it Ralph Bakshi, the guy who tried to make cartoon movies grow up in the 1970s by way of Fritz the Cat. It’s old news that the great Japanese director Hayao Miyazaki has done his part to steer animation away from Disney-influenced juvenilia, but in the past decade or so, directors like Mamoru Oshii (notably with the virtuosic “Ghost in the Shell 2: Innocence”) and Mr. Kon have pushed animation film hard into more overtly adult realms. Like the “Ghost in the Shell” animes, “Paprika” explores that intersection between the human and the machine, including the lands of enchantment you can travel to when you plug in, boot up and drop out. Based on a novel by the Japanese author Yasutaka Tsutsumi, and written by Mr. Kon and Seishi Minakami, the dense, rather overly plotted story hinges on a nifty little gadget called the DC Mini, an experimental therapeutic device a psychiatric institute has developed to tap into patient dreams. This dream machine shows enormous promise — and obvious dangers — but several have gone missing, as has one institute employee. Most of “Paprika” concerns the search for the errant DC Minis and the employee, an endeavor that consumes the institute’s resident attraction, Dr. Atsuko Chiba (voiced by Megumi Hayashibara); her brainiac colleague Dr. Kosaku Tokita (Toru Furuya), a mountainous blob of a man and the inventor of the DC Mini; and the troll-like Dr. Torataro Shima, a k a the Chief (Katsunosuke Hori). There’s more, including Toshimi Konakawa (Akio Ohtsuka), a detective with a comic-book flat-top and the kind of broad shoulders that tend to carry a world of troubles. Called in to investigate the scene by the Chief, an old friend, Konakawa comes equipped with his own alternative realities, namely a recurring nightmare set in a circus in which every performer and spectator resembles him, and a persistent dream that looks like a greatest-hits reel from big-screen entertainments. In this headily conceptual, gracefully edited interlude, Konakawa swings through a jungle on a vine like Tarzan, loincloth and all, only to end up tussling with a man in a genre thriller, inspiring one of the film’s most poignant philosophical riddles: Where do the movies end and our dreams begin? Dr. Chiba and Konakawa each chase the wayward DC Minis down different paths. The detective starts visiting an Internet site that leads him deep into curious dominions where he revisits scenes from his distant and recent past, while Dr. Chiba infiltrates other people’s dreams by way of a DC Mini. In one of these reveries, she visits a near-deserted amusement park where an encounter with a chubby-cheeked doll nearly ends with her death. In time, the barriers separating the real and the imaginary dissolve like paper in water, as Dr. Chiba, Konakawa and a spritelike woman called Paprika — who springs into view whenever Dr. Chiba happens to be around — slip deeper into their substitute realities. That sounds complicated and it is, a bit. That said, if you keep your eye on the screen and don’t overworry the plot particulars, you will be rewarded with a cavalcade of charming, gently outré and beautiful hallucinations. In “Paprika,” Mr. Kon bombards us with popping visual delights, including a dementedly cheery parade of inanimate objects in which household appliances, drumming frogs, beckoning cats, grinning dolls and even a red Shinto gate march in lockstep, sucking up human passers-by along the way. It can take a moment to situate yourself amid this splendidly controlled chaos. But this superabundance works to one of the film’s themes, namely that our fantasies, including those opened up by the Internet, are pulling us away from the material world and, perhaps, more dangerously from one another. There’s something sinister about the dreamscapes in “Paprika,” fluidly rendered in both hand-drawn and 3-D animation, which may seem peculiar for moviegoers used to more benign animated fantasies. For all its gaudy glories, the film buzzes with a sense of unease about the rapidly changing relationship between our physical selves and our machines, a topic that Mr. Kon engages with as much sophistication as writers like Neal Stephenson and Michel Houellebecq, if rather more brevity. This anxious hum doesn’t dilute the delight of watching Paprika jump from one representation to another — from a pane of glass into an image on a T-shirt — but it invests this film with a fascinating tension. Mr. Kon shows us the dark side of the imaginative world in “Paprika” that he himself has perceptively brightened.</p>
<b>Parade</b>	<p>For his final film, Jacques Tati takes his camera to the circus, where the director himself serves as master of ceremonies. Though it features many spectacles, including clowns, jugglers, acrobats, contortionists, and more, Parade also focuses on the spectators, making this stripped-down work a testament to the communion between audience and entertainment. Created for Swedish television (with Ingmar Bergman’s legendary director of photography Gunnar Fischer serving as one of its cinematographers), Parade is a touching career send-off that recalls its maker’s origins as a mime and theater performer.</p>
<b>Paradise Now</b>	<p>Two men, best friends from childhood, are summoned to fulfill their agreement to be suicide bombers for the Palestinian cause. Khaled and Said (Ali Suliman and Kais Nashef, both making striking film debuts) believe fervently in their cause, but having a bomb strapped to your waist would raise doubts in anyone—and once doubts have arisen, they respond in very different ways. Paradise Now is gripping enough while the men are preparing for their mission, but when the set-up goes awry and Khaled and Said are separated, it becomes almost excruciatingly tense. The movie passes no judgment on these men; impassioned arguments are made for both sides of the conflict. This is a work of remarkable compassion and insight, given the shape and sharpness of a skillful thriller. Its psychological portrait goes beyond the Palestinian/Israeli conflict and resonates with fanaticism and oppression throughout the world, be it related to a religious, nationalist, or tribal cause. A stunning film from writer/director Hany Abu-Assad. --Bret Fetzer</p>
<b>Parallax View, The</b>	<p>Joe Frady is a determined reporter who often needs to defend his work from colleagues. After the assassination of a prominent U.S. senator, Frady begins to notice that reporters present during the assassination are dying mysteriously. After getting more involved in the case, Frady begins to realize that the assassination was part of a conspiracy somehow involving the Parallax Corporation, an enigmatic therapy institute. He then decides to enroll for the Parallax therapy himself to discover the truth.</p>

Title	Summary
<b>Paranoia Agent</b>	<p>Dark, unsettling, and intriguing, Paranoia Agent confirms Satoshi Kon's position as one of the most interesting directors currently working in Japan. A baseball bat-wielding adolescent randomly attacks five people in Tokyo, each of whom is grappling with a serious problem. Toy designer Tsukiko endures tremendous pressure to repeat her previous success; bottom-feeding journalist Kawazu desperately needs money. Popular sixth grader Yuuichi feels threatened by the new kid in his class, the dumpy nerd Usshi. Yuuichi's tutor Harumi is a compassionate scholar by day; at night, she becomes Maria, a sleazy hooker. The seemingly purposeless violence of Lil' Slugger (originally Shounen Bat, literally "Bat Boy"), also disrupts the lives of police detectives Maniwa and Karino, and their corrupt boss Hirukawa. As he did in Perfect Blue, Kon deliberately blurs the boundaries between reality and fantasy: Does Tsukiko's stuffed toy really talk to her? Which is Harumi's true personality? A noteworthy series from an important artist. This set includes all four volumes of the series. - Charles Solomon</p>
<b>Parasite</b>	<p>Meet the Park family, the picture of aspirational wealth. And the Kim family, rich in street smarts but not much else. Be it chance or fate, these two houses are brought together and the Kims sense a golden opportunity. Masterminded by college-aged Ki-woo, the Kim children expediently install themselves as tutor and art therapist to the Parks. Soon, a symbiotic relationship forms between the two families. The Kims provide "indispensable" luxury services while the Parks obliviously bankroll their entire household. When a parasitic interloper threatens the Kims' newfound comfort, a savage, underhanded battle for dominance breaks out, threatening to destroy the fragile ecosystem between the Kims and the Parks.</p> <p>Midway through the brilliant and deeply unsettling "Parasite," a destitute man voices empathy for a family that has shown him none. "They're rich but still nice," he says, aglow with good will. His wife has her doubts. "They're nice because they're rich," she counters. With their two adult children, they have insinuated themselves into the lives of their pampered counterparts. It's all going so very well until their worlds spectacularly collide, erupting with annihilating force. Comedy turns to tragedy and smiles twist into grimaces as the real world splatters across the manicured lawn.</p> <p>The story takes place in South Korea but could easily unfold in Los Angeles or London. The director Bong Joon Ho ("Okja") creates specific spaces and faces — outer seamlessly meets inner here — that are in service to universal ideas about human dignity, class, life itself. With its open plan and geometric shapes, the modernist home that becomes the movie's stage (and its house of horrors) looks as familiar as the cover of a shelter magazine. It's the kind of clean, bright space that once expressed faith and optimism about the world but now whispers big-ticket taste and privilege.</p>
<b>Pardon My Sarong</b>	<p>Bud and Lou travel to the South Seas where Lou is mistaken for a legend.</p>
<b>Paris 1924 "Olympic Games as Practiced in Ancient Greece"</b>	
<b>Paris 1924 "The Olympic Games in Paris 1924"</b>	
<b>Paris, Texas</b>	<p>Something like a perfect artistic union is achieved in the major components of Paris, Texas: the twang of Ry Cooder's guitar, the lonely light of Robbie Muller's camera, the craggy landscape of Harry Dean Stanton's face. In his greatest role, longtime character actor Stanton plays a man brought back to his old life after wandering in the desert (or somewhere) for four years. He has a 7-year-old son to get to know, and his wife has gone missing. The material is much in the wanderlust spirit of director Wim Wenders, working from a script by Sam Shepard and L.M. Kit Carson. If the long climactic conversation between Stanton and Nastassja Kinski renders the movie uneven and slightly inscrutable, it's hard to think of a more fitting ending--and besides, the achingly empty American spaces stick longer in the memory than the dialogue. Winner of the top prize at the 1984 Cannes Film Festival. - Robert Horton</p>
<b>Parpaillon (Up and Down)</b>	<p>An absurdist look at a group of cyclists racing through the French Alps.</p>
<b>Parson's Widow, The</b>	<p>One of the world's greatest directors, Carl-Theodor Dreyer has long been hailed for such masterpieces as The Passion of Joan of Arc, Vampyr, Day of Wrath and Ordet. Now we meet a different Dreyer who engages with broad humor, then gradually guides to a wise, bittersweet resolution. Aspiring parson Sofren is engaged to Mari, but her father won't allow them to marry until Sofren gets a ministry. He's hired by a small rural congregation only to discover that according to local custom, the widow of the deceased pastor may marry his successor. An aged woman who has already buried three earlier husbands, Dame Margarete asserts her right in order to keep her home, but Sofren also brings Mari to the parish claiming that she is his sister. The two plan to wait for the elderly woman to die. When it appears she might be eternal, Sofren begins a series of silly pranks to hasten the old lady's end, but before her death her wisdom, dignity and selflessness teach the young couple a great deal about fundamental humanity. Called "the first real Dreyer film," The Parson's Widow (aka The Witch Woman) prefigures key themes in his later work. Beautifully photographed in the 17th-century museum village of Lillehammer, Norway, the film's original luminous quality is captured in this digitally mastered edition from a 35mm camera-negative print. Plus two rare Dreyer shorts! They Caught the Ferry (1948, 12 mins.) adapts the technique of Dreyer's horror/fantasy Vampyr to a chilling and unforgettable miniature on driver safety. Thorvaldsen (1949, 11 mins.) uses the long lenses and confrontational style of The Passion of Joan of Arc to illuminate the search for truth in the work of the greatest Danish sculptor, which turns out to have a surprising affinity with Dreyer's own cinema. All three films digitally mastered from 35mm archive prints. The Parson's Widow is speed-corrected and tinted, with new music compiled by Neal Kurz from the works of Edvard Grieg.</p>

Title	Summary
<b>Partner</b>	<p>Inspired by Karl Marx, Sigmund Freud and Jean-Luc Godard (and beating FIGHT CLUB to the punch by 30 years), Academy Award® winner Bernardo Bertolucci's third feature is the schizophrenic parable of Jacob, a would-be revolutionary (Pierre Clémenti) whose lonely existence is shattered by the appearance of his exact double at the moment he contemplates suicide. While his doppelganger urges Jacob towards a greater commitment to protest against the Vietnam War, the young teacher falls in love with the daughter (Stefania Sandrelli academic predecessor, forging a romance that defies the revolutionary ideals of his alter-ego.</p> <p>Bernardo Bertolucci was heavily influenced by psychoanalysis when he adapted Fyodor Dostoyevsky's 1846 story THE DOUBLE as a reaction to the political unrest of 1968. Scripted with Gianni Amico (BEFORE THE REVOLUTION), PARTNER reflects Bertolucci's struggle to reconcile the use of cinema as a political tool with the gloss and spectacle of Hollywood filmmaking. Alternating uninterrupted Dogme-style takes with canted angles, process shots paintings and the bracing Techniscope photography of Ugo Piccone, PARTNER was Bertolucci's last art house film before his crossover successes with THE CONFORMIST and LAST TANGO IN PARIS established him an A-list international filmmaker.</p> <p>Released by New Yorker Films in 1974 but largely ignored in the wake of Bertolucci's subsequent achievements, PARTNER is a neglected title in the director's long and distinguished career. NoShame Films is proud to present the film's DVD debut as a 2-disc collector's edition, remastered from the original source materials and loaded with exclusive supplementary materials that include Edoardo Bruno's long lost Italian Nouvelle Vague feature film LA SUA GIORNATA DI GLORIA (His Day of Glory), unseen since its 1969 debut at the Berlin Film Festival and Italian theatrical release.</p>
<b>Party, The</b>	<p>With the massive success of Breakfast at Tiffany's and The Pink Panther cementing his reputation as one of America's finest directors of comedic cinema, Blake Edwards followed them up with The Party, arguably his greatest film, and at the time one of the most experimental films ever produced by a Hollywood studio.</p> <p>By a twist of fate, the clumsy but good-hearted, aspiring actor Hrundi V. Bakshi (Peter Sellers, The Pink Panther, Dr. Strangelove) is invited to attend Fred "General" Clutterbuck's big party, after having utterly ruined the set of his latest feature film. In this cozy and friendly atmosphere, drinks are flowing, food is in abundance and everybody is in high spirits. But when Bakshi accidentally has his first-ever sip of alcohol and his real identity is finally revealed; only God knows how this party is going to end up.</p> <p>Serving as a series of set pieces for Seller's improvisational comedy talents, The Party developed a reputation over the years as a "cult film", but is now highly regarded as one of the best comedies of its era.</p>
<b>Passenger, The</b>	<p>The Passenger is one of those movies that is all about the vision of the director, in this case, screen legend Michelangelo Antonioni. Starring none other than Jack Nicholson, and featuring a plot billed as an international romantic thriller, The Passenger defies expectations by turning the genre on its head, making the characters and the story secondary to theme and tone. London-based Journalist David Locke (Nicholson) is working in North Africa when a fellow traveler by the name of David Robertson, who looks remarkably like him, happens to die suddenly. Burned out and depleted, Locke decides to assume the dead man's identity, drops everything, and starts again as a new man with a new life. With no idea of who Robertson was or what he did for a living, Locke uses Robertson's datebook as a guide as he travels through Europe and Africa, takes meetings with people he finds out are gun runners, and ends up falling for a beautiful young woman (Maria Schneider). As Robertson, David Locke thinks he has found an exhilarating new freedom, but the fact is he's in over his head: there are people looking for him and his life could be in danger.</p> <p>The movie is a thriller in structure only. While designed for suspense, it's just a premise for Antonioni to explore on themes of identity, humankind's seemingly futile relationship to the world around us, and isolation. For Antonioni, the action is the means by which the image unfolds, and not the other way around. The actors and the plot are set pieces, simply smaller means to a larger end, and the image and atmosphere supersede all else. A slow pace, long, lingering shots, a focus on emptiness, and a detached, almost brutally objective point of view are the trademarks on full display here. Especially notable is the stunning seven-minute long shot in the final scene, one of the most famous in cinema history, which Nicholson, in his commentary, tags as an "Antonioni joke." It caps a crowning achievement by one of the big screen's most visionary directors.</p>
<b>Passion of Anna, The</b>	<p>Andreas, a man struggling with the recent demise of his marriage and his own emotional isolation, befriends a married couple also in the midst of psychological turmoil. In turn he meets Anna, who is grieving the recent deaths of her husband and son. She appears zealous in her faith and steadfast in her search for truth, but gradually her delusions surface. Andreas and Anna pursue a love affair, but he is unable to overcome his feelings of deep humiliation and remains disconnected. Meanwhile, the island community is victimized by an unknown person committing acts of animal cruelty.</p>
<b>Passion of Joan of Arc, The</b>	<p>Spiritual rapture and institutional hypocrisy come to stark, vivid life in one of the most transcendent masterpieces of the silent era. Chronicling the trial of Joan of Arc in the hours leading up to her execution, Danish master Carl Theodor Dreyer depicts her torment with startling immediacy, employing an array of techniques—expressionistic lighting, interconnected sets, painfully intimate close-ups—to immerse viewers in her subjective experience. Anchoring Dreyer's audacious formal experimentation is a legendary performance by Renée Falconetti, whose haunted face channels both the agony and the ecstasy of martyrdom.</p>

Title	Summary
<b>Pat Garrett and Billy the Kid</b>	It's 1881 in New Mexico, and the times they are a'changing. Pat Garrett, erstwhile travelling companion of the outlaw Billy the Kid has become a sheriff, tasked by cattle interests with ridding the territory of Billy. After Billy escapes, Pat assembles a posse and chases him through the territory, culminating in a final confrontation at Fort Sumter, but is unaware of the full scope of the cattle interests' plans for the New West.
<b>Pather Panchali (Song of the Little Road)</b>	With the release in 1955 of Satyajit Ray's debut, Pather Panchali, an eloquent and important new cinematic voice made itself heard all over the world. A depiction of rural Bengali life in a style inspired by Italian neorealism, this naturalistic but poetic evocation of a number of years in the life of a family introduces us to both little Apu and, just as essentially, the women who will help shape him: his independent older sister, Durga; his harried mother, Sarbajaya, who, with her husband away, must hold the family together; and his kindly and mischievous elderly "auntie," Indir—vivid, multifaceted characters all. With resplendent photography informed by its young protagonist's perpetual sense of discovery, Pather Panchali, which won an award for Best Human Document at Cannes, is an immersive cinematic experience and a film of elemental power.
<b>Patlabor 2: The Movie</b>	Labors are giant construction robots piloted by humans, and the Patlabor team is a mobile police force whose job is to protect the population from people who might hijack or sabotage these powerful tools. Though events of the first movie called Labor technology into question, the needs of big business outweighed the concerns of citizens, and eventually they came back into common use. The military had also begun to adopt and adapt the technology, amidst some controversy. The story picks up with a terrorist attack on a Tokyo city bridge. The suspects include Americans who want to destabilize the Japanese government, corrupt forces within the Japanese government who want to increase military spending, and Tsuge, the genius of labor technology who was misused by the government three years prior. The animation is gorgeous, particularly the cityscapes and long shots, but that's not surprising coming from director Mamoru Oshii (Ghost in the Shell). Sparkling animation would mean very little without a good story or good characters, which Patlabor 2 has in spades. At the core of the story is a quiet dialogue about the nature of peace in post-WWII Japan--how the peace has been unjust because they've ignored poverty-stricken countries in times of prosperity. Then it's back to unraveling the conspiracy and the requisite action-packed ending. These Patlabor movies are excellent, and not just for fans of anime.
<b>Patlabor: The Movie</b>	<p>This stylish science fiction detective story bears the stamp of director Mamoru Oshii (Ghost in the Shell). "Labors" are gigantic robots used for everything from construction work to law enforcement, but a massive land reclamation project in Tokyo Bay is threatened by robots going on unexplained rampages. Patlabor cops Noah Izumi and Azuma Shinohara are called in to investigate, and soon find themselves trying to decipher the apocalyptic visions of E. Hoba, who wrote the operating system for the Labor robots and then committed suicide. Hoba introduced a virus into the software that could affect robots all over world and cause unparalleled destruction. In abandoned slum apartments and high-tech construction sites, he left clues about what he was doing--and why. But are Noah, Azuma, and their friends clever enough to second-guess a genius? And will their superior officers accept their conclusions?</p> <p>The first Patlabor feature has a darker tone and look than the previous OVA series. Oshii assumes the viewer already knows the characters, and doesn't bother introducing them. But this powerful tale of the dangers of over-reliance on technology is far superior to ordinary mecha features. The recent attacks of powerful computer viruses give the story an added relevance</p>
<b>Paul Gauguin</b>	<p>Paul Gauguin uses the artist's own writings and artwork to trace his creative journey. The film begins with Gauguin losing his job in finance—the catalyst for his commitment to paint every day—and continues through to his final days in Tahiti.</p> <p>After leaving Paris, Gauguin settles in Brittany, where he is inspired the landscape and the locals. In the sound of their clogs, he writes, "I hear the muffled, dull, powerful sound I seek in my painting." After a time though, Gauguin, miserable and impoverished, sets off for Tahiti. Here, he would create the paintings that would bring him lasting fame, but near the end of his life he considered his Tahitian sojourn a "crazy sad adventure."</p>
<b>Paul Robeson: Tribute to an Artist</b>	Saul J. Turell's Academy Award-winning documentary short Paul Robeson: Tribute to an Artist, narrated by Sidney Poitier, traces Robeson's career through his activism and his socially charged performances of his signature song, "Ol' Man River."
<b>Pauline at the Beach</b>	Young and beautiful Pauline (Amanda Langlet) is spending the end of the summer with her older and sexually alluring cousin Marion (Arielle Dombasle) on the stunning Atlantic coast of France. And it isn't long before three eligible men attempt to entice them both into romance. But head games, deceit and lies soon interfere with the amorous mood, threatening to spoil this idyllic playground...and Pauline's innocent views of love
<b>Pawnbroker, The</b>	Critically acclaimed Rod Steiger plays Sol Nazerman, a Jewish pawnbroker who survived imprisonment in a Nazi concentration camp, even though his wife and family did not. The devastating experience and unrelenting memories inhibit Sol from emotional involvement with life. He has no faith in religion and less in mankind. Though he carries on an affair with a woman who was also a victim of the Nazi camps, it is without emotion and Sol grows increasingly bitter and callous, withdrawing still further from the world around him. As his small shop in Harlem is run with little care or attention, it becomes a convenient cover for a local racketeer. Finally, a caring social worker tries to appeal to his humanity, but Sol's emotional wounds may prove to be too great to overcome. Based on a book by Edward Lewis Wallant, The Pawnbroker features the skilled camera work of Boris Kaufman, who had previously worked with director Sidney Lumet on films such as 12 Angry Men (1957) and Long Day's Journey Into Night (1962).

Title	Summary
<b>Pearls of the Deep</b>	A manifesto of sorts for the Czech New Wave, this five-part anthology shows off the breadth of expression and the versatility of the movement's directors. Based on stories by the legendary writer Bohumil Hrabal, the shorts range from the surreally chilling to the caustically observant to the casually romantic, but all have a cutting, wily view of the world.
<b>Peeping Tom</b>	A frank exploration of voyeurism and violence, Michael Powell's extraordinary film is the story of a psychopathic cameraman—his childhood traumas, sexual crises, and murderous revenge as an adult. Reviled by critics upon its initial release for its deeply unsettling subject matter, the film has since been hailed as a masterpiece.
<b>Penny Dreadful: Season 1</b>	A British-American horror drama television series created for Showtime and Sky by John Logan. The title refers to the penny dreadfuls, a type of 19th-century cheap British fiction publication with lurid and sensational subject matter. The series draws upon many characters from 19th-century Irish and British fiction, including Dorian Gray from Oscar Wilde's <i>The Picture of Dorian Gray</i> , Mina Harker and Abraham Van Helsing from Bram Stoker's <i>Dracula</i> , and Victor Frankenstein and his monster from Mary Shelley's <i>Frankenstein</i> .
<b>Penny Dreadful: Season 2</b>	Vanessa Ives and her allies find themselves locked in epic battle against an unholy evil; Sir Malcolm falls under the spell of a bewitching temptress; Ethan's big secret becomes known as his past comes back to haunt him; Dr. Frankenstein's newest creation breaks hearts and then some; Dorian Gray falls for an unlikely woman.
<b>Pépé le Moko</b>	Pepe Le Moko is a gangster from Paris that hides in Algier's Casbah. In the Casbah, he is safe and is able to elude the police's attempts to capture him. But he misses his freedom, after two years in the Casbah. He meets a gorgeous Parisian tourist, Gaby, and they fell in love. Native Inspector Slimane tries to use her to attract Pepe out of the Casbah in order to catch him.
<b>Perceval</b>	Based on the 12th century book by Chretien de Troyes, Rohmer's visually stylized film combines music, cinema, theater and more, creating a unique look at the Middle Ages. Perceval (Fabrice Luchini), a young man living with his widowed mother, becomes enamored with the knights he sees and sets out to become one. Naïve and selfish at the same time, Perceval's journey is an emotional exploration into the codes of the time.

Title	Summary
<p><b>Perfect Blue</b></p>	<p>This animated thriller was originally released in Japan in 1997. The film was created by director Satoshi Kon (PATLABOR: THE MOVIE) and screenwriter Sadayuki Murai. They based the film on Yoshikazu Takeuchi's best selling novel of the same name. PERFECT BLUE was a critical success in Japan, and plans were made to give the film an international release. Manga picked up the distribution rights and handled the internationalization. The film played at art theaters and conventions across North America, and was warmly received by critics. Manga put a lot of effort into the eventual DVD release, and the result is a very pleasing package.</p> <p>Mima Kiragoe is a Britney Spears style pop star, who shares the stage with two other hot young ladies in an all girl vocal group called Cham. Mima's manager Rumi, is trying to steer the young talent into the acting profession, because pop stars have no longevity. Whatever is popular this year, is out the next. So at one of Cham's public appearances, Mima prepares to inform the press that she is leaving the group to get an acting gig on an N.Y.P.D. BLUE-like cop show. Before she can break the news, some young punks cause a riot. When Mima announces over the loudspeaker system that she leaving Cham, the riot stops. One of the young punks that is about to hurl a bottle at the stage is stopped by a creepy looking guy named Mr. Me-Mania.</p> <p>Mr. Me-Mania happens to be an obsessive fan who is stalking Mima. He uses his computers to track her every move. As Mima gets more and more into her role in the adult detective show, she notices Mr. Me-Mania hanging around the TV studio. To further distance herself from her pop image, and be recognized as a serious actress, she agrees to act as a rape victim (it worked for Jody Foster, she reasons). She gets the positive press she wanted, but she can't enjoy it.</p> <p>Soon the writers and producers of the show are brutally murdered. Mima's Web site is commandeered by someone pretending to be Mima. The message on her Web site tells her to quit acting and return to her pop idol status. She questions her own sanity when she sees herself in the mirror, acting and talking like her pop idol personality would. To make matters worse, Mr. Me-Maniac keeps showing up in the strangest places. Mima must put the pieces of the puzzle together. Is someone out to get her, or is she just going crazy?</p> <p>PERFECT BLUE is a very unique adult animated film. Most Japanese animation involves the adventures of young girls with superpowers, giant robot battles, or horny dimensional monsters. PERFECT BLUE breaks from the art form to present an original, mystery thriller that brings to mind Brian DePalma or Dario Argento, with a touch of David Lynch. Though an animated film, it is adult oriented on all levels, and features lots of graphic violence and sexual situations.</p> <p>The film explores similar territory as Roman Polanski's REPULSION. Mima imagines a mirror image of herself that has not given up the teen idol career. This personality haunts Mima throughout the film. To add a layer of outrageousness to the narrative, the whole film is based on the old reality versus dream conundrum, so much so that it is done to death, leading to some confusion. However, it is actually Director Kon's intention, because it produces a mental state in the audience that mimics the main character's sense of confusion. We can't tell what is a dream, what is reality, or what is an acting performance on her TV show. And sometimes the viewer gets hit with a combination of these factors.</p> <p>The film-within-a-film angle is brilliantly woven into Mima's confused life. The parallels between Mima and her TV character are perfectly exploited; and Director Satoshi Kon never reveals the strange things that happen to Mima. We don't know if they are real, or if they are a part of the soap opera she is acting in. PERFECT BLUE is not a movie that can be absorbed in one sitting. The film is short (at 83 minutes) and quickly paced, which is ideal for additional viewings.</p> <p>PERFECT BLUE also analyzes the celebrity phenomenon and its impact on the performer. What it is like to be an aspiring actress or singer, and having to deal with the expected chaos. Taking this approach one step further, the film explores the celebrity stalker, too. The stereotyped appearance of the stalker is a bit of a disappointment, because the animators sometimes convey a true sense of his adoration and love for Mima, which serves to make the viewer more sorry for his delusion than fearful of him.</p> <p>The most powerful and emotive scene in the film is the artificial rape scene. It is very disturbing how graphic it is, yet it is pivotal to the plot because once it has happened, the surrealist images become darker and more obsessive. The murder set pieces are on par with Dario Argento's TERROR AT THE OPERA and are indeed very well staged. The serial killer/slasher plot with the woman-in-danger perspective is not exactly new and overall this area of the film is very cliched. But the film doesn't hide who the killer is, because the killer's identity is not central to the plot. It takes a back-seat as the audience gets to explore Mima's fragmented personality and the psychological repercussions she suffers due to her crazed fan and the events which spiral out of control.</p> <p>However, I do have some peeves about the picture. First of all, the character designs are a little bland. Considering this film was released only a few years ago in 1997, the animation is not as detailed or smooth as one would expect (it is still well above average, though). The lazy ending does not neatly tie up the plot as this description would have you believe. To make matters worse, the last image of the film is extremely cheesy. Mima recites the final line of dialog, and the narrative reverts to the stereotypical Japanese anime it was trying so desperately trying to avoid.</p> <p>SIGHT</p>

Title	Summary
<b>Perfect Blue</b>	<p>PERFECT BLUE is presented in the original widescreen transfer. The image is pretty sharp with superior detail. All colors (including the color of blood and gore) are genuinely bright and accurate. Contrast and brightness are excellent with superior shadow detail. There is no bleeding between colors and no haloing was observed. The blacks are perfectly calibrated, but you'll notice a definite absence of black in the animation. The animation is great, but the color schemes are a little sterile (there is no multicolored super heroes, mecha, or space ships). The blood is the most colorful thing in the movie. The animation is smooth, but lacks the detail that we have seen in films like GHOST IN THE MACHINE or AKIRA. Slight momentary traces (very slight) of grain were observed, but no not distract from the presentation. I also noticed some speckles which are from the source print. These problems would not even be noticeable had Manga given the film an anamorphic transfer. Though the lack of 16x9 enhancement is disappointing, PERFECT BLUE's visuals are done justice by this DVD transfer.</p> <p>SOUND</p> <p>Manga presents two Dolby Digital 5.1 tracks (English and Japanese) and two Dolby Surround (English and Japanese) tracks. We are reviewing the English DD 5.1 track in this review. Despite not being quite as powerful as the Japanese DD 5.1 track, it is still a solid effort. Keep in mind that PERFECT BLUE is not a loud, action-packed sci-fi or super hero film. It is a film about human nature, and relies heavily on dialog and ambiance. This English DD 5.1 soundtrack handles this perfectly, and then some. There is some innovative and imaginative uses of sound used in the scenes where Mima believes she is going crazy. The rear soundfield is used for supplemental panning activity and superb ambient sound. The mix has no dropouts, pops, or other anomalies. The bass is very restrained, yet when the music starts up you feel the bass kick in. The loudest parts of the soundtrack are when the Japanese pop music is heard. I don't particularly care for this music, but technically it sounds crisp and loud (very CD like). All dialog comes from the center speaker, cleanly and clearly, and without distortion. I've got to hand it to Manga, this is one of the best Japanese to English translations I've heard yet. I matched the English subs from the Japanese dialog track with English dub track and found it to be very faithful. The dubbing actors have done a superior job, and actually put some emotion into their dialog. I'm also surprised by the sheer number of voice actors; you know how many English dubs have two or three voice actors dub a whole cast of characters. If I may say, Manga's audio track complements the visuals perfectly (pun intended). NOTE: Even though you select 5.1 from the menu, your DVD player will tell you it is only Dolby Digital 2.0. This is an error; the track really is DD 5.1.</p> <p>FEATURES</p> <p>The special features and menu items mimic the themes and visuals of PERFECT BLUE. There is an option to hear the English translated Cham songs with a static background. To accompany this there is some behind the scenes studio takes with the original Japanese vocalists. These two sections are full frame, DD 2.0, and runs 8:37. The trailers for PERFECT BLUE and other Manga titles are tucked away in the Web links menu. From there you can visit Manga's Web site, or the official PERFECT BLUE Web site. This is the first DVD I've seen that includes features on the English speaking cast. There is an interview with Ruby Marlowe (who dubs Mima), and Wendy Lee (who dubs Runi). These voice actresses shed some light on their characters and motivations. Clips from the film accompany their comments. There is also interviews with the Japanese talent who voiced the original version, and an interview with director Satoshi Kon. There is also a slide show gallery, and the usual Manga Video product peeks and previews. There is some DVD-ROM content including screensavers, graphics, and other things of interest to those who can read Japanese.</p> <p>CONCLUSION</p> <p>PERFECT BLUE is a very dark, surreal psychological thriller that really messes with your head. Often, you're not sure if the scene you're watching is really happening or if it's a dream, hallucination or a scene from a TV show. I liked this but I think it got a little overused after a while and will surely confuse some viewers. But the story was gripping and well-written and the animation was quite good. This is a good movie for fans of anime or Hitchcockian thrillers. I should point out though that it's definitely not for everyone. Manga's technical efforts on this DVD is superb, and the audio visual elements and menuing systems are as surreal as the film itself. Manga rounds out the package by including some great extras and other Manga merchandising info. Any studio that includes DVD-ROM content on a DVD is definitely seeing the future of DVD (For example, MGM has never had DVD-ROM features on any of their titles). Manga distinguishes themselves from the pack with their efforts here; about the only thing I can complain about is the lack of 16x9 enhancement.</p>
<b>Performance</b>	<p>This extraordinary 1970 British film marked the directorial debut of cinematographer Nicolas Roeg (working with Donald Cammell). James Fox portrays a London gangster who has to hide away for awhile and ends up staying with a fading rock star (Mick Jagger). The latter recognizes something of his old, daring self in the violent criminal, and after pushing open the boundaries of the hood's experience with psychedelics, the two men begin to intertwine as one. The film is an exciting pool of ideas about real and presumed power, about the mysteries of "performance" as a pressing outward toward an abandonment of identity and embrace of revelation. Beneath it all, however, is Roeg and Cammell's suspicion that the worlds of these two men--pop shaman and underworld soldier--are not dissimilar in their self-serving goals.</p>
<b>Permanent Vacation</b>	<p>Jim Jarmusch's 16mm feature debut, made not long after the writer/director graduated from film school, is an oblique study of a young man (Parker) adrift on the streets of New York. As he roams, he has chance encounters with a car thief, a saxophone player and a grizzled war veteran, among others. Learning their stories, he begins to seem more and more isolated. Even his relationship with his girlfriend (Gastil) is coming under strain.</p>



Title	Summary
<b>Perry Mason: 50th Anniversary Edition</b>	<p>Perry Mason: 50th Anniversary Edition features 12 selected episodes on three discs, plus a disc of bonus features:</p> <p>Disc One</p> <p>"The Case of the Wary Wildcatter": The case seems too simple when a man is caught in pictures as he pushes a car—with his wife inside—off a cliff. When this killer is killed himself, Perry's client is seen leaving the scene. Barbara Bain appears.</p> <p>"The Case of the Treacherous Toupee": Harley Basset returns after being missing for two years, just in time to stop the disposal of his assets. Mason later finds the man dead. Robert Redford plays Basset's stepson. The original Erle Stanley Gardner story featured a glass eye, Barbara Hale notes in her intro.</p> <p>"The Case of the Envious Editor": An editor (James Coburn) tarts up the covers of the Aitken magazines to boost circulation and ad sales. When he's killed, suspicion falls on the magazines' owner and his wife.</p> <p>"The Case of the Barefaced Witness": Gossip linked Paul Drake's client to an embezzler three years ago. Did she kill the man when he got out of prison, and where is the money? Adam West plays a reporter who lends Mason and Drake a hand because he's fallen for the suspect.</p> <p>Disc Two</p> <p>"The Case of the Counterfeit Crank": Throwing money out a window lands a rich businessman in a sanatorium. After he escapes, his nephew is found dead in the back of the station wagon he's driving. Burt Reynolds guests.</p> <p>"The Case of the Shoplifter's Shoe": Mason's on hand when an elderly woman is caught shoplifting in a department store. When she's later accused of diamond theft and murder, Mason steps in. Leonard Nimoy and Margaret O'Brien guest.</p> <p>"The Case of Constant Doyle": Mason's in the hospital, so Constant Doyle (Bette Davis) defends the young man Paul Drake found at a murder scene. Did her client avenge a scheme to cheat his late father with murder?</p> <p>"The Case of the Deadly Verdict": The jury finds Mason's client guilty in an episode TV Guide considered one of its "100 Greatest Episodes." Where was she on the night of the murder, anyway?</p> <p>Disc Three</p> <p>"The Case of the Bountiful Beauty": An author who's being pressured to sign a movie deal, even as a libel suit is threatened, is accused of murder. Ryan O'Neal plays the stepson of the wealthy actress.</p> <p>"The Case of the Twice-Told Twist": A demonstration of how Perry Mason would look in color, this Oliver Twist takeoff finds Mason defending a kid who stripped his car on murder charges. Victor Buono guests.</p> <p>"The Case of the Dead Ringer": Mason's opponents in a patent case find a doppelganger to impersonate the defender and frame him for misconduct. Mason's still better off than his client, who's found by Drake with a dead body. Raymond Burr plays a dual role.</p> <p>"The Case of the Final Fade-Out": In the final episode, the Perry Mason crew plays the crew of a fictional series as Mason defends a producer accused of killing his departing star. Dick Clark guests and Erle Stanley Gardner appears as a judge.</p> <p>Disc Four</p> <p>Perry Mason Returns: The 1985 TV movie finds Mason stepping down from an appellate judgeship to defend Della Street on murder charges. Barbara Hale's son, William Katt (The Greatest American Hero), plays Paul Drake Jr.</p>
<b>Perry Mason: Seasons 1-3 (1957-1960)</b>	<p>Perry Mason: Season 1: 39 episodes, approximately 50 minutes per episode</p> <p>Perry Mason: Season 2: 30 episodes, approximately 50 minutes per episode</p> <p>Perry Mason: Season 3: 26 episodes, approximately 50 minutes per episode</p>

Title	Summary
<b>Persepolis</b>	A fascinating and wholly unexpected take on Iran's Islamic revolution beginning in the 1970s, <i>Persepolis</i> is an enthralling, animated feature about a spirited young woman who spends her life trying to deal with the consequences of her nation's history. Based on an autobiographical comic book by Marjane Satrapi, the story concerns Marji (voiced as a teenager and woman by Chiara Mastroianni), whose natural fire and precociousness are slowly dampened by the rise of religious extremists. Marji grieves over the imprisonment and execution of a beloved uncle, then begrudgingly adapts to ever-tightening rules about dress, social mores, education for women, and expectations about marriage and divorce. Along the way, her grandmother (Danielle Darrieux) and mother (Catherine Deneuve) help keep Marji grounded during her rebellious teens and encourage her to find life beyond Iran's borders, a decision that proves both a blessing and curse. An unique window onto a crucial chapter of 20th century history, <i>Persepolis</i> is graphically engaging with its black-and-white, bold lines and feeling of repressed energy, fit to burst. The emotional content is so strong that after awhile, one almost forgets the film is a cartoon. Satrapi co-wrote the screenplay and co-directed the film along with animator Vincent Paronnaud. --Tom Keogh
<b>Persona</b>	A young nurse, Alma, is put in charge of Elisabeth Vogler: an actress who is seemingly healthy in all respects, but will not talk. As they spend time together, Alma speaks to Elisabeth constantly, never receiving any answer. Alma eventually confesses her secrets to a seemingly sympathetic Elisabeth and finds that her own personality is being submerged into Elisabeth's persona.
<b>Personal Shopper</b>	With this intimate supernatural drama, the celebrated French filmmaker Olivier Assayas conjures a melancholy ghost story set in the world of celebrity and haute couture. Starring Kristen Stewart, whose performance in Assayas's <i>Clouds of Sils Maria</i> made her the first American actress to win a César Award, this evocative character study tells the story of a young fashion assistant and spiritual medium who is living in Paris and searching for signs of an afterlife following the sudden death of her twin brother. A stirring depiction of grief in the form of a psychological thriller, <i>Personal Shopper</i> —which won Assayas the best director award at Cannes—is a chilling meditation on modern modes of communication and the way we mourn those we love.
<b>Perversion Story</b>	<p>Dr. George Dumurrier is looking for money to expand the San Francisco based clinic he runs with his brother. He is also having an affair with Jane, a glamorous fashion photographer. When Dumurrier's wife Susan dies following an asthma attack, leaving him a million dollar insurance pay-out, it seems that all his problems are solved - until an anonymous phone call sends him to the Roaring 20s strip club where he is astonished to discover that its featured performer, the dangerously desirable Monica Weston, looks exactly like his dead wife. As he tries to unravel this mystery, George learns that the police are now investigating his wife's death and that he is under suspicion of murder.</p> <p>Masterfully directed by Lucio Fulci, <i>PREVERSION STORY</i> just predates <i>LIZARD IN A WOMAN'S SKIN</i> and is equally compelling, mysterious and seductive.</p>
<b>Pete Seeger: The Power of Song</b>	A wonderful documentary that etches an indelible portrait of an American icon and a global treasure. As a solo performer and as a member of the Weavers, Seeger introduced America to its musical heritage and was instrumental in ushering in the folk music revival in the 1960s. Branded as an "evil Commie" for his leftist beliefs, he is hailed here as an "absolute patriot" and "a living testament to the First Amendment." Seeger didn't call out politicians or presidents. He called out backward policies, unjust laws, and divisive attitudes. Songs that he popularized, or were covered by others, such as "We Shall Overcome," "The Hammer Song," "Where Have All the Flowers Gone," and "Turn, Turn, Turn," became Civil Rights and anti-war anthems. Music, he eloquently states in <i>The Power of Song</i> , should not be used just to forget one's troubles, but to also help to understand and to do something about your troubles. Whether singing work songs at union rallies or Woody Guthrie's "This Land Is Your Land" to schoolchildren, Seeger used folk music as a uniter. <i>The Power of Song</i> is a profile in courage. In dramatic archival footage, he is seen defying the House Un-American Activities Committee. Seeger, never in it for the money, recalls how he quit the phenomenally popular Weavers when the other members agreed to do a cigarette commercial. Seeger was green before green was cool. At 88, he lives in the log cabin that he built and continues to work the land; chopping wood and hauling water. This film also chronicles his successful campaign to clean up the polluted Hudson River.
<b>Pete Seeger's 90th Birthday Concert</b>	With a career spanning more than half a century, renowned folk artist, political activist, and avid environmentalist, Pete Seeger, turned 90 in May of 2009. In honor of the milestone birthday, a multi-generational roster of artists, whose music has been shaped by Seeger's vision, gathered at Madison Square Garden on May 3 to celebrate his lifetime achievement. Joining Seeger for this extraordinary concert event were more than 40 artists, including Bruce Springsteen, John Mellencamp, Arlo Guthrie, Joan Baez, Kris Kristofferson, Richie Havens, Roger McGuinn, Ani DiFranco, Taj Mahal, Ben Harper, Dave Matthews, and many others who performed songs inspired by Seeger's music and activism. Concert highlights include Seeger leading the audience in a rousing sing-along of "Amazing Grace." Other classic favorites compelling the enthusiastic audience to join in were "We Shall Overcome" and "This Land Is Your Land."
<b>Petite marchande d'allumettes, La</b>	"The Little Match Girl." Hessling never looked lovelier, and this retelling of the Hans Christian Andersen story is full of life, informed by Renoir's love of magic and the theater.

Title	Summary
<b>Petrified Forest, The</b>	Adapted from a hit Broadway play by Robert Sherwood and starring original cast members Leslie Howard and Humphrey Bogart, this 1936 suspense drama is set in an aging desert roadhouse café, where a young woman (Bette Davis) dreams of escaping a dead-end existence spent with her father and a lunkheaded, would-be suitor. Along comes a penniless poet (Howard), a wanderer who has made a mess of his life and crossed the hot sands as a symbolic act of meaningful futility. Davis's waitress is instantly enchanted, and in short order they begin talking about heading out to the world together. Then a twist: the world comes to them--in the form of escaped convicts, led by the monosyllabic Duke Mantee (Bogart), who secretly agrees to the poet's request that the fugitive gangster kill him. Directed by Archie Mayo (The Great American Broadcast), much of the film, perhaps inevitably, looks set-bound. Most of the action occurs in the café, and the script's tension sadly dissipates a bit as villains and hostages stay glued to their seats. The film's enduring appeal has everything to do with the leading performances: the fascinating alchemy of Howard's ethereal air, Davis's sexy urgency, and Bogart's bemused menace. If the story feels a trifle dated and perhaps a bit smug, the actors make it compelling nonetheless. - Tom Keogh
<b>Petulia</b>	This Richard Lester film will tell you more about how confusing the '60s were than any hackneyed NBC miniseries ever could. In this fragmented love story, told in a nonlinear fashion that bounces back and forth in time, George C. Scott plays a newly divorced surgeon who meets a charming if scattered young woman, Petulia (Julie Christie). He falls into an affair with her, only to discover that she is married to a seemingly normal guy (Richard Chamberlain)--who also happens to be extremely abusive. But his efforts to extricate her from the marriage, set against the flower-power scene in San Francisco, only frustrate him with her indecisiveness. The film features performances by the Grateful Dead and Big Brother and the Holding Company, and captures a sense of the confusion caused by the youthquake that swept the nation. -- Marshall Fine
<b>Phantom</b>	A shiftless young man becomes obsessed with a mysterious woman and yearns to find her again.
<b>Phantom Carriage, The</b>	The last person to die on New Year's Eve before the clock strikes twelve is doomed to take the reins of Death's chariot and work tirelessly collecting fresh souls for the next year. So says the legend that drives 'The Phantom Carriage' (Körkarlen), directed by the father of Swedish cinema, Victor Sjöström. The story, based on a novel by Nobel Prize winner Selma Lagerlöf, concerns an alcoholic, abusive ne'er-do-well (Sjöström himself) who is shown the error of his ways, and the pure-of-heart Salvation Army sister who believes in his redemption. This extraordinarily rich and innovative silent classic (which inspired Ingmar Bergman to make movies) is a Dickensian ghost story and a deeply moving morality tale, as well as a showcase for groundbreaking special effects.
<b>Phantom India</b>	Malle called his gorgeous and groundbreaking Phantom India the most personal film of his career. And this extraordinary journey to India, originally shown as a miniseries on European television, is infused with his sense of discovery, as well as occasional outrage, intrigue, and joy.
<b>Phantom Lady</b>	Unhappily married Scott Henderson spends the evening on a no-name basis with a hat-wearing woman he picked up in a bar. Returning home, he finds his wife strangled and becomes the prime suspect in her murder. Every effort to establish his alibi fails; oddly no one seems to remember seeing the phantom lady (or her hat). In prison, Scott gives up hope but his faithful secretary, "Kansas," doggedly follows evanescent clues through shadowy nocturnal streets. Can she save Scott in time?
<b>Phantom of Liberty</b>	Bourgeois convention is demolished in Luis Buñuel's surrealist gem The Phantom of Liberty. Featuring an elegant soirée with guests seated at the toilet bowls, poker playing monks using religious medals as chips, and police officers looking for a missing girl who is right under their noses, this perverse, playfully absurd comedy of non sequiturs deftly compiles many of the themes that preoccupied Buñuel throughout his career - from the hypocrisy of conventional morality to the arbitrariness of social arrangements.
<b>Phantom of the Opera, The</b>	This Technicolor retelling of the Gaston Leroux "grand guignol" classic The Phantom of the Opera has a little more opera than phantom, but that's because the stars are soprano Susannah Foster and tenor Nelson Eddy. Claude Rains carries the acting honors on his shoulders, playing a pathetic orchestra violinist who worships aspiring opera-singer Foster from afar. The girl is unaware that Rains has secretly been financing her music lessons with instructor Leo Carrillo. When he runs out of money, Rains attempts to sell the concerto that he's been working on all his life. Mistakenly believing that his precious concerto has been stolen from him, Rains attacks and kills the music publisher he holds responsible. Terrified, the publisher's mistress throws a pan full of acid into Rains' face. Rains runs screaming into the night, and is not heard from for the next reel or so. Soon afterward, the Paris Opera house is plagued by a series of mysterious accidents.
<b>Phenix City Story, The</b>	Corruption, brutality and vice plagued Phenix City, Alabama, for 100 years, so who would dare to change it? Based on real-life events and filmed on location in what was called Sin City USA, director Phil Karlson's semi-documentary tells the jolting tale of those who risked their lives to bring the burg's syndicate of thugs and murderers to justice.
<b>Phil Ochs: There But For Fortune</b>	One of the '60s best folk troubadours gets his due. Perhaps the most gifted '60s folkie not born Zimmerman, Phil Ochs was a truly tragic figure: dead by his own hand in 1976, only 35 years of age. Kenneth Bowser's documentary recounts the lefty hero's life in standard talking-head mode, trotting out Joan Baez et al. to rhapsodize about yesteryear's Greenwich Village. But the film's pulse, like that of its subject, quickens with politics (particularly the singer's time in Salvador Allende's Chile). It's a well-constructed and long-overdue tribute, yet Fortune refrains from delving into larger questions that surround Ochs's work. Did the singer's unwavering dedication to agitpop leave him stranded in the '60s? And does Ochs's diminished legacy among today's essentially apolitical neofolkies amount to a second tragedy?

Title	Summary
<b>Pi</b>	Max is a genius mathematician who's built a supercomputer at home that provides something that can be understood as a key for understanding all existence. Representatives both from a Hasidic cabalistic sect and high-powered Wall Street firm hear of that secret and attempt to seduce him.
<b>Piano Teacher, The</b>	In this riveting study of the dynamics of control, Academy Award-winning director Michael Haneke takes on Nobel laureate Elfriede Jelinek's controversial 1983 novel about perverse female sexuality and the world of classical music. Haneke finds his match in Isabelle Huppert, who delivers an icy but quietly seething performance as Erika, a piano professor at a Viennese conservatory who lives with her mother in a claustrophobically codependent relationship. Severely repressed, she satisfies her masochistic urges only voyeuristically until she meets Walter (Benoît Magimel), a student whose desire for Erika leads to a destructive infatuation that upsets the careful equilibrium of her life. A critical breakthrough for Haneke, <i>The Piano Teacher</i> —which won the Grand Prix as well as dual acting awards for its stars at Cannes—is a formalist masterwork that remains a shocking sensation.
<b>Picasso: Magic, Sex, Death</b>	His art became the most admired—and often, the least understood—of the twentieth century. What secrets fueled Pablo Picasso's remarkable genius? Themes of eroticism, madness, and the supernatural played their parts. Biographer and close friend John Richardson turns his hand to the cinematic tale of a psychological detective story, from Picasso's childhood fascination with the occult to his insatiable hunger for sex, life, and creation.
<b>Piccadilly</b>	<p>E.A. (Variété) Dupont's <i>Piccadilly</i>, the 1929 silent masterpiece brilliantly restored by the British Film Institute, stars the sultry Anna May Wong in her greatest role.</p> <p>After many years of supporting roles in Hollywood, Wong left for Europe in search of better work. And did she find it! Her electric, sexually-charged performance in <i>Piccadilly</i> is a revelation. Like Louise Brooks, that other erotic beauty who left America and found stardom as a siren in G.W. Pabst's <i>Pandora's Box</i>, Wong found her greatest role abroad. She is mesmerizing as Shosho, the Chinese scullery maid at a <i>Piccadilly</i> nightclub who overnight becomes the toast of London - and the object of desire of all around her. The camera adores Wong, and against Alfred Junge's astonishing set design, she glows on the big screen.</p> <p>In the 1970s, Louise Brooks was "rediscovered" by writer Kenneth Tynan and cinephiles flocked to the re-release of her films. Now, with this gorgeous restoration of <i>Piccadilly</i> and its first distribution in the US since 1929, audiences will fall under the spell of the bewitching Anna May Wong</p>
<b>Pickup on South Street</b>	Petty crook Skip McCoy (Richard Widmark) has his eyes fixed on the big score. When the cocky three-time convict picks the pocketbook of unsuspecting Candy (Jean Peters), he finds a haul bigger than he could have imagined: a strip of microfilm bearing confidential U.S. secrets. Tailed by manipulative Feds and the unwitting courier's Communist puppeteers, Skip and Candy find themselves in a precarious gambit that pits greed against redemption, Right versus Red, and passion against self preservation. With its dazzling cast and director Samuel Fuller's signature raw energy and hardboiled repartee, <i>Pickup on South Street</i> is a true film noir classic by one of America's most passionate cinematic craftsmen.
<b>Picnic at Hanging Rock</b>	Twenty years after it swept Australia into the international film spotlight, Peter Weir's stunning 1975 masterpiece remains as ineffable as the unanswerable mystery at its core. A Valentine's Day picnic at an ancient volcanic outcropping turns to disaster for the residents of Mrs. Appleyard's school when a few young girls inexplicably vanish on Hanging Rock. A lyrical, meditative film charged with suppressed longings, <i>Picnic at Hanging Rock</i> is at long last available in a pristine widescreen director's cut with a newly-minted Dolby® digital 5.1 channel soundtrack.
<b>Picture Snatcher</b>	Here's Cagney as Danny Kean a former gangster who has decided to go straight after a stretch in the big house. Danny has fallen for Patricia (Patricia Ellis) the daughter of the cop who put him away (Robert Emmett O'Connor). Dad isn't convinced that Danny has left his life of crime behind him and he isn't too impressed with his new career taking pictures for a sleazy tabloid newspaper. Between getting a lurid photo of a fireman in front of a burning building (where his wife and her lover met their fate) and a daring shot of a woman being executed (based on an actual incident when a New York Daily News photographer got a photo of Ruth Snyder in the electric chair) Danny's work is selling papers but hardly making Officer O'Connor think his daughter is in good hands (especially since he was in charge of press security for the execution).
<b>Pierrot le Fou</b>	Dissatisfied in marriage and life, Ferdinand (Jean-Paul Belmondo) takes to the road with the babysitter, his ex-lover Marianne Renoir (Anna Karina), and leaves the bourgeoisie behind. Yet this is no normal road trip: genius auteur Jean-Luc Godard's tenth feature in six years is a stylish mash-up of consumerist satire, politics, and comic-book aesthetics, as well as a violent, zigzag tale of, as Godard called them, the last romantic couple. With blissful color imagery by cinematographer Raoul Coutard and Belmondo and Karina at their most animated, <i>Pierrot le fou</i> is one of the high points of the French new wave, and one last frolic before Godard moved ever further into radical cinema.
<b>Pigs and Battleships</b>	A dazzling, unruly portrait of postwar Japan, <i>Pigs and Battleships</i> details, with escalating absurdity, the desperate power struggles between small-time gangsters in the port town of Yokosuka. The film is shot in gorgeously composed, bustling cinemascope
<b>Pina</b>	The boundless imagination and physical marvels of the work of the German modern-dance pioneer Pina Bausch leap off the screen in this exuberant tribute by Wim Wenders. A long-planned film collaboration between the director and the choreographer was in preproduction when Bausch died in 2009. Two years later, Wenders decided to go ahead with the project, reconceiving it as an homage to his late friend. The result, shot in stunning 3D, is a remarkable visual experience and a vivid representation of Bausch's art, enacted by a group of staggeringly talented dancers from her company, the Tanztheater Wuppertal Pina Bausch. <i>Pina</i> is an adventurous work of cinema that highlights the bold legacy of one of the world's true creative visionaries.

Title	Summary
<b>Pinochet Case, The</b>	<p>"The Pinochet Case" picks up the dictator's story in 1998, the year he retired from politics and appointed himself "senator for life." While in London on his annual shopping spree, the general developed serious back pains and was hospitalized in a clinic. It was there that he was arrested immediately after surgery. The next 503 days he spent under house arrest at an estate outside London while the House of Lords debated whether he should be extradited to Spain. One ally and friend shown visiting the general during his detention and offering solace and gratitude for his help in the Falkland Islands campaign is the former British Prime Minister Margaret Thatcher.</p> <p>Although the House of Lords eventually divested him of the legal immunity that has traditionally protected heads of state from prosecution for crimes against humanity, the general was still allowed to return to Chile for reasons of ill health. Although deemed too ill to stand trial in Santiago, he was stripped of his immunity by the Chilean supreme court, declared a criminal and kept under house arrest.</p> <p>"The Pinochet Case" is a beautifully layered mosaic that is all the more powerful for never raising its voice to a shout and for keeping the tears to a minimum. We are told that the military regime took from the Nazis the technique of "disappearing" people by arresting them, holding them in detention in undisclosed locations for months and sometimes years at a time, while denying their existence to desperate relatives and friends. Most were ultimately disposed of through burial in far-flung locations, and some were simply dropped into the ocean.</p> <p>The film visits the notorious Villa Grimaldi, a nondescript complex of buildings in Santiago that was the military regime's prime detention center, and the camera lingers over a bed that was wired electrically into a torture device.</p> <p>The most powerful leitmotif is a visual Greek chorus of the general's victims who are periodically shown in a group portrait casting a collective gaze of calm accusation into the camera's eye. Over the course of the film individual members of that group recall the personal horrors they experienced in detention. Some are speaking publicly for the very first time.</p>
<b>Pita: The Metamorphosis (Royal Ballet)</b>	<p>Arthur Pita's adaptation of Franz Kafka's 1915 novella had its premiere at the Royal Opera House's Linbury Studio Theatre in 2011. The role of Gregor Samsa was created for Royal Ballet Principal Edward Watson, and draws on his extraordinary technical abilities. The unusual and absurd story is conveyed through startling choreography – an intelligent presentation of the pressures and yearnings of the young Kafka.</p> <p>Frank Moon's score and Simon Daw's stark, white designs create a claustrophobic atmosphere, while the horror of Gregor's physical alteration is evoked by black fluid that smears the stage. Although Gregor's mother and father struggle to come to terms with his transformation, his younger sister, Grete, is more sympathetic. However, her feelings change and she undergoes her own metamorphosis as she moves from childhood to adulthood. The Metamorphosis won a South Bank Sky Arts Award and Edward Watson won the Olivier Award for Outstanding Achievement in Dance for his role.</p>
<b>Place de la République</b>	<p>An entertaining snapshot of the comings and goings on one street corner in Paris.</p>
<b>Planet Earth, Volume 1</b>	<p>Embracing the world's landscapes and wildlife, Planet Earth takes the definitive look at the diversity of our planet. With high definition photography, revolutionary ultra-high speed cameras and detailed images from the air, the series captures some of the most amazing footage ever seen.</p>
<b>Planet Earth, Volume 2</b>	<p>Planet Earth II allows us to experience the world from the viewpoint of the animals themselves. Traveling through jungles, deserts, mountains, islands, grasslands and cities, this series explores the unique characteristics of Earth's most iconic habitats and the extraordinary ways animals survive within them. New technology allows individual stories to be captured in an unparalleled level of detail. Viewers are immersed in incredible landscapes and share the most dramatic moments in the lives of animals.</p>

Title	Summary
<b>Planet II [4K UHD]</b>	<p>The series was announced by the BBC in 2013 with the working title <i>Oceans</i>, but the title was later changed to <i>Blue Planet II</i> as it revealed on 19 February 2017. Filming took place over a course of more than four years; involving 125 expeditions across 39 countries and produced more than 6,000 hours of underwater dive footage from over an estimated 4,000 dives.</p> <p>As with both the original <i>Blue Planet</i>, which was broadcast in 2001, and both series of <i>Planet Earth</i>, the BBC's natural history team have developed new camera technology and techniques to capture previously unobtainable footage.</p> <p>These include ultra high-definition "tow cams" that can film predatory fish and dolphins front-on, and suction cameras recording the view from the backs of large creatures such as whale sharks and orcas.</p> <p>The team have also used the latest marine technology, including two unmanned submersibles, allowing them to record footage from 1,000 metres under the Antarctic Ocean.</p> <p>The results include footage of newly discovered and never-before filmed creatures, including hairy-chested Hoff crabs, snub fin dolphins that spit water, and a tool-using tusk fish.</p> <p>The executive producer James Honeyborne described the oceans as "the most exciting place to be right now".</p> <p>He added: "New scientific discoveries have given us a new perspective of life beneath the waves. <i>Blue Planet II</i> is taking its cue from these breakthroughs, unveiling unbelievable new places, extraordinary new behaviours and remarkable new creatures. Showing a contemporary portrait of marine life, it will provide a timely reminder that this is a critical moment for the health of the world's oceans."</p>
<b>Planet of the Apes</b>	<p>In the year 3978A.D. a spaceship with a crew of 4 crashes down on a distant planet. One of the crew members had died in space and the other 3 head out to explore the planet. They soon learn that the planet is much like their own. They then find the planet is inhabited by intelligent apes. One of the men is shot and killed and the others are taken to the apes' city. There, one undergoes brain surgery and is put into a state of living death. The other (Charlton Heston) befriends some of the apes but is feared by most. After being put through ape trial he escapes with a female human native to the planet. After helping his ape friends escape a religious heresy trial he escapes out into the wilderness with the female. There he learns the planet might not be so distant after all.</p>
<b>Planet Terror</b>	<p>Loud, fast, and proudly out of control, <i>Grindhouse</i> is a tribute to the low-budget exploitation movies that lurked at drive-ins and inner city theaters in the '60s and early '70s. Writers/directors Quentin Tarantino (<i>Kill Bill</i>) and Robert Rodriguez (<i>Sin City</i>) cooked up this three-hour double feature as a way to pay homage to these films, and the end result manages to evoke the down-and-dirty vibe of the original films for an audience that may be too young to remember them. Rodriguez's <i>Planet Terror</i> is a rollicking horror/sci-fi/action piece about a plague outbreak that turns citizens into cannibalistic murderers; it's heavy on the gore and explosions but also features a terrific cast of A players (Freddy Rodriguez, Naveen Andrews, Marley Shelton) and B-movie vets (Michael Biehn, Jeff Fahey, Tom Savini) and the indelible image of Rose McGowan as a stripper whose torn-off leg is replaced by a high-powered machine gun.</p> <p>If Tarantino's feature was a nod to the moody, genre-jumping exploitation of the early '70s, Rodriguez's contribution to the <i>Grindhouse</i> aesthetic pays tribute to the manic gorefests from Italy and the States in the early '80s. And much like the film itself, the supplemental features on <i>Terror</i>'s double-disc Extended and Unrated presentation have a loose, action-packed and familial vibe that gives fans full access to Rodriguez's one-man-studio approach to moviemaking. The director is featured twice on audio tracks: first, on the feature commentary, which provides a fun tour through the picture's production (as well as information on the upcoming <i>Grindhouse</i> DVD set, which will reunite the two pictures in their theatrical format), and later on the "10-Minute Film School," a fascinating breakneck run through the numerous visual and CGI effects that produced the film's most eye-popping effects, including McGowan's leg/machine gun. Most of the extras echo Rodriguez's informative and entertaining vibe--two featurettes cover the picture's male and female cast (the former offers affectionate tributes to the exploitation vets in the company, including Biehn, Fahey, Michael Parks, and Savini), while "Casting Rebel" is an amusing discussion of how Rodriguez came to bring his own son into the movie, as well as his refusal to disclose the fate of Rebel's character. "Sickos, Bullets, and Explosions" takes a look at <i>Terror</i>'s extensive special effects through interviews with stunt coordinator Jeff Dashnaw and members of the visual effects team, while "The Friend, The Doctor, and The Real Estate Agent" chats with three non-actors, all pals of Rodriguez, who wound up with small but significant roles in the picture. The Extended and Unrated aspect of the set is limited to a few extended scenes and extra splatter (sorry, the infamous "Missing Reel" is not recovered for this set), while <i>Grindhouse</i> fans bemoaning the absence of the film's hilarious faux trailers will appreciate the inclusion of Rodriguez's hilarious <i>Machete</i> spot, with Danny Trejo as a death-dealing, lady-loving tough guy gunning for double-crosser Fahey. The set also includes an "Audience Reaction" track: Essentially, it's a whole track of whoops and hollers that allows the viewer to "experience" the film as if they were watching it in an actual grindhouse from back in the day. Its inclusion neither adds to or detracts from enjoying this DVD, but it's wholly indicative of the level of fun Rodriguez had making the picture--and wants to share with his fans. -- Paul Gaita</p>

Title	Summary
<b>Planetes 1</b>	<p>The year is 2075 AD. The dream of working and living in the vast openness of space is now a reality. However, a new threat has arisen and if left unchecked can prove fatal: space debris! An undetectable screw struck and disabled a passenger space flight causing disaster and death to the ones on board.</p> <p>A space debris collection agency is formed but, it's a money losing venture for the corporations. Follow the men and women of the "Half-Section" and witness the harrowing experience that is involved with such dangers.</p>
<b>Planetes 2</b>	<p>Hachimaki encounters an old-timer astronaut that makes him question whether man is really meant to travel into space until a unique girl changes his perspective of what home is. Revelations are made about Yuri and the tragic Alnair-8 flight and Yuri finally finds the thing he has been searching for while working at the Debris Section.</p>
<b>Planetes 3</b>	<p>A terrorist group called the Space Defense Front hopes to kick out mankind from space and they'll do it by any means possible. The debris gang could care less but the SDF is blowing up all the smoking areas. The SDF better watch out because nothing's going to stand in Fee's way of puffing her smokes.</p>
<b>Planetes 4</b>	<p>Hachi is adrift in space in the middle of a solar flare and miraculously survives it. But is diagnosed with Acute Spatial Disorder and unless he can overcome it, he will be grounded from space for the rest of his life. Dolf has been replaced as director of 2nd Division and the new director wants to shut down the Debris Section. Will they step down quietly or will they fight for what's right until the very end?</p>
<b>Planetes 5</b>	<p>Hachimaki has decided to quit the Debris Section and take a one-in-ten-thousand chance to join the crew of the first manned mission to Jupiter. It won't be easy competing against high profile candidates. The project chief will put the candidates through a set of grueling tests that will force them to make life or death choices. Will Hachimaki show that he has the "right stuff" and also stop a traitor before he blows up the Jupiter explorer?</p>
<b>Planetes 6</b>	<p>As the final preparations are made for the Von Braun's maiden voyage to Jupiter, the Space Defense Front makes a bold attempt at interrupting the INTO summit by taking control of the Jovian explorer. Again, the Debris Section is caught in the crossfire as they try to prevent the Von Braun from falling on the Moon's most populated city. In the middle of the chaos, two lost souls search for their own purpose and each other.</p>
<b>Player, The</b>	<p>Egocentric movie studio executive Griffin Mill's (Tim Robbins) life is starting to seem like a movie in itself. Word around Hollywood is that he is about to be replaced by young hotshot Larry Levy (Peter Gallagher), and to make matters worse, Griffin has just accidentally murdered innocent screenwriter David Kahane (Vincent D'Onofrio) after accusing Kahane of sending him malicious postcards, and the police are on to him. Aside from all of this, Griffin has to survive in the shallow yet glamorous world of Hollywood, in which stars hag out on every corner and movies are made as long as the pitch can be condensed to twenty five words or less, and the endings are happy.</p>
<b>Playtime</b>	<p>Jacques Tati's gloriously choreographed, nearly wordless comedies about confusion in an age of high technology reached their apotheosis with PlayTime. For this monumental achievement, a nearly three-year-long, bank-breaking production, Tati again thrust the lovably old-fashioned Monsieur Hulot, along with a host of other lost souls, into a baffling modern world, this time Paris. With every inch of its superwide frame crammed with hilarity and inventiveness, PlayTime is a lasting record of a modern era tiptoeing on the edge of oblivion.</p>
<b>Please Not Now!</b>	<p>Sophie (Brigitte Bardot) is left heart broken when she finds out that her boyfriend Philippe (Jacques Riberolles) has been having an affair with Barbara Wilbury an American behind her back. She meets up Claude and Alain (Michel Subor) at dinner after Philippe tells her they are through. Sophie quickly builds up a friendship with Alain who has fallen in love with her. When she finds out Philippe is taking his new girlfriend to a ski resort she convinces Alain to come along and pretend that they are in love. Will Sophie win back Philippe or will she let the love that is right in front of her slip away?</p> <p>Please, Not Now would mark Brigitte Bardot's third collaboration with Roger Vadim. Please Not Now's original director Jean Aurel would be replaced by Bardot's ex-husband Roger Vadim. Please Not Now's comedy bits and sketches are reminiscent to the screwball comedies like My Man Godfrey produced in Hollywood in the 1930's and early 1940's. From the opening minutes of the film Roger Vadim sets the tone with his frantic title sequence that has been speed up as it foreshadows the films chaotic structure. Vadim's stark Black and White photography accentuates the actor's performances. Vadim does experiment some through out the film with a few inventive compositions and lighting. The main focus of the film is Bardot who proves that she is more than just sexy she is funny. Her natural approach shines through as she is put through various comedic situations like throwing pies and blowing up stoves. Michel Subor who plays Alain is very good as the straight man as he helps rein in Bardot's ditzzy performance.</p> <p>Bardot's infamous nude dance sequence is sure to get any mans blood rising and this scene is even more powerful since the majority of the film doesn't focus on her sex appeal. The flamingo like theme song which is based on the song La Bamba is almost unrecognizable in its current version. Please Not Now is a love story that uses comedy too lighten the tone of the picture. Overall the story is your standard love triangle plot and the material is elevated by the brilliant comedic performances.</p>

Title	Summary
<b>Pleasures of the Flesh</b>	A corrupt businessman blackmails the lovelorn reprobate Atsushi into watching over his suitcase full of embezzled cash while he serves a jail sentence. Rather than wait for the man to retrieve his money, however, Atsushi decides to spend it all in one libidinous rush—fully expecting to be tracked down and killed. Oshima’s dip into the waters of the popular soft-core “pink film” genre is a compelling journey into excess.
<b>Pocket Money</b>	Broke and in debt, an otherwise honest cowboy gets mixed up in some shady dealings with a crooked rancher.
<b>Poil de Carotte</b>	Julien Duvivier remade his own silent adaptation of a popular turn-of-the-twentieth-century novella and play for the sound era, resulting in one of his most beloved films. In a tremendously moving performance, Robert Lynen plays the neglected young François, mockingly called Poil de Carotte (Carrottop) by his family for his mop of red hair. Duvivier sensitively charts the rural daily life of a boy desperate to connect with others, especially his distracted father, played by the chameleonic Harry Baur.
<b>Point Blank</b>	Walker (Lee Marvin) strides through Los Angeles with the steel-eyed stare of a stone-cold killer, or perhaps a ghost. Betrayed by his wife and best friend, who gun him down point-blank and leave him for dead after a successful heist, Walker blasts his way up the criminal food chain in a quest for revenge. Did he survive the shooting or return from the grave, or is it all a dying dream? The question is left in the air in John Boorman's modern film noir, a brutal revenge thriller based on Richard Stark's novel The Hunter (remade by Brian Helgeland as Payback), set in the impersonal concrete and steel canyons of Los Angeles and eerily empty cells of Alcatraz. Walker kills without remorse, guided by shadowy "informant" Keenan Wynn, whose own agenda is carefully concealed, and assisted by Angie Dickinson, as he desperately searches for someone, anyone, who can just give him his money. But if Walker is an extreme incarnation of the revenge-driven noir antihero, the modern syndicate has been transformed into a world of paper jungles and corporate businessmen, an alienating concept to the two-fisted, gun-wielding gangster. Boorman creates a hard, austere look for the film and fragments the story with flashes of painful memory, grafting the New Wave onto old genres with confidence and style. Haunting and brutal, Point Blank remains one of the most distinctive crime thrillers ever made. - Sean Axmake



Title	Summary
<b>Point of Order!</b>	<p>From April 22-June 17, 1954 the nation was transfixed by the spectacle of the Army-McCarthy hearings. Sen. McCarthy had finally taken on an opponent big enough to fight back: the Army itself. The actual dispute is so trivial and bizarre it almost defies belief. According to the Army, McCarthy and his right-hand man Roy Cohn pressured the Army to grant special favors to a private named David Schine. Schine had been allowed to ride in the front of transport vehicles, to get his shoes professionally polished, etc. McCarthy, in turn, accused the Army of holding Schine hostage in order to impede his office's investigation of alleged communists at high levels in the military. The escalating squabble prompted a Senate investigation which was televised live and drew a huge audience.</p> <p>"Point of Order!" (1963) is a film cobbled together entirely from kinescope recordings of the Army-McCarthy hearings. Filmmakers Emile de Antonio and Dan Talbot distilled nearly 200 hours of broadcasts into a taught, gripping documentary that is both hilarious and chilling. Aside from a brief introduction at the start of the film by de Antonio, the film features nothing but the footage of the hearings: no narration, no interviews, nothing but what the television cameras recorded. This does not mean, however, that "Point of Order!" was not significantly reshaped by the filmmakers.</p> <p>De Antonio (who takes an "Editorial Director" credit on the film) called his movie "the theater of fact." Theater is an apt term. Everyone involved was aware of the presence of the cameras and played to them at every moment. Both McCarthy and Welch relied on a brand of cheap populism, and constantly appealed to the "common" American. Chief consul Ray Jenkins even began each day's proceedings by summarizing the previous day's events "for the benefit of those who tuned in late."</p> <p>The film focuses on a few of the key mini-dramas which erupted during the proceedings. One of the most surreal is a battle over a photograph McCarthy introduced as evidence. The photo showed David Schine with an army officer: proof, according to McCarthy, that the officer was friendly with the private. Welch pointed out the fact that the original photo was actually a larger group shot, and McCarthy had cropped the photo to make it appear the two men were alone. Watching both McCarthy and Roy Cohn attempting to deny that the photo was doctored will remind viewers of Bill Clinton at his "that depends on what the definition of 'is' is" best.</p> <p>The title refers to McCarthy's constant outbursts during the proceedings in which he claimed a "point of order," a term which meant nothing in the Senate but was simply an excuse for him to interrupt every speaker, not just the Army's attorneys but the Senators on the committee as well. The documentary is a testament to McCarthy's overweening arrogance; at one point, he even attempts to place himself above President Eisenhower in the pecking order: "Presidents come and go," he claims.</p> <p>De Antonio shapes his material into a tightly-crafted narrative in which McCarthy repeatedly embarrasses himself in front of a national audience. Even the Senators realize he is a lost cause and trip over each other in their efforts to distance themselves from the once-loved Tailgunner. The film concludes with Senator Stuart Symington storming out of the chambers as McCarthy lobbs empty challenges at him. There were actually weeks of testimony left after this crucial moment, but the Senator had already plummeted off the cliff. De Antonio cuts from this shot to one of the empty Senate chamber, symbolic of the number of supporters McCarthy now had left. But the Senator's whining voice still plays on the soundtrack. Like some huge, dumb beast, McCarthy has already been killed but his body continues to flail helplessly.</p> <p>By constructing a film entirely out of "found" footage, de Antonio created a landmark achievement in documentary filmmaking. De Antonio did not want to employ a narrator to tell the viewer what to think; rather, he preferred to let reality speak for itself. As "Point of Order!" proves, reality is both inherently rich and ambiguous. Most viewers simply see the film as evidence of McCarthy's arrogance, but de Antonio felt it served as witness to the shady behavior of everyone involved, including Joseph Welch and the Senators on the committee. For de Antonio, the only heroes were the television cameras themselves.</p> <p>We can tease out other conclusions from the footage as well. Witness the number of times the Senate audience erupts in laughter when McCarthy attempts another ludicrous accusation or another speaker take a cheap shot at the Senator. The audience hardly seems to be trembling in fear of the mighty Tailgunner; he was already a laughing stock and the hearings were simply his final "outing" in front of the nation.</p> <p>De Antonio's record of the events proves more vital with every revisionist attempt to rehabilitate McCarthy's image. In her book "Treason," Ann Coulter argued that McCarthy was really an American hero who was vilified by a liberal conspiracy. Since Coulter also once claimed that women were too stupid to vote, we could dismiss her claims as the ramblings of an ill-informed demagogue, but even some legitimate pundits have leapt to the Tailgunner's defense in recent years, citing evidence that Communists really had infiltrated government agencies in the 1950s. That there was a legitimate Communist threat is both true and irrelevant. McCarthy's tactics were inexcusable by any rational standard; innuendo and histrionics do not constitute a legitimate national defense. "Point of Order!" provides an enduring glimpse of the true nature of this rough, slouching beast. Perhaps his influence wasn't as great as we have been led to believe, but that does not change the fact that the man was a drunk, a bully, a coward and, above all, a national disgrace.</p>

Title	Summary
<b>Pokot [aka 'Spoon']</b>	The film is based on Olga Tokarczuk's novel <i>Drive Your Plow over the Bones of the Dead</i> (2009), adapted for the screen by novelist and the director themselves. The plot is centered around Mrs. Duszejko (Agnieszka Mandat-Grabka in a great turn), a retired civil engineer who moved to a small village in mountain region, took a part-time job teaching English in local elementary school and developed interest in astrology and eco-activism. The latter can be especially tricky in the region with strong hunting traditions, where literally everyone is connected through hunting societies and where the grade school age children are thought hunting anthems.
<b>Pom Poko</b>	<p>A politically and ecologically conscious film, "Pom Poko" tells the story of how a group of rakoons fight against humans expansion and destruction of their enviroment, and is in a sense to be seen as a continuum of the motifs of "Princess Mononoke".</p> <p>The fight is symbolized thru two fractions of the Tanuki. One side, the Shoukichi, seeks to understand humans, while the other, the Gonta, is a militant side, seeking destruction thru direct action.</p> <p>While heavy in its politically readings, "Pom Poko" is surprisingly entertaining, in the typical Ghibli naïve manner. It is full of beautiful moments, where one can dwell upon the beauty of the design and the humour of the characters.</p>
<b>Ponyo</b>	Ponyo confirms Academy Award-winning director Hayao Miyazaki's reputation as one of the most imaginative filmmakers working today. Loosely based on Hans Christian Anderson's "The Little Mermaid," Ponyo is a magical celebration of innocent love and the fragile beauty of the natural world. The daughter of the sea goddess Gran Mamare (voiced by Cate Blanchett) and the alchemist Fujimoto (Liam Neeson), Ponyo (Noah Cyrus) begins life as an adventurous little goldfish. Chafing at her father's restrictions, she goes in search of adventure and meets Sosuke (Frankie Jonas), a good-natured 5-year-old who lives by the sea. Sosuke adopts Ponyo and quickly wins her heart. Fujimoto uses magic to bring her back, but Ponyo's love for Sosuke proves stronger than his elixirs. She transforms herself into a human girl and returns to him during a spectacular storm at sea, but her metamorphosis upsets the balance of nature, precipitating a crisis only Gran Mamare can resolve. Ponyo contains fantastic moments that suggest dreams-- and reassert the power of hand-drawn animation to create memorable fantasies: No effects-laden Hollywood feature can match the wonder of Ponyo running along the tops of crashing waves on her way back to Sosuke. Ponyo is closer in tone to <i>My Neighbor Totoro</i> than <i>Spirited Away</i> or <i>Howl's Moving Castle</i> , and will appeal to audiences of all ages, including small children.
<b>Poor Little Rich Girl, The</b>	Selected to the National Film Registry by the Library of Congress, <i>The Poor Little Rich Girl</i> is the story of Gwendolyn, a lonely child who is neglected by parents who chase after wealth and social status.
<b>Popeye the Sailor: 1933-1938, Vol. 1</b>	In 1933, a squint-eyed sailor with outsized forearms danced a hula with Betty Boop--and began one of the great series in American cartoon history. Popeye had made his debut in Elzie Segar's comic strip "Thimble Theater" four years earlier, and the jump to animation only increased his popularity: by 1938, he rivaled Mickey Mouse. During the '30s, when Disney was creating lushly colored, realistic animation, the Fleischer Studio presented a gritty black-and-white world that was ideally suited to the bizarre misadventures of Popeye, Olive, and Bluto. The animators ignored anatomy, with hilarious results: Olive Oyl's rubbery arms wrap around her body like twin anacondas, and her legs often end up in knots. Exactly what Popeye and Bluto saw in this scrawny, capricious inamorata was never clear, but they fought over her endlessly. As the series progressed, the artists grew more sophisticated: in "Blow Me Down" (1933), Olive does some clumsy steps to "The Mexican Hat Dance;" one year later, in "The Dance Contest," she and Popeye perform deft spoofs of tango, tap, and apache steps. The stories are little more than strings of gags linked by a theme: Popeye and Bluto as rival artists; Popeye and Olive as nightclub dancers or café owners. But the minimal stories allow the artists to fill the screen with jokes, over-the-top fights, and muttered asides from the characters. Cartoon fans have waited for years for the "Popeye" shorts to appear on disc, and the <i>Popeye the Sailor 1933-1938</i> was worth waiting for. The transfers were made from beautifully clear prints with only minimal dust and scratches. The set is loaded with extras, including eight "Popumentaries," numerous commentaries, and 16 silent cartoons. It's a set to treasure. (Unrated, suitable for ages 10 and older: violence, tobacco use, ethnic stereotypes) -- Charles Solomon
<b>Poppy</b>	Poppy, daughter of carnival medicine salesman Professor McGargle, falls in love with the Mayor's son. Countess Maggie Tubbs DePuizzi is claimant to the Putnam estates, but McGargle and lawyer Wiffen plot to make Poppy claim the fortune. Wiffen and the Countess double-cross the Professor, but kindly Sarah Tucker notices a resemble between Poppy and the deceased Mrs. Putnam. It turns out that McGargle adopted the girl, she is the rightful heir, the purported Countess is only a showgirl, and every one has a happy ending.
<b>Porco Rosso</b>	Take flight with "Porco Rosso," a valiant World War I flying ace! From tropical Adriatic settings to dazzling aerial maneuvers, this action-adventure from world-renowned animator Hayao Miyazaki is full of humor, courage, and chivalry. When "Porco" -- whose face has been transformed into that of a pig by a mysterious spell -- infuriates a band of sky pirates with his aerial heroics, the pirates hire Curtis, a rival pilot, to "get rid" of him. On the ground, the two pilots compete for the affections of the beautiful Gina. But it is in the air where the true battles are waged. Will our hero be victorious? Featuring extraordinary voice talents.
<b>Pornographers, The</b>	Subu makes pornographic films. He sees nothing wrong with it. They are an aid to a repressed society, and he uses the money to support his landlady, Haru, and her family. From time to time, Haru shares her bed with Subu, though she believes her dead husband, reincarnated as a carp, disapproves. Director Shohei Imamura has always delighted in the kinky exploits of lowlifes, and in this 1966 classic, he finds subversive humor in the bizarre dynamics of Haru, her Oedipal son, and her daughter, the true object of her pornographer-boyfriend's obsession. Imamura's comic treatment of such taboos as voyeurism and incest sparked controversy when the film was released, but <i>The Pornographers</i> has outlasted its critics, and now seems frankly ahead of its time.

Title	Summary
<b>Port of Call</b>	Berit, a suicidal young woman living in a working-class port town, unexpectedly falls for Gösta, a sailor on leave. Haunted by a troubled past and held in a vice grip by her domineering mother, Berit begins to hope that her relationship with Gösta might save her from self-destruction.
<b>Port of Shadows</b>	On a foggy highway, a lonely soldier hitches a ride and ends up in a lonely bar on the outskirts of town, where lost souls gather for a melancholy repast. The soldier is Jean (Jean Gabin), a deserter on the run whose flight is interrupted when he meets sad runaway Nelly (Michele Morgan) and falls in love. He becomes entwined in the troubles of her life, notably the lascivious guardian (Michel Simon) who lusts after Nelly and attempts to blackmail Jean, and a cocky, hot-headed gangster (Pierre Brasseur) who tries to scare Jean off, only to be humiliated in front his men and the town. It's not hard to see where this spiral of threats and confrontations is leading (the title, after all, translates to "Port of Shadows," as ominous a title as any American film noir, especially in a small town where everyone's lives become tightly wound together. Director Marcel Carné and writer Jacques Prévert (who went on to collaborate on the French masterpiece Children of Paradise) infuse the film with a sense of dignity and quiet poetry. At night the port town is like a world in the clouds, cut off from the rest of the world, where all the sordid yearnings and desperate plans of the ambitious players take on a mythic resonance. It's only by light of day that everything returns to its shabby place. A classic of French poetic realism. - Sean Axmaker
<b>Portrait of a Lady on Fire</b>	Passion brews quietly between an artist and her subject, until together they create a space in which it can briefly flourish, in this sumptuous eighteenth-century romance from Céline Sciamma, one of contemporary French cinema's most acclaimed auteurs. Summoned to an isolated seaside estate on a secret assignment, Marianne (Noémie Merlant) must find a way to paint a wedding portrait of Héloïse (Adèle Haenel), who is resisting chattel marriage, by furtively observing her. What unfolds in exquisite tension is an exchange of sustained gazes in which the two women come to know each other's gestures, expressions, and bodies with rapturous intimacy, ultimately forging a subversive creative collaboration as well as a delirious romance. Charged with a yearning that almost transcends time and space, Portrait of a Lady on Fire mines the emotional and artistic possibilities that emerge when women can freely live together and see one another in a world without men.
<b>Possessed, The</b>	A dazed woman walks the streets of Los Angeles looking for a man named David. After collapsing in a diner, she's taken to the psychiatric ward of a nearby hospital. Flashbacks reveal her obsession for David and her schizophrenic behavior which ultimately led to murder.
<b>Possession</b>	A horror film like no other, Possession is an intense, shocking experience that was banned in the UK. At Cannes Film Festival' however, the film was nominated for the Palme d'Or and Isabelle Adjani won Best Actress for her mesmerising performance.  With thier marriage in pieves Anna and Mark's tense relationship has become a psychotic descent into screaming matches, violence and self-mutilation. Believing his wife's only lover is the sinister Heinrich, Mark is unaware of the demonic, tentacled creature that Anna has hidden away for liasons in a deserted apartment and will stop at nothing to protect.
<b>Postman Always Rings Twice, The</b>	Even under the heavy censorship of 1946 Hollywood, Lana Turner and John Garfield's libidinous desires burn up the screen in Tay Garnett's adaptation of James M. Cain's torrid crime melodrama. Platinum blond Turner is Cora, a restless sexpot stuck in a roadside diner married to mundane middle-aged fry cook Nick Smith (Cecil Kellaway) when handsome drifter Frank (Garfield) blows her way. It's lust at first sight, a rapacious desire that neither can break off, and before long they're plotting his demise--but in the wicked world of Cain nothing is that easy. Garnett's visual approach is subdued compared to the more expressionistic film noir of the period, but he's at no loss when he films the luminous Turner in her milky-white wardrobe. She radiates repressed sexuality and uncontrollable passion while Garfield's smart-talking loner Frank mixes street-smart swagger and scrappy toughness with vulnerability and sincere intensity. Costar Hume Cronyn cuts a cold, calculating figure as their conniving lawyer, a chilly character that only increases our feelings for the murderous couple, victims of an all consuming amour four that drives their passions to extremes. - Sean Axmaker
<b>Poto and Cabengo</b>	Grace and Virginia are young San Diego twins who speak unlike anyone else. With little exposure to the outside world, the two girls have created a private form of communication that's an amalgam of the distinctive English dialects they hear at home. Jean-Pierre Gorin's polyphonic nonfiction investigation of this phenomenon looks at the family from a variety of angles, with the director taking on the role of a sort of sociological detective. It's a delightful and absorbing study of words and faces, mass media and personal isolation, and America's odd margins.
<b>Powaqqatsi: Life in Transformation</b>	Powaqqatsi ("Life in Transformation") literally slows down our trip around the world, focusing more on the global effect of industrialization in third-world countries. It frequently makes more obvious allusions to spiritual imagery and, during some of the film's most memorable scenes, focuses our attention on the next generation of humanity and how they might adapt to the rapidly changing landscape (or not). Unlike its predecessor, Powaqqatsi includes footage primarily shot by Leonidas Zourdoumis and Graham Berry, as Ron Fricke had transitioned to directing like-minded films such as Chronos (1985) and Baraka (1992).
<b>Power of the Press</b>	Power of the Press (1943) is based on an original story by Fuller, with Robert Hardy Andrews contributing the screenplay for this tale of a villainous big city publisher whose quest for power leads him to pay off gangsters to act as his henchmen and kill anyone who gets in his path. Academy Award nominee Lee Tracy (1964, Best Supporting Actor, The Best Man), Guy Kibbee (Gold Diggers of 1933, 3 Godfathers), Otto Kruger (Cover Girl), Victor Jory (Gone with the Wind), and Gloria Dickson (Lady of Burlesque) star in this intense, hard-hitting drama for Director Lew Landers.

Title	Summary
<b>Power to Heal: Medicare and the Civil Rights Revolution</b>	<p>Power to Heal tells a poignant chapter in the historic struggle to secure equal and adequate access to healthcare for all Americans. Central to the story is the tale of how a new national program, Medicare, was used to mount a dramatic, coordinated effort that desegregated thousands of hospitals across the country practically overnight.</p> <p>Before Medicare, disparities in access to hospital care were dramatic. Less than half the nation's hospitals served black and white patients equally, and in the South, 1/3 of hospitals would not admit African-Americans even for emergencies.</p> <p>Using the carrot of Medicare dollars, the federal government virtually ended the practice of racially segregating patients, doctors, medical staffs, blood supplies and linens. Power to Heal illustrates how Movement leaders and grass-roots volunteers pressed and worked with the federal government to achieve a greater measure of justice and fairness for African-Americans.</p>
<b>Precautions Against Fanatics</b>	<p>Filmed at a harness racing track near Munich, Germany. It was Herzog's first film shot in color. It features several horse trainers and other track workers talking about their roles at the track, always eventually interrupted by an older man who claims to be the true authority, and demands that they be thrown out. One recurring young man, the first to appear, claims that he protects the horses from enthusiastic racing fans. He does not appear to be employed by the track, but seems to provide his services voluntarily. His protection from "fanatics" gives the film its title. Also featured is a man who trains the horses by walking them around a tree for 36 hours at a time, and a man whose job is "doping" the horses with garlic before races. The film ends with the young man who protects against fanatics seated at a zoo. He says that the track officials asked him to leave, and now he protects the zoo's flamingos from fanatics.</p>
<b>Prestige, The</b>	<p>Set in a stylized late-Victorian world of dueling music-hall magicians and diabolically clever inventors, it has a satisfyingly puzzlelike structure, zipping around in time and scattering clues throughout its busy scenes and frames. Like "Memento," also directed by Christopher Nolan and based on a story by his brother, "The Prestige" is a triumph of gimmickry, a movie generous enough with its showmanship and sleight of hand to quiet the temptation to grumble about its lack of substance.</p> <p>"The Prestige" begins with a death and proceeds through a murder trial and its aftermath, using flashbacks within flashbacks to deepen the mystery it promises to solve and changing points of view to misdirect our attention. At the center are two ambitious young magicians, Robert Angier (Hugh Jackman) and Alfred Borden (Christian Bale), also known as the Professor. They start out as friends and fellow apprentices, but quickly become bitter personal and professional rivals. Their enmity stems from an accidental onstage killing, and before long it is hard for them to disentangle the desire for revenge from the impulse toward one-upmanship.</p>
<b>Pretty Baby</b>	<p>A semi-scandal upon its release in 1978, this Louis Malle film is set in a turn-of-the-century, New Orleans bordello and focuses on a girl named Violet (then-child actress Brooke Shields) whose imminent twelfth birthday signals her "readiness" to become a career prostitute. Typical of Malle, the outwardly forbidden nature of the story and relationships within are morally obscured by the immediate experiences and unqualified urges of the characters. The little heroine brings a distinctly youthful and innocent view to the milieu, and the introduction of a photographer (Keith Carradine)--who eventually marries Violet--in the brothel carries the suggestion that there is art and beauty to be explored there. Susan Sarandon is beguiling as Violet's mother, who seems to unfold in the cameraman's presence. The film moves a little stiffly, a little slowly, possibly from a heavy emphasis on period art direction and Sven Nykvist's moody if gorgeous photography. --Tom Keogh</p>
<b>Pretty Poison</b>	<p>A one-off minor masterpiece from debut director Black, Pretty Poison stars Perkins as the factory worker and part-time arsonist, who gets more than he bargained for when he teams up with impressionable teenager Weld. Giving new meanings to the phrase quiet waters run deep, Perkins with his psychological problems is no match for Weld's murderous intent. While Perkins initially manages to teach her a trick or two, the roles are soon reversed. Impressively dark comedy, especially noteworthy for Perkins' performance. Black's direction manages to get the most out of the tight script, by regarding his characters with a mixture of horror and fascination.</p>
<b>Price of Coal, The</b>	<p>A two-part BBC television drama. The first episode, Meet the People, is a comedy-drama dealing with preparations for an official visit to the colliery by Prince Charles. The humour revolves around the expensive and ludicrous preparations required for an official visit from a member of the Royal Family. The second episode, Back to Reality, takes place a month later and deals with an underground explosion that kills several miners and follows the attempts to rescue others that remain trapped.</p>
<b>Primary</b>	<p>A 1960 Direct Cinema documentary film about the 1960 Wisconsin primary election between John F. Kennedy and Hubert Humphrey for the United States Democratic Party nomination for President of the United States. Produced by Robert Drew, shot by Richard Leacock and Albert Maysles, and edited by D. A. Pennebaker, the film was a breakthrough in documentary film style. Most importantly, through the use of mobile cameras and lighter sound equipment, the filmmakers were able to follow the candidates as they wound their way through cheering crowds, cram with them into crowded hotel rooms, and to hover around their faces as they awaited polling results. This resulted in a greater intimacy than was possible with the older, more classical techniques of documentary filmmaking; and it established what has since become the standard style of video reporting.</p>
<b>Primate</b>	<p>Primate presents the daily activities of Yerkes Primate Research Center. Scientists in the film are concerned with studying the physical and mental development of primates. Some of the experimental work shown in the film deals with the capacity to learn, remember, and apply language and manual skills; the effect of alcohol and drugs on behavior; the control of aggressive and sexual behavior; and other neural and physiological determinants of behavior.</p>

Title	Summary
<b>Prime Cut</b>	<p>Ritchie's underrated second feature is a superb amalgam of pulp gangster thriller and fairytale, in which white knight/Chicago syndicate enforcer (Marvin) visits recalcitrant black knight/Kansas boss (Hackman), rescuing damsel in distress (Spacek, making her debut) while there. Underneath a surface that constantly juxtaposes opposites, Prime Cut concerns a curious, fundamental naiveté underlying America's corruption: that allows Hackman to give the country the dope and flesh it wants; that permits Marvin to attempt to live out his Beauty and the Beast romance; that implies, in the fairground shootout, an America totally oblivious to what is going on in front of its eyes. In his round-trip of bars, hotels, flophouses, ranches, cities and countryside, Ritchie demonstrates a truly fine handling of locations, best realised in two classic Hitchcock-like chases, through the fairground, and across a cornfield pursued by a combine harvester.</p>
<b>Princess Mononoke</b>	<p>This exotically beautiful action film features gods and demons locked in a struggle for the future of the unspoiled forest and an elaborate moral universe that Mr. Miyazaki has created. As such, it is a sweeping, ambitious version of the comic-book storytelling that engendered it. Frequent battle scenes, graphic enough to make a sharp distinction between "Princess Mononoke" and animation made for children, keep the story in motion. These are often breathtakingly rendered, but it is the film's stirring use of nature, myth and history that make it so special.</p> <p>In a plot somewhat knotty for even the most ardent devotees of anime (comics-derived Japanese animation), the events of "Princess Mononoke" begin with an attack on a remote mountain village.</p> <p>A demonic wild boar, drawn as a furious tangle of pulsating wormlike strands and given the movements of a huge, terrifying spider, is the reason the young hero Ashitaka goes off to save the forests.</p> <p>Those forests, imbued with a stirring, forthright sense of natural beauty, turn out to be filled with Mr. Miyazaki's fanciful inventions. The film is worth seeing just for the sight of its Forest Spirit, which takes animal-like form by day and roams the nights as a diaphanous Godzilla-like divinity with magical powers.</p> <p>The image of plants and flowers springing to life beneath the Forest Spirit's hooves as he walks is simple, meaningful and ravishingly presented.</p> <p>The film features a superb blend of hand-drawn cels and fluid computer-generated motion, but its look is also gratifyingly understated. Notably absent are the little anthropomorphic touches that enliven most animation involving animals; this film's prevailing attitude toward its creatures is one of respect and wonder. And in welcome contrast to the chest-thumping animated musical, this film uses the grandeur of its score (by Joe Hisaishi) gracefully to enhance the momentousness of its story. Individual scenes are most intriguing for their rich variety in a film whose human characters (ironworkers, lepers, hunters, former prostitutes and Princess Mononoke, a feral young woman reared by wolves) are as varied as the woodland fauna.</p>
<b>Prisoner, The (Set 1)</b>	<p>If a top-level spy decided he didn't want to be a spy anymore, could he just walk into HQ and hand in his resignation? With all that classified knowledge in his head, would they let him become a civilian again? The answer, according to the 1960s British TV series The Prisoner, is no. In fact, instead of receiving a gold watch for his years of faithful service, our hero (played by Patrick McGoohan) is followed home and knocked unconscious. When he awakens, he finds himself in a picturesque village where everyone is known by number. But where is it? Why was he brought here? And, most important, how does he leave?</p> <p>As we learn in "Arrival," Number Six can't leave. The Village's "citizens" might dress colorfully and stroll around its manicured gardens while a band plays bouncy Strauss marches, but the place is actually a prison. Surveillance is near total, and if all else fails, there's always the large, mysterious white ball that subdues potential escapees by temporarily smothering them. Who runs the Village? An ever-changing Number Two, who wants to know why Number Six resigned. If he'd only cooperate, he's told, life can be made very pleasant. "I've resigned," he fumes. "I will not be pushed, filed, stamped, indexed, briefed, debriefed, or numbered. My life is my own." So sets the stage for the ultimate battle of wills: Number Six's struggle to retain his privacy, sanity, and individuality against the array of psychological and physical methods the Village uses to break him.</p> <p>"Free for All" sees the Village gripped with campaign fever (it's a "democracy," Number Six is told, though he retains a healthy skepticism). He's encouraged to run for the job of Number Two against the incumbent, but what's the point? And why is the Village so keen to have a defiant troublemaker like Number Six take the reins of power? In "Dance of the Dead," Number Two stages an elaborate costume ball that turns into a nightmarish courtroom scene--and guess who's on trial?</p> <p>An allegory of the conflict between person and society, individuality and conformity, and freedom and slavery, The Prisoner asks more questions than it answers, and that can be a maddening experience for viewers who like their TV neat and tidy. McGoohan (Braveheart, Escape from Alcatraz) also created, wrote, and directed much of the show, yet it's his screen presence that sets its tone. His terse body language, sardonic half-smile, and simmering anger at his imprisonment are used to maximum effect in scripts that emphasize strict word economy and witty repartee.</p>

Title	Summary
<b>Prisoner, The (Set 2)</b>	<p>Where am I? In the Village. What do you want? Information. Whose side are you on? That would be telling. We want information...information...information. You won't get it. By hook or by crook, we will. Who are you? The new Number Two. Who is Number One? You are Number Six. I am not a number, I am a free man!</p> <p>The groundbreaking 1960s TV series The Prisoner continues with four more episodes of Number Six's struggle to escape the bizarre, picturesque confines of the Village. In "The Chimes of Big Ben," a Village art competition provides the perfect smokescreen for Number Six (Patrick McGoohan) to hatch a daring escape plan with the help of another new arrival in the Village. Can she be trusted? In a brilliant and memorable performance, Leo McKern invests a humanity--alternately menacing, jolly, and paternal--to the role of Number Two, a quality lacking in many of his successors.</p> <p>Colin Gordon plays Number Two as a slightly insecure authoritarian in "A, B, and C," which concerns an attempt to break into and manipulate Number Six's dreams in order to discover why he resigned. Was he indeed "selling out" to the other side? Lively dialogue and a satisfying conclusion bail out what's otherwise a rather far-fetched episode. Gordon returns to the role in "The General," another one that's no slouch in the strained-credulity department: Can an entire university-level history course be delivered to people, via hypnotic TV, in 15 seconds? That's what the Village is experimenting with, but Number Six smells a rat when he realizes that everyone seems to be reciting the same chunks of history--verbatim. It's a Twilight Zone-esque warning about the dangers of automated mass education, but it falls a bit flat in the end.</p> <p>"Checkmate" fares much better, exploring the psychology of imprisonment and the difficulty Number Six has figuring out who among his fellow Villagers works for his captors, and who against. One of the most visually stunning episodes, it opens with a magnificently staged chess match on the Village green, with humans as the pieces, "moved" by two Villagers using megaphones. And Number Six? A pawn, naturally. --Steve Landau</p>
<b>Prisoner, The (Set 3)</b>	<p>This set contains three mind-bending episodes from one of television's most subversive series. Number Six's (Patrick McGoohan) "strong sense of identity" is put to the ultimate test in "The Schizoid Man." You can't blame him for feeling more disoriented than usual. Everyone is addressing him as Number 12, and he is recruited by yet another new Number Two to impersonate--you guessed it--himself. The Prisoner was really in the "Zone" (as in "Twilight") with "Many Happy Returns," in which Number Six at last makes his escape from a seemingly deserted Village. Making his arduous way back to London, he must convince his former superiors of the Village's existence. "It's Your Funeral" finds an ever-vigilant and defiant Number Six refusing to fall for yet another Village gambit ("I will not cooperate," he thunders). But is a threat to assassinate the outgoing Number Two for real, or is it the work of "jammers," who invent "make-believe plots" to confuse the authorities? A bonus feature of this set is an early 30-minute interview with Bernie Williams, the series' original production manager. He comments that his job was made more difficult because the show's premise was "unclear even to those who made it." This is small comfort to Prisoner devotees who parse each episode, which makes this set, of course, essential. --Donald Liebenson</p>
<b>Prisoner, The (Set 4)</b>	<p>By this time in The Prisoner's 17-episode run, Patrick McGoohan's Number Six was ever on guard to protect his secrets and defy all attempts to break him. In three of the four compelling episodes included on this volume, Number Six turns the tables on his captors. In "A Change of Mind," the feeling is "unmutual" as Number Six is labeled "disharmonious" and shunned by the other Villagers. A lobotomy seems to change his rebellious and reactionary ways, but as always, nothing in the Village is as it seems, and Number Six has a post-hypnotic trick up his sleeve to discredit yet another Number Two. In "Hammer into Anvil," Number Six plays a cunning game of cat-and-mouse with the new and more sadistic Number Two, who becomes increasingly paranoid that Number Six is actually spying on him. "Do Not Forsake Me Oh My Darling" gives new meaning to the phrase "mind games," as Number Six finds his psyche trapped in another man's body. This is convenient, as McGoohan was, at the time this episode was filmed, off filming Ice Station Zebra. He is seen briefly at episode's end when (almost) all has been restored to what on this show passes for normal. The fourth episode included in this collection is a rarity. "Living in Harmony," which did not air in the United States during the show's original run, ranks among The Prisoner's most bizarre hours, in which Number Six's dilemma is played out in a Wild West setting (he's a sheriff who resigns but finds himself detained in a town ironically called Harmony).</p>
<b>Prisoner, The (Set 5)</b>	<p>Perhaps no other series so confounded its loyal viewers as The Prisoner. Why did Patrick McGoohan's British agent resign? Where was the Village? And who, really, was Number 1? The Prisoner ends with its key riddles unanswered. It goes without saying that no Prisoner collection is complete without these final three episodes. A curiosity, "The Girl Who Was Death," isn't cricket for the series. It is a surreal fairy tale that plays like a long-lost episode of McGoohan's previous TV series, Danger Man, with Number 6 avoiding a series of assassination attempts before saving London "from the mad scientist." But "Once Upon a Time" and "Fallout," both written and directed by McGoohan, get back to business, as Number 6 suffers "Degree Absolute"--his most intense, last-man-standing, psychological probe yet--at the hands of Number 2 (Leo McKern, reprising his role from the episode "The Chimes of Big Ben") and at last prepares to meet the elusive Number 1.</p>
<b>Private Hell 36</b>	<p>Ida Lupino co-wrote and stars in this classic film noir about a desperate cop (Steve Cochran) straying off the straight-and-narrow, falling for a world-weary lounge singer (Lupino), and betraying his honest partner (Howard Duff). Directed with grim, artful efficiency by Don Siegel (Charley Varrick), Private Hell 36 is a thriller that revels in the claustrophobic tawdriness of its characters and is much smarter and potent than its gears-turning plot first reveals. The stellar cast includes Dean Jagger as the detectives' Captain and Dorothy Malone as Duff's understandably worried wife.</p>

Title	Summary
<b>Private Lives of Elizabeth and Essex, The</b>	<p>Director Michael Curtiz's period drama frames the tumultuous affair between Queen Elizabeth I (Bette Davis) and the man who would be King of England, Robert Devereux (Errol Flynn), the Earl of Essex. Ever the victor on the battlefield, Devereux returns to London after defeating Spanish forces at Cadiz. Middle-aged Elizabeth, so attracted to the younger Devereux but fearful of his influence and popularity, sends him on a new mission: a doomed campaign to Ireland. When he and his troops return in defeat, Devereux demands to share the throne with the heirless queen, and Elizabeth, at first, intends to marry. Ultimately sensing the marriage would prove disastrous for England, Elizabeth sets in motion a merciless plan to protect her people and preserve her throne.</p>
<b>Private Property</b>	<p>An unusual psychological drama for its time, <i>Private Property</i> by director Leslie Stevens revolves around a different kind of triangle. Ann (Kate Manx) is a frustrated housewife whose complaint is almost universal: her husband takes her for granted. Duke (Corey Allen) is a petty thug with a conspicuous absence of morality, and Boots (Warren Oates) is his virginal friend, an implied homosexual. Most of the 79-minute running time is taken up with Duke planning how to snare the appealing housewife for a one-time sexual encounter with Boots. What Duke cannot plan are the effects this will have on the very people he is trying to manipulate, and tragedy results.</p> <p>Duke is played by Corey Allen, a few years after he hassled James Dean in "Rebel Without a Cause"; Boots is Warren Oates, a few years before establishing himself as one of the greatest character actors of the "new Hollywood." Kate Manx, Mr. Stevens's wife at the time, plays the porcelain beauty Ann; her expertise at portraying vulnerability is made more poignant by the knowledge that she took her own life in 1964. Mr. Oates underplays what could have been a schematic "Of Mice and Men"-derived dynamic, while Mr. Allen's work as an overconfident sociopath is consistently insightful enough to make you regret that he didn't get more roles this meaty during his career.</p> <p>This tense and upsetting film has more psychological depth and empathy than the comparable sensationalist fare of its time, and shudder-inducing cinematic style to spare. "Private Property" qualifies as a genuine rediscovery.</p>
<b>Privilege</b>	<p>Steven Shorter (played by Manfred Mann lead singer, Paul Jones) is a rock music phenomenon. His popularity, carefully engineered by his corporate handlers, has reached dizzying proportions. But, when artist Vanessa Ritchie (played by the original supermodel, Jean Shrimpton) is hired to paint his portrait, she discovers that he is unhappy and unstable. When matters take a devious twist, Steve rebels in a startling manner.</p> <p>In the wake of the controversy surrounding his Oscar-winning anti-nuclear drama 'The War Game', director Peter Watkins fashioned a darkly comic vision of a totalitarian near-future. So forceful was 'Privilege' in its criticism of the media, corporate culture and the state that it was greeted with a potent mix of praise and abuse on its first release. Its prescience and the questions it asks about manipulation and control make Watkins film even more relevant today.</p>
<b>Professionals, The</b>	<p>Before <i>The Wild Bunch</i>, there was <i>The Professionals</i>, Richard Brooks's marvelous ode to friendship, loyalty, and disillusionment. It may not have the stylistic bravado or fatalistic doom of the legendary Sam Peckinpah film, but Brooks's storytelling is simple and steady and just as insightful. The difference is Brooks is a lot more optimistic. Lee Marvin and Burt Lancaster are buddies who have drifted into oblivion after fighting together in the Mexican Revolution. Marvin, the principled loyalist and munitions expert, lost his wife and his heart. Lancaster, the dynamite expert and unprincipled adventurer, keeps losing his pants. They team up with wrangler Robert Ryan and archer Woody Strode to rescue the beguiling Claudia Cardinale, who has been kidnapped by their old revolutionary buddy Jack Palance. So it's back into bloody Mexico they go on a "mission of mercy" for railroad tycoon Ralph Bellamy, who's paying handsomely for the return of his wife.</p> <p>But nothing is what it seems in this exciting, existential adventure, which was beautifully shot by Conrad Hall. Sarcastic quips, philosophical musings, and heart-rending reversals underlie Brooks's humanistic sentiments. These are tired, world-weary men who somehow find the strength and the will to pull together for the sake of love and commitment. Through it all, Brooks seems to be lamenting a decline in professionalism much deeper than his story. He's decrying Hollywood and the society at large, anticipating Peckinpah's later strategy.</p>

Title	Summary
<b>Prometheus</b>	<p>The Alien saga always took Earth as its lost object, and specifically the apocalyptic possibility of the Alien someday reaching Earth. It's appropriate, then, that Ridley Scott's prequel opens on prehistoric Earth, jumps forward to future Earth, and then dovetails them into the expedition to discover why the 'Engineers' - another species of alien - both created humans and then invented the Alien itself to annihilate them. The reasons why they failed form the substance of the film, which distinguishes itself from previous films in the saga by drawing on the romantic, wondrous side of cinematic science fiction, and the scientific, classicist side of literary science fiction - for the first half at least, it's very much in keeping with Jules Verne and H.G. Wells' vision of science fiction as resolutely Earth-bound, the attempt to explore and map the deepest temporal and spatial recesses of our planet. The devolution into more recognisable horror isn't as graduated or as elegant as it could be, but it's still idiosyncratic, and Scott manages to do a lot with a script that would seem to offer him very little scope for nuance and indirection. In particular, his treatment of actual physical sets is incredible, and frequently on a par with anything in the original film, no small achievement given that they effectively retread and extend the same world. More generally, his direction is spectacular whenever it focuses on any actual physical texture - the entire narrative is set in place by a cave painting and a subsequent 3D lecture on cave art. As this might suggest, there's two distinctive uses of 3D in the film as well. On the one hand, there's the expected, cavernous deep-focus shots, but there's also a use of 3D in the service of texture as much as depth - and, in particular, surfaces which are on the verge of becoming organic, of taking on the extra dimensions of a living membrane, whether in the form of the ship's wallpaper or the new alien's odd regenerative power. Although the individual aliens themselves are fairly underwhelming, at digital odds with Scott's cold, analog sublimity, this attention to texture does mean that H.R. Giger's maelstrom of limbs and organs is envisioned in perhaps the most appropriate way possible - as a frieze, a mere frozen moment in an ongoing process of visceral metamorphosis that becomes more or less continuous with the film's main cavernous spaces. In other words, it's the closest we might get to a Giger gallery, and that tends to make the human narrative somewhat redundant, which is fortunate, since screenwriters Jon Spaihts and Damon Lindelof seem to have used the existence of the Engineers as a pretext for making every human character repetitively robotic, albeit in a way that makes the only robot strangely and warmly human.</p>
<b>Promised Land</b>	<p>An introductory shot of a solemn, aging German aristocrat named Bucholz (Andrzej Szalawski) gazing abstractedly out the window of his opulently furnished, baroque estate in morning prayer that is intercut with cutaway images of workers emerging from crude shantytowns built alongside the railroad tracks establishes the polarized economic climate of late nineteenth century Lodz, as the disparate social classes coincidentally look out onto the rows of ubiquitous smokestacks interminably billowing industrial pollution against a smog-laden, overcast horizon: to the former, a seemingly bountiful false god of material wealth and privilege, to the latter, a surrogate icon of providence and unrealized hope for a better life. It is within this dynamic landscape of unlimited opportunity, exploitation, and rapidly turning fortunes that three culturally diverse, enterprising young men seek to carve out their own dream of prosperity: Bucholtz's driven, hardworking factory manager, Karol Borowiecki (Daniel Olbrychski), a shrewd negotiator and internationally connected investor, Moryc Welt (Wojciech Pszoniak), and a financially insolvent German nobleman from a well-respected industrialist family (and heir to an obsolete, nearly bankrupt manually operated textile mill), Max Baum (Andrzej Seweryn). Pooling their limited borrowed capital into securing land rights for establishing a modernized textile factory, the enterprising young men soon capitalize on their relationships with extended families, lovers, and former acquaintances in order to feed the progress of the interminable construction, often leading to dubious alliances, acts of deception, callous mandates for increased productivity, emotional manipulation, and even industrial espionage for the sake of economic growth. Weaving an ever-increasingly elaborate (and inextricable) web of social networking, seduction, and sabotage, the story of the ambitious, young entrepreneurs invariably captures the zeitgeist of turn of the century Poland as the country experienced the euphoria and turmoil of rapid industrialization and unbridled capitalism.</p> <p>Adapted from the 1897 novel by Polish writer and Nobel laureate Wladyslaw Stanislaw Reymont, Land of Promise is a wry, incisive, and elegantly realized Dickensian tale of greed, human cruelty, exploitation, and betrayal. Andrzej Wajda retains the cynicism and indictment of Reymont's richly textured and detailed observations through exaggerated, often grotesque portraits of social class and industrialization in order to illustrate the baseness of human behavior in a culturally fostered environment of greed, narcissistic self-preservation, and competition: graphic episodes of mangled bodies that metaphorically present human lives needlessly sacrificed to feed the impersonal machines of industry (an idea that is similarly articulated by Borowiecki to the well-intentioned junior accountant, Horn (Piotr Fronczewski); the caricatured depiction of the privileged class as tyrannical, licentious, corrupt, and immoral through skewed angle framing and chiaroscuro lighting; the inbred, self-destructive cyclicity of personal fortunes as an allegory for a looming national threat of economic instability that is reflected through the perennial construction and razing of factories (a prefiguring image of the nation's postwar economic system conversion); the increasing acts of employee defiance that intrinsically reveal a brewing class struggle (note the workers' strike of the film's epilogue) and seemingly reflects the labor unrest of contemporary Poland during the late 1970s (and also provides a prescient vision for the momentum of the Solidarity movement). Inevitably, it is this volatile fusion of moral recklessness, inhumanity, and spiritual bankruptcy that is captured in the bleak and desolate baroque images of the film - the true human cost of social revolution that lays beneath the veneer of industrial progress, collective effort, and equal opportunity.</p>
<b>Property is No Longer a Theft</b>	<p>A young bank clerk (Flavio Bucci, the blind pianist in Dario Argento's <i>Suspiria</i>), denied a loan by his employer, decides to exact his revenge the local butcher (Ugo Tognazzi, <i>La Grande bouffe</i>) who is not only a nasty, violent, greedy piece of work but also one of the bank's star customers. Quitting his job, the clerk devotes all of his time tormenting the butcher, stealing his possessions one-by-one, including his mistress (Daria Nicolodi, <i>Deep Red</i>).</p> <p>Told in an off-kilter fashion by Petri, abetted by the woozy sound design and another outstanding score by Ennio Morricone, <i>Property is No Longer a Theft</i> presents a caustic, blackly comic look at a corrupt society.</p>



Title	Summary
<b>Proud Ones, The</b>	This is a tale of the transformation of a quiet Kansas town with the arrival of the first trail herd from Texas accompanied by a saloonkeeper who is an old enemy of the marshal and a cowboy out to avenge what he believes is the ruthless killing of his father by that marshal. The action, if not the suspense, is plentiful. Mr. Ryan and Jeffrey Hunter, as the cowboy, handle their guns well. Walter Brennan's jailer is a delight. And those pioneer days must have been something, what with Flat Rock's leading restaurant proclaiming "All you can eat for 50 cents."
<b>Proud Valley, The</b>	In a Welsh coal mining valley, a young man with a beautiful singing voice is called upon to make the ultimate sacrifice when a pit disaster threatens.
<b>Psycho</b>	Phoenix officeworker Marion Crane is fed up with the way life has treated her. She has to meet her lover Sam in lunch breaks and they cannot get married because Sam has to give most of his money away in alimony. One Friday Marion is trusted to bank \$40,000 by her employer. Seeing the opportunity to take the money and start a new life, Marion leaves town and heads towards Sam's California store. Tired after the long drive and caught in a storm, she gets off the main highway and pulls into The Bates Motel. The motel is managed by a quiet young man called Norman who seems to be dominated by his mother.
<b>Public Enemy, The</b>	Director William Wellman (Wings), a World War I veteran who turned his experiences in battle into an insistence on unpretentious violence in his films, made Public Enemy a particularly brutal account of the rise and fall of a monstrous gangster (James Cagney). Cagney delivers one of the most famous performances in film history as the snarling crook who--in one of the film's most famous scenes--smashes a grapefruit into the face of Mae Clarke. The film's a bit dated, but its action scenes still pack an unusual wallop. - Tom Keogh
<b>Public Eye, The</b>	<p>In "The Public Eye," set in 1942, Joe Pesci appears as a nerdy, rude freelance photographer, Leon Bernstein, who's called Bernzy or the Great Bernzini by the editors and the cops with whom he deals. Bernzy has a way of arriving at the scene of a crime even before the police.</p> <p>Armed with a Speed Graphic, the pockets of his trench coat bulging with flashbulbs and film, Bernzy roams nighttime Manhattan in search of the right subject. His specialties: mob rub-outs, tenement fires, celebrities caught off guard, servicemen and their girlfriends necking in doorways, automobile accidents, suicides and the anonymous faces of the sidewalk lookers-on. In his photographs these people speak.</p> <p>Bernzy has an eye for detail. If the gunned-down body hasn't fallen to the pavement in a way that tells the story, he rearranges the pose, sometimes pushing the guy's hat into the frame. "People like to see the hat," he says.</p> <p>His gift is to be able to freeze moments of hysteria, despair and loneliness into black-and-white images of arresting immediacy. Bernzy's tabloid pictures are vulgar, sensational and occasionally unforgettable.</p> <p>Howard Franklin, who wrote and directed "The Public Eye," hasn't quite figured out how to dramatize the essence of a man as peculiarly gifted and obsessed as Bernzy, but at least he has created a rich character, whom Mr. Pesci plays with a furious, sweaty kind of authenticity.</p>
<b>Public Housing</b>	Public Housing documents daily life at the Ida B. Wells public housing development in Chicago. The film illustrates some of the experiences of people living in conditions of extreme poverty. Events shows include the work of the tenants council, street life, the role of police, job training programs, drug education, teenage mothers, dysfunctional families, elderly residents, nursery school and after school teenage programs and the activities of the city, state and federal governments in maintaining and changing public housing.
<b>Pulp Fiction</b>	"Nothing less than a cultural phenomenon" (Moviemaker Magazine), Quentin Tarantino's 'Pulp Fiction' has been hailed by critics and audiences worldwide as a film that redefined cinema. Tarantino delivers an unforgettable cast of characters - including a pair of low-rent hit men (John Travolta and Samuel L. Jackson), their boss's sexy wife (Uma Thurman) and a desperate prizefighter (Bruce Willis) - in a wildly entertaining and exhilarating blend of crime-thriller-drama-comedy that is completely original and entirely unforgettable. Nominated for 7 Academy Awards® including Best Picture and Best Director, 'Pulp Fiction' packs the punch like an adrenaline shot to the heart.
<b>Pumpkin Eater, The</b>	Peter Finch and James Mason were "the two best screen actors of the English 1960s, even when they work in rubbish," according to the gifted Alan Bates, who appeared in films with both of them. There's much support for that statement in The Pumpkin Eater, a spellbinding 1964 drama that's the opposite of rubbish, thanks to Jack Clayton's remarkably creative directing and Harold Pinter's boldly intelligent screenplay. And as marvelous as Finch and Mason are, Anne Bancroft, who scored an Oscar nomination for the film, outshines them both as the central character, an emotionally troubled woman caught in psychological traps set by herself as well as the highly unsatisfactory men in her life.

Title	Summary
<b>Punishment Park</b>	<p>A key film in the unimpeachable cry-in-the-wilderness corpus of Peter Watkins—a major filmography long marginalized and only now being prepped and released on any form of video—Punishment Park (1971) is an act of howling political righteousness, a dystopian critique intended for the peace-movement years but possibly even more relevant today. The premise is so simple it leaves single marks: Watkins begins with the very real McCarran Act (just as he had based The War Game on Britain's own nuclear-warfare cost analysis and contingency plans), which grants Ashcroftian summary-judgment powers to the president in times of potential "insurrection." The Nixon-'Nam years were those times, and so the film follows two groups of arrested protesters as they're led to the Western desert, interrogated by a tribunal and then sent running, with national guardsmen and riot police following on the hunt.</p> <p>Shot like most of Watkins's films as a fake documentary, the movie might be the most radioactive portrait of American divisiveness and oppression ever made. The impassioned cast was largely unprofessional and, in fact, largely conformed to their radical-victim/reactionary- monocrat roles; often, it's less a narrative than a democracy-in-crisis street fight. The on-the-fly shoot became so fraught with conviction that at one point Watkins worried that real bullets were being surreptitiously used. Of course PP, like most of Watkins's other work, was barely given a commercial run in this country and has been effectively suppressed ever since. The DVD extras are awesome: a new half-hour direct-address rant by Watkins himself (measured and civil but eventually boiling with rage, and up-to-date on the Bush administration's sins), multiple texts and commentaries by Watkins scholars, the original '71 press kit, and Watkins's very first film, The Forgotten Faces (1961), in which he established his lifelong idiom (at the age of 26) by faking a perfectly believable document of the '56 Hungarian revolution in the streets of Canterbury. Alongside it, New Yorker is releasing Emile de Antonio's seminal McCarthy doc Point of Order (1964), an astounding piece of history theater that at the same time stands as a functional sequel to Good Night, and Good Luck.</p> <p>send a letter to the editor. - Michael Atkinson, The Village Voice</p>
<b>Purchase Price, The</b>	<p>A brisk Wellman mix of comedy and melodrama about torch singer Joan Gordon (Barbara Stanwyck), who tiring of her relationship with small-time hood Eddie Fields (Lyle Talbot), flees to North Dakota and becomes the mail-order bride of down-to-earth farmer Jim Gilson (George Brent). Their wedded bliss is threatened by Gilson's own stubbornness, a lecherous neighbor and the reappearance of Fields.</p>
<b>Purple Noon</b>	<p>Tom Ripley is sent to Europe by Mr. Greenleaf to fetch his spoiled, playboy son, Philip, and bring him back home to the States. In return, Tom will receive \$5,000. Philip toys with Tom, pretending he will go back home, but has no intentions of leaving his bride to be, Marge, and honoring his father's wishes. After some time passes, Mr. Greenleaf considers the mission a failure and cuts Tom off. Tom, in desperation, kills Philip, assumes his identity, and lives the life of a rich playboy. However, people begin to miss Philip, and start searching for him, but the trail keeps leading to Tom. Soon, a family friend catches on, and Tom finds himself committing another murder to cover his tracks, and slowly but surely, the police are closing in...</p>
<b>Pushover</b>	<p>Richard Quine, a sometime actor best known today for his career as a director at Columbia in the 50s and early 60s, never became a cult hero, but a surprising number of his pictures hold up pretty well. This is one of them, a 1954 noir item with echoes of Double Indemnity. An aging cop (Fred MacMurray) falls in love with a bank robber's girlfriend (Kim Novak in her first major role, and if you're as much of a pushover for her early work as I am, you can't afford to miss this). Adapted from two novels—Thomas Walsh's The Night Watch and William S. Ballinger's Rafferty—by Roy Huggins.</p>
<b>Putney Swope</b>	<p>Assuming he is incapable of winning, all of the members of a prestigious Madison Avenue advertising firm accidentally vote to appoint the company's only black executive, Putney Swope, as chairman of the board. His unexpected win behind him, Swope changes the company's name to 'Truth and Soul, Inc,' fires nearly all of its elderly white employees, and focuses solely on creating subversive, outlandish, and shocking campaigns. As the company is catapulted to new heights of success, Swope finds that he has drawn the ire of the U.S. President, who seeks to declare him and his renegade staff a threat to national security.</p> <p>Considered one of the masterpieces of late 60s counterculture cinema, Robert Downey Sr.'s (Greaser's Palace) PUTNEY SWOPE remains a vital cinematic satire on race, politics and pop culture. Featuring a supporting performance from character actor Allen Garfield (Nashville) alongside a cameo from Mel Brooks, Vinegar Syndrome is proud to present the world Blu-ray debut of PUTNEY SWOPE in a stunning new 4k restoration created by The Academy of Motion Picture Arts and Sciences and The Film Foundation.</p>
<b>Putney Swope</b>	<p>The most popular film by Robert Downey Sr. is this offbeat classic about the antics that ensue after Putney Swope (Arnold Johnson, his voice dubbed by a gravelly Downey), the token black man on the board of a Madison Avenue advertising agency, is inadvertently elected chairman. Putney summarily fires the whiteys, replaces them with Black Power apostles, renames the company Truth and Soul, Inc., and proceeds to wreak politically incorrect havoc.</p>
<b>Quai des Orfèvres</b>	<p>Jenny Lamour wants to succeed in music hall. Her husband and accompanist is Maurice Martineau, a nice but jealous guy. When he knew Jenny is making eyes at Brignon, an old businessman, in order to get some engagements, he loses his temper and threatens Brignon with death. But Jenny went anyway to a rendez-vous at the old man's, who is murdered the same evening. The criminal investigations are lead by Inspector Antoine.</p>

Title	Summary
<b>Quantum of Solace</b>	<p>The twenty-second James Bond film produced by Eon Productions, and is the direct sequel to the 2006 film <i>Casino Royale</i>. Directed by Marc Forster, it features Daniel Craig's second performance as James Bond. In the film, Bond battles wealthy businessman Dominic Greene (Mathieu Amalric), a member of the Quantum organisation, posing as an environmentalist who intends to stage a coup d'état in Bolivia to seize control of the nation's water supply. Bond seeks revenge for the death of his lover, Vesper Lynd (Eva Green), and is assisted by Camille Montes (Olga Kurylenko), who is also seeking revenge.</p> <p>Producer Michael G. Wilson developed the film's plot while <i>Casino Royale</i> was being shot. Neal Purvis, Robert Wade, Paul Haggis, and Joshua Zetumer contributed to the script. The title was chosen from a 1960 short story in Ian Fleming's <i>For Your Eyes Only</i>, though the film does not contain any elements of the original story. Location filming took place in Mexico, Panama, Chile, Italy, Austria, and Wales while interior sets were built and filmed at Pinewood Studios.</p>
<b>Quatermass &amp; the Pit</b>	<p>When a skull is found during building works at Knightsbridge, London, the work is halted in order that a full archaeological dig can proceed. The diggers delve deeper, finding more skulls, but also finding some form of tube-like shell made of a ceramic-like material. The Ministry of Defence believe it to be an unexploded bomb, but when they manage to dig inside the shell, dead insect-like creatures are found.</p>
<b>Quatermass 2</b>	<p>Several years after the previous serial took place, Professor Quatermass is trying to perfect a dangerously unstable nuclear-powered rocket engine. After a disastrous test firing in Australia, his future son-in-law, Captain John Dillon, draws the Professor's attention to a strange hollow meteorite which interrupted an Army Training exercise.</p>
<b>Quatermass Experiment, The</b>	<p>Professor Bernard Quatermass, Director General of the British Experimental Rocket Group, launches the first manned space flight from Australia. A malfunction sends the rocket and its three-man crew thousands of miles off course. When the rocket returns to Earth, it crashes in Wimbledon.</p>
<b>Quay Brothers, The: Collected Short Films</b>	<p>This new Blu-ray collection of fifteen of the Quays' films allows us to see their work in all its astonishing detail and ravaged beauty. The collection also includes a remarkable new short film by Christopher Nolan, a long-time fan of the Quays, as well as audio commentaries on six of the films and a 28-page booklet with an introduction by Nolan, an updated essay by film critic Michael Atkinson and an extensive Quay Brothers Dictionary.</p> <p>All films are presented in the highest possible quality from high-definition digital transfers made under the personal supervision of the Quay Brothers.</p> <p>Includes the films:</p> <ul style="list-style-type: none"> <li>The Cabinet of Jan Švankmajer (1984, 14 mins)</li> <li>This Unnameable Little Broom (or The Epic of Gilgamesh) (1985, 11 mins)*</li> <li>Street of Crocodiles (1986, 21 mins)*</li> <li>Rehearsals for Extinct Anatomies (1988, 14 mins)</li> <li>Stille Nacht I - Dramolet (1988, 1 min)*</li> <li>The Comb (1990, 18 mins)</li> <li>Anamorphosis (1991, 14 mins)</li> <li>Stille Nacht II (Are We Still Married?) (1992, 3 mins)*</li> <li>Stille Nacht III (Tales from Vienna Woods) (1993, 4 mins)*</li> <li>Stille Nacht IV (Can't Go Wrong Without You) (1994, 4 mins)</li> <li>In Absentia (2000, 20 mins)*</li> <li>The Phantom Museum (2003, 12 mins)</li> <li>Maska (2010, 24 mins)**</li> <li>Through the Weeping Glass (2011, 31 mins)</li> <li>Unmistaken Hands (2013, 26 mins)</li> </ul>
<b>Queen Christina</b>	<p>Young Christina ascends to the Swedish throne at age 5. While she is queen, Sweden becomes a dominant European power at the end of the Thirty Years War. Like England's Elizabeth I, Christina (Greta Garbo) is pressured into a politically correct marriage (her cousin) but she falls in love with an emissary from Spain (John Gilbert). As with her English counterpart, religion becomes a focal point with Protestant Sweden aghast that their queen could marry a Catholic.</p>

Title	Summary
<b>Queen Kelly</b>	Prince Wolfram is the betrothed of mad Queen Regina V of Kronberg. Supreme ruler, her word is law and he is a playboy. On maneuvers as punishment for partying with other women, he sees Kelly walking the the other students of a convent. He is intrigued by her beauty and wants her. He kidnaps her that night from the convent and takes her to his room and professes his love for her. When the Queen finds them together the next morning , she whips Kelly and throws her out of the castle. Regina then puts Wolfram into prison for not wanting to marry the Queen. Kelly goes to German East Africa to visit her dying Aunt and is forced to marry the disgusting Jan. The Aunt dies after the wedding and Kelly refuses to live with Jan and becomes the head of Aunties Brothel. Her extravagances and style earn her the name 'Queen Kelly' and Prince Wolfram does not marry Queen Regina V.
<b>Quiet Days in Clichy</b>	Joey and Carl are two liberated bohemians living in Paris during the 1960s. Joey is a writer who finds the city of lights filled with many carnal charms. He can literally sense sex in the air. Carl, on the other hand, is a prototypical Frenchman whose appetite for physical pleasure is insatiable. Together they roam the streets, picking up prostitutes and other willing, wanton woman to calm their near-desperate need for the female form. Occasionally scandalous, as when Carl beds a 15 year old runaway, and sad, as when Joey treats a needy hooker so kindly that she literally melts at his feet, our hard hearted heroes adventures turn the Champs Elysees into one big moveable flesh feast. Yet without true love in their lives, they feel as empty as their poverty row bellies.
<b>Quills</b>	The story is a bawdy tale in the tradition of Moll Flanders and Tom Jones. The setting is the 1790s in a mental asylum where the Marquis is incarcerated. He is greatly humoured by the priest Abbe Coulmier, a bleeding heart, who provides him with writing materials as a cathartic therapy. The laundress Madeline smuggles the Marquis' pornographic plays out of the asylum where they are devoured by the populace. The notorious novel 'Justine' falls under the gaze of the Emperor who is outraged by their obscenity. He sends Dr. Royer-Collard to cure the Marquis, whose treatments include thumbscrews, ducking stools and the 'comforting chair'. Deprived of writing materials the Marquis writes his plays in blood and Madeline takes great risks getting them published. The lecherous doctor claims his bride of 15 from the nunnery and then proceeds to ride her every night. Marquis shames Abbe by performing a satire in which the cuckoo's nest of patients lampoons the doctor and his cradle stealing. A love triangle develops between the Marquis, Madeline and Abbe. This ends in high farce and tragedy as one of the patients acts out the Marquis last play..
<b>Quincy Jones Live in '60</b>	Each DVD features a 16-page booklet with an essay written by an authoritative jazz historian as well as rare and unseen photos. Jazz Icons DVDs are produced with the full support and cooperation of the artists or their estates, who, in most cases, are contributing rare personal photographs, memorabilia, and forewords.
<b>Rabbit is Me, The</b>	<p>Adapted from a previously banned novel, the venomous criticism of the courts and modern attention to style make it hard to believe that The Rabbit Is Me got produced at all. Because of just those reasons, the film sat on the shelf for decades, but that brief loosening of standards was an unlikely accident that resulted in this great film. This is justice straight out of Franz Kafka's The Trial, justice that seems so absurd but was sadly so real. We are given no facts on the crime Maria's brother committed, but it is compared to another that happens during the film. This man is placed on trial for the perceived disrespect of the establishment and, if not for Maria's testimony at the trial, this man would have been railroaded into prison just like her brother. As Maria witnesses the insanity of the trial and the gross corruption of the courts, her anger and frustration burst from the screen in powerful fury.</p> <p>The plot is straightforward, but very rich in its characterizations. Maria is a strong, independent-minded woman unconcerned with the state of Communism. Her conflicting desires for justice and affection drive her actions to the point where she works exclusively out of self-interest, an attitude that destroys theoretical Communism. On the other side, Judge Deister appears to have it all: a good government job, respect from his peers, a beautiful, powerful wife, and a beautiful, powerful mistress. In spite of all this, he is so afraid of being fingered for subversion as well that he's readily willing to corrupt himself and the judicial system to make him appear a hardliner. Working out of pure self-interest in this realm destroys bureaucratic Communism. In The Rabbit Is Me, under these circumstances, Communism cannot function in any way and Maetzig uses the film to smash the notions of his government.</p>
<b>Raging Bull</b>	Loosely based on the life and career of boxer Jake LaMotta, Raging Bull focuses on Jake's rage and violence that makes him virtually unstoppable in the ring. The same anger also drives Jake to beat his wife and his brother Joey, and sends Jake down a self-destructive spiral of paranoia and rage.
<b>Raiders of the Lost Ark</b>	Renowned archeologist and expert in the occult, Dr. Indiana Jones, is hired by the U.S. Government to find the Ark of the Covenant, which is believed to still hold the ten commandments. Unfortunately, agents of Hitler are also after the Ark. Indy, and his ex-flame Marion, escape from various close scrapes in a quest that takes them from Nepal to Cairo.
<b>Rain or Shine</b>	Smiley Johnson, the manager of the Greater John T. Rainey Circus, must constantly wheel and deal to keep his traveling carnival operational and true to is promise of offering two shows a day. Complicating his mission is bad weather, internal saboteurs, poor business and pursuing creditors. Based on a hit 1928 Broadway musical, this rollicking comedy-drama omits the musical numbers, providing instead a rare screen showcase for vaudeville legend Joe Cook in the starring role.
<b>Raining Stones</b>	"'Raining Stones' is the latest, the gentlest and the funniest of Ken Loach's films about working-class life in modern Britain. It tells the stories of men clinging precariously to their self-respect, in a world with no jobs for them. Bob and his wife, Anne (Julie Brown) live with their daughter, Coleen (Gemma Phoenix) in a poor district in the North of England. They are short on funds, but Bob is determined to provide his daughter with a new dress for her first communion. The parish priest tries to talk him out of it (cheaper or second-hand dresses are available), but Bob wants the best for his daughter, and the movie is the story of how he tries to raise the money to buy the dress." --Roger Ebert, 1994

Title	Summary
Raising Arizona	<p>Recidivist hold-up man H.I. McDonnough and police woman Edwina marry, only to discover they are unable to conceive a child. Desperate for a baby, the pair decide to kidnap one of the quintuplets of furniture tycoon Nathan Arizona. The McDonnoughs try to keep their crime secret, while friends, co-workers and a feral bounty hunter look to use Nathan Jr. for their own purposes.</p>
Ramona	<p>When Native American Allesandro first glimpses Ramona (Mary Pickford) he is completely smitten. After singing and strumming a tune on his guitar Ramona becomes romantically drawn to the benign Allesandro in spite of the the strong societal taboos facing such a relationship. They elope together but wherever they turn they are met with racist fury.</p>
Ran	<p>Hidetora Ichimonji (Tatsuya Nakadai) has lived a long and prosperous life of a feudal warlord, his reign marked by devastating territorial battles, humiliation of the vanquished, and brutal punishment of those who flout his authority. One day, in the presence of neighboring feudal lords and attendants, he announces his decision to step down from power and cede the authority of daily government (while retaining the ostensible title of Great Lord) to his eldest son Taro (Akira Terao) in the hopes that after fifty years of strife, he can live out his remaining years in peace. He transfers ownership of the two regional castles to his younger sons, Jiro (Jinpachi Nezu) and Saburo (Daisuke Ryu), and demands their support and respect for Taro. He illustrates the strength of solidarity by handing each son an arrow, which individually, can easily broken in two. However, when banded together, the arrows will not bend so easily. The youngest son, Saburo, criticizes the folly of Hidetora's plan, exposing the false allegiance of his older brothers towards a unified Ichimonji empire, and warns Hidetora that his actions will result in chaos and civil war. Hidetora is insulted by Saburo's unflattering candor, and in a fit of anger, impulsively disowns Saburo and sends him into exile. However, as Hidetora attempts to settle into the tranquility of retirement, he realizes that he cannot relinquish power and influence so easily. In repeatedly overstepping the authority of Taro, Hidetora becomes unwelcome at the castle. Hidetora then decides to take up residence with Jiro, only to find that Taro has dispatched a message to his brother, who, in turn, has decided to shut out Hidetora's entourage behind the castle gates. Unwelcomed at either house and estranged from Saburo, he settles into the third castle, only to find the palace under siege by both Taro and Hidetora's armies, as the brothers engage in a bloody civil war for control of the empire.</p> <p>Adapted from the William Shakespeare play King Lear and Japanese folklore, Ran is an epic story of ambition, hubris, and aging. In contrast to the muted battle scenes of Seven Samurai, Ran is a graphic, sensoral depiction of the violence innate in the human soul. Through the use of suffusive colors to delineate opposing armies, Akira Kurosawa figuratively taints the serene landscape with the artificial, surreal hues of human tragedy and senseless destruction. As the conflict intensifies, the sweeping images fuse into a mesmerizing, heartbreaking chronicle of Hidetora's personal revelation and fall from grace. In the end, cast away by his family and humiliated by the consequences of his misguided actions, Hidetora returns to a state of nascent innocence and wanders the land - away from the madness of violence - and in the process, finds his own fleeting inner peace.</p>
Rank and File, The	<p>A filmed television play shown on on BBC 1 as part of the Play for Today series. Plot: When a pay discrepancy continues without any resolution, glass factory workers turn to their union for support. But when it is not forthcoming, they take things into their own hands.</p>
Rape of the Vampire, The	<p>This low budget first film from director Jean Rollin is in reality two very loosely-connected, surreally erotic shorts about vampirism. In the first, three Parisians including a psychoanalyst try to convince four neurotic sisters living in a decaying country chateau that their belief that they are 200 year old vampires is false. The alluring young women are influenced and controlled by a enigmatic disembodied voice which turns out to be the an aging, aristocratic lord of the manor, whose motives are unclear but clearly perverse. Local rustics unite to hunt down and kill the sanguine siblings. In the second, the Queen of the Vampires and her acolytes arrive on the scene, resurrect the dead, and promulgate the cause of the Undead while a medical researcher works to find an antidote to vampirism.</p>
Rashomon	<p>Brimming with action while incisively examining the nature of truth, Rashomon is perhaps the finest film ever to investigate the philosophy of justice. Through an ingenious use of camera and flashbacks, Kurosawa reveals the complexities of human nature as four people recount different versions of the story of a man's murder and the rape of his wife. Toshiro Mifune gives another commanding performance in the eloquent masterwork that revolutionized film language and introduced Japanese cinema to the world.</p>
Ratcatcher	<p>In her breathtaking and assured debut feature, Lynne Ramsay creates a haunting evocation of a troubled Glasgow childhood. Set during Scotland's national garbage strike of the mid-1970s, Ratcatcher explores the experiences of a poor adolescent boy as he struggles to reconcile his dreams and his guilt with the abjection that surrounds him. Utilizing beautiful, elusive imagery, candid performances, and unexpected humor, Ratcatcher deftly examines the landscape of urban decay and a rich interior landscape of hope and perseverance, resulting in a work at once raw and deeply poetic.</p>
Raw Deal	<p>Joe Sullivan is itching to get out of prison. He's taken the rap for Rick, who owes him \$50 Grand. Rick sets up an escape for Joe, knowing that Joe will be caught escaping and be shot or locked away forever. But with the help of his love-struck girl Pat and his sympathetic legal caseworker Ann, Joe gets further than he's supposed to, and we are posed with two very important questions: Is Joe really the cold and heartless criminal he appears to be, or is there a heart of gold under that gritty exterior? And does Joe belong with the tough, street-wise Pat, or with the prim, moralizing Ann?</p>

Title	Summary
<b>Ray Donovan: Season 1</b>	An American television crime drama series created by Ann Biderman for Showtime. The show takes place in Los Angeles, California, where Ray Donovan (Liev Schreiber), originally from South Boston, works for the powerful law firm Goldman & Drexler, representing the rich and famous. Donovan is a "fixer": in criminal slang, a person who arranges for bribes or payoffs of corrupt police or government officials, or other criminals, to enable a criminal to avoid punishment. Ray experiences his own problems when his father, Mickey Donovan (Jon Voight), is unexpectedly released from prison, and FBI agents try bringing down Ray and his associates.
<b>Ray Donovan: Season 2</b>	Ray Donovan (Golden Globe-nominated Liev Schreiber), Boston bouncer turned Hollywood crisis fixer, can protect just about anything except the unity of his family. As his estranged ex-con father (Golden Globe winner Jon Voight) dodges the law, Ray's lonely wife Abby finds herself drawn to a cop. Son Conor may be too close to home while daughter Bridget is slipping away. Can he hold the pieces of his family together while going to bat for celebrities in crisis? In this sharp, edgy second season, Ray finds that what he wants the most is the hardest thing to fix. Ray runs afoul of a corrupt FBI chief over the shooting of Sully Sullivan, gets too close to a nosy reporter from Boston who is trying to expose him, and becomes the hired fixer for a sadistic self-help guru; Mickey is forced to go on parole and schemes to make it big; Abby meets a man who is willing to do almost anything for her; Bridget's clandestine relationship with teen rap sensation Marvin Gaye Washington ends horribly; Terry wants to sell the Fite Club; Bunchy struggles to find love.
<b>Ray Donovan: Season 3</b>	<p>We've reached the end of Ray Donovan Season 3, and the occasion offers an opportunity to investigate just what story has been unfolding this year. The show, for better or worse, is a sprawl, sometimes grave and sometimes flip, telling tales that don't sit neatly side-by-side. The Finney affair, Father Romero's investigation, Bunchy's marriage, the Donellen crisis, and the war with the Armenians won't funnel down to a single showdown or shootout.</p> <p>It's better, perhaps, to take the finale itself as a statement of purpose, an indication of what Ray Donovan has had on its mind, and of how we should fit the pieces together. Will Ray have gained any insight from his travails with the Finneys? Will Mickey pay any penalty for antagonizing every mobster, police officer and family member that crosses his path? Invest one more hour to find out</p>
<b>Razor's Edge, The</b>	<p>Based on W. Somerset Maugham's highly acclaimed 1944 novel, this is a sprawling, ambitious account of one man's quest for spiritual identity. Over a number of years and continents, we watch as Chicago scion Larry Darrell (Tyrone Power), newly returned from World War I, breaks off his engagement to the lovely but shallow Isabel (Gene Tierney) in order to run off to Paris, and then India, in search of enlightenment. Years pass, the stock market crashes, and the former lovers are reunited. Larry has found the peace he seeks, but the now-married Isabel is still obsessed with him, resulting in great tragedy.</p> <p>Power and Tierney both excel in their leading roles, but the real kudos belong to the supporting players: Clifton Webb, who is excellent as Isabel's fussy uncle, and Anne Baxter, harrowingly raw as the woman Larry tries to rescue from alcoholic ruin. Herbert Marshall plays Maugham, the author and witness to this strange saga of truth, love, and delusion. Director Edmund Goulding (GRAND HOTEL) sets up a luxurious and spacious atmosphere, adorning the lavish sets with bouquets and champagne, while giving the actors plenty of room to move and emote.</p>
<b>Reader, The</b>	<p>What is the nature of guilt--and how can the human spirit survive when confronted with deep and horrifying truths? The Reader, a hushed and haunting meditation on these knotty questions, is sorrowful and shocking, yet leavened by a deep love story that is its heart. In postwar Germany, young schoolboy Michael (German actor David Cross) meets and begins a tender romance with the older, mysterious Hanna (Kate Winslet, whose performance is a revelation). The two make love hungrily in Hanna's shabby apartment, yet their true intimacy comes as Michael reads aloud to Hanna in bed, from his school assignments, textbooks, even comic books. Hanna delights in the readings, and Michael delights in Hanna.</p> <p>Years later, the two cross paths again, and Michael (played as an adult by Ralph Fiennes) learns, slowly, horrifyingly, of acts that Hanna may have been involved in during the war. There is a war crimes trial, and the accused at one point asks the panel of prosecutors: "Well, what would you have done?" It is that question--as one German professor says later: "How can the next generation of Germans come to terms with the Holocaust?"--that is both heartbreaking and unanswerable. Winslet plays every shade of gray in her portrayal of Hanna, and Fiennes is riveting as the man who must rewrite history--his own and his country's--as he learns daily, hourly, of deeds that defy categorization, and morality. "No matter how much washing and scrubbing," one character says matter of factly, "some sins don't wash away." The Reader (with nods to similar films like Sophie's Choice and The English Patient dares to present that unnerving premise, without offering an easy solution.</p>
<b>Rear Window</b>	In 1950-something New York, an adventuresome free-lance photographer finds himself confined to a wheelchair in his tiny apartment while a broken leg mends. With only the occasional distraction of a visiting nurse and his frustrated love interest, a beautiful fashion consultant, his attention is naturally drawn to the courtyard outside his "rear window" and the occupants of the apartment buildings which surround it. Soon he is consumed by the private dramas of his neighbors lives which play themselves out before his eyes. There is "Miss Lonelyhearts," so desperate for her imaginary lover that she sits him a plate at the dinner table and feigns their ensuing chat. There is the frustrated composer banging on his piano, the sunbathing sculptress, the shapely dancer, the newlyweds who are concealed from their neighbors by a window shade, and a bungling middle-aged couple with a little yapping dog who sleep on the fire escape to avoid the sweltering heat of their apartment. ...And then there is the mysterious salesman whose nagging, invalid wife's sudden absence from the scene ominously coincides with middle-of-the-night forays into the dark, sleeping city with his sample case. Where did she go? What's in the trunk that the salesman ships away? What's he been doing with the knives and the saw that he cleans at the kitchen sink?

Title	Summary
<b>Rebecca</b>	<p>Rebecca won two well deserved Oscars in 1941: one for Best Picture and the other for Best Cinematography (Black-and-White). It was also nominated for nine more, including Sir Laurence Olivier for Best Actor, Joan Fontaine for Best Actress, Alfred Hitchcock for Best Director, and Judith Anderson for Best Supporting Actress. Sir Laurence Olivier (Sleuth, Marathon Man, A Little Romance) plays "Maxim" de Winter, a recently widowed wealthy older man described as having been madly in love with his wife before her tragic boating accident. Joan Fontaine (Suspicion, The Emperor Waltz, This Above All) plays a young paid lady companion who far too quickly becomes The Second Mrs. de Winter. The two of them first meet in Monte Carlo, have a whirlwind romance for a couple of days, and are then forced into deciding whether or not to marry because of an unexpected, hasty departure of Fontaine's employer.</p> <p>After a quick Justice of the Peace marriage and a brief romantic honeymoon, the two of them arrive at famous Manderley (Maxim's family estate) and the second Mrs. de Winter is confronted by the memory of the first Mrs. de Winter, Rebecca. On every level she compares herself to her husband's most beautiful and poised first wife. Judith Anderson (Star Trek III: The Search for Spock, The Strange Love of Martha Ivers) plays Mrs. Danvers, the housekeeper who took care of Rebecca and later Maxim after her death. George Sanders (All About Eve, voice of "Shere Khan" in The Jungle Book) plays Jack Favell, who was Rebecca's favorite cousin. As these characters interact, the truth about the past unfolds in a suspenseful and chilling manner. Movies just didn't get much better than this.</p> <p>This was Alfred Hitchcock's first American made film (although it is set in Britain), and he received his first Academy Award nomination for Best Director (out of a total of six) and his only win for Best Picture. He does have a cameo (as the man outside the phone booth) at the point where Jack Favell has finished making his phone call near the end of the movie. The story itself is based upon the novel by Daphne Du Maurier. This is one film that you owe it to yourself to see if you feel that you are a film buff.</p>
<b>Rebel Without a Cause</b>	<p>Jim Stark is the new kid in town. He has been in trouble elsewhere; that's why his family has had to move before. Here he hopes to find the love he doesn't get from his middle-class family. Though he finds some of this in his relation with Judy, and a form of it in both Plato's adulation and Ray's real concern for him, Jim must still prove himself to his peers in switchblade knife fights and "chickie" games in which cars race toward a seaside cliff.</p>
<b>Rebels With a Cause</b>	<p>Defly charting the sweeping socio- political changes of the Sixties that began with the Civil Rights movement and culminated with angry protests against the U.S. war in Vietnam, REBELS WITH A CAUSE is told through the eyes of the Students for a Democratic Society (SDS). Begun in 1960 with a handful of members and high ideals, SDS became a nationally powerful antiwar organization with over 100,000 members. But in 1970 the group began to disintegrate amidst internal conflict and government counterintelligence crackdowns. In the aftermath, some went militant as the ill-fated Weather Underground; others channeled their activism through prominent careers as journalists, politicians and professors.</p> <p>Mixing eloquent contemporary testimony from SDS members such as writer/professor Todd Gitlin, Senator Tom Hayden and NPR commentator Juan Gonzalez with scintillating archival footage from the front lines of the movement, Helen Garvy's REBELS WITH A CAUSE chronicles the values, motivations and actions of a generation that lost its innocence-and helped change America.</p>
<b>Reckless Moment, The</b>	<p>Having concealed her daughter's accidental killing of her seedy older lover, upper middle class housewife Bennett finds herself being blackmailed by a loan shark; fortunately for her, the man he sends - small-time crook and loner Mason - becomes infatuated with Bennett, and ends up killing his partner. Ophüls' noir melodrama, like his previous film, Caught, can be seen as a subtle, subversive critique of American ambitions and class-structures: in committing the moral and legal transgression of concealing a corpse, Bennett is merely protecting the comfort and respectability of her family life, and the irony is that Mason's self-sacrifice, made on her behalf, simply serves to preserve the status quo that has relegated him to the role of social outcast. This sense of waste, however, is implied rather than emphasized by Ophüls' elegant, low key direction, which counterpoints the stylization of Burnett Guffey's shadowy photography with long, mobile takes that stress the everyday reality of the milieu. A marvelous, tantalizing thriller, it also features never-better performances from Mason and Bennett.</p>
<b>Recount</b>	<p>At the height of the 2000 election season, CBS anchor Dan Rather quipped, "The presidential race is crackling like a hickory fire." Director Jay Roach (Austin Powers) recaptures that blaze in his smart HBO docudrama about the thriller in Palm Beach County. Written by actor Danny Strong, Recount bounces between the Sunshine State, Gore's Tennessee headquarters, and Bush's Texas stomping grounds. Gore adviser Ron Klain (an excellent Kevin Spacey) provides a privileged window into those weeks when the American public first became familiar with obscure terms like "hanging chad." (Since Klain has an ax to grind with the vice president, neither he nor Gore appear completely heroic.) First, the Democratic candidate pulls ahead; then he falls behind. Just as he prepares to concede, Klain's colleague, Michael Whooley (Denis Leary), spots an anomaly in the vote count, and the race continues. Enter eccentric Florida Secretary of State Katherine Harris (Laura Dern, a certain Emmy nominee), who orders a recount, and former Secretaries of State Warren Christopher (John Hurt) and James Baker III (Tom Wilkinson), who oversee a process that ends up in the Supreme Court (where Ed Begley Jr.'s David Boies represents Gore). Produced by the late Sydney Pollack, who originally intended to direct, Recount skillfully integrates news footage with dark comedy, most provided by the foul-mouthed Whooley and Bush adviser Ben Ginsberg (Bob Balaban), who's still livid about JFK's victory over Nixon. If the Democrats come across as more sympathetic, the Republicans come across as more colorful--and strategically effective.</p>
<b>Recreational Kayaking: The Essential Skills and Safety</b>	<p>Provides new and developing paddlers with the skills and knowledge necessary to comfortably and safely enjoy kayaking. Learn about choosing equipment, dressing for kayaking, transporting a kayak, caring for a kayak, the essential strokes and techniques, how to stay safe on the water, kayaking activities, paddling with kids, handling a capsized, and more.</p>

Title	Summary
<b>Red Angel</b>	<p>In the DVD epoch, no geyser of movie love is kept secret for long, and cult-specialty house Fantoma has been busy sending Masumura's best films—1958's <i>Giants &amp; Toys</i>, 1964's <i>Manji</i>, 1969's <i>Blind Beast</i>, etc.—out into the hungry void.</p> <p><i>Red Angel</i> (1966) is an integral cut of meat in this amazing stew of genres, sexual obsession, and misanthropic élan. Set in 1939 during the Japanese siege of China—a cataclysmic eight-year massacre mission in which at least 23 million Chinese died and which Japan, then and now, struggles to rationalize—Masumura's film stays close to the ground, following the dire path of young nurse Nishi (Ayako Wakao), as she is introduced to maniacal, primitive combat medicine and its human fallout.</p> <p>The credits are crowded with battlefield skulls. Masumura (working with screenwriter Ryoza Kasahara) is howling in your face and standing on your toes from the outset: In the first five minutes, Nishi is raped in a ward of recovering soldiers; the bodies of dead and wounded arrive in truckloads, and the medical choices are reduced to let the bastards die or amputate something. "Put my foot back on!" says one screaming infantryman, holding up the severed appendage in its boot; "Don't be stupid," the doctor tells him. (You wonder what the Chinese situation was like.) Masumura is not above cutting to a barrel stuffed with hacked hands and feet, or glancing toward mass cremations for a transition shot. Too overwhelmed by carnage to align her emotions, Nishi instinctively trades sex for a pint of blood to help her rapist when he returns near death from the front, and half-willingly becomes horndog prey to virtually every man she meets, including a double amputee begging for a handjob, a platoon of death-facing soldiers who retain the right to just fuck anything, and a morphine-junkie surgeon who considers himself little better than a mass murderer.</p> <p>It's difficult to recall any American war film as horrified and cynical about the ripple effects of imperial war, or as nearly suicidal with cultural guilt. (Then again, one can't be too surprised in light of Kon Ichikawa's 1959 <i>nitro-flask Fires on the Plain</i>, which dealt with Japanese soldiers' cannibalism.) Masumura was also a brilliantly adept widescreen image-maker. Photographed in rich, silvery black and white (the color Suzuki was using in the mid-'60s would've been intolerable), <i>Red Angel</i> is composed in DaieiScope with Wellesian depth and shadow; not a square centimeter of the long, slender images is wasted.</p>
<b>Red Beard</b>	<p>Featuring the final collaboration between esteemed director Akira Kurosawa (<i>Kagemusha</i>, <i>The Seven Samurai</i>) and actor Toshiro Mifune (<i>Yojimbo</i>, <i>Hell in the Pacific</i>), this 1965 film explores the complex and tumultuous relationship between a doctor and his protégé, and the meaning of compassion and responsibility. Mifune plays the title character, a revered but stern and unbendable physician ministering to the poor in a clinic, driven by a sense of calling to the profession of medicine and to mankind. He is assigned a young brash intern whose rebellious and arrogant attitude threaten to disrupt the hospital and destroy his burgeoning career. Under the intense tutelage of the relentlessly stern doctor, however, the young doctor in training goes from a spoiled wunderkind insulted at having to work at a clinic he thinks is beneath him, to one who appreciates the compassionate nature of a doctor's calling. A long, intimate, and engrossing film, it displays some of Mifune's finest work as a man whose profound sense of higher purpose touches all around him.</p>



Title	Summary
Red Cliff International Version - Part I & Part II	<p>Part 1: In 208 A.D., in the final days of the Han Dynasty, shrewd Prime Minister Cao Cao (Zhang Feng Yi) convinced the fickle Emperor Han the only way to unite all of China was to declare war on the kingdoms of Xu in the west and East Wu in the south. Thus began a military campaign of unprecedented scale, led by the Prime Minister, himself. Left with no other hope for survival, the kingdoms of Xu and East Wu formed an unlikely alliance. Numerous battles of strength and wit ensued, both on land and on water, eventually culminating in the battle of Red Cliff. During the battle, two thousand ships were burned, and the course of Chinese history was changed forever.</p> <p>Legendary director John Woo (A Better Tomorrow, The Killer) returns to Asia after fifteen years in Hollywood with Red Cliff, his adaptation of the Chinese classic, The Romance of the Three Kingdoms. Woo's epic is much more faithful and grand than the recent Three Kingdoms: Resurrection of the Dragon, but the director still puts his own personal stamp on the material, concentrating on his human heroes, their personal relationships, and above all the brotherhood they forge in the heat of battle.</p> <p>Part 2: After breaking box-office records with the 2008 release of Red Cliff, John Woo concludes his epic Three Kingdoms adaptation with Red Cliff 2. Tony Leung Chiu Wai (Infernal Affairs) and Kaneshiro Takeshi (Perhaps Love) return as Zhou Yu and Zhuge Liang, and Zhang Feng Yi (Farewell, My Concubine) acts up a storm as the power-hungry Cao Cao. Chang Chen (The Go Master), Vicki Zhao (Painted Skin), Hu Jun (Infernal Affairs 2) and Nakamura Shido (Fearless) lend support, with Taiwanese model Lin Chi Ling taking on an expanded role as the beautiful Xiao Qiao, and Mainland actor Tong Da Wei joining the cast as one of Cao Cao's soldiers.</p> <p>Despite the all-star cast, the action sequences are the star of this sequel. Red Cliff 2 climaxes with a riveting and stunningly realized fire attack at the water port of Red Cliff, as Zhao Yu leads the aligned Wu and Shu forces in a desperate attempt to repel Cao Cao's forces. In between the bloodletting and pyrotechnics, John Woo weaves in his trademark themes of brotherhood and honor, finding as much space in the film for emotion and character as he does for explosions and swordplay. A satisfying and vastly entertaining counterpart to the first film, Red Cliff 2 is already one of 2009's Chinese cinema highlights.</p> <p>Picking up where the first film left off, Red Cliff 2 finds Wu princess Sun Shang Xiang (Vicki Zhao) behind enemy lines. As she plays spy for Shu strategist Zhuge Liang (Kaneshiro Takeshi), Sun Shang Xiang strikes up an inadvertent friendship with an unknowing enemy (Tong Da Wei). Beset by typhoid, Liu Bei (You Yong) and the Shu forces retreat, leaving only Zhuge Liang to aid the remaining forces of Wu. Zhuge Liang and Zhou Yu (Tony Leung Chiu Wai) resort to subterfuge and cunning mindgames, seeking any advantage against the increasingly overconfident Cao Cao (Zhang Feng Yi). However, their forces are still vastly outnumbered by Cao Cao's, and with the battle fast approaching, victory seems far from assured. In the end, their only hope may be an unexpected plan launched by Zhou Yu's wife, the beautiful Xiao Qiao (Lin Chi Ling), as well as a surprising change in the wind.</p>
Red Desert	<p>Cold, rain, and fog surround a plant on the Sardinian coast. Factory waste pollutes local lakes; hulking anonymous ships pass by or dock and raise quarantine flags. Guiliana, a housewife married to the plant manager, Ugo, is mentally ill, unstrung after a minor car crash. She meets Zeller, an engineer en route to Patagonia to set up a factory. He pursues her, they join friends for a dinner party of sexual play, then, while Ugo is away on business, she fears her son has polio. When she discovers the boy is faking, she goes to Zeller, panicked that no one needs her. He takes advantage of her distress, and she is again alone and ill.</p>
Red Lights	<p>A brilliant Hitchcockian exercise from director Cedric Kahn: A middle-aged couple drives south from Paris to pick up their kids at camp. On the way, the husband drinks, the wife nags, and they get off on the wrong road at night. From there, it's the kind of downward spiral that would have made even Hitchcock shiver, with a clear-eyed sense of the abyss that might suddenly open in the course of ordinary existence. Like his fellow French Hitchcock enthusiast Claude Chabrol, Kahn has a keen eye for catching the uneasy vibrations beneath an apparently dull domestic situation, and he builds the story with a steady, terrible momentum. Glamorous Carole Bouquet is dead-on as the wife, but the movie is carried by Jean-Pierre Darroussin, the dumpy-faced, balding actor who exudes regular-schnook status. He captures a man who gets more danger than he bargained for--but maybe a little of what he wanted. --Robert Horton</p>
Red Rock West	<p>When a promised job for Texan Michael fails to materialise in Wyoming, Mike is mistaken by Wayne to be the hitman he hired to kill his unfaithful wife, Suzanne. Mike takes full advantage of the situation, collects the money and runs. During his getaway, things go wrong, and soon get worse when he runs into the real hitman, Lyle.</p>
Red Shoes, The	<p>It's been said that this 1948 classic has been responsible for the ballet lessons of more young girls than any other film. It's not hard to understand why: Michael Powell and Emerich Pressburger's dark fairy tale presents the ballet as an exquisite, magical work of art; but under the theatrics and glory is an all-consuming lifestyle with the power to destroy those who love it perhaps too much. Moira Shearer practically glows as Victoria "Vicky" Page, a young woman consumed by a will to dance who is accepted into the highly prestigious ballet company run by perfectionist Boris Lermontov (Anton Walbrook). Meanwhile, a gifted young composer, Julian Craster (Marius Goring), is brought on board as an orchestra coach, and later conductor and composer of the ballet that will make Vicky's name: The Red Shoes, one of the most beautiful and dramatic dances ever captured on film. Professional and personal jealousies soon pull this creative team apart, however, and Vicky is torn between her love of Julian, her responsibility to Boris, and her need to dance. Powell and Pressburger recast Hans Christian Andersen's sad story as a modern romantic melodrama, highlighted by beautiful dances and shot, not as stage ballets, but rather as expressionist cinematic dramas on impossibly grand sets awash with bold color and beautifully captured in glorious Technicolor by cinematographer Jack Cardiff. It's a brilliant melding of dance and drama as Vicky's real life mirror's the tragic story she danced in the Red Shoes ballet. - Sean Axmaker</p>

Title	Summary
<b>Red-Headed Woman</b>	<p>The story is about a stenographer who wants to get along, and up. She decides her boss will do, despite the fact that he is happily married already. Enticing him into situations, she finally leads him to the divorce court and then to the altar. Getting to the other side of the tracks, all right, she then sets about attacking the citadel of society. This doesn't work. When it fails she attaches herself to another man, and while with him to a chauffeur. Back home her husband gets another divorce and remarries his first wife.</p> <p>So much for the problem, and just a little more for the characters: Jean Harlow, as Lil Andrews, does very well as the stenographer from the other social world—if the impossibility of it all be taken into consideration. Chester Morris gives a good impersonation of a weak sort of soul, and Lewis Stone is excellent as the father of the young man. Leila Hyams has the rôle of Lil's friend, a part reminiscent of "Gentlemen Prefer Blondes." That is fair enough; Anita Loos made the screen play from the novel by Katherine Brush.</p>
<b>Reds</b>	<p>Writing has been the only escape of Louise Bryant until she goes to a lecture one night in 1912 and is mesmerized by a radical journalist, John Reed. She leaves her husband and goes to Greenwich Village with Reed where she keeps writing, covering the 1913 Armory Show of post-impressionist paintings from Europe. Reed is so wrapped up in changing the world that Louise leaves him for awhile and stays with a playwright, Eugene O'Neill. She returns to Reed. He goes to Russia and covers the 1917 Revolution. She never forgets Reed. the only American to be buried next to the Kremlin wall.</p>
<b>Reichenbach Fall, The</b>	<p>Sherlock is lauded throughout Britain for his numerous triumphs of detection, the most famous of which was the recovery of Turner's masterpiece, "Falls of the Reichenbach." The media love him, his deerstalker hat, and his friend, "confirmed bachelor" John Watson. But wary of a tabloid culture that devours its own, John warns Sherlock to keep a low profile. Meanwhile, Sherlock's arch-nemesis, the criminal mastermind Moriarty, emerges from the shadows and into the spotlight with a menacing vow and a cat-and-mouse game conceived entirely for the object of his obsession. While John worries about a pending tabloid exposé of his friend and Moriarty's promised final problem, Sherlock continues to assist Lestrade solving crimes. But eventually even Sherlock must turn his absolute attention to the unhinged, evil genius' threat, "I owe you a fall."</p>
<b>Remembrance of Things to Come</b>	<p>Denise Bellon (1902-1999) was a pioneer in photojournalism. One of the original members of the Alliance Photo Agency, founded in Paris in 1934 and a precursor to Magnum Photo Agency, she was also a friend and associate of leading members of the surrealist movement from Dali and Duchamp, to Andre Breton. Remembrance of Things to Come, co-directed by Chris Marker and Bellon's daughter Yannick, uses Bellon's photographs to create a dazzling historical portrait of the two momentous decades between 1935 and 1955. Leaping back and forth in time, from family portraits of Bellon and her two daughters, to her unique photographic record of pre-war Paris the first surrealist exhibition, the 1937 Paris World s Fair, the birth of the Cinematheque Francaise, and the Popular Front to images from France's African colonies, the Spanish Civil War, the Second World War and the German Occupation, the images in this remarkable cine-essay are complemented by Chris Marker's singular commentary (read by actress Alexandra Stewart), a complex rumination on the interrelations between photography, memory, thought and history.</p>
<b>Remorques</b>	<p>Jacques Prévert cowrote this atmospheric tale of the romantic trials of a tugboat captain, played by the iconic French star Jean Gabin. For André and the other members of the Cyclone's crew, existence is harshly divided between the danger of the stormy seas and the safety of life at home with their patient women. When André meets temptation in the form of the alluring Catherine during a risky rescue, he comes perilously close to betraying his wife of ten years. The haunting Remorques is distinguished by beautiful tracking shots and cunning special-effects work.</p>
<b>Renaissance</b>	<p>Style trumps substance in Renaissance, a 2006 French film whose breathtaking visuals largely overcome its shortcomings in the areas of story and character development. Detailed in a lengthy and absorbing "making of" featurette, the film's look is a combination of CG animation, motion capture, and a palette consisting solely of black &amp; white (there are a few splashes of color late in the proceedings, but no gray whatsoever). And while it has a few obvious antecedents (the filmmakers readily acknowledge the influence of Ridley Scott's Blade Runner, not to mention the much earlier, Expressionist work of Fritz Lang and Orson Welles), Renaissance, with its commingling of heavily processed live action and graphic novel sensibilities, looks very little like anything you've ever seen before. The setting is Paris in the year 2054, and it is here that director Christian Volckman and his crew do their best work. The French capital is certainly recognizable (the Eiffel Tower and Montmartre's Sacre Coeur are two familiar landmarks), but its classic architecture is glazed with all manner of futuristic touches, from vast glass penthouses to layers of transparent walkways outside Notre Dame Cathedral; and with the preponderance of the action taking place at night, frequently in the rain, the City of Light more often suggests a very literal representation of film noir. As for the story, it's nothing special. Hard-nosed police Captain Barthélémy Karas (voiced in this English version by Daniel Craig) is searching for a female scientist who works for Avalon, one of those sinister mega-corporations that seem to run everything in movies like this; seems the woman, who has been kidnapped, possesses what's referred to as "the protocol for immortality," and Avalon, which promises good health, beauty, and long life for all, desperately wants her back. The characters are a bit stiff (physically and otherwise), the dialogue is occasion! ally stilted, and the film is sometimes so dark that it's hard! to tell what's going on. But most of Renaissance looks so amazing that such deficiencies can easily be ignored. - Sam Graham</p>
<b>Repulsion</b>	<p>Polanski's first English-language film is excellent psychological shocker depicting mental deterioration of sexually repressed girl left alone in her sister's apartment for several days. Hasn't lost a bit of its impact; will leave you feeling uneasy for days afterward. Screenplay by Polanski and Gerard Brach.</p>

Title	Summary
<b>Requiem for a Dream</b>	<p>Employing shock techniques and sound design in a relentless sensory assault, Requiem for a Dream is about nothing less than the systematic destruction of hope. Based on the novel by Hubert Selby Jr., and adapted by Selby and director Darren Aronofsky, this is undoubtedly one of the most effective films ever made about the experience of drug addiction (both euphoric and nightmarish), and few would deny that Aronofsky, in following his breakthrough film Pi, has pushed the medium to a disturbing extreme, thrusting conventional narrative into a panic zone of traumatized psyches and bodies pushed to the furthest boundaries of chemical tolerance. It's too easy to call this a cautionary tale; it's a guided tour through hell, with Aronofsky as our bold and ruthless host.</p> <p>The film focuses on a quartet of doomed souls, but it's Ellen Burstyn--in a raw and bravely triumphant performance--who most desperately embodies the downward spiral of drug abuse. As lonely widow Sara Goldfarb, she invests all of her dreams in an absurd self-help TV game show, jolting her bloodstream with diet pills and coffee while her son Harry (Jared Leto) shoots heroin with his best friend Tyrone (Marlon Wayans) and slumming girlfriend Marion (Jennifer Connelly). They're careening toward madness at varying speeds, and Aronofsky tracks this gloomy process by endlessly repeating the imagery of their deadly routines. Tormented by her dietary regime, Sara even imagines a carnivorous refrigerator in one of the film's most memorable scenes. And yet... does any of this have a point? Is Aronofsky telling us anything that any sane person doesn't already know? Requiem for a Dream is a noteworthy film, but watching it twice would qualify as masochistic behavior. - Jeff Shannon</p>
<b>Requiem for a Vampire</b>	<p>On the run from a reform school, two young women end up trapped with no escape in a haunted castle ruled by a hoard of sexy, blood crazed vampires and their leader, an evil immortal creature who is the last of his kind. Seeking to reproduce his race, he preys on his innocent victims, however in order to achieve his goal of immortality, the women must remain virgins. Includes English dubbed version and original French language tracks. Vampire fairytale, mixing nudity, torture and lesbianism with almost childlike scenes of romantic innocence.</p>
<b>Requiem for the American Dream</b>	<p>Requiem for the American Dream is the definitive discourse with Noam Chomsky, widely regarded as the most important intellectual alive, on the defining characteristic of our time - the deliberate concentration of wealth and power in the hands of a select few. Through interviews filmed over four years, Chomsky unpacks the principles that have brought us to the crossroads of historically unprecedented inequality - tracing a half century of policies designed to favor the most wealthy at the expense of the majority - while also looking back on his own life of activism and political participation. Profoundly personal and thought provoking, Chomsky provides penetrating insight into what may well be the lasting legacy of our time - the death of the middle class, and swan song of functioning democracy.</p>
<b>Reservoir Dogs</b>	<p>A gang of thieves carry out an armed robbery on a Diamond warehouse. The police are after them so quickly that they suspect they have a rat in their company. This film starts right after the robbery, with flashbacks to before the robbery, and to the planning of the crime. We are also introduced to the main characters in flashback mode. Plenty of fast action, and plenty of blood and gore.</p>
<b>Restless Conscience, The</b>	<p>In 1944, 170 German citizens were brought to trial and convicted as participants in a plot to assassinate Adolf Hitler. This was not an isolated act, but only the last of more than 20 attempts to overthrow the Nazi Regime. This is the story of a resistance that, prior to this film, had largely eluded popular consciousness.</p> <p>Powerful and provocative, Academy Award nominee The Restless Conscience explores the motivating principals and activities of the anti-Nazi resistance inside Germany from 1933 to 1945. The film is a deeply moving portrayal of individual destinies, focusing on the moral and political evolution of individuals whose consciences were at odds with an overpowering national consensus.</p> <p>Hava Kohav Beller's The Restless Conscience highlights the tension between individual responsibility to a personal ethical code, and to a tyrannical political system. In telling their story, the film recognizes those who, despite the mortal danger to themselves and their families, and being branded traitors at home, had the courage to uphold essential human values.</p>
<b>Return of the Jedi</b>	<p>Star Wars Episode VI: Return of the Jedi is a 1983 space opera film directed by Richard Marquand and written by George Lucas and Lawrence Kasdan. It is the third film released in the Star Wars saga, and the sixth and final in terms of internal chronology.</p> <p>The film is set about one year after Star Wars Episode V: The Empire Strikes Back. Luke Skywalker and members of the Rebel Alliance travel to Tatooine to rescue their friend Han Solo from Jabba the Hutt. Meanwhile, the Galactic Empire is planning to crush the Rebel Alliance with a second Death Star while the Rebel fleet simultaneously prepares to launch a full-scale attack on this new space station. Luke confronts his father, Darth Vader, in a climactic duel before the evil Emperor Palpatine.</p> <p>The film was released in theaters on May 25, 1983, receiving mostly positive reviews, though not to the extent of its predecessors. Several home video and theatrical releases and revisions to the film followed over the next 20 years. It was the last Star Wars film released theatrically until Star Wars Episode I: The Phantom Menace began the prequel trilogy in 1999.</p>
<b>Return of the Prodigal Son</b>	<p>Evald Schorm was one of the most politically outspoken of the Czech New Wave filmmakers. This raw psychological drama about an engineer unable to adjust to the world around him following his suicide attempt is at heart a scathing portrait of social alienation and moral compromise.</p>

Title	Summary
<b>Revanche</b>	<p>A gripping thriller and a tragic drama of nearly Greek proportions, <i>Revanche</i> is the stunning, Oscar-nominated international breakthrough of Austrian filmmaker Götz Spielmann. In a ragged section of Vienna, hardened ex-con Alex (the mesmerizing Johannes Krisch) works as an assistant in a brothel, where he falls for Ukrainian hooker Tamara. Their desperate plans for escape unexpectedly intersect with the lives of a rural cop and his seemingly content wife. With meticulous, elegant direction, Spielmann creates a tense, existential, and surprising portrait of vengeance and redemption, and a journey into the darkest forest of human nature, in which violence and beauty exist side by side.</p>
<b>Revolutionary Road</b>	<p>Frank and April, a married couple in the 1950s, have always seen themselves as special, different, ready and willing to live their lives based on higher ideals. So, as soon as they move into their new house on Revolutionary Road, they proudly declare their independence from the suburban inertia that surrounds them and determine never to be trapped by the social confines of their era. Yet for all their charm, beauty and irreverence, the Wheelers find themselves becoming exactly what they didn't expect: a good man with a routine job whose nerve has gone missing; a less-than-happy homemaker starving for fulfillment and passion; an American family with lost dreams, like any other. Driven to change their fates, April hatches an audacious plan to start all over again, to leave the comforts of Connecticut behind for the great unknown of Paris. But when the plan is put in motion, each spouse is pushed to extremes—one to escape whatever the cost, the other to save all that they have, no matter the compromises.</p>
<b>Richard II</b>	<p>Richard II, written around 1595, is the first play in Shakespeare's second "history tetralogy," a series of four plays that chronicles the rise of the house of Lancaster to the British throne. (Its sequel plays are <i>Henry IV, Parts 1 &amp; 2</i>, and <i>Henry V</i>.) Richard II, set around the year 1398, traces the fall from power of the last king of the house of Plantagenet, Richard II, and his replacement by the first Lancaster king, Henry IV (Henry Bolingbroke). Richard II, who ascended to the throne as a young man, is a regal and stately figure, but he is wasteful in his spending habits, unwise in his choice of counselors, and detached from his country and its common people. He spends too much of his time pursuing the latest Italian fashions, spending money on his close friends, and raising taxes to fund his pet wars in Ireland and elsewhere. When he begins to "rent out" parcels of English land to certain wealthy noblemen in order to raise funds for one of his wars, and seizes the lands and money of a recently deceased and much respected uncle to help fill his coffers, both the commoners and the king's noblemen decide that Richard has gone too far.</p> <p>Richard has a cousin, named Henry Bolingbroke, who is a great favorite among the English commoners. Early in the play, Richard exiles him from England for six years due to an unresolved dispute over an earlier political murder. The dead uncle whose lands Richard seizes was the father of Bolingbroke; when Bolingbroke learns that Richard has stolen what should have been his inheritance, it is the straw that breaks the camel's back. When Richard unwisely departs to pursue a war in Ireland, Bolingbroke assembles an army and invades the north coast of England in his absence. The commoners, fond of Bolingbroke and angry at Richard's mismanagement of the country, welcome his invasion and join his forces. One by one, Richard's allies in the nobility desert him and defect to Bolingbroke's side as Bolingbroke marches through England. By the time Richard returns from Ireland, he has already lost his grasp on his country.</p> <p>There is never an actual battle; instead, Bolingbroke peacefully takes Richard prisoner in Wales and brings him back to London, where Bolingbroke is crowned King Henry IV. Richard is imprisoned in the remote castle of Pomfret in the north of England, where he is left to ruminate upon his downfall. There, an assassin, who both is and is not acting upon King Henry's ambivalent wishes for Richard's expedient death, murders the former king. King Henry hypocritically repudiates the murderer and vows to journey to Jerusalem to cleanse himself of his part in Richard's death. As the play concludes, we see that the reign of the new King Henry IV has started off inauspiciously.</p>
<b>Richard III</b>	<p>This film adaptation of a critically acclaimed stage production of Shakespeare's historical drama stars Ian McKellen in the title role. The setting is a comic-book vision of 1930s London: part art deco, part Third Reich, part industrial-age rust and rot. The play's force is turned into a synthetic high by art directors and storyboard sketchers, all of whom have a field day condensing the material into disposable pop imagery. This is a fun film, more than anything, so infatuated with its own monstrous stitchery that even the most awkward casting (Annette Bening and Robert Downey Jr.) seems a part of the ridiculous design. McKellen is the best thing about the movie, his mesmerizing portrayal of freakish despotism and poisoned desire a thing to behold.</p>
<b>Richard III</b>	<p>With <i>Richard III</i>, Laurence Olivier—as director, producer, and star—transfigures Shakespeare's great historical drama into a mesmerizing vision of Machiavellian villainy. Olivier's performance, viewed as the greatest of his career, charges Richard with magnetic malevolence as he steals his brother Edward's crown through a murderous set of machinations. His inspired direction brings to the screen superlative performances by veteran theater actors Ralph Richardson and John Gielgud and the young Claire Bloom. Filmed in VistaVision and Technicolor, The Criterion Collection is proud to present the restored full-length version for which Olivier received the 1956 British Academy Film Awards for Best Actor and Best Film.</p>

Title	Summary
<b>Richard III</b>	<p>After a long civil war between the royal family of York and the royal family of Lancaster, England enjoys a period of peace under King Edward IV and the victorious Yorks. But Edward's younger brother, Richard, resents Edward's power and the happiness of those around him. Malicious, power-hungry, and bitter about his physical deformity, Richard begins to aspire secretly to the throne—and decides to kill anyone he has to in order to become king.</p> <p>Using his intelligence and his skills of deception and political manipulation, Richard begins his campaign for the throne. He manipulates a noblewoman, Lady Anne, into marrying him—even though she knows that he murdered her first husband. He has his own older brother, Clarence, executed, and shifts the burden of guilt onto his sick older brother King Edward in order to accelerate Edward's illness and death. After King Edward dies, Richard becomes lord protector of England—the figure in charge until the elder of Edward's two sons grows up.</p> <p>Next Richard kills the court noblemen who are loyal to the princes, most notably Lord Hastings, the lord chamberlain of England. He then has the boys' relatives on their mother's side—the powerful kinsmen of Edward's wife, Queen Elizabeth—arrested and executed. With Elizabeth and the princes now unprotected, Richard has his political allies, particularly his right-hand man, Lord Buckingham, campaign to have Richard crowned king. Richard then imprisons the young princes in the Tower and, in his bloodiest move yet, sends hired murderers to kill both children. By this time, Richard's reign of terror has caused the common people of England to fear and loathe him, and he has alienated nearly all the noblemen of the court—even the power-hungry Buckingham. When rumors begin to circulate about a challenger to the throne who is gathering forces in France, noblemen defect in droves to join his forces. The challenger is the earl of Richmond, a descendant of a secondary arm of the Lancaster family, and England is ready to welcome him.</p> <p>Richard, in the meantime, tries to consolidate his power. He has his wife, Queen Anne, murdered, so that he can marry young Elizabeth, the daughter of the former Queen Elizabeth and the dead King Edward. Though young Elizabeth is his niece, the alliance would secure his claim to the throne. Nevertheless, Richard has begun to lose control of events, and Queen Elizabeth manages to forestall him. Meanwhile, she secretly promises to marry young Elizabeth to Richmond.</p> <p>Richmond finally invades England. The night before the battle that will decide everything, Richard has a terrible dream in which the ghosts of all the people he has murdered appear and curse him, telling him that he will die the next day. In the battle on the following morning, Richard is killed, and Richmond is crowned King Henry VII. Promising a new era of peace for England, the new king is betrothed to young Elizabeth in order to unite the warring houses of Lancaster and York.</p>
<b>Ride 'Em Cowboy</b>	<p>The duo head to the Lazy S ranch to hide after Lou accidentally proposes to an Indian girl.</p>
<b>Ride in the Whirlwind</b>	<p>Working from a thoughtful script by Jack Nicholson, Monte Hellman fashioned this moody and tense western about a trio of cowhands who are mistaken for robbers and must outrun and hide from a posse of bloodthirsty vigilantes in the wilds of Utah. A grim yet gripping tale of chance and blind frontier justice, Ride in the Whirlwind is brought to life by a compelling cast, including Nicholson, Cameron Mitchell, Millie Perkins, and Harry Dean Stanton.</p>
<b>Ride Lonesome</b>	<p>Ben Brigade (Scott) is a bounty hunter sent out to bring Billy John (James Best, The Dukes of Hazzard) to justice. Trouble is, there's a band of outlaws (Pernell Roberts, Bonanza, and James Coburn, In Like Flint) who want the reward for themselves. In addition, John's brother Frank (Lee Van Cleef, Escape from New York) wants to rescue him. Add in a helpless widow (Karen Steele) and an endless series of Indian attacks, and you've got a recipe for high plains disaster</p>
<b>Ride the High Country</b>	<p>Ride the High Country is the one Sam Peckinpah movie about which there has never been controversy--save at MGM in 1962, when a new studio regime opted to dump this beautiful, heartbreakingly elegiac Western into the bottom half of a double-bill. Westerns rarely even got reviewed back then, so it's wellnigh miraculous that critics discovered the movie and raved about it. Newsweek called it the best American picture of the year. Veteran cowboy stars Randolph Scott and Joel McCrea portray aging gunslingers in the twilight of the Old West. The slow-building tension between longtime friends--one still true to the code he's lived by, the other having drifted away from it--anticipates the tortuous personal dilemmas played out to the death by Peckinpah's Wild Bunch, Pat Garrett and Billy the Kid, and Benny and Elita in Bring Me the Head of Alfredo Garcia. The action scenes are powerful, if only beginning to suggest the radical technique with which Peckinpah would astonish audiences in just a few years. But his feeling for flavorsome dialogue, Rabelaisian humor, and full-blooded character acting is already unmistakable. McCrea and Scott are simply superb. The two proposed that they swap roles before filming got underway, and the question of who got first billing was settled by flipping a coin. Both men retired once the film was in the can. They knew they'd never top it. --Richard T. Jameson</p>
<b>Ride the Pink Horse</b>	<p>Hollywood actor turned idiosyncratic auteur Robert Montgomery directs and stars in this striking crime drama based on a novel by Dorothy B. Hughes. He plays a tough-talking former GI who comes to a small New Mexico town to shake down a gangster who killed his best friend; things quickly turn nasty. Ride the Pink Horse features standout supporting performances by Fred Clark, Wanda Hendrix, and especially Thomas Gomez, who became the first Hispanic actor to receive an Academy Award nomination for his role here. With its relentless pace, expressive cinematography by the great Russell Metty, and punchy, clever script by Ben Hecht and Charles Lederer, this is an overlooked treasure from the heyday of 1940s film noir.</p>
<b>Riff-Raff</b>	<p>Riff-raff is set in a shabby London construction site where a motley crew of immigrants and hard cases uses humor as a weapon against backbreaking work and bosses. The accents are so thick that Bill Jesse's script has been fitted with subtitles. You don't have to catch every word to sense the rage beneath the comic riffs. Or to sniff the doom hanging over the relationship between Stevie (Robert Carlyle), an ex-con from Glasgow, and Susan (Emer McCourt), a junkie singer. Loach's vision, cutting and compassionate, makes Riff-raff black comedy of a high order.</p>

Title	Summary
<b>Rififi</b>	After making such American noir classics as <i>The Naked City</i> and <i>Brute Force</i> , blacklisted director Jules Dassin went to Paris and embarked on his masterpiece: a twisting, turning tale of four ex-cons who hatch one last glorious heist in the City of Lights. At once naturalistic and expressionistic, this melange of suspense, brutality, and dark humor was an international hit and earned Dassin the Best Director prize at the Cannes Film Festival. Criterion is proud to present <i>Rififi</i> in a pristine digital transfer.
<b>River, The</b>	<p>After a family tragedy, an adolescent girl blurts out angrily at the dinner table, "We just go on as if nothing has happened". "No", her mother responds, "we just go on". <i>The River</i>, Jean Renoir's first color film, is about going on -- the ebb and flow of life that mirrors the path of the sacred river Ganges that flows nearby. Filmed on location in India, <i>The River</i> is a sumptuously beautiful film that was called by Martin Scorsese "'one of the two most beautiful color films ever made" and one of his "most formative movie experiences."</p> <p>Set in India at the time of independence, its themes are universal: the feeling of being an outsider, of running away from unpleasant situations, and the hopelessly romantic stirring of adolescent love. While the film reflects the point of view of a British colonial family, it is respectful of the surrounding culture and pays homage to Hindu and Buddhist traditions through stories, documentary footage, and dance sequences. Harriet (Patricia Walters) is the adult narrator who looks back on her days as an adolescent. About thirteen in the film, she lives with her four sisters and brother Bogey in a colonial house in India that looks out upon the Ganges. Renoir's camera captures the energy and rhythm of life on the river: its peddlers, ships, markets, people coming and going, the crowds, everything in constant motion juxtaposed with the timeless tranquility of the river.</p> <p>Harriet's father (Esmond Knight) who lost an eye during the war, runs a jute manufacturing plant while his pregnant wife (Nora Swinburne) takes care of the house, assisted by governess Nan (Suprova Mukerjee). When a young American named Captain John (Thomas E. Breen) comes to visit his cousin Mr. John (Arthur Shields) after losing his leg in the war, his dreams of being left alone are short lived. Harriet becomes infatuated with Captain John but has to contend with two other female admirers: her older friend Valerie (Adrienne Corri), a flaming redhead, and Mr. John's daughter Melanie (Radha Shri Ram), a young woman of mixed ethnicity who was born in India but reared in a British boarding school. The arrival of Captain John brings a clear signal that the girls must face the end of what has been an idyllic childhood.</p> <p>All feel like outsiders: Melanie is caught between two cultures and questions whether she will ever fit into either, Harriet expresses her adolescent longings in idealistic poetry, Valerie is overwhelmed by her innocent desires, and Captain John is a deeply troubled man who only wants to live a normal life. Although the acting can be a bit wooden especially during peak dramatic moments, it does not detract from the film's authenticity. <i>The River</i> is definitely of its time and its attitudes towards women are dated, yet it is a work that transcends time and place to capture universal emotions. It is a great film that can be relished over and over again with increasing appreciation.</p>
<b>River's End: California's Latest Water War</b>	<p>Get an inside look at California's complex struggle over who gets fresh water, and discover how big money and special interests take what they want and ordinary residents are left high and dry.</p> <p>The film explores the struggle over California's limited freshwater resources during recent periods of drought, with particular focus on the expansion of almond groves in the Westlands Water District. The film explores the connection between increased water use for agriculture, and the decline of freshwater ecosystems in the Sacramento-San Joaquin River Delta. The documentary also draws parallels between the construction of the Los Angeles Aqueduct during the historic California water wars, and the now proposed conveyance tunnels in the Sacramento-San Joaquin River Delta.</p>
<b>Road House</b>	Directed by Jean Negulesco (Humoresque) from a script by producer Edward Chodorov (Undercurrent), this <i>Road House</i> is a solid noirish tale about backwoods romance and double-crossing. Rock-jawed good guy Pete Morgan (Cornel Wilde) runs a nightclub near the Canadian border for his childhood pal Lefty Robbins (Richard Widmark). Lefty is a spoiled rich kid who never grew up, and whenever he goes traveling to the city, he falls in love with a saloon singer that he tries to import to his road house, usually with sour results. This time he has returned from Chicago with smoky-voiced Lily Stevens (Ida Lupino), a down-on-her-luck siren looking for a break. Booze and cigarettes and likely quite a bit more hard living have done a number on her voice, causing her rival, the sweet and blonde small-town girl Susie Smith (Celeste Holm) to quip that Lily sounds good "if you like the sound of gravel." <i>Road House</i> is an enjoyable, noirish melodrama enlivened by outstanding performances from Ida Lupino as a world-weary lounge singer and Richard Widmark as the owner of the out-of-the-way lodge that is serving as her latest gig. A city mouse visiting the country, Lupino gets things boiling, attracting the attention of Widmark's best pal, played with a good-guy toughness by Cornel Wilde. Once this love triangle begins sharpening its points, <i>Road House</i> turns into a deadly, feverish romp.

Title	Summary
<b>Roaring Twenties, The</b>	<p>Three doughboys--played by James Cagney, Humphrey Bogart, and Jeffrey Lynn--meet in a foxhole in Europe just as World War I is ending. When they return to the States, they are forgotten men, and after Eddie (Cagney) tries in vain to get his old job back, his pal Danny (Frank McHugh) lets him drive his cab at night. A fare asks unwitting Eddie to deliver bootleg liquor, but Prohibition is in full swing and Eddie is arrested and thrown in the slammer. Gallant Eddie won't rat out the woman to whom he delivered the hooch, speakeasy owner Panama Smith, (whiskey-voiced Gladys George). She bails him out and carries a torch for him for the rest of the movie, but he only has eyes for sweet little Jean (Priscilla Lane). Panama introduces Eddie to a life of crime, staking him in the bootleg business. Eddie's grit and bluster suit him perfectly for this existence, and he's soon a success, so he hires Army buddy Lloyd (Lynn) as consigliere, then teams up with George (Bogart), a liquor smuggler who plays a much dirtier game. Racketeering and murder are his methods, and he drags Eddie down with him. When Prohibition ends and the stock market crashes, Eddie loses everything and takes to the bottle himself.</p> <p>The film is a bit schematic. The three stars are archetypes: Cagney the good boy gone bad, Bogart the bad boy who stays bad, and Lynn the good boy who stays good. Still, it packs quite an emotional wallop--Cagney shows extraordinary range, going from green boy to swaggering gangster to broken man, and Bogart has rarely seemed more purely evil than he does here. He kills for the sheer pleasure of it; it's truly frightening to see. The final scene is a stunning shootout between Cagney and Bogart. With lesser actors this film could be pure hokum. With Cagney and Bogart, it attains catharsis. Laura Mirsky</p>
<b>Roberta</b>	<p>After bandleader Huckleberry Haines (Astaire) and his Wabash Indianians lose a gig in Paris, Haines' buddy John Kent (Randolph Scott) Kent hooks them up with his aunt, who runs a fashion house. One of Minnie's clients, nightclub singer Comtesse Schwarenska (Rogers), promises to get Haines a job if he won't reveals that she's a simple Indiana girl.</p>
<b>Robin Hood</b>	<p>Coming right on the heels of the success of The Mark of Zorro and The Three Musketeers, Douglas Fairbanks made the original feature length Hollywood version of Robin Hood. He was now the biggest action star in the world and this Robin Hood is an epic extravaganza. At a cost of 1.4 million dollars it was the most expensive Hollywood movie produced up to that time. The castle set for this movie, though not as visually spectacular as Griffith's Babylonian set from Intolerance, was reportedly the biggest set ever constructed for a silent movie. Douglas Fairbank's Robin Hood also holds the distinction of being the first movie to open with a gala premiere at Grauman's new Egyptian Theater in Hollywood.</p>
<b>Robinson Crusoe on Mars</b>	<p>Special-effects wunderkind and genre master Byron Haskin (The War of the Worlds, The Outer Limits) won a place in the hearts of fantasy-film lovers everywhere with this gorgeously designed journey into the unknown. When his spaceship crash-lands on the barren wastelands of Mars, U.S. astronaut Commander "Kit" Draper (Paul Mantee) must fight for survival, with a pet monkey seemingly his only companion. But is he alone? Shot in vast Techniscope and blazing Technicolor, Robinson Crusoe on Mars is an imaginative and beloved techni-marvel of classic science fiction.</p>
<b>Rocco and His Brothers</b>	<p>The widow Rosaria moves to Milano from Lucania with her 4 sons, one of whom is Rocco. The fifth son, Vincenzo, already lives in Milano. In the beginning, the family has a lot of problems, but everyone manages to find something to do. Simone is boxing, Rocco works in a dry cleaners, and Ciro studies. Simone meets Nadia, a prostitute, and they have a stormy affair. Then Rocco, after finishing his military service, begins a relationship with her. A bitter feud ensues between the two brothers, which will lead as far as murder.</p>
<b>Rocky Road to Dublin</b>	<p>Peter Lennon's film about Ireland was feted at Cannes and adopted by the revolutionaries of 1968. But in his home country, cinemas refused to screen it. A snapshot of post-revolution Ireland, revealing a society straining under the pressure of social and religious traditions, "Rocky Road to Dublin" is a fine example of the ethnographic personal essay, shot by the great French cinematographer Raoul Coutard, and including interviews with such Irish leading lights as writer Sean O'Faolain, academic and diplomat Conor Cruise O'Brien, and Yank expat filmmaker John Huston. For any Irish person, with its depiction of a priest-ridden, repressed and mildewed version of nationalism, "Rocky Road to Dublin" may serve to remind Irish folks that, bleak as things on that dubious green island may seem at times — nobody wants to go back to that.</p>
<b>Roma</b>	<p>With his eighth and most personal film, Alfonso Cuarón recreated the early-1970s Mexico City of his childhood, narrating a tumultuous period in the life of a middle-class family through the experiences of Cleo (Yalitza Aparicio, in a revelatory screen debut), the indigenous domestic worker who keeps the household running. Charged with the care of four small children abandoned by their father, Cleo tends to the family even as her own life is shaken by personal and political upheavals. Written, directed, shot, and coedited by Cuarón, Roma is a labor of love with few parallels in the history of cinema, deploying monumental black-and-white cinematography, an immersive soundtrack, and a mixture of professional and nonprofessional performances to shape its author's memories into a world of enveloping texture, and to pay tribute to the woman who nurtured him.</p>

Title	Summary
Roma Citta Libera	<p>Post-war Rome is the setting for this lyrical and heartbreaking character study of bitterness, loneliness and reconciliation in the months following Italy's liberation by the Allies. On a rainy night in the heart of the city, a cat burglar (Nando Bruno of ROME, OPEN CITY) inadvertently saves the life of a would-be suicide (BLACK SUNDAY's Andrea Checchi), despondent over having been betrayed by his fiancée while fighting in the war. Joining the avuncular thief for a night of misadventure, the young man intervenes in the arrest of an impoverished typist (Valentina Cortese, of Fellini's JULIET OF THE SPIRITS) who has turned to prostitution to pay for her boardinghouse room. Ducking out of the rain into a coffee bar, the strangers share hard luck stories over cognac and encounter a distinguished amnesiac (THE BICYCLE THIEF writer-director Vittorio De Sica), begging to be told who he is. When the new friends find themselves invited to an illegal private casino, old lovers are reunited, old grudges are revived and first love is given a second chance.</p> <p>Made during the seminal years of Italian neorealism, ROMA CITTÀ LIBERA (ROME FREE CITY) was directed by Marcello Pagliero, famous for having played the stoic resistance leader tortured to death by the Nazis in Roberto Rossellini's incendiary ROME, OPEN CITY, and shot on location by Aldo Tonti, who would bring the same mixture of street-level grittiness and breathless magic to Federico Fellini's NIGHTS OF CABIRIA a decade later. Scripting the film was a who's who of up-and-coming giants of Italian cinema's golden age, including Ennio Flaiano (La Dolce Vita, 8½), Suso Checchi D'Amico (THE LEOPARD, ROCCO AND HIS BROTHERS) and Cesare Zavattini (BICYCLE THIEVES, MIRACLE IN MILAN).</p> <p>Completely restored from the original 35mm vault negative, ROMA CITTÀ LIBERA is only now available uncut and for the first time on DVD.</p>
Roman Spring of Mrs. Stone, The	<p>When her wealthy husband dies during a trip to Rome, famed actress Karen Stone (Vivian Leigh) decides to quit the business and enter a kind of exile. Devastated by her spouses' sudden death, and hitting a show business age where performers pass from perfunctory to pathetic, Karen believes that she can handle the loneliness of living in Italy by herself. All goes well until she meets up with the wily Contessa (Lotte Lenya, From Russia with Love) and her frequent escort, Paolo di Leo (Warren Beatty, Bonnie and Clyde). She eventually strikes up a friendship with the young man, and things soon turn serious...and sexual. While she doesn't initially know it, Karen comes to learn that Paolo is a gigolo, and the Contessa is his "keeper," taking part of his pay to keep him in lonely, desperate women. Still, there seems to be something different about this amorous arrangement. Paolo claims to genuinely care for Karen and she falls hopelessly in love with him. It looks like money has no meaning in this relationship and Karen seems convinced that this will be The Roman Spring of Mrs. Stone...if only for a little while.</p>
Romantic Englishwoman, The	<p>Actress Glenda Jackson stars in The Romantic Englishwoman as Elizabeth Fielding, the wife of a famous novelist and mother of one young boy. Bored with her predictable life, Elizabeth has gone away to Baden Baden to "find herself"--or at least that's how her husband, Lewis (Michael Caine), terms it. Her solo vacation has put him in knots, and the sarcastic disdain for which he holds her restlessness gives us all we need to know about why she probably left. Lewis also calls it "discontent," though Elizabeth says she doesn't deserve to be discontent. Her retort is a sly comment on gender politics and class, one of many such comments peppered through the script for The Romantic Englishwoman, a well-constructed 1975 drama from writers Tom Stoppard (Despair, Shakespeare in Love) and Thomas Wiseman (also the author of the original novel) and director Joseph Losey (Eva).</p> <p>Another biting insult comes from Thomas (Helmut Berger), the gigolo Elizabeth meets in Germany. Later in the movie, after he has sponged off the Fielding family for a while, Lewis asks the younger man if he ever says thank you, and Thomas replies that for as well as the author lives, it's him that should be showing gratitude, thanking the world for making it so. Thomas is a slippery character. For the most part, Elizabeth sees him for what he is, though she also believes him when he says he's a poet, a claim never truly verified nor effectively dismissed. He is also a drug smuggler, and an accident in Baden Baden has him on the run. That's how he ends up in England, pretending to be a fan of Lewis, and injecting further doubt, suspicion, and strife into the Fielding marriage.</p> <p>You see, despite the fact that Elizabeth did nothing untoward on her getaway, Lewis has gotten it into his head that she has been unfaithful with Thomas. The novelist is taking a break from prose and is working on a movie that reflects what he imagines as Elizabeth's expedition of ennui. This includes steamy scenes on an elevator with a foreign hustler. Thomas is invited into their home by both spouses for different reasons. Lewis claims that he wants to research this kind of nomadic character and put him in the script, though he really thinks it will trick his wife into confession; conversely, Elizabeth hopes to beat Lewis at his own game and prove nothing happened. The plot develops along a subtle metafictional current: the fiction of Lewis' script becomes the reality of the movie.</p>
Rome 1960 "The Grand Olympics"	
Rome: The Complete Series	<p>Four hundred years after the founding of the Republic, Rome is the wealthiest city in the world, a cosmopolitan metropolis of one million people; epicenter of a sprawling empire. The Republic was founded on principles of shared power and fierce personal competition, never allowing one man to seize absolute control. But now, those foundations are crumbling, eaten away by corruption and excess. After eight years of war, two soldiers, Lucius Vorenus and Titus Pullo unwittingly become entwined in the historical events of ancient Rome. A serialized drama of love and betrayal, masters and slaves, husbands and wives, ROME chronicles a turbulent era that saw the death of the republic and the birth of an empire.</p>



Title	Summary
<p><b>Romeo &amp; Juliet</b></p>	<p>In the streets of Verona another brawl breaks out between the servants of the feuding noble families of Capulet and Montague. Benvolio, a Montague, tries to stop the fighting, but is himself embroiled when the rash Capulet, Tybalt, arrives on the scene. After citizens outraged by the constant violence beat back the warring factions, Prince Escalus, the ruler of Verona, attempts to prevent any further conflicts between the families by decreeing death for any individual who disturbs the peace in the future.</p> <p>Romeo, the son of Montague, runs into his cousin Benvolio, who had earlier seen Romeo moping in a grove of sycamores. After some prodding by Benvolio, Romeo confides that he is in love with Rosaline, a woman who does not return his affections. Benvolio counsels him to forget this woman and find another, more beautiful one, but Romeo remains despondent.</p> <p>Meanwhile, Paris, a kinsman of the Prince, seeks Juliet's hand in marriage. Her father Capulet, though happy at the match, asks Paris to wait two years, since Juliet is not yet even fourteen. Capulet dispatches a servant with a list of people to invite to a masquerade and feast he traditionally holds. He invites Paris to the feast, hoping that Paris will begin to win Juliet's heart.</p> <p>Romeo and Benvolio, still discussing Rosaline, encounter the Capulet servant bearing the list of invitations. Benvolio suggests that they attend, since that will allow Romeo to compare his beloved to other beautiful women of Verona. Romeo agrees to go with Benvolio to the feast, but only because Rosaline, whose name he reads on the list, will be there.</p> <p>In Capulet's household, young Juliet talks with her mother, Lady Capulet, and her nurse about the possibility of marrying Paris. Juliet has not yet considered marriage, but agrees to look at Paris during the feast to see if she thinks she could fall in love with him.</p> <p>The feast begins. A melancholy Romeo follows Benvolio and their witty friend Mercutio to Capulet's house. Once inside, Romeo sees Juliet from a distance and instantly falls in love with her; he forgets about Rosaline completely. As Romeo watches Juliet, entranced, a young Capulet, Tybalt, recognizes him, and is enraged that a Montague would sneak into a Capulet feast. He prepares to attack, but Capulet holds him back. Soon, Romeo speaks to Juliet, and the two experience a profound attraction. They kiss, not even knowing each other's names. When he finds out from Juliet's nurse that she is the daughter of Capulet—his family's enemy—he becomes distraught. When Juliet learns that the young man she has just kissed is the son of Montague, she grows equally upset.</p> <p>As Mercutio and Benvolio leave the Capulet estate, Romeo leaps over the orchard wall into the garden, unable to leave Juliet behind. From his hiding place, he sees Juliet in a window above the orchard and hears her speak his name. He calls out to her, and they exchange vows of love. Romeo hurries to see his friend and confessor Friar Lawrence, who, though shocked at the sudden turn of Romeo's heart, agrees to marry the young lovers in secret since he sees in their love the possibility of ending the age-old feud between Capulet and Montague. The following day, Romeo and Juliet meet at Friar Lawrence's cell and are married. The Nurse, who is privy to the secret, procures a ladder, which Romeo will use to climb into Juliet's window for their wedding night.</p> <p>The next day, Benvolio and Mercutio encounter Tybalt—Juliet's cousin—who, still enraged that Romeo attended Capulet's feast, has challenged Romeo to a duel. Romeo appears. Now Tybalt's kinsman by marriage, Romeo begs the Capulet to hold off the duel until he understands why Romeo does not want to fight. Disgusted with this plea for peace, Mercutio says that he will fight Tybalt himself. The two begin to duel. Romeo tries to stop them by leaping between the combatants. Tybalt stabs Mercutio under Romeo's arm, and Mercutio dies. Romeo, in a rage, kills Tybalt. Romeo flees from the scene. Soon after, the Prince declares him forever banished from Verona for his crime. Friar Lawrence arranges for Romeo to spend his wedding night with Juliet before he has to leave for Mantua the following morning.</p> <p>In her room, Juliet awaits the arrival of her new husband. The Nurse enters, and, after some confusion, tells Juliet that Romeo has killed Tybalt. Distraught, Juliet suddenly finds herself married to a man who has killed her kinsman. But she resettles herself, and realizes that her duty belongs with her love: to Romeo.</p> <p>Romeo sneaks into Juliet's room that night, and at last they consummate their marriage and their love. Morning comes, and the lovers bid farewell, unsure when they will see each other again. Juliet learns that her father, affected by the recent events, now intends for her to marry Paris in just three days. Unsure of how to proceed—unable to reveal to her parents that she is married to Romeo, but unwilling to marry Paris now that she is Romeo's wife—Juliet asks her Nurse for advice. She counsels Juliet to proceed as if Romeo were dead and to marry Paris, who is a better match anyway. Disgusted with the Nurse's disloyalty, Juliet disregards her advice and hurries to Friar Lawrence. He concocts a plan to reunite Juliet with Romeo in Mantua. The night before her wedding to Paris, Juliet must drink a potion that will make her appear to be dead. After she is laid to rest in the family's crypt, the Friar and Romeo will secretly retrieve her, and she will be free to live with Romeo, away from their parents' feuding.</p> <p>Juliet returns home to discover the wedding has been moved ahead one day, and she is to be married tomorrow. That night, Juliet drinks the potion, and the Nurse discovers her, apparently dead, the next morning. The Capulets grieve, and Juliet is entombed according to plan. But Friar Lawrence's message explaining the plan to Romeo never reaches Mantua. Its bearer, Friar John, gets confined to a quarantined house. Romeo hears only that Juliet is dead.</p>

Title	Summary
<b>Romeo &amp; Juliet</b>	<p>Romeo learns only of Juliet's death and decides to kill himself rather than live without her. He buys a vial of poison from a reluctant Apothecary, then speeds back to Verona to take his own life at Juliet's tomb. Outside the Capulet crypt, Romeo comes upon Paris, who is scattering flowers on Juliet's grave. They fight, and Romeo kills Paris. He enters the tomb, sees Juliet's inanimate body, drinks the poison, and dies by her side. Just then, Friar Lawrence enters and realizes that Romeo has killed Paris and himself. At the same time, Juliet awakes. Friar Lawrence hears the coming of the watch. When Juliet refuses to leave with him, he flees alone. Juliet sees her beloved Romeo and realizes he has killed himself with poison. She kisses his poisoned lips, and when that does not kill her, buries his dagger in her chest, falling dead upon his body.</p> <p>The watch arrives, followed closely by the Prince, the Capulets, and Montague. Montague declares that Lady Montague has died of grief over Romeo's exile. Seeing their children's bodies, Capulet and Montague agree to end their long-standing feud and to raise gold statues of their children side-by-side in a newly peaceful Verona.</p>
<b>Romeo and Juliet</b>	<p>Classic Shakespearean tale of two lovers from warring families. Each convinced that their love is unrequited, and sure that their families would forbid their union, neither dares to approach the other.</p>
<b>Romeo and Juliet (Royal Ballet)</b>	<p>In this perennial favourite, Carlos Acosta dances alongside his regular partner, the Spanish ballerina, Tamara Rojo-- a celebrated stage partnership which currently has no equal. The drama of the doomed lovers is set against the ravishing sets and costumes designs of Nicholas Georgiadis. Resented in the classic Kenneth MacMillan choreography and beautifully staged by the Royal Ballet.</p>
<b>Ronin</b>	<p>A woman assembles a team of professional killers from all over the world to get a hold on a certain case with some mysterious content. The case is in the hands of some ex-KGB spies and there are many people and organizations that will do anything to get it.</p>
<b>Room 666</b>	<p>The idea behind Wim Wenders' documentary Room 666 is a simple one, both in its concept and execution. At the Cannes Festival of May 1982, Wenders set up a static camera in an empty hotel room for a number of directors to come in and give their thoughts, alone to the camera, on the future of cinema. With the growth in popularity of television, is cinema a dying artform?</p> <p>Inevitably, the responses to this question are as varied as the directors who take part in the documentary – Jean-Luc Godard, Werner Herzog, Rainer Werner Fassbinder, Monte Hellman, Paul Morrissey, Steven Spielberg and Michelangelo Antonioni among them – some of them pessimistic and deeply cynical, others realistic but uncertain about the viability of the relationship between commerce and art, others cautiously optimistic about the artists freedom of expression and the medium's capability to grow and expand to take in new technological advancements. Overall, in a short documentary – it's only 44 minutes long - they do however give a fairly wide viewpoint on the subject, even if the views expressed are fairly personal outlooks and, perhaps unsurprisingly, you could probably guess which camp each director falls into before you watch the film.</p> <p>The "interviews" are of varying lengths and most of them are mere snippets of thoughts and ideas, all improvised, as none of the directors appear to have any knowledge of the subject of the documentary until they read the question from a piece of paper left in the room. Inevitably, some responses are rather off-the-cuff, the longest and most rambling coming from Jean-Luc Godard. Godard's freewheeling association of ideas and images are often abstruse but, as always, he makes marvellously original observations, believing that fewer and fewer movies are being made, since in effect they all use the same familiar story. The title may change, but it is the same film. With the aid of television, the American dream of having only one movie can then be realised, one that achieves global domination. How much Godard really believes what he says is of course hard to judge, but it has an underlying truth and the imagery he evokes is typically brilliant and original.</p> <p>The remainder of the interviews take much more conventional standpoints; Paul Morrissey believing that cinema is already a dead art-form and that it is "critics more than anything that have destroyed films"; Monte Hellman talking about the future of cinema from his own home viewing habits; Werner Herzog not at all concerned about the future, believing that cinema has its own aesthetic that will preserve it from television, something Robert Kramer agrees with, seeing freedom of expression in the making of cinema. Steven Spielberg, although similarly optimistic, is rather more concerned with the economics and the growing cost of filmmaking, meaning that the industry dictates what gets made – and his views coincide with Godard's view that Hollywood wants movies to be one thing for everyone, which is of course impossible.</p> <p>Romain Goupil, assistant director to Godard on <i>Sauve Qui Peut (La Vie)</i>, and just starting to make his own films, feels a similar frustration about the filmmaking industry, but more in the cumbersome process it involves in getting a film made. He believes that cinema needs to change and adapt to new technologies to survive. It's a view that Michelangelo Antonioni supports, with his experiment in high-definition video filmmaking, both directors clearly looking towards a future that is now only becoming available through Digital Video. Wenders uses his own appearance in front of the camera to warn of another threats to filmmakers – their freedom – playing a taped answer to his question from Yilmaz Güney, a Turkish director unable to stay at Cannes due to an extradition order.</p>
<b>Room at the Top</b>	<p>The English factory town is dreary but Joe Lampton has landed a job with a future. To have something to do at night he joins a theatrical group. His boss's daughter Susan is playing ingenue roles on stage and in real life. She is attracted to Joe and Joe thinks about how much faster he will get ahead if he is the boss's son-in-law. This plan is complicated by his strong desire to be with an older woman who also belongs to the theatrical group. She is French and unhappily married. Joe believes he can get away with seeing both women.</p>

Title	Summary
<b>Rope</b>	Rope has the distinction of being filmed, (with the exception of a couple of close-ups) in one continuous take. So basically, the whole of the film takes place in real time, within the confines of a New York apartment. To demonstrate their intellectual superiority two university students (Farley Granger and John Dall) commit the 'perfect' murder. Their philosophy professor (James Stewart) and others are invited over to their apartment for dinner and... let the games begin. Hitchcock was not fond of Rope with its stage-play banalities. Mainly because it removed one his keynote techniques - editing... and the choreography and staging of the filming process was extensive. Rope is certainly worth a visit for its use of language and Jimmy's role, but many feel it lacked the charm of some of Hitch's surrounding work.
<b>Rosemary's Baby</b>	Rosemary and Guy Woodhouse move into an apartment in a building with a bad reputation. They discover that their neighbours are a very friendly elderly couple named Roman and Minnie Castevet, and Guy begins to spend a lot of time with them. Strange things start to happen: a woman Rosemary meets in the washroom dies a mysterious death, Rosemary has strange dreams and hears strange noises and Guy becomes remote and distant. Then Rosemary falls pregnant and begins to suspect that her neighbours have special plans for her child.
<b>Routine Pleasures</b>	What do a club devoted to model trains and the legendary film critic and painter Manny Farber have in common? These two lines intersect in Jean-Pierre Gorin's lovely and distinctly American film, which takes as its subject the desire to re-create the past (the locomotive aficionados' elaborate worlds in miniature, Farber's teeming canvases) and expands to something richly philosophical and surprisingly funny. Routine Pleasures is a masterful meditation on America's landscapes, real and imagined.
<b>Royal Road to Card Magic</b>	One of the best references and instruction guides available for learning card tricks that use an ordinary deck. Based upon Jean Hugar's and Frederick Braue's "Royal Road to Card Magic", considered the "bible" of card magic. This 4-DVD set contains instructions for sleights, tricks and routines suitable for beginners through experts. Learn about shuffles, flourishes, glimpses, key cards, palming, backslipping, lifts, passes, reverses, forces, top and bottom changes, and more.
<b>Royal Tenenbaums, The</b>	Royal Tenenbaum (Gene Hackman) and his wife Etheline (Anjelica Huston) had three children—Chas, Margot, and Richie—and then they separated. Chas (Ben Stiller) started buying real estate in his early teens and seemed to have an almost preternatural understanding of international finance. Margot (Gwyneth Paltrow) was a playwright and received a Braverman Grant of \$50,000 in the ninth grade. Richie (Luke Wilson) was a junior champion tennis player and won the U.S. Nationals three years in a row. Virtually all memory of the brilliance of the young Tenenbaums was subsequently erased by two decades of betrayal, failure, and disaster. The Criterion Collection is proud to present Wes Anderson's hilarious, touching, and brilliantly stylized study of melancholy and redemption.
<b>Rules of the Game</b>	Widely regarded as one of the greatest films ever made, Jean Renoir's masterpiece The Rules of the Game is a scathing critique of corrupt French society cloaked in a comedy of manners. At a weekend hunting party, amorous escapades abound among the aristocratic guests and are mirrored by the activities of the servants downstairs. The refusal of one of the guests to play by society's rules sets off a chain of events that ends in tragedy. Poorly received upon its release in 1939, the film was severely re-edited, and the original negative was destroyed during World War II. Only in 1959 was the film fully reconstructed and embraced by audiences and critics who now see the film as a timeless representation of a vanishing way of life.
<b>Ruling Class, The</b>	Peter O'Toole gives a tour-de-force performance as Jack, a man "cured" of believing he's God—only to become Jack the Ripper incarnate. Based on Peter Barnes' irreverent play, this darkly comic indictment of Britain's class system peers behind the closed doors of English aristocracy. Insanity, sadistic sarcasm, and black comedy—with just a touch of the Hollywood musical—are all featured in this beloved cult classic directed by Peter Medak.
<b>Run Lola Run</b>	At home, Lola gets a call from her frightened boyfriend who has lost a large amount of gang money he was smuggling into the country. His only chance of staying alive is if she can get replacement cash to him in twenty minutes. Lola decides to try her father at the bank where he works. But exactly how things will turn out depends crucially, almost to the second, on how she sets off on her errand.
<b>Running on Empty</b>	The Popes are a family who haven't been able to use their real identity for years. In the late sixties, the parents set a weapons lab afire in an effort to hinder the government's Vietnam war campaign. Ever since then, the Popes have been on the run with the authorities never far behind. Today, their eldest son wants a life of his own although he is aware that would mean that his parents would either get caught or he will never see them again.
<b>Rushmore</b>	Wes Anderson's dazzling sophomore effort is equal parts coming-of-age story, French New Wave homage, and screwball comedy. Tenth grader Max Fischer (Jason Schwartzman) is Rushmore Academy's most extracurricular student—and its least scholarly. He faces expulsion, and enters into unlikely friendships with both a lovely first-grade teacher (Olivia Williams) and a melancholy self-made millionaire (Bill Murray, in an award-winning performance). Set to a soundtrack of classic British Invasion tunes, Rushmore defies categorization even as it captures the pain and exuberance of adolescence with wit, emotional depth, and cinematic panache. Criterion is proud to present one of 1998's most acclaimed films in a director-approved special edition.
<b>Rusty Knife</b>	In Toshio Masuda's smash Rusty Knife, Yujiro Ishihara and fellow top Nikkatsu star Akira Kobayashi play former hoodlums trying to leave behind a life of crime, but their past comes back to haunt them when the authorities seek them out as murder witnesses

Title	Summary
<b>Sabotage</b>	One of the most playful of Hitchcock's British thrillers, this was adapted by Charles Bennett from Joseph Conrad's novel <i>The Secret Agent</i> , which in fact had been the title of Hitch's previous film. The foreign saboteur at large in London is cinema-owner Homolka, and in part at least, his profession allows Hitchcock to indulge in the sort of movie-movie self-consciousness of which he would become the object some 40 years on. The film proceeds from the point where the lights go out (Battersea power station is the first sabotage target), and even includes a telling screen-within-a-screen homage to Disney and the <i>Silly Symphonies</i> . The narrative's a bit perfunctory, but is neatly overbalanced by the joyously rule-breaking sequence of a boy, a bus and a time bomb.
<b>Saboteur</b>	Saboteur was Hitchcock's contribution to wartime propaganda, as evidenced by the clunky patriotic dialogue (above). A complicated film, there were 1000 scenes and 4500 camera set-ups, many at Universal City studios, but also in New York. Hitchcock used a telephoto lens for some scenes, shooting from a mile away or more, to create both a sense of surveillance and the vastness of the American continent.
<b>Sabrina</b>	Billy Wilder directs the lighthearted romantic comedy <i>Sabrina</i> , based on the play by Samuel A. Taylor. Sabrina Fairchild (Audrey Hepburn) is the simple, naïve daughter of a chauffeur, Thomas Fairchild (John Williams). They live on an estate with the wealthy Oliver Larrabee (Walter Hampden) and his two sons: workaholic older brother Linus (Humphrey Bogart) and fun-loving younger brother David (William Holden). Sabrina adores the charming David, but he thinks of her as just a kid. Her father sends her away to Paris for chef school, where she meets Baron St. Fontanel (Marcel Dalio), and she returns a worldly, sophisticated woman. David immediately falls for her, but he is already engaged to marry heiress Elizabeth Tyson (Martha Hyer). Sabrina wants to break up the wedding in order to finally catch the man of her dreams, while Linus fights to keep the marriage on in the interest of family business and Mr. Tyson's (Francis X. Bushman) fortune. In order to keep Sabrina away from David, Linus pretends to court her himself. In doing so, they eventually realize their true feelings for each another.
<b>Sacco and Vanzetti</b>	<p>Sacco and Vanzetti brings to life the story of Nicola Sacco and Bartolomeo Vanzetti, two Italian immigrant anarchists who were accused of a murder in 1920, and executed in Boston in 1927 after a notoriously prejudiced trial.</p> <p>The ordeal of Sacco and Vanzetti came to symbolize the bigotry and intolerance directed at immigrants and dissenters in America. Millions of people around the world protested on their behalf, and now, 80 years later, their story continues to have great resonance, as civil liberties and the rights of immigrants are again under attack.</p> <p>Powerful prison writings (given voice by John Turturro and Tony Shalhoub) and passionate interviews with Howard Zinn, Arlo Guthrie and Studs Terkel are interwoven with artwork, music, and film clips. Through the story of Sacco and Vanzetti, audiences will experience a universal - and very timely - tale of official injustice and human resilience.</p>
<b>Sacrifice, The</b>	<p>Andrei Tarkovsky's final film from 1986 is brilliant and audacious, with one of the most extraordinary final sequences in modern cinema, and all in a manner which Hollywood in the succeeding decade would learn to call "high concept". But it is more complex and ambiguous than it appeared at the time: its tragic meaning has darkened and clotted with time.</p> <p>The setting is a Bergmanesque summer house in Sweden, in which Bergman's own repertory player Erland Josephson plays Alexander, a retired actor and author of great distinction, who is about to celebrate a sombre and faintly melancholy birthday in the company of his beautiful English-born wife Adelaide, played by Susan Fleetwood, along with children, servants, friends and locals. A radio announcement warns of an imminent nuclear apocalypse, and that night Alexander begs God to spare the world and in return he will destroy his family and everything he holds dear. The next morning everything has returned to normal, and it is apparently now up to Alexander to fulfil his side of the bargain with God.</p> <p>Josephson's speech to God, beseeching Him to turn aside from the final destruction, is very remarkable - has prayer ever been rendered so passionately, so convincingly, on screen? - but what emerges now is something less altruistic: Alexander personally wishes to spared the horrible, animal fear of death, and, disenchanted with mankind, and aware of Adelaide's disappointment with her marriage to him, he is perhaps not so very reluctant to visit a personal sort of Abraham-and-Isaac annihilation on his own bourgeois household and stagnant reputation. The final scenes in which his house is ablaze in the middle of a vast nowhere look a little more contrived now: perhaps because Tarkovsky's perfectionist demand for the fire to be staged a second time has now passed into legend: <i>The Sacrifice</i> needs its own awestruck, gossipy documentary, like the one <i>Apocalypse Now</i> had in <i>Heart of Darkness</i>. It is however the very artificiality with which the rickety house goes up in an insurance-job fireball with just one match which makes it so riveting; Sven Nykvist's camera drifts back and forth with dreamlike gentleness across the panorama, in which a quaint little ambulance (no fire engine, mark you) appears out of nowhere to take Alexander away. Tarkovsky died the year of its release; Susan Fleetwood died of cancer nine years later, thus robbing us of one of the great actresses of her generation.</p>

Title	Summary
<b>Saddest Music in the World, The</b>	<p>Art is a subjective experience with no necessarily functional purpose, but with the intent to create a unique happening as time and place are relative to the creator's approach to the moment of conceptualization of an impression. The impression art has on it's audience is relative to the audience's acquired values, morals, and beliefs, which are based on life long experiences. The obtained knowledge will help skew the audience's appreciation of the art in the direction of like or dislike. This means that the appreciation of the art is completely in the hands of the spectator as knowledge and wisdom function as a guide. One of these art forms is music as it produces a subjective happening as the listener makes their own judgment based on their past experiences and values, which makes it desirable or not.</p> <p>In the Saddest Music of the World Lady Port-Huntley (Isabella Rossellini) arranges a musical competition, in Winnipeg, Canada, at peak of the Great Depression. The Great Depression, a time when people suffered from starvation, poverty, and homelessness in great numbers throughout many parts of the world, has a special spot in American history. This was a time when United States enforced the law of prohibition, yet alcohol was still easily accessible in illegal clubs and bars where people could drown their sorrows. Misery was plentiful and an income was hard to come by, which made the \$25,000 winning reward in the music competition extremely attractive as many had plenty of misery to share. However, the music competition was a front for corporate greed as the winning music was intended to help increase the revenues for alcohol sales, as prohibition was nearing its end.</p> <p>The story opens with Chester Kent's (Mark McKinney) visit to a blind seer in Winnipeg where he is told to look into his own lost soul and listen to seer's warning. Chester does not take the warning seriously. Instead Chester takes the opportunity to have a sexual encounters with his nymphomaniac mistress and traveling companion Narcissa (Maria de Medeiros) while insulting the seer at the end. This moment sets up Chester's character, which seems to be driven by an enterprising greed and cruelty towards those in his path, while missing the important aspects of life. Chester also has certain levels of talent to create music, but he does not possess the ability to feel the musical experience as he seems to lack the wisdom.</p> <p>After the brief introduction of Chester the audience is to follow him on his reunion with his former lover and brewery owner Lady Port-Huntley, his father, Fyodor (David Fox), and his long lost Serbian brother, Roderick (Ross McMillan). Chester's reunion brings several flashbacks to the audience where the viewer can witness the tragedy behind the family whose pain is about to be exploited on the stage as they all compete for the \$25,000. These flashbacks show how Lady Port-Huntley lost her legs by the alcoholic hands of Fyodor and how Roderick lost his son followed by his wife leaving him. When these people meet again it tears up old scars that never seemed to have healed, which causes further anguish among those involved.</p> <p>The competition becomes a farce where the true beauty of the musical art is exploited and measured by how much beer the audience gulps down during the competition. In addition, Lady Port-Huntley is the lone judge of the competition, as her choice of a winner is ultimately affected by her past experiences with the competing persons. This means that the competition turns out to be a subjective experience, but not subjective in regards to the music. Chester who knows Lady Port-Huntley pushes the right buttons in order to achieve the goal to win the \$25,000. This means that Chester also buys the competition as he cannot generate something completely unique, and he turns the music into a decadent show of visual and auditory experiences, which means that he does not rely on the music.</p> <p>Each musical performance is represented by countries such as Siam, Serbia, and the United States whereas Chester represents the United States, his father Canada, and his brother Serbia. The national division serves as an analogy to the dysfunction in the family. It also provides some insights to why the family members lack appropriate communication skills, or empathy to hear the pain of others as their pain seems to be overwhelming to themselves. This notion is supported by flashbacks and heavy symbolism such as Roderick carrying his child's heart in a glass jar that is submerged in his tears.</p> <p>The director, Guy Maddin, produces a genuinely surreal cinematic event that will bring the audience a nostalgic visual experience through the throwback cinematography. The throwback cinematography reminds the viewer of films made during the silent era, and the time when the story supposedly takes place, 1933. The camera has a clear focus in the center of the image while the surrounding area closer to the edge of the frame becomes more dissolved into fuzziess. The film is mostly shot in black and white, but it does have moments of color that enhance the emotional experience. Using this technique adds to the visual experience in a way that makes it feel as if it was the 1930s.</p> <p>The Saddest Music in the World is in the hands of the beholder, and to truly become engrossed by the story it helps to have a good understanding of the art form film. This is because the film utilizes a unique style that brings bizarre comedy and tragedy mixed into one while the script and cast guide the audience into a bleak dream where Maddin conceptualizes his vision of a personal impression. In the end, the impression is left for the audience to ponder as Maddin leaves the viewers a heap of notions and perspectives on what has taken place during the film.</p>

Title	Summary
<b>Sade Live</b>	<p>sade live</p> <p>the sweetest taboo  keep looking  your love is king  love is stronger than pride  smooth operator  red eye  haunt me  like a tattoo  kiss of life  nothing can come between us  cherry pie  pearls  no ordinary love  is it a crime  cherish the day  paradise  jezebel</p> <p>special dvd features  biography  discography  lyrics in english, french &amp; spanish  dolby digital 5.1 surround sound  pcm stereo  interactive menus  instant chapter access to songs</p>
<b>Sadie Thompson</b>	<p>Sadie Thompson arrives in Pago-Pago to start a new life, but when extremist missionary Davidson lashes out against her lifestyle and tries to force her back to San Francisco, she may lose her second chance.</p>
<b>Sailing With Confidence</b>	<p>A great learn to sail program designed to give those with little or no sailing experience the knowledge and skills needed to sail with confidence. Expert instructor Bud Foulke teaches the basics of getting started, intermediate helmsmanship and maneuvers and advanced heavy weather sailing and flying spinnakers.</p>
<b>Salesman</b>	<p>A landmark American documentary, Salesman captures in vivid detail the bygone era of the door-to-door salesman. While laboring to sell a gold-embossed version of the Good Book, Paul Brennan and his colleagues target the beleaguered masses—then face the demands of quotas and the frustrations of life on the road. Following Brennan on his daily rounds, the Maysles discover a real-life Willy Loman, walking the line from hype to despair.</p>
<b>Salò, or The 120 Days of Sodom</b>	<p>The notorious final film from Pier Paolo Pasolini, Salò, or The 120 Days of Sodom has been called nauseating, shocking, depraved, pornographic . . . It's also a masterpiece. The controversial poet, novelist, and filmmaker's transposition of the Marquis de Sade's eighteenth-century opus of torture and degradation to Fascist Italy in 1944 remains one of the most passionately debated films of all time, a thought-provoking inquiry into the political, social, and sexual dynamics that define the world we live in.</p>

Title	Summary
<b>Salome's Last Dance</b>	<p>It's Guy Fawkes Day, 1892. Oscar Wilde (a blissfully incompetent Nikolas Grace), visiting his friend Alfred Taylor, is surprised with a premiere performance of "Salome," Wilde's one-act burlesque of the biblical encounter between Herodias' seductress daughter (Salome) and the upright John the Baptist (the play has been banned from public performances by British authorities). Improbably staged in Taylor's living room with lighting and music, "Salome" is acted out by an 18th-century troupe of house servants, lascivious groupies and other questionable associates of Taylor (a pale, puffy and rouged Stratford Johns). Wilde watches the production from a sofa but seems more interested in a male actor dabbed in gold body paint. Later Wilde will have gold-smearred lips.</p> <p>A waif-like house servant (the leprechaun-featured, mustachioed Imogen Millais-Scott) plays the title role like a cockney Lolita, constantly repeating, "I want to kiss your mouth, John the Baptist." Host Alfred Taylor is Herod, Salome's stepfather, who promises her anything, even the politically hot head of the prophet, for a strip dance. Wilde's lover, Lord Alfred Douglas (Douglas Hodge), is the soon-to-be-decapitated John, his painted face looking more like Tim Curry's in "The Rocky Horror Picture Show" than a prophet's. And Glenda Jackson, apparently doing this movie as an unwanted favor to Russell, plays Salome's over-jeweled, cranky mother Herodias.</p> <p>Add to these tiresome front players some kinkily clad vassals, foot soldiers and three dwarf rabbis who opine religiously from atop a nude woman, and you have a one-act play that seems to outlast a trilogy.</p>
<b>Salt Lake City 2002 "SLC 2002: Stories of Olympic Glory"</b>	
<b>Salt of the Earth</b>	<p>Based on an actual strike against the Empire Zinc Mine in New Mexico, the film deals with the prejudice against the Mexican-American workers, who struck to attain wage parity with Anglo workers in other mines and to be treated with dignity by the bosses. The film is an early treatment of feminism, because the wives of the miners play a pivotal role in the strike, against their husbands wishes. In the end, the greatest victory for the workers and their families is the realization that prejudice and poor treatment are conditions that are not always imposed by outside forces. This film was written, directed and produced by members of the original "Hollywood Ten," who were blacklisted for refusing to answer Congressional inquiries on First Amendment grounds.</p>
<b>Salt of the Earth, The</b>	<p>Wim Wenders co-directed this documentary about Sebastião Salgado with the photographer's son, Juliano Ribeiro Salgado, bringing "an outsider's view" to a wealth of extant footage and photos. From stunning images of the gold mines of Serra Pelada ("I had travelled to the dawn of time"), to the horrors of famine in the Sahel and genocide in Rwanda ("We humans are a terrible animal... our history is a history of war"), and ultimately to the rebirth of the "Genesis" project, The Salt of the Earth finds Salgado revisiting and confronting his turbulent past.</p>
<b>Salt of This Sea</b>	<p>An urgent and devastating portrait of life in Palestine, Salt of This Sea is essential viewing. Sixty years after her grandparents exile from Jaffa, Soraya (Suheir Hammad) leaves Brooklyn to live in her homeland. Discovering that her family's bank account was frozen after the Arab- Israeli war, she decides to leave Brooklyn for her homeland, determined to reclaim her birthright, through whatever means necessary. With the help of her disillusioned lover Emad (Saleh Bakri) and his filmmaker pal Marwan (Riyad Ideis), they plan on one big heist to settle the historical debt. Driving through the countryside like an Arab (and pacifist) Bonnie and Clyde, Soraya and Emad discover their roots while rejecting their status as exiles. Hammad and Bakri attack their roles with feral intensity, electrifying the screen. The first fiction feature of Palestinian-American director Annemarie Jacir, and the first feature film from Palestine by a female director, it is an intimate, urgent and rousing piece of political filmmaking.</p>
<b>Salvador</b>	<p>A journalist, down on his luck in the US, drives to El Salvador to chronicle the events of the 1980 military dictatorship, including the assassination of Archbishop Oscar Romero. He forms an uneasy alliance with both guerillas in the countryside who want him to get pictures out to the US press, and the right-wing military, who want him to bring them photographs of the rebels. Meanwhile he has to find a way of protecting his Salvadorean girlfriend and getting her out of the country.</p>
<b>Salvador Allende</b>	<p>Both figuratively and literally, Patricio Guzmán's new documentary represents an excavation, beginning with the filmmaker chipping away at the dried paint that covers decades-old wall murals made by artists in the 1960s and 1970s. Guzmán, who smuggled film stock out of his native Chile shortly after the 1973 coup d'état that left the country's president Salvador Allende dead, is bent on reassessing the life and times of Allende. Some of the archival footage that figures into the film appeared earlier in Guzmán's legendary, three-part The Battle of Chile, only now the focus is specifically on the rise of Allende's political career and courtship of Chili's people rather than the country's complex socio-political character at the time. Guzmán clearly sympathizes with Allende's socialism. The documentary reflects on the former Chilean president's political tactics, allegiances, and difficulties with foreign powers, but it is more effective as a commentary on the documentary medium itself -- art as a means of resuscitating history -- than as a portrait of Allende himself.</p>
<b>Salvatore Giuliano</b>	<p>July 5, 1950—Sicilian bandit Salvatore Giuliano's bullet-riddled corpse is found facedown in a courtyard in Castelvetro, a handgun and rifle by his side.</p> <p>Local and international press descend upon the scene, hoping to crack open the true story behind the death of this young man, who, at the age of twenty-seven, had already become Italy's most wanted criminal and celebrated hero. Filming in the exact locations and enlisting a cast of native Sicilians once impacted by the real Giuliano, director Francesco Rosi harnessed the facts and myths surrounding the true story of the bandit's death to create a startling exposé of Sicily and the tangled relations between its citizens, the Mafia, and government officials. A groundbreaking work of political filmmaking, Salvatore Giuliano established Rosi's reputation and assured his place in cinema history.</p>

Title	Summary
<b>Samsara</b>	Samsara was filmed in 25 countries and produced over the course of almost 5 years. Expanding on the themes they developed in Baraka (1992) and Chronos (1985), Samsara explores the wonders of our world from the mundane to the miraculous, looking into the unfathomable reaches of man's spirituality and the human experience. Neither a traditional documentary nor a travelogue, Samsara takes the form of a nonverbal, guided meditation.
<b>Samson and Delilah</b>	Samson and Delilah's world is small—an isolated community in the Central Australian desert. When tragedy strikes they turn their backs on home and embark on a journey of survival. Lost, unwanted and alone they discover that life isn't always fair, but love never judges. A winner of numerous international awards, Samson and Delilah marks the emergence of a major new talent in writer/ director Warwick Thornton. Offering a rare insight into the issues confronting the youth of a lost generation of Aborigines, it has already been hailed by critics as the one of the greatest films ever to come out of Australia.
<b>Samurai Rebellion</b>	Toshiro Mifune stars as Isaburo, an aging swordsman living a quiet life until his clan lord orders that his son marry the lord's mistress, who has recently displeased the ruler. Reluctantly, father and son take in the woman, and, to the family's surprise, the young couple fall in love.
<b>San Quentin</b>	Do the crime do the time. But what happens during the long years spent behind the walls of San Quentin? The penitentiary's new yard captain wants to make those years a time of rehabilitation rather than punishment. But not everyone's buying it. "He's just another copper to me" snarls inmate Red Kennedy. Humphrey Bogart portrays Red continuing his climb to stardom in this brisk film that's one of a string of Depression-era works combining gangster-movie elements with a Big House setting. Studio mainstay Pat O'Brien plays Steve Jameson whose carrot-and-stick reforms begin to change Red's thinking. An inmates' strike and a scripture-quoting con who swipes a rifle are among the troubles Jameson faces. And Red is another as he reverts to his old ways and makes a violent break for freedom.
<b>Sand Pebbles, The</b>	Engineer Jake Holman arrives aboard the gunboat U.S.S. San Pablo, assigned to patrol a tributary of the Yangtze in the middle of exploited and revolution-torn 1926 China. His iconoclasm and cynical nature soon clash with the "rice-bowl" system which runs the ship and the uneasy symbiosis between Chinese and foreigner on the river. Hostility towards the gunboat's presence reaches a climax when the boat must crash through a river-boom and rescue missionaries upriver at China Light Mission.
<b>Sanders of the River</b>	British District Officer in Nigeria in the 1930's rules his area strictly but justly, and struggles with gun-runners and slavers with the aid of a loyal native chief.
<b>Sandpiper, The</b>	Young Danny Reynolds and his mother Laura (Elizabeth Taylor) live an idyllic life near California's Big Sur. Laura teaches Danny at home. After Danny shoots a deer, authorities take the boy away to live and study in a parochial orphanage/school. The unwed mother is distraught. At first, the school administrator, Episcopalian Priest Dr. Hewitt (Richard Burton), finds the free-spirited Laura to be morally bereft and without redeeming value. Eventually, Laura and Dr. Hewitt fall in love and begin an illicit affair.
<b>Sanshiro Sugata</b>	Kurosawa's effortless debut is based on a novel by Tsuneo Tomita about the rivalry between judo and jujitsu. Starring Susumu Fujita as the title character, Sanshiro Sugata is a thrilling martial arts action tale, but it's also a moving story of moral education that's quintessential Kurosawa.
<b>Sanshiro Sugata, Part Two</b>	Kurosawa's first Sanshiro Sugata was such a success that the studio leaned on the director to make a sequel. The result is a hugely entertaining adventure, reuniting most of the major players from the original and featuring a two-part narrative in which Sanshiro first fights a pair of Americans and then finds himself the target of a revenge mission undertaken by the brothers of the original film's villain.
<b>Sansho the Bailiff</b>	When an idealistic governor disobeys the reigning feudal lord, he is cast into exile, his wife and children left to fend for themselves and eventually wrenched apart by vicious slave traders. Under Kenji Mizoguchi's dazzling direction, this classic Japanese story became one of cinema's greatest masterpieces, a monumental, empathetic expression of human resilience in the face of evil.
<b>Santa Sangre</b>	Like some Fellini-esque nightmare, this heady mix of circus freaks (a tattooed lady, an exotic midget, sad-faced clowns) and weird religious and hallucinatory imagery (an armless virgin saint, writhing snakes, zombie brides) is pregnant with disturbing psychological undercurrents. Traumatized at an early age by a violent argument between his knife-throwing father (Stockwell) and trapeze-artist mother (Guerra), former child magician Fenix (Axel Jodorowsky), now 20, escapes from an asylum into the outside world. Reunited with his jealous mother, Fenix becomes her 'arms' in a bizarre pantomime act, a role which spills dangerously over into real life.



Title	Summary
<b>Saphead, The</b>	<p>More than just a silent comedian known for his pratfalls and clever mimicry, Buster Keaton was an unparalleled genius of the American cinema. This DVD presents three of his early works, displaying his extraordinary talents as actor and filmmaker alike.</p> <p>Keaton stars in <i>The Saphead</i> as Bertie Van Alstyne, the spoiled son of a powerful Wall Street financier. Unable to escape the wealth and comfort that are foisted upon him, he pursues individuality in a series of comic misadventures in the speakeasies of New York, at the altar of matrimony, and even on the floor of the American stock exchange. <i>The Saphead</i> was instrumental in establishing Keaton as a bona fide star and greatly influenced his formulation of the Buster persona: a lonely, stone-faced soul thwarted by circumstance yet undauntedly resourceful and indefatigable in his struggle for love and survival within a chaotic world.</p> <p>Also featured are two short films which Keaton not only acted in but wrote and directed (with his usual collaborator, Eddie Cline), and which exemplify the complexity and sublimity of his unique filmmaking style.</p> <p><i>The High Sign</i> (Dir. Buster Keaton, Eddie Cline. U.S. 1921. 21 mins. B&amp;W.) finds Buster unwittingly involved in a radical secret society known as "The Blinking Buzzards," stumbling from assassin to bodyguard in a romantic adventure that climaxes in a mind-boggling romp through a booby-trapped mansion.</p> <p>Dreams of placid domesticity are systematically satirized and ultimately demolished in <i>One Week</i> (Dir. Buster Keaton, Eddie Cline. U.S. 1921. 19 mins. B&amp;W. Music by Gaylord Carter.), Keaton's bittersweet parable of one couple's unflagging determination to build a prefabricated honeymoon cottage.</p>
<b>Sapphire</b>	<p>A beautiful female college student is found dead in a public park; the police soon discover that her murder may have been racially motivated. Basil Dearden's bold, direct police procedural, starring Nigel Patrick as the detective in charge of the investigation, is a devastating look at the way bigotry crosses class divides, and a snapshot of the increasingly interracial culture of England in the late fifties.</p>
<b>Sapporo 1972 "Sapporo Winter Olympics"</b>	

Title	Summary
<p><b>Saraband</b></p>	<p>Ingmar Bergman has said that "Saraband," his bleak made-for-television epilogue to "Scenes From a Marriage," will be his final statement on film. For the great Swedish writer and director, final turns out to mean unbendingly severe. There has been no mellowing with age.</p> <p>As you watch his swan song, which stars Liv Ullmann and Erland Josephson, playing the embattled ex-spouses Johan and Marianne 30 years after "Scenes From a Marriage," you feel the crushing weight of time pressing in around them. These solemn, world-weary characters rummaging through the past are still possessed by their nagging inner demons.</p> <p>Ms. Ullmann, now 65, and Mr. Josephson, 81, have a supreme mastery of the Bergman style. Their performances are spiritual and emotional X-rays.</p> <p>As in all of Mr. Bergman's later work, you have a sense of a ritualized penitence being re-enacted. To these actors, who have served him for decades, he must loom as an omniscient visionary whose canon is as inviolably sacred to them as Freud's theoretical writings appear to be to a dwindling pool of Freudian acolytes.</p> <p>Mr. Bergman's psychic world is an unchanging Scandinavian twilight, saturated in deep music (here it is Bach, Bruckner and others) that invites contemplation and evokes tormenting dreams of an elusive spiritual peace. As ever, women are the salvation of men. They alone have the capacity to forgive and empathize, even after their terrible mistreatment at the hands of the opposite sex. And men, no matter how accomplished and feted by the world, remain hard-bitten patriarchal taskmasters vainly striving to rule their pitiful little fiefs.</p> <p>"Saraband," which unfolds in 10 short chapters, opens with a prologue in which Marianne, sitting at a desk strewn with old photographs, addresses the camera and introduces the story of her impulsive visit to Johan, whom she hasn't seen in 30 years. The couple have two grown daughters, one married and living in Australia, the other catatonic and confined to a mental hospital.</p> <p>Although Marianne shares some marital reminiscences with Johan near the beginning of the film, she is predominantly a sounding board for the emotional wreckage she encounters on his estate in the middle of a forest. Living in Johan's lakeside cottage are his 61-year-old son, Henrik (Borje Ahlstedt), by an earlier marriage, and Henrik's 19-year-old daughter, Karin (Julia Dufvenius). Both Henrik and Karin are musicians, locked in grief over the death of Henrik's wife, Anna, two years earlier.</p> <p>Henrik has transferred the fierce possessiveness he felt toward Anna to his daughter, a musical prodigy and his student on the cello. Father and daughter even share the same bed. Henrik believes he can't live without Karin and fears an imminent break that would leave him "destitute," as he puts it. Karin has already begun fighting his tyrannical devotion.</p> <p>No love is lost between Johan and Henrik. As they trade bitter accusations, Johan, who controls the purse strings, systematically humiliates Henrik, treating him like a whipped dog. Their warfare makes for one of the ugliest portraits of father-son hatred ever filmed.</p> <p>The screenplay for "Saraband," which the New York Film Festival is showing tonight and tomorrow, has the oratorical tone of a theater piece. The film consists almost entirely of anguished verbal confrontations in which the characters rub salt in one another's open wounds.</p> <p>Ms. Ullmann has finally lost the earth-mother bloom that has made her the director's most reliable gauge of whatever slender hope he wishes to convey. Marianne is able to draw back from the desperation and hold herself in. Of her 16-year marriage to Johan, once a compulsive womanizer, she can now say with some equanimity, "I was so naïve."</p> <p>The character (and perhaps Ms. Ullmann herself) has reached the time of life when you realize that any dreams you may have had of saving the world, or even saving a single lost soul, are probably futile. That may count as wisdom, but it's wisdom of a very sad kind. - Stephen Holden (NYT)</p>
<p><b>Saragossa Manuscript</b></p>	<p>Described by world famous directors including Martin Scorsese, Francis Ford Coppola and Luis Bunuel and rock star Jerry Garcia, as their favourite film, Wojciech Has masterpiece The Saragossa Manuscript is a weird and wonderful Polish film like nothing else. In the Napoleonic wars, an officer finds an old book that relates his grandfather, Alfons van Worden, a captain in the Walloon guard. Each successful venture through Spain it seems to relate to the previous in a wild ride of interest, intrigue, bawdy fun and historical significances. In a Buñuelian time-circle we are really witnessing the imagination of one buffoonish character - our hero. Folks, this is as adventurous, romantic and downright fun film as I have seen in a long time. Based on a novel by Count Jan Potocki we are privy to cultural veins flowing deep with Islamic princesses, priests who are really sheiks in disguise and then the Spanish Inquisition!</p>
<p><b>Sarah Vaughan Live in '58 &amp; '64</b></p>	<p>Each DVD features a 24-page booklet with an essay written by an authoritative jazz historian as well as rare and unseen photos. Jazz Icons DVDs are produced with the full support and cooperation of the artists or their estates, who, in most cases, are contributing rare personal photographs, memorabilia, and forewords.</p>
<p><b>Sarajevo 1984 "A Turning Point"</b></p>	

Title	Summary
<b>Satantango</b>	<p>Sátántangó opens to a languid, insidiously ironic shot of cattle traversing the muddy field of a near desolate, neglected communal farm in rural Hungary, as the cows concurrently attempt to mate during the process of migration. The clumsy and awkward episode is reflected in the fluidly tracked, change of perspective shot of a disheveled, sparsely furnished room where Futaki (Miklós Székely B.) and Mrs. Schmidt (Éva Almássy Albert) conduct a meaningless, illicit affair - their relationship summarily encapsulated in the indelicate image of Mrs. Schmidt cleansing herself after the sexual encounter in her lover's presence. With her husband's unexpected return home, Futaki withdraws to an adjacent room and overhears an underhanded scheme hatched between Schmidt (László Lugossy) and Kráner (János Derzsi) to abscond with the communal farm's cattle money entrusted to them for delivery into town, with the dream of establishing his own farm. Feigning to arrive at the Schmidt home, Futaki confronts Schmidt with knowledge of their plot and is offered a share of the money in exchange for his silence. However, as Futaki and Schmidt settle their disreputable alliance, Mrs. Schmidt receives word from Mrs. Halics (Erzsébet Gaál) that the near-mythical Irimiás (Mihály Vig) and his omnipresent assistant Petrina (Putyi Horváth), both presumed to be dead, have been spotted on a road leading to the village, heading towards the local pub. The news of Irimiás's unexpected reappearance is received with equal amounts of anticipation and dread, and gradually, the villagers' plight unfolds as a series of point-of-view episodes that explore the root of their anxiety towards the return of the town's prodigal son.</p> <p>Béla Tarr creates a visually sublime, darkly comic, and understatedly haunting film on complacency, ennui, betrayal, and greed in Sátántangó. A collaborative adaptation of László Krashnahorkai's first novel, Sátántangó is intricately structured in twelve narratively overlapping, discontinuous chapters, replicating the visual rhythm of the tango. The inherent nonlinearity of the film's forward and backward episodic movements, particularly evident in the circular, repeated narration of Futaki's perceived detection of the tolling of nonexistent bells at the beginning and end of the film, underscores the banality and empty, ritualistic existence of the communal farmers. Resigned to a life of aimlessness, despair, and passivity, the film serves as a metaphor for the nation's inertial resistance to change and inability to adapt to the unfamiliar landscape of liberation and autonomy in post-communist Hungary. Moreover, the themes of self-entrapment and zero displacement are manifested in the delirious, floating tracking shot above the sleeping villagers that echoes an earlier image of nocturnal spiders that emerge to spin their imperceptible web on the unconscious patrons after their meandering, discordant, intoxicated dance - the titular Sátántangó witnessed by the deeply troubled, seemingly deranged girl, Estike (Erika Bók) - a reminder of the psychologically entrenched, moribund lives of the villagers on the collective farm.</p> <p>Through repeated allusions of the charismatic, mysterious Irimiás as a messianic figure, Tarr further illustrates the spiritual desolation, gullibility, and moral bankruptcy of the villagers: the static, close-up shots of the inexpressive Irimiás that emphasizes his abstracted, seemingly benevolent gaze (reminiscent of Johannes' framing in Carl Theodor Dreyer's <i>Ordet</i>); his figurative return from the dead; his inexplicable compulsion to kneel before the ruins of an abandoned building as fog momentary rolls in and obscures the view; his redemptive speech that galvanizes the villagers into subscribing to his unrealized vision. Like the elusive Godot of Samuel Beckett's <i>Waiting for Godot</i>, Irimiás represents the ephemeral: hope, redemption, sense of purpose, salvation. But inevitably, the model farm proves to be a barren reflection of the villagers' own existential limbo - a bleak, stagnant, and inert wasteland festering in a hopeless, meaningless, and soulless world.</p>
<b>Saturday Night And Sunday Morning</b>	<p>The rebellious energy of post-war theatre's 'angry young man' erupted on screen in 1960 with Karel Reisz's radical drama <i>Saturday Night and Sunday Morning</i>. Alan Sillitoe wrote the script based on his novel and an authentic working-class hero swaggered into the spotlight of British cinema for the first time. Arthur Seaton, first seen amid the noise of a Nottingham factory, is a young labourer who just wants to get through the week and raise hell at the weekend: "All I want is a good time. The rest is propaganda".</p> <p>Most recently seen flexing his charisma as Churchill in the BBC drama 'The Gathering Storm', Albert Finney's bravura performance as the embittered anti-hero was universally acclaimed. He is the prototype for alienated youth in social-realist films that followed, such as Tony Richardson's <i>The Loneliness of the Long Distance Runner</i> and <i>A Taste of Honey</i>, and John Schlesinger's <i>A Kind of Loving</i> and <i>Billy Liar</i>. <i>Saturday Night Fever</i> (US 1977) is a disco update of the same theme.</p> <p>Karel Reisz (the first programmer at the National Film Theatre in 1952 and key figure of the Free Cinema movement) rode the crest of the British New Wave with <i>Saturday Night and Sunday Morning</i>. Its frank approach to sex and class trampled taboos and introduced audiences to a socially conscious, aggressively working class cinema. Crackling with fresh content and style, set to a jazz soundtrack by Johnny Dankworth, Reisz's film was an international success. It brought prestige to the British film industry and the profit enabled producer Harry Saltzman to buy the rights of Ian Fleming's novels.</p>
<b>Sawdust and Tinsel</b>	<p>Ingmar Bergman presents the battle of the sexes as a ramshackle, grotesque carnival of humiliation in <i>Sawdust and Tinsel</i>, one of the master's most vivid early works and his first of many collaborations with the great cinematographer Sven Nykvist. The story of the charged relationship between a turn-of-the-twentieth-century circus owner (Åke Grönberg) and his younger mistress (Harriet Andersson), a horseback rider in the traveling show, the film features dreamlike detours and twisted psychosexual power plays, making for a piercingly brilliant depiction of physical and spiritual degradation.</p>
<b>Scandal</b>	<p>A handsome, suave Toshiro Mifune lights up the screen as painter Ichiro, whose circumstantial meeting with a famous singer (Yoshiko Yamaguchi) is twisted by the tabloid press into a torrid affair. Ichiro files a lawsuit against the seedy gossip magazine, but his lawyer, Hiruta (Kurosawa stalwart Takashi Shimura), is playing both sides. A portrait of cultural moral decline, <i>Scandal</i> is also a compelling courtroom drama and a moving tale of human redemption.</p>

Title	Summary
<b>Scandal</b>	An English bon-vivant osteopath is enchanted with a young exotic dancer and invites her to live with him. He serves as friend and mentor, and through his contacts and parties she and her friend meet and date members of the Conservative Party. Eventually a scandal occurs when her affair with the Minister of War goes public, threatening their lifestyles and their freedom. Based on the real Profumo scandal of 1963.
<b>Scandal Sheet</b>	Fuller wrote the novel which formed the basis of Scandal Sheet (1952), with Ted Sherdeman (Them!), and Academy Award winners Eugene Ling (1949, Best Screenplay, Lost Boundaries) and James Poe (1957, Best Writing, Best Adapted Screenplay, Around the World in Eighty Days) contributing the screenplay for Director Phil Karlson (Tight Spot, The Brothers Rico, The Silencers). The cast features Academy Award winners Broderick Crawford (1949, Best Actor, All the King's Men; Born Yesterday) and Donna Reed (1953, Best Supporting Actress, From Here to Eternity) with John Derek (Knock on Any Door, All the King's Men). Crawford is the unscrupulous new editor who boosts the circulation of a respected New York newspaper with tabloid-style reporting. Reed and Derek play the junior reporters on the paper who clash over the new editorial policy, but finally work together to solve a murder.
<b>Scar, The</b>	The director of the Municipal Council of a small provincial Polish town, Olecko sees the possibility of developing an industrial complex in the nearby countryside. The development is supposed to bring investment into the community, but instead of immediate benefits, all the inhabitants can see is the destruction of forests and homes to make way for the factory's construction and transport infrastructure. Stefan Bednarz (Franciszek Pieczka) is appointed as Director by the government to oversee and carry-out the project, dealing with local unrest from inhabitants, press and social study groups.  Bednarz has more than a few problems to smooth over. As well as trying to keep the locals happy, he must address the concerns of the workforce in a period of social unrest. Ultimately however Bednarz must answer to higher powers - the Minister and the Communist Party representatives. To add to his difficulties, he has family concerns – constantly away from home, he doesn't see eye-to-eye with his daughter Ewa's wayward lifestyle. He also uncomfortable having to work with a man disliked by his wife.  The Scar is a good film and an unrelentingly serious one, but it never seems to get directly to the heart of its subject, have a concrete point or a clear position on the matter. Do we sympathise with the townspeople, who's lives have been turned upside-down or are they ungrateful or just uncomprehending of the wider issues involved, too concerned with their own backyard to see the greater benefits to the community? Or do we side with Stefan, who has no easy task to keep the townspeople, the press, the Minister and The Party all appeased while maintaining control of a difficult family situation? The film very clearly puts across all these contradictory and opposing views, but never convincingly and we are never really clear about the outcome. The ambiguity of the situation not so much a filmmaker's caution in dealing with such a political subject under a Communist regime as a typically Kieslowskian documentarian rigour for impartiality. Unfortunately, this is not a subject or a medium where objectivity gives the best results – something that Kieslowski would come to see and a problem that he would address in Camera Buff.
<b>Scarecrow</b>	One of the great lost buddy films of the 1970s, this Jerry Schatzberg movie somehow never found its audience, despite the fact that both lead actors were riding high: Hackman from The French Connection, Pacino from The Godfather. They play a pair of drifters, seeing America by thumb, who hook up and discover unexpected soul mates in each other. Hackman is the loner who would rather pile on another layer of clothes than chance letting someone get close to him; Pacino is the likably funny loser who gets under Hackman's skin and teaches him to open up. Together, they hatch a plan to save up and buy their own car wash. But try as they do to keep each other out of trouble, their friendship provides only limited protection, though each take something positive away. Endearing performances that never sink to sentimentality; Pacino, in particular, proves that he could just as easily have been a screen comic as one of the great dramatic actors. --Marshall Fine
<b>Scarface (1932)</b>	Howard Hawks's Scarface was one of the first "talkies" to reclaim the fluidity of the late-silent masterpieces, while also tapping into a feral new energy that came with talking smart and moving smarter on the motion picture screen. Outgunning such contemporaries as Little Caesar and The Public Enemy--in terms of both its ferocious death-dealing and dynamic style--the movie was interfered with by censors and kept out of circulation for decades thanks to its eccentric producer, Howard Hughes. It remains the gold standard among classic gangster pictures. Paul Muni's portrayal of Al Capone surrogate Tony Camonte etched a screen original: a merciless assassin who's not only reflexively criminal but pre-civilized, almost pre-evolutionary, a simian shadow ready to rub out the world if he can't have it for his own. This is still one of the greatest, darkest, most deeply exciting films American cinema has produced. Those demonically ubiquitous X's--starting with that titular scar gouged into Tony's cheek - rival "Rosebud" for resonance. - Richard T. Jameson
<b>Scarface (1983)</b>	Remake of the 1932 film, which follows the rise of Tony Montana, a Cuban emigre who, with his friend Manny Ray, builds a strong criminal empire in early 1980's Miami.
<b>Scarlet Empress, The</b>	Marlene Dietrich stars in Josef von Sternberg's feverishly debauched biopic as the spoiled princess Sophia Frederica, who grows up being groomed for greatness and yearning for a handsome husband. Sent to Russia to marry the Grand Duke Peter, she is horrified to discover that her betrothed is a half-wit and her new home a macabre palace where depravity rules. Before long, however, she is initiated into the sadistic power politics that govern the court, paving the way for her transformation into the imperious libertine Catherine the Great. A lavish spectacle in which von Sternberg's domineering visual genius reaches new heights of florid extravagance, The Scarlet Empress is a perversely erotic portrait of a woman—and a movie star—capable of bringing legions to heel.

Title	Summary
<b>Scarlet Letter, The</b>	<p>Nathaniel Hawthorne’s literary masterpiece has been a mainstay of cinematic adaptation from the time of silent movies, with versions by Carl Harbaugh in 1917 and Victor Sjöström in 1924, right up to Roland Joffé’s 1995 version starring Demi Moore and Gary Oldman. The Scarlet Letter would however seem an unusual choice of film for Wim Wenders, particularly as it comes early in a career that had up to then been marked by more experimental, personal and minimalist material.</p> <p>The novel and the film are set in Salem, New England in the second half of the 17th Century, where Hester Prynne (Senta Berger) has been condemned by the Puritan community of the town for the crime of adultery. Banished to live in a house outside the town, Hester wears the scarlet letter of her shame – an ‘A’ sewn onto her dress. Departing somewhat from the novel, in Wenders’ film version, Hester is given the opportunity once a year to confess in public the name of the father of the child, Pearl (Yella Rottländer), born through her illicit union. Proud and defiant, Hester refuses to give them satisfaction, belittling the authority of the town elders in doing so. They decide that it might be better to forgive her and try to re-integrate her into the community, but there are voices opposed to such an action.</p> <p>Hester’s former husband, Roger Chillingworth (Hans Christian Blech), who was meant to make the journey to meet her in New England but has been absent for eight years, returns to Salem, and has the means to bring about forgiveness for Hester’s wrongdoing. There is however no longer any love between them, and Chillingworth decides instead to wait out and see if he can discover for himself the identity of Pearl’s father.</p> <p>Wenders’ adaptation of a complex novel is an interesting one, and he does put an interesting spin on the psychological make-up of the characters. Chillingworth here a doctor who has been living for the past eight years with the Indians, has discovered a less puritanical way of living, one that is closer to nature. As a doctor then he witnesses the contrasting way of living in the Salem community, where each of the characters is burdened by guilt and unwilling to offer forgiveness. The sickness that the puritanical repression has on their minds becomes evident in the physical ailments he has to treat. This is more evident in the pastor Dimmesdale (Lou Castel), but it also has grave psychological implications for the young girl Pearl who has to grow up in this unhealthy environment, a victim of the sins of others, who compound their sins by not being able to forgive or show compassion.</p> <p>While Wenders does to some extent bring out the psychological complexity of the characters in this way, and Robby Müller does some fine camera work, doing his best to make the coast of Portugal look like New England, the film nevertheless suffers from the Euro-pudding mix this inevitably entails. The international cast are all dubbed inexplicably into German, which certainly lacks authenticity, and the whole enterprise has the feel of a television movie, or <i>The Little House On The Prairie</i>. Worse, the music score is simply absurd, working against the emotional tone of the film.</p>
<b>Scarlet Street</b>	<p>Middle-aged Christopher Cross (Edward G. Robinson) is honored by his boss J.J. Hogarth with a testimonial dinner and a gold watch for his 25 years of service from 1909 to 1934, where the meek man serves as a cashier. This event seems to be the highlight of the lonely man’s life. He’s unhappily married to a shrewish Brooklyn housewife Adele (Rosalind Ivan), whose first husband was a police officer who drowned in the line of duty in the East River. His only enjoyment comes from his hobby of painting on his day off, as all his youthful dreams have vanished with his dreary life. While walking in the rain to catch the subway home from the nighttime reception, the tipsy Chris comes across a thug molesting a pretty young lady and rescues her. Chris is attracted to the woman, Kitty March (Joan Bennett), not realizing that she’s a prostitute. She leads him on when her con artist pimp lover Johnny Prince (Dan Duryea)–who calls her Lazy Legs and is decked out in a bowler, pinstripe suit and bow-tie--the man who molested her, pegs the old geezer for an easy mark. The tramp mistakenly thinks Chris is a successful rich artist who gets \$50,000 a painting and schemes to have him set her up in a Greenwich Village luxury apartment, which he can use to paint her portrait on his day off. Foolishly the repressed ordinary man is lured into her deceptions and embezzles company funds to keep her happy. This relationship brings joy to Chris for the first time in his life. But things change for the worse when Johnny angles to get more dough out of his mark, and sells his paintings to art dealer Janeway. He passes Kitty off as the painter, and the work surprisingly attracts interest in the art world. When Chris discovers the ruse, Kitty charms him and the obsessed man falls for her lies. But soon a whirlwind of strange events takes place that alters his life forever. Adele’s husband turns up alive, and Chris is uncovered as an embezzler but the boss refuses to press charges after giving him the sack. Rushing to Kitty’s apartment to tell her that they can now get married, he finds her embracing Johnny and finally catches on that they were using him. It leads him to murder her in a rage, and Chris does nothing as Johnny gets convicted of the crime and is given the electric chair. As a result, Chris loses his marbles (he no longer has the urge to even paint) and is seen as a homeless man some five years later, who tried to confess to his crimes but no one will believe him.</p> <p>The Edward G. Robinson character is viewed as an ordinary man who is influenced by an evil couple who take advantage of his vulnerability and lead him down an amoral road where he eventually in a passionate moment loses his head and commits murder. Chris’s imagination can no longer save him from his dreadful existence, and his complete downfall comes about as the talented artist loses track of reality and his dignity.</p>
<b>Scenes From a Marriage</b>	<p>Marianne (Liv Ullmann) and Johan (Erland Josephson) always seemed like the perfect couple. But when Johan suddenly leaves Marianne for another woman, they are forced to confront the disintegration of their marriage. Shot in intense, intimate close-ups by master cinematographer Sven Nykvist, the film chronicles ten years of turmoil and love that bind the couple despite their divorce and subsequent marriages. Flawless acting and dialogue portray the brutal pain and uplifting peace that accompany a lifetime of loving. Originally conceived as a six-part miniseries for Swedish television, The Criterion Collection is proud to present not only the U.S. theatrical version, but also, for the first time on video in the U.S., Ingmar Bergman’s original 5-hour television version of <i>Scenes From a Marriage</i>.</p>

Title	Summary
<b>Schindler's List [4K UHD BD]</b>	Based on a true story, Steven Spielberg's Schindler's List stars Liam Neeson as Oskar Schindler, a German businessman in Poland who sees an opportunity to make money from the Nazis' rise to power. He starts a company to make cookware and utensils, using flattery and bribes to win military contracts, and brings in accountant and financier Itzhak Stern (Ben Kingsley) to help run the factory. By staffing his plant with Jews who've been herded into Krakow's ghetto by Nazi troops, Schindler has a dependable unpaid labor force. For Stern, a job in a war-related plant could mean survival for himself and the other Jews working for Schindler. However, in 1942, all of Krakow's Jews are assigned to the Plaszow Forced Labor Camp, overseen by Commandant Amon Goeth (Ralph Fiennes), an embittered alcoholic who occasionally shoots prisoners from his balcony. Schindler arranges to continue using Polish Jews in his plant, but, as he sees what is happening to his employees, he begins to develop a conscience. He realizes that his factory (now refitted to manufacture ammunition) is the only thing preventing his staff from being shipped to the death camps. Soon Schindler demands more workers and starts bribing Nazi leaders to keep Jews on his employee lists and out of the camps. By the time Germany falls to the allies, Schindler has lost his entire fortune -- and saved 1,100 people from likely death. Schindler's List was nominated for 12 Academy Awards and won seven, including Best Picture and a long-coveted Best Director for Spielberg, and it quickly gained praise as one of the finest American movies about the Holocaust.
<b>School of the Holy Beast</b>	Maya Takigawa (Yumi Takigawa) spends her final night of freedom living in sin with her boyfriend the night before she enters the St. Clore Abbey to become a nun. Maya has ulterior motives for becoming a nun which have to do with her mother who died in the St. Clore Abbey eighteen years ago on the day Maya was born. Maya soon finds herself surrounded by sadistic nuns whose appetite for sex is only rivaled by the pleasure they find from torturing the other nuns who disobey. The more time Maya spends with the nuns the more she uncovers about the demise of her mother which ultimately leads to the discovery of who her father is. Norifumi Suzuki is no stranger to the exploitation film making such grind house classics like Sukeban, Star of David: Beauty Hunting and Sex & Fury which features Swedish sex goddess Christina Lindberg whose claim to fame is the film Thriller: a Cruel Picture. All the elements that one would expect in a nunspoliation film like lesbian sex orgies and visceral violent set pieces that are filled with iconic religious imagery fill every picturesque frame of School of The Holy Beast. Norifumi Suzuki in many scenes uses bold colors and a fetish like zoom on several compositions that are reminiscent to many of the same techniques used by auteur filmmaker Jess Franco who has made his fair share of films dealing with the same themes explored in School of The Holy Beast. The plot feels like something lifted right off the pages of one of the Marquises De Sade's notorious works of literature. School of The Holy Beast moves at a brisk pace as the action never lets up and back-story keeps things interesting. This film quickly shows us that all is not what it seems in the St. Clore Abbey as we are introduced to the various nuns and their carnal desires which are in direct contrast to what we would expect a nun to act like. There are many stunning set pieces in this film with the most beautiful and brutal being the interrogation of Maya. Who is wrapped up in thrones that have been tightened around her and then the other nuns beat her with bouquet of roses for good measure. There is a youthful like innocence to Yumi Takigawa's performance as Maya that is most definitely helped by the fact that this was her first film. The best performance in the film comes from actor Fumio Watanabe who plays a Rasputin look alike priest named Kakinuma. His character is one of the few male characters in the film and he uses his power as a man of god to bed many of the nuns. Even though the acting is more than adequate in the end it is Norifumi Suzuki's stylish direction that elevates School of The Holy Beast above your typical exploitation film.
<b>Scum (1977 BBC version)</b>	A shocking story of the brutality at a British school for young offenders. Ray Winstone (Sexy Beast), portrays a young troublemaker caught between the menacing staff and tough inmates. Banned by the BBC, this has never before been available on home video. Starring a well-known British cast, including Phil Daniels (Quadrophenia) and David Threlfall (Master & Commander). Producer Margaret Matheson also worked on infamous punk rock film, Sid & Nancy.
<b>Scum (1979 theatrical version)</b>	After being banned by the BBC, director Alan Clarke remade Scum as a theatrical feature, utilizing the same story and several of the same actors. A shocking story of the brutality at a British school for young offenders. Ray Winstone (Sexy Beast), portrays a young troublemaker caught between the menacing staff and tough inmates. Banned by the BBC, this has never before been available on home video. Starring a well-known British cast, including Phil Daniels (Quadrophenia) and David Threlfall (Master & Commander). Producer Margaret Matheson also worked on infamous punk rock film, Sid & Nancy.
<b>Sea Hawk, The</b>	Five years after Captain Blood made him a swashbuckling star, Errol Flynn returned to the high seas as privateer Captain Thorpe in The Sea Hawk. Flynn plays the dashing gentleman pirate as dedicated patriot, looting Spanish ships for English coffers with the private blessing of Queen Elizabeth (Flora Robson, reprising the role from Fire over England). The film opens with a rousing sea battle: broadside cannon fire sends masts falling and splinters a-flying before Flynn's men take their Spanish quarry in a furious shipboard cutlass battle. The fearless fighter becomes a stumbling schoolboy when he falls for the Spanish ambassador's niece, but he's back in his element when he sails to the New World for treasure and lands in the middle of a deadly conspiracy. Big-eyed beauty Brenda Marshall stands in for Flynn's usual love interest Olivia de Havilland, and the film misses the latter's sass and spirit, but it's a minor shortcoming. Claude Rains plays his usual smoothly conniving villain, and hearty Alan Hale returns as Flynn's loyal sidekick. Michael Curtiz proves once again why he was Warner Brothers' top director with a handsome, action-packed film that mixes intrigue and suspense with grand set pieces, concluding with a rousing series of escapes, chases, and a runaway sword fight. Classic Hollywood swashbuckling at its best. - Sean Axmaker
<b>Sea Kayaking: The Ultimate Guide</b>	A four-part video by world champion kayaker, Ken Whiting, and expert sea kayaker, Alex Matthews, which provides both new and experienced paddlers with the knowledge and skills necessary to safely and comfortably enjoy sea kayaking. PART ONE introduces new paddlers to the sport, to the equipment that gets used and to important issues to understand before you hit the water. PART TWO focuses on the Essential strokes and techniques. PART THREE looks exclusively at rescue techniques. PART FOUR deals with more advanced paddling techniques, such as preparing for multi-day trips, and dealing with such things as surf, current and weather.

Title	Summary
<b>Sea Wolf, The</b>	The effects technology may have dated, but Robinson's memorable portrayal has not, and over time it has emerged as the film's defining quality. Unfortunately, fans have had to make do with a truncated version, after Jack Warner had the film cut down by some fourteen minutes for its 1947 re-release, which was a common practice in that era. In another common practice, the negative of the cut scenes was not preserved, and until recently it was believed that the only complete version The Sea Wolf was a 16mm print originally owned by co-star John Garfield. However, in one of those serendipitous discoveries that encourages lovers of classic cinema never to lose hope, a 35mm element of the film's full-length version recently emerged from the nitrate archives of the Museum of Modern Art. That element is the source for a superb new Blu-ray from the Warner Archive Collection.
<b>Searchers, The</b>	A favorite film of some of the world's greatest filmmakers, including Martin Scorsese and Steven Spielberg, John Ford's The Searchers has earned its place in the legacy of great American films for a variety of reasons. Perhaps most notably, it's the definitive role for John Wayne as an icon of the classic Western--the hero (or antihero) who must stand alone according to the unwritten code of the West. The story takes place in Texas in 1868; Wayne plays Ethan Edwards, a Confederate veteran who visits his brother and sister-in-law at their ranch and is horrified when they are killed by marauding Comanches. Ethan's search for a surviving niece (played by young Natalie Wood) becomes an all-consuming obsession. With the help of a family friend (Jeffrey Hunter) who is himself part Cherokee, Ethan hits the trail on a five-year quest for revenge. At the peak of his masterful talent, director Ford crafts this classic tale as an embittered examination of racism and blind hatred, provoking Wayne to give one of the best performances of his career. As with many of Ford's classic Westerns, The Searchers must contend with revisionism in its stereotypical treatment of "savage" Native Americans, and the film's visual beauty (the final shot is one of the great images in all of Western culture) is compromised by some uneven performances and stilted dialogue. Still, this is undeniably one of the greatest Westerns ever made.
<b>Searching for Sugar Man</b>	Tells the incredible true story of Rodriguez the greatest '70s rock icon who never was. After being discovered in a Detroit bar Rodriguez's sound struck 2 renowned producers and they signed a recording deal. But when the album bombed the singer disappeared into obscurity. A bootleg recording found its way into apartheid South Africa and over the next two decades he became a phenomenon. The film follows the story of two South African fans who set out to find out what really happened to their hero.
<b>Seconds</b>	Rock Hudson is a revelation in this sinister, science-fiction-inflected dispatch from the fractured 1960s. Seconds, directed by John Frankenheimer, concerns a middle-aged banker who, dissatisfied with his suburban existence, elects to undergo a strange and elaborate procedure that will grant him a new life. Starting over in America, however, is not as easy as it sounds. This paranoid symphony of canted camera angles (courtesy of famed cinematographer James Wong Howe), fragmented editing, and layered sound design is a remarkably risk-taking Hollywood film that ranks high on the list of its legendary director's achievements.
<b>Secret Agent [aka Danger Man]: The Complete Collection</b>	<p>Unlike the later James Bond films, Danger Man strove for realism, dramatising credible Cold War tensions. In the second series, Drake is an undercover agent of the British external intelligence agency (called "M9" instead of the actual MI6). As in the earlier series, Drake finds himself in danger with not always happy outcomes; sometimes duty forces him to decisions which lead to good people suffering unfair consequences. Drake doesn't always do what his masters tell him.</p> <p>Developing a rule established in the first series, Drake is rarely armed, though he engaged in fist fights, and the gadgets he uses are credible. In fact, most were off the shelf, and their appearance in the series spurred sales of such commercial items as the folding binoculars featured in the American title sequence and the sub-miniature Minox camera. Unlike James Bond, Drake is often shown re-using gadgets from previous episodes. Among the more frequently seen are a miniature reel-to-reel tape recorder hidden inside the head of an electric shaver or a pack of cigarettes, and a microphone that could be embedded in a wall near the target via a shotgun-like apparatus, that used soda siphon cartridges containing CO2 as the propellant, allowing Drake to eavesdrop on conversations from a safe distance.</p> <p>Agent Drake uses his intelligence, charm, and quick-thinking rather than force. He usually plays a role to infiltrate a situation, for example to scout for a travel agency, naive soldier, embittered ex-convict, brainless playboy, imperious physician, opportunistic journalist, bumbling tourist, cold-blooded mercenary, bland diplomat, smarmy pop disk jockey, precise clerk, compulsive gambler, or impeccable butler.</p> <p>As Drake gets involved in a case, things are rarely as they seem. He is not infallible—he gets arrested, he makes mistakes, equipment fails, careful plans don't work; Drake often has to improvise an alternative plan. Sometimes investigation fails and he simply does something provocative to crack open the case. People he trusts can turn out to be untrustworthy or incompetent; he finds unexpected allies.</p>
<b>Secret Honor</b>	Sequestered in his home, a disgraced President Richard Milhous Nixon arms himself with a bottle of scotch and a gun to record memoirs that no one will hear. He is surrounded by the silent portraits of Lincoln, Eisenhower, Kissinger, and his mother, as he resurrects his past in a passionate attempt to defend himself and his political legacy. Based on the original play by Donald Freed and Arnold M. Stone, and starring Philip Baker Hall in a tour de force solo performance, Robert Altman's Secret Honor is a searing interrogation of the Nixon mystique and an audacious depiction of unchecked paranoia.

Title	Summary
<b>Secret of the Grain, The</b>	<p>The south of France seen in director-writer Abdellatif Kechiche's "The Secret of the Grain" is a far cry from the rolling countryside, quaint little towns, and romantic seaside resorts pictured in tourist guidebooks. The port city of Sète, where the story happens, is a gritty, charmless place, home to a community of French-speaking Arab immigrants for whom life is a quotidian challenge merely to get by. Among them is 61-year-old Slimane Beiji (Habib Boufares), whose problems are legion: his hours as a dockworker have been cut back, his ex-wife nags him about dilatory support payments, his thoroughly unreliable elder son is a serial adulterer who barely acknowledges his wife and young child. But it's not all bad; this taciturn, stoic man also has other children who love him, a girlfriend who tries to comfort him, and, in his lover's daughter Rym (newcomer Hafsia Herzi, whose performance is the best in the movie), a smart, feisty young advocate who's genuinely devoted to him. Slimane also has a plan: having bought a rusted-out wreck of a ship, he wants to convert it into a restaurant staffed by his family and starring his ex's delicious fish couscous (hence the French title: "La graine et le mulet" - as in the fish, not the haircut). How all of this unfolds, including Rym helping Slimane negotiate the tedious bureaucratic roadblocks standing between him and his dream, is absorbing, if not exactly riveting. Kechiche seems more interested in creating texture than telling a story; this is a long (two and a half hours) film with a great deal more talk than action, dominated by various extended family scenes featuring handheld camera work and lingering close-ups. But viewers who hang in there will be well rewarded, as the tale builds to a bittersweet climax highlighted by Rym's belly dance, an extraordinary sequence that is much better seen than described (a 45-minute re-edit of this scene is the highlight of the excellent bonus material, which also features an interview with the director and several featurettes).</p>
<b>Secret Sunshine</b>	<p>A master of intensely emotional human dramas, director Lee Chang-dong is a luminary of contemporary Korean cinema, and his place on the international stage was cemented by this stirring and unpredictable work examining grief and deliverance. An effortless mix of lightness and uncompromising darkness, Secret Sunshine (Miryang) stars Cannes best actress winner Jeon Doyeon as a widowed piano teacher who moves with her young son from Seoul to her late husband's provincial hometown for a fresh start. Quietly expressive, supple filmmaking and sublime, subtle performances distinguish this remarkable portrayal of the search for grace amid tragedy.</p>
<b>Secret World of Arrietty, The</b>	<p>Arrietty is a very tiny girl who lives in a very large house. She and her parents Pod and Homily are "borrowers"; tiny people who live beneath the floorboards of ordinary humans (or "Beans," as the borrowers call them). They survive by borrowing (well, stealing) little things that humans won't miss: lumps of sugar, tea leaves, sewing needles, etc. What a human might regard as an insignificant scrap can serve as a week's supply of food for a borrower.</p> <p>Arrietty is thrilled to go on her first borrowing mission with her father, but things take an unexpected turn when Arrietty is spotted by a sickly young Bean named Shawn. Shawn is a good-hearted boy who is eager to learn more about these strange little people living in his house, but Pod and Homily are convinced that contact with the Beans can only lead to disaster. As Arrietty's parents make plans to leave, our heroine tentatively begins to develop a friendship with Shawn.</p>
<b>Secretary</b>	<p>Lee Holloway is a smart, quirky woman in her twenties who returns to her hometown in Florida after a brief stay in a mental hospital. In search of relief from herself and her oppressive childhood environment, she starts to date a nerdy friend from high school and takes a job as a secretary in a local law firm, soon developing an obsessive crush on her older boss, Mr. Grey. Through their increasingly bizarre relationship, Lee follows her deepest longings to the heights of masochism and finally to a place of self-affirmation.</p>
<b>Seduced and Abandoned [aka "Séduite et abandonnée"]</b>	<p>The graceful, biting, deadpan humor of Italian director Pietro Germi has no parallel; it fuses the sly wit of Ernst Lubitsch with the bilious social critique of Luis Bunuel. In Seduced and Abandoned, the blackest of black comedies, a young girl named Agnese (the delectable Stefania Sandrelli, fresh from Germi's Divorce Italian Style) is seduced by her sister's fiance, setting in motion a series of increasingly deranged pretenses by which Agnese's apoplectic father (the volcanic Saro Urzi) attempts to salvage the family honor. Central to everything is a legal code that states if a rapist marries his victim, all wrongdoing is forgiven. Germi, appalled at this distorted justice, attacks it with propulsive satire, clawing at sexual double standards, macho hypocrisy, and small town oppression along the way. Seduced and Abandoned tears along like a race car down a steep mountain road, turning and lurching in all directions. Its exhilarating momentum escalates into an outright horror film, with all of Italian society as the monster. The ferocity of Germi's characters and the savage ending are almost unbearable; the movie, though almost 50 years old, can still inspire outrage. Accompanied by a few sparkling extras, including a brief interview from 2002 with Sandrelli, still one of the loveliest women in cinema.</p>
<b>Sembène: The Making of African Cinema</b>	<p>A 1994 documentary about the filmmaker Ousmane Sembène by Diawara and Ngũgĩ wa Thiong'o</p>
<b>Senso</b>	<p>This lush, Technicolor tragic romance from Luchino Visconti (Le notti bianche, The Leopard) stars Alida Valli (The Third Man, Eyes Without a Face) as a nineteenth-century Italian countess who, amid the Austrian occupation of her country, puts her marriage and political principles on the line by engaging in a torrid affair with a dashing Austrian lieutenant, played by Farley Granger (Rope, Strangers on a Train). Gilded with fearless performances, ornate costumes and sets, and a rich classical soundtrack, Visconti's operatic melodrama is an extraordinary evocation of reckless emotions and deranged lust from one of the cinema's great sensualists.</p>
<b>Sensuous Nurse, The</b>	<p>The Sensuous Nurse follows a family of oddballs (including Luciana Paluzzi, who played Fiona Volpe in Thunderball) as they scheme to obtain the rights to wine distribution from dying patriarch Giovanni (Lino Toffolo, I, Vitelloni). The plot is hatched by uptight heir Benito (DUILIO DEL PRETE, Dagger Eyes), who recruits the sensuous Swiss nurse Anna (URSULA ANDRESS, Honey Ryder in Dr. No) to hasten Giovanni's demise.</p>
<b>Seoul 1988 "Beyond All Barriers"</b>	



Title	Summary
Seoul 1988 "Hand in Hand"	
Seoul 1988 "Seoul 1988"	
<b>Serial Experiments Lain: Boxed Set</b>	<p>Serial Experiments Lain is a psychedelic, post-modern cyberpunk series that one wonders how the director ever managed to make. Lain centers on a very shy school girl who slowly begins to figure out that she is not what she seems to be. After getting a computer and connecting to the “wired,” something with is far more expansive than the internet, Lain begins to realize that she may not be human, and that truly, reality and the “self” is exists (or does not exist) on many different levels. As the story progresses, Lain “evolves” in terms of understanding what she is and her place in a very post-modern world. We also get many interesting side stories, including crime, teenage coming of age issues, and dastardly plots. The pacing of Lain is just strange. Lain is not an action fest, nor is it by any means straight forward. Lain starts out rather slowly and gets weirder every episode. Truly, the story is told in a very “traditional” post-modern fashion in that we have fragmented vignettes structured in a seemingly random non-linear manner. Lain uses disconnected visuals to continually barrage the viewer with different textures, color schemes, and sounds. Yet over time, it becomes clear that the story is being spunk in seemingly a cyclical fashion, almost as if we are exploring a large Mandelbrot by starting at an outside spiral and slowly working our way around to the big picture. Each fragmented vignette gets added to until, at the end, we have a rather expansive tapestry to explore.</p> <p>Many different and interesting philosophical ideas. But it is pure philosophical cyberpunk. Many key issues are discussed here, including:</p> <ul style="list-style-type: none"> <li>* What constitutes “reality”?</li> <li>* How real is time?</li> <li>* What constitutes the “self” as a singular entity?</li> <li>* What constitutes “God”?</li> <li>* How are sentient programs different from humans?</li> <li>* Is there such a thing as collective humanity?</li> </ul> <p>The visuals in Lain really aren’t there to “wow” us as they are in some animes - instead they are often designed to provoke moods and thought patterns (BTW, there are so many screen caps available, that there was no need to take my own). Among the thought provoking visuals, we get:</p> <ul style="list-style-type: none"> <li>* Psychedelic visions that explore multiple “selves” versus a singular “I”</li> <li>* Juxtapositions of noise with false clarity</li> <li>* Information Theory described visually</li> <li>* An ever increasing feeling “disbelievability” each time the drab and normal school scene is shown.</li> </ul>
<b>Servant, The</b>	<p>Adapted from a short story by Robin Maugham, <i>The Servant</i> (1963) was the first of three collaborations between Joseph Losey and Harold Pinter. It was followed by two further quintessentially English films <i>Accident</i> (1967) and <i>The Go-Between</i> (1971).</p> <p><i>The Servant</i> is a savage indictment of the English class system, and its waning hold over all aspects of the working and cultural life of Britain. Set almost entirely within the smart new townhouse of foppish aristocrat Tony (James Fox), the film plays out the struggle for power and dominance ignited by his duplicitous manservant Barrett - an energetic and genuinely ominous Dirk Bogarde.</p> <p>The drama revolves around issues of both class and gender, and the relationship between the two. While Barrett slowly insinuates himself in the house and manipulates his master by slyly rearranging the decor, it is through sex (in the shape of his alluring and sexually permissive 'sister', Vera (Sarah Miles)) that he finally brings about Tony's downfall. The calculating allure of Vera, in contrast to the stuffy, over-bred Susan (Wendy Craig), cuts through the class barriers and brings Tony down to the same level as his servant. Soon the boundaries between master and servant break down, as Tony succumbs to the will of his stronger adversary.</p> <p>Belonging to an era of filmmaking which for the first time dealt explicitly with issues never before seen on screen, <i>The Servant</i> (in common with many of the contemporary British New Wave) is also artistically ambitious. Several scenes (particularly those between Tony, Barrett and Susan) are seen through the distortion of the big, round, convex mirror which sits on the living room wall, reflecting the unnatural, misformed relationships between the people in the room. Each shot is directed with precision, often framing Susan or Vera between Tony and Barrett, or positioning one of the two men close to the camera while his rival lingers in the background.</p>



Title	Summary
<b>Set-Up, The</b>	This riveting, gut-punching boxing picture plays out in something close to "real time." We are locked in with an over-the-hill pug (Robert Ryan) as he arrives at an arena for a match against a younger opponent. What he doesn't know yet is that his crooked manager has agreed to throw the fight for some gangsters--so Ryan has more than one battle on his hands as each bruising round goes by. At a lean, mean 72 minutes, <i>The Set-Up</i> manages to load the essential film noir themes into one potent package, excitingly delivered with no breathing room. Director Robert Wise would go on to make such mega-productions as <i>The Sound of Music</i> , which only makes you appreciate his economy here. And the movie's a fine showcase for tall, craggy Robert Ryan, one of the great under-sung actors in American movies, who was a boxer himself before becoming an actor. - Robert Horton
<b>Seven Chances</b>	Based on the play by Rai Cooper Megrue, <i>Seven Chances</i> stars Keaton as James Shannon, a financial broker who is quickly running out of money. His luck changes, however, when his grandfather passes away and leaves him \$7 million on the condition that he get married by a certain date. The problem is the date happens to be the same day Shannon receives the will. So he sets out to find himself a bride by 7:00, and hilarity, of course, ensues. None of the candidates he finds seem to be suitable, so he runs an ad in the paper explaining his situation - leading to one of the largest gatherings of brides in one room the cinema has ever seen. The climax of <i>Seven Chances</i> is one of Keaton's best, a whirlwind of action and visual gags as Shannon finds himself chased through the streets by a horde of angry would-be brides.
<b>Seven Days in May</b>	An unpopular U.S. President manages to get a nuclear disarmament treaty through the Senate, but finds that the nation is turning against him. Jiggs Casey, a Marine Colonel, finds evidence that General Scott, the wildly popular head of the Joint Chiefs and certain Presidential Candidate in 2 years is not planning to wait. Casey goes to the president with the information and a web of intrigue begins with each side unsure of who can be trusted.
<b>Seven Samurai</b>	Unanimously hailed as one of the greatest masterpieces in the history of the motion picture, <i>Seven Samurai</i> has inspired countless films modeled after its basic premise. But Akira Kurosawa's classic 1954 action drama has never been surpassed in terms of sheer power of emotion, kinetic energy, and dynamic character development. The story is set in the 1600s, when the residents of a small Japanese village are seeking protection against repeated attacks by a band of marauding thieves. Offering mere handfuls of rice as payment, they hire seven unemployed "ronin" (masterless samurai), including a boastful swordsman (Toshiro Mifune) who is actually a farmer's son desperately seeking glory and acceptance. The samurai get acquainted with but remain distant from the villagers, knowing that their assignment may prove to be fatal. The climactic battle with the raiding thieves remains one of the most breathtaking sequences ever filmed. It's poetry in hyperactive motion and one of Kurosawa's crowning cinematic achievements. This is not a film that can be well served by any synopsis; it must be seen to be appreciated (accept nothing less than its complete 203-minute version) and belongs on the short list of any definitive home-video library. - Jeff Shannon
<b>Seven Year Itch, The</b>	Like many other Manhattan husbands, Richard Sherman sends his wife and son to the country for the summer, while he stays behind to toil. Though reveling in temporary bachelor freedom of lifestyle, he's resolved not to carouse and philander like some others. But his overactive, over-vivid imagination goes into overdrive when a delightfully unconventional, voluptuous blonde moves in upstairs.
<b>Seventh Heaven</b>	A Parisian sewer worker (played by Charles Farrell) falls in love with a slum-dwelling prostitute (the diminutive but expressive Janet Gaynor, who also stars in Murnau's <i>Sunrise</i> ). Persevering social judgements and a looming war, the lovers eke out their dream life in a loft overlooking the city; <i>Borzage</i> brilliantly fuses their emotional and physical uplift in a justly celebrated tracking shot that slowly rises from floor to floor as the lovers ascend a staircase.
<b>Seventh Seal, The</b>	After a decade of battling in the Crusades, a knight challenges Death to a fateful game of chess. More than forty years after its initial release, Ingmar Bergman's stunning allegory of man's apocalyptic search for meaning remains a textbook on the art of filmmaking and an essential building block in any collection. Criterion is proud to present <i>The Seventh Seal</i> in a pristine new transfer.
<b>Seventh Victim, The</b>	Plot: Mary Gibson travels to New York City to find her missing sister Jacqueline. In her search she discovers that Jacqueline has become involved with a Satanist cult, The Palladists. Having spoken about the Palladists' existence to her therapist, Jacqueline has earned their death sentence and is now hiding in fear of her life.
<b>Seventh Voyage of Sinbad, The</b>	Sinbad the sailor and his crew come upon the island of Colossa, where they meet the sorcerer Sokurah. They are attacked by a giant cyclops. Sokurah saves them from the cyclops but in doing so loses his magic lamp. Back in Baghdad, Sinbad plans to marry his beloved, the Princess Parisa. But when the Caliph refuses Sokurah's entreaties to mount an expedition to return to Colossa to get his lamp, Sokurah secretly casts a spell that reduces Parisa to only a few inches tall. When asked for his help, Sokurah says he needs roc egg shell to reverse the spell and so Sinbad is forced to mount a return expedition to Colossa. But once underway Sinbad faces the perils of a mutinous crew, Sokurah's treachery, and once on the island the cyclops, the roc and a dragon.
<b>Sex and Fury</b>	<i>Sex &amp; Fury</i> , one of the wildest, most violent, just-plain-entertaining Japanese sexploitation pictures from the 1970s stars smoldering young 'pinky violence' actress Reiko Ike (veteran of the <i>Girl Boss</i> aka <i>Sukeban</i> film series) as Ocho, a gambler and pickpocket in Meiji Era Tokyo. After sheltering a fleeing anarchist, Ocho encounters the three villains responsible for her father's murder, and runs afoul of various yakuza who want her dead. A European spy (beautiful Christina Lindberg, star of <i>Thriller - A Cruel Picture</i> ), whose sadistic diplomat boss has his own nefarious plans, complicates matters. A riproaring action saga filled with beautiful bodies, bloody swordplay, and psychedelic imagery -- all beautifully photographed in a number of astonishing setpieces. Directed by Norifumi Suzuki (who fathered the <i>Sukeban</i> genre), <i>Sex &amp; Fury</i> transcends the pop culture realm to achieve genuine art. Followed by the outrageous sequel, <i>Female Yakuza Tale - Inquisition &amp; Torture</i> (also available from Panik House), it's the best film you've never seen!

Title	Summary
<b>Sex and Lucía (Lucía y el Sexo)</b>	<p>Lucía is a young waitress in a restaurant in the centre of Madrid. After the loss of her long-time boyfriend, a writer, she seeks refuge on a quiet, secluded Mediterranean island. There, bathed in an atmosphere of fresh air and dazzling sun, Lucía begins to discover the dark corners of her past relationship, as if they were forbidden passages of a novel which the author now, from afar, allows her to read.</p>
<b>Sex, Lies, and Videotape</b>	<p>Winner of the Palm d'Or and Best Actor awards at the 1989 Cannes Film Festival, sex, lies, and videotape transformed the independent film industry and turned writer-director Steven Soderbergh into the envy of aspiring filmmakers everywhere. Sly, seductive, and coolly intelligent, the movie explores the sexual shenanigans and personal preoccupations of its four central characters, revolving around a selfish lawyer (Peter Gallagher) who responds to his wife by having an affair with her free-spirited sister (Laura San Giacomo). But when the lawyer's college roommate (James Spader) arrives for an unexpectedly extended visit, the neglected wife (Andie MacDowell) is surprisingly responsive to his seductive hobby of videotaping women as they describe their sexual fantasies. It's his way of compensating for impotence, but the curious wife considers this a sexual challenge, and Soderbergh turns sex, lies, and videotape into a fascinating chamber piece that puts a decidedly different spin on the consequences of infidelity. Balanced on a risky and finely tuned performance by Spader, the film delivers frisky passion and emotional intrigue, and yet much of its allure is found in the exchange of secrets and the hidden mysteries of sexual desire.</p>
<b>Sexy Beast</b>	<p>Spain. Gal has retired from the gangster life, and is sunning himself placidly beside the pool at his villa when a boulder comes crashing by, barely missing him. Soon, he and his pal Aitch, together with their wives Deedee and Jackie, are being threatened by a human boulder, Don Logan. Logan wants Gal for a high stakes vault break-in in London (masterminded by the cool and suave Teddy Bass), and he will not take no for an answer. Nevertheless, that's exactly the answer Gal keeps giving him, even as Don gets more and more threatening. Meanwhile, Gal is plagued by dreams of a menacing, hairy beast. Just how far will Don (and Gal) go in this battle of wills? And what of Enrique, the pool boy?</p>
<b>Shadow of a Doubt</b>	<p>Alfred Hitchcock considered this 1943 thriller to be his personal favorite among his own films, and although it's not as popular as some of Hitchcock's later work, it's certainly worthy of the master's admiration. Scripted by playwright Thornton Wilder and inspired by the actual case of a 1920's serial killer known as "The Merry Widow Murderer," the movie sets a tone of menace and fear by introducing a psychotic killer into the small-town comforts of Santa Rosa, California. That's where young Charlie (Teresa Wright) lives with her parents and two younger siblings, and where murder is little more than a topic of morbid conversation for their mystery-buff neighbor (Hume Cronyn). Charlie was named after her favorite uncle, who has just arrived for an extended visit, and at first Uncle Charlie (Joseph Cotten) gets along famously with his admiring niece. But the film's chilling prologue has already revealed Uncle Charlie's true identity as the notorious Merry Widow Murderer, and the suspense grows almost unbearable when young Charlie's trust gives way to gradual dread and suspicion. Through narrow escapes and a climactic scene aboard a speeding train, this witty thriller strips away the façade of small-town tranquility to reveal evil where it's least expected. And, of course, it's all done in pure Hitchcockian style. - Jeff Shannon</p>
<b>Shadows</b>	<p>Benny's a hipster, moving in and out of Manhattan's beat scene, aimless, maybe close to trouble. His sister Lelia, who looks less African-American than White, is vulnerable and about to fall in love. Hugh, their older brother, is a struggling singer whose agent, Rupert, may be the only person with faith in his talent. The story moves back and forth, like jazz, among the three of them and what seems at first to be separate lives. Lelia meets Tony, and lets herself hope this is true love. Then he meets Hugh and prejudice gives Tony an excuse to cut and run. Can family and friendship bring solace for her hurt, purpose for Benny, and belief in Hugh? Is life more than shadows?</p>
<b>Shadows in Paradise</b>	<p>Lonely garbageman Nikkander (Matti Pellonpää) finds himself directionless after losing his friend and co-worker to a sudden heart attack; unlikely redemption comes in the form of plain supermarket cashier Ilona (Kati Outinen, in her first of many performances for Kaurismäki), with whom he begins a tentative love affair. Boiling down what is essentially a romantic comedy to a series of spare and beautiful gestures, Kaurismäki conjures an unexpected delight that finds hope blossoming even amid gray surroundings.</p>
<b>Shadows of Forgotten Ancestors</b>	<p>The swirling, ecstatic handheld camerawork of "Shadows of Forgotten Ancestors" was virtually without precedent when the film, directed by Sergei Paradjanov in Ukraine under the Soviets, exploded on the world festival scene in 1966. With its vision of nature in Dionysian riot, its chorus lines of extravagantly costumed peasants and its shifting point of view, it is hard to tell where ethnography ends in this extraordinary film, and where fantasy begins. At the center is a Romeo-and-Juliet story adapted from a novel by the early Ukrainian modernist Mikhaylo Kotsyubynskiy.</p>
<b>Shaft</b>	<p>Shaft is a 1971 American blaxploitation film directed by Gordon Parks, released by Metro-Goldwyn-Mayer. An action film with elements of film noir, Shaft tells the story of a black private detective, John Shaft, who travels through Harlem and to the Italian mob neighborhoods in order to find the missing daughter of a black mobster. It stars Richard Roundtree as Shaft, Moses Gunn as Bumpy Jonas, Drew Bundini Brown as Willy, Charles Cioffi as Lt. Vic Androzzi, Christopher St. John as Ben Buford, and Gwenn Mitchell and Lawrence Pressman in smaller roles. The movie was adapted by Ernest Tidyman and John D. F. Black from Tidyman's 1971 novel of the same name.</p> <p>The Shaft soundtrack album, recorded by Isaac Hayes, was also a success, winning a Grammy Award for Best Original Score; the "Theme from Shaft" won the Academy Award for Best Original Song and has appeared on multiple Top 100 lists, including AFI's 100 Years...100 Songs.</p>

Title	Summary
Shall We Dance	Ballet star Pete Peters (Fred Astaire), known professionally as Petrov, longs to experiment more in his dancing and finds himself dwelling on a tapdancer named Linda Keene (Ginger Rogers)...and not just for her moves on the dance floor. He follows her back to the United States on a trans-Atlantic ship, where he contrives to woo her until rumors that they're secretly married drive her away. Facing scandal if they prove that they're not married, but jeopardizing her impending marriage and his reputation if they don't put the rumors to rest, they decide to marry so they can then get publicly divorced. It wouldn't be a Fred and Ginger movie if their feelings for each other didn't get in the way of that plan.
Shame	Directed by Ingmar Bergman, Shame (Skammen) is at once an examination of the violent legacy of World War II and a scathing response to the escalation of the conflict in Vietnam. Max von Sydow and Liv Ullmann star as musicians living in quiet retreat on a remote island farm, until the civil war that drove them from the city catches up with them there. Amid the chaos of the military struggle, vividly evoked by pyrotechnics and by cinematographer Sven Nykvist's handheld camera work, the two are faced with impossible moral choices that tear at the fabric of their relationship. This film, which contains some of the most devastating scenes in Bergman's oeuvre, shows the impact of war on individual lives.
Shameless: Season 1	The series depicts the dysfunctional family of Francis (Frank) Gallagher, a single father of six children. While he spends his days drunk, his kids learn to take care of themselves. The first season mainly focuses on the ups and downs of Fiona Gallagher's new relationship with Steve Lishman. Their relationship begins when Fiona has her purse snatched at a nightclub and Steve attempts to retrieve it from a mugger. The season also follows Kev and Veronica, the Gallagher's neighbours, as they are forced to become foster parents due to fertility problems. The Gallagher patriarch, Frank meets Sheila Jackson, the mother of Lip's girlfriend Karen and the two become a couple. Lip also discovers that his closest brother, Ian is gay and having an affair with a married man. But this could soon change when Ian starts an affair of his own, with a local bad boy. The absent mother of the Gallagher clan, Monica returns with her lesbian lover Roberta and the couple want to take Liam to live with them.
Shameless: Season 2	It's summertime in Chicago, and the Gallaghers are back and up to the same tricks. Frank – after losing a bet with a fellow bar patron – is now in over his head \$10,000, and Karen refuses to let him steal the money from Sheila again; Frank uses Liam to win sympathy panhandling, until the bar patron takes Liam as collateral for the money. Lip wants to continue seeing Karen, who is now attending Sex Addicts Anonymous meetings and in a sex-free relationship with a fellow group member; however, he is also preoccupied with summer courses, running a fighting ring, and selling pot and alcohol out of an ice cream truck with Kev. Fiona and Veronica are waitressing at a local club; Fiona is seeing someone to get her mind off of Steve, though Veronica is adamant her new boyfriend is "a rebound" and "even looks like Steve." Ian is still working for Kash and Linda, whose marriage is deteriorating despite her pregnancy; Ian also expresses interest in attending West Point, and Lip agrees to help him with his application and grades; he is also looking forward to Mickey's release from jail. Debbie and Carl run a babysitting service in the house to bring in extra funds. Sheila is simultaneously trying to find Eddie (who committed suicide last season) and working on getting over her agoraphobia.
Shameless: Season 3	Fiona adapts to life with Jimmy when he moves into the Gallagher house. Jimmy has more pressing concerns however when Estefania's father makes him an accomplice in murder and forces him into a worrying situation. He has more shocks in store when he discovers that his father is secretly gay and in a relationship with Ian. Mandy and Lip deal with problems in their relationship- has Lip really been able to let Karen go?- while Mandy secretly does Lip's college applications for him. Meanwhile, Mickey is out of prison and becomes jealous on seeing Ian with other men. Kev and Veronica have a lot on their plate when Kev's wife Cheryl arrives. But there is more heartache for the couple when they discover Veronica is infertile and are forced to take an alternate route to parenthood. Sheila and Jody adapt to new parenthood and all its challenges, while Sheila is unhappy with their sex life and seeks Frank's unlikely help in convincing Jody to be more adventurous in the bedroom. And in a shock move, the Department of Family Services removes the Gallagher children with the help of an unlikely person, leaving a heartbroken Fiona to enlist Frank's help in getting them back.
Shameless: Season 4	Now that Fiona has a steady job and Lip is enrolled in college, it looks like the Gallaghers may have a shot at happiness. But when you're down and out, moving up isn't so easy. Frank's liver fails, forcing him to find a donor or live out his last days, Carl takes it on himself to find him an organ donor. Fiona is arrested when Liam tries cocaine at a house party and is hospitalized. Lip goes to college and meets a young woman named Amanda who helps him through a difficult time. Lip begins a relationship with Amanda. Debbie attempts to reinvent herself. Ian comes back from the army drastically changed. Veronica finds out that she's pregnant with triplets, and Kevin reveals that the bar is losing money, Carol refuses her request to abort her own baby.
Shameless: Season 5	The season picks up from the season 4 finale two to three months after the events of finding out Ian's bipolarity and Fiona's release from prison. Fiona begins a new relationship with a skilled member of a rock 'n' roll band while juggling her new job at Patsy's Pies, where she has flirtatious encounters with her boss, Sean. Lip is home from college for the summer, and is torn between two worlds as his loyalty to the South Side is questioned while gentrification comes to the neighborhood. Ian's declining mental health raises the concerns of Mickey and the rest of the Gallaghers, yet he remains in denial of his condition. Debbie continues to struggle with the pains of adolescence and Carl begins a new business venture as a drug-dealer. Sammi becomes more involved in the lives of her half-brothers and sisters while Frank struggles with sobriety following his recent liver transplant.
Shameless: Season 6	Season 6 begins with Frank still mourning the loss of Bianca and his newfound appreciation for life freaking out his family. Meanwhile, Fiona tries to get Ian to take his meds and to get Debbie to the clinic for a pregnancy test. It ends with the arrival of Fiona's wedding day. Debbie shows up at the church with Franny, and Frank arrives uninvited and high, and reveals that Sean is still a practicing junkie. Meanwhile, Ian brings Caleb to meet the family; and Sean tries to do everything he can to keep his son in his life.

Title	Summary
<b>Shameless: Season 7</b>	In this season, Frank starts a successful homeless shelter, but later gets kicked out despite owning the property. He later finds out that Monica has terminal brain damage. The two try to make the best of Monica's last days. Fiona struggles with owning two separate properties, and is happy being single. She begins to use Tinder to find one night stands to "save energy" on other things. Carl is uncircumcised and tries to keep his girlfriend whose father greatly disapproves of him. He later forms a bond with her father and leaves for military school. Lip dates Sierra, who works at Patsy's Pies, and struggles to stay sober. Ian refuses to take his medication and meets a new boyfriend named Trevor. He later finds out Mickey is out of prison. Debbie struggles to raise and keep Franny as she gets kidnapped by Derek's family. Kev and Veronica continue their "thrupple" with Svetlana until they find out Svetlana lied and betrayed them.
<b>Shanghai Express</b>	Many passengers on the Shanghai Express are more concerned that the notorious Shanghai Lil is on board than the fact that a civil war is going on that may make the trip take more than three days. The British Army doctor, Donald Harvey, knew Lil before she became a famous "coaster." A fellow passenger defines a coaster as "a woman who lives by her wits along the China coast." When Chinese guerillas stop the train, Dr. Harvey is selected as the hostage. Lil saves him, but can she make him believe that she really hasn't changed from the woman he loved five years before?
<b>Shanghai Express</b>	An intoxicating mix of adventure, romance, and pre-Code salaciousness, Shanghai Express marks the commercial peak of an iconic collaboration. Marlene Dietrich is at her wicked best as Shanghai Lily, a courtesan whose reputation brings a hint of scandal to a three-day train ride through war-torn China. On board, she is surrounded by a motley crew of foreigners and lowlifes, including a fellow fallen woman (Anna May Wong), an old flame (Clive Brook), and a rebel leader wanted by the authorities (Warner Oland). As tensions come to a boil, director Josef von Sternberg delivers one breathtaking image after another, enveloping his star in a decadent profusion of feathers, furs, and cigarette smoke. The result is a triumph of studio filmmaking and a testament to the mythic power of Hollywood glamour.
<b>She Wore a Yellow Ribbon</b>	She Wore a Yellow Ribbon, the second installment of Ford's famous cavalry trilogy (which also includes Fort Apache and Rio Grande), continues the director's fascination with history's obliteration of the past. It features one of John Wayne's more sensitive performances as Capt. Nathan Brittles, a stern yet sentimental war horse who has difficulty preparing for his impending military retirement. It's a film about honor and duty as well as loneliness and mortality. And Oscar-winner Winton C. Hoch beautifully photographs it in Remington-like Technicolor tones. The combination of melancholy and farce (Victor McLaglen makes a perfect court jester) evokes comparisons to Shakespeare. Best of all, the scene in which Wayne fights back tears when receiving a gold watch from his troops is unforgettably bittersweet. If you view the whole trilogy, it actually makes sense to save this for last.
<b>Sherlock Holmes: Complete Collection</b>	<p>The Complete Sherlock Holmes Collection stars Basil Rathbone as the legendary Sherlock Holmes and Nigel Bruce as the venerable Dr. John H. Watson. Comprised of all 14 films on 5 discs in high definition.</p> <p>The set contains the following films:</p> <ol style="list-style-type: none"> <li>1. The Hound of the Baskervilles</li> <li>2. Adventures of Sherlock Holmes</li> <li>3. Sherlock Holmes and the Voices of Terror</li> <li>4. Sherlock Holmes and the Secret Weapon</li> <li>5. Sherlock Holmes in Washington</li> <li>6. Sherlock Holmes Faces Death</li> <li>7. The Spider Woman</li> <li>8. The Scarlet Claw</li> <li>9. The Pearl of Death</li> <li>10. The House of Fear</li> <li>11. The Woman in Green</li> <li>12. Pursuit to Algiers</li> <li>13. Terror by Night</li> <li>14. Dressed to Kill</li> </ol>

Title	Summary
<b>Sherlock, Jr.</b>	<p>Perhaps no other film offers as exciting a rollercoaster ride through the golden age of comedy than Buster Keaton's Sherlock Jr. (Dir. Buster Keaton. U.S. 1924. B&amp;W. 44 mins. Music by The Club Foot Orchestra.). Dramatizing the uproarious exploits of a meek theater projectionist turned amateur sleuth, the film blends the knockabout physical comedy normally associated with more subtly crafted moments of humor -- such as the sequence in which Buster leaps through the silver screen and lands in the midst of the action.</p> <p>Packed within its modest 45 minutes is enough comic material for several ordinary features, but Keaton chooses to compress it all into a dazzling display of cinematic inventiveness that races along like the driver-less motorcycle hurtling through a traffic-clogged city in the film's unforgettable climax -- with a stone-faced Buster perched obliviously on the handlebars.</p> <p>Also featured are two short films which Keaton not only acted in but wrote and directed (with his usual collaborator, Eddie Cline), and which exemplify the complexity and sublimity of his unique filmmaking style.</p>
<b>Shield, The: Complete Series</b>	<p>An American television drama series which aired on FX Networks in the United States and other networks internationally. Known for its controversial portrayal of corrupt police officers, it was originally advertised as "Rampart" in reference to the true life Rampart Division police scandal, which the show's Strike Team was loosely based upon. Notable film actors who took extended roles on the show included Glenn Close in the fourth season, Anthony Anderson in Season 4, 5 and 6 , Forest Whitaker in seasons 5 and 6, Franka Potente in season 6 and Laurie Holden in season 7.</p>
<b>Shining, The</b>	<p>Jack Torrance (Jack Nicholson) gets a job as the custodian of the Overlook Hotel, in the mountains of Colorado. The place is closed down during winter, and Torrance and his family will be the only occupants of the hotel for a long while. When the snow storms block the Torrance family in the hotel, Jack's son Danny - who has some clairvoyance and telepathy powers - discovers that the hotel is haunted and that the spirits are slowly driving Jack crazy. When Jack meets the ghost of Mr. Grady, the former custodian of the hotel who murdered his wife and his two daughters, things begin to get really nasty.</p>
<b>Shiver of the Vampires, The</b>	<p>A young honeymooning couple stop for the night at an ancient castle. Unbeknownst to them, the castle is home to a horde of vampires, who have their own plans for the couple.</p>
<b>Shoah</b>	<p>Over a decade in the making, Claude Lanzmann's nine-hour-plus opus is a monumental investigation of the unthinkable: the murder of more than six million Jews by the Nazis. Using no archival footage, Lanzmann instead focuses on first-person testimonies (of survivors and former Nazis, as well as other witnesses), employing a circular, free-associative method in assembling them. The intellectual yet emotionally overwhelming Shoah is not a film about excavating the past but an intensive portrait of the ways in which the past is always present, and it is inarguably one of the most important cinematic works of all time.</p>
<b>Shock Corridor</b>	<p>Seeking a Pulitzer Prize, a reporter has himself committed to a mental hospital to investigate a murder. As he closes in on the killer, madness closes in on him. Writer/director/producer Samuel Fuller masterfully charts the uneasy terrain between sanity and dementia. Criterion is proud to present Shock Corridor in a gorgeous, black and white widescreen transfer with its rarely-seen color sequences.</p>

Title	Summary
<b>Shocking and Awful</b>	<p>13 Half Hour Programs for Community Channels and Free Speech TV:</p> <p><b>The Real Face of the Occupation</b>            Coordinators: Jacquie Soohen and Brandon Jourdan            How U.S. military occupation looks from the other end of the gun barrel. Was Abu Ghraib an exception or merely an extreme? How has Iraq changed since the fall of Saddam? What is life like under occupation? On-the-ground footage shows the humiliation and dehumanization inevitable in a colonial situation.</p> <p><b>Dance of Death</b>            Coordinator: Mark Read            The American military in Iraq: lambs led to slaughter or centurions for the Empire? Either way, U.S. troops are locked in a deadly interaction with the people of Iraq. Being a soldier isn't like an "Army of One" ad on MTV. Soldiers and their families speak out against the war, and their lost loved ones.</p> <p><b>The Art of Resistance</b>            Coordinators: Persheng Vaziri, Larilyn Sanchez, Molly Fink            The growing impact of artists and cultural performances that have invigorated and enlivened resistance to America's imperial war on Iraq.</p> <p><b>Baghdad</b>            Producer: Dario Bellini            A lyrical, moving and disturbing video montage of the American invasion and occupation of Iraq.</p> <p><b>Erasing Memory:</b>  <b>The Cultural Destruction of Iraq</b>             Coordinator: Suzy Salmay            The horrendous destruction of the museums and archives of Iraq, the oldest treasures of human civilization, in the wake of the U.S. invasion of Iraq. Millennia of history were bombed, looted and destroyed, and with them the memory and culture of Iraq</p> <p><b>National Insecurities</b>            Coordinator: Jason Da Silva            Violence against immigrants, especially Arabs; imprisonment without trial, especially for Muslims. is the U.S. government fomenting fear to inflame racial and ethnic divisions? History repeats itself, as violence against immigrants and imprisonment without trial become routine.</p> <p><b>The World Says No to War</b>            Coordinator: Lucila Moctezuma, Georgina Aymerich, Pedro Valiente, DeeDee Halleck            Documents the massive protests of tens of millions of people throughout the world in opposition to the U.S. invasion of Iraq. Sounds and images from 16 countries show passionate and creative reactions to militarism and occupation.</p> <p><b>Standing with the Women of Iraq</b>            Coordinators: Persheng Vaziri and Larilyn Sanchez            What has the U.S. invasion and occupation meant for the women of Iraq? In this program their passionate statements of resistance are intercut with actions by Code Pink, Women in Black and others who have been at the forefront of protests against the war in the U.S..</p> <p><b>Empire and Oil</b>            Coordinators: Satya Colombo and Brian Drolet            Modern empires run on oil, and controlling these resources is key to the control and penetration of potential rivals. This program examines the recent history of the Middle East and the Iraq War in relation to the desire of Western powers to control "the greatest strategic prize in history."</p> <p><b>Globalization at Gunpoint:</b>  </p>

Title	Summary
<b>Shocking and Awful</b>	<p>The Economics of Occupation <a href="#">📄</a>  Coordinator: Kareem Farooq and Brian Drolet  The military occupation of Iraq has enabled the U.S. to enforce privatization of the Iraqi economy, in effect, selling off Iraq's assets to foreign investors. A look at the challenges to privatization.</p> <p>Resistance at Home <a href="#">📄</a>  Coordinators: Jeff Taylor and Asaf Zulah  Millions of Americans have said "NO!" to the invasion and occupation of Iraq, and the larger Bush agenda of clampdowns on free speech, increased spying on citizens and the elimination of civil liberties.</p> <p>Channels of War: <a href="#">📄</a>  The Media is the Military <a href="#">📄</a>  Coordinators: DeeDee Halleck and Matt Pascarella  The mainstream television networks have fanned the flames of war, and have profited from doing so. This program looks at how the corporate media has sanitized Americans' field of vision.</p> <p>The World Tribunal on Iraq  Coordinator: Alpa Patel  The whole world is watching, and the whole world is judging as well. Testimony from the New York Tribunal on Iraq, part of a world wide series of hearings that will conclude in Istanbul, Turkey, in June 2005.</p>
<b>Shockproof</b>	<p>Fuller shared the screenplay credit on Shockproof (1949) with Helen Deutsch (The Loves of Carmen, Valley of the Dolls) for legendary director Douglas Sirk (Magnificent Obsession, Written on the Wind, Imitation of Life). Academy Award nominee Cornel Wilde (1945, Best Actor, A Song to Remember; Leave Her to Heaven, The Naked Prey) and Patricia Knight (The Magic Face), who were married at the time in real life, star in the story of a woman (Knight), who, after serving only five years of her life sentence for murder, is released from prison on parole. Her tough but tender parole officer (Wilde) tries to keep her from associating with criminal types, including her former lover Harry, played by John Baragrey, (The Loves of Carmen), and ends up bending the rules he's pledged to uphold. Howard St. John (Born Yesterday), and Russell Collins (Raintree County) also star.</p>
<b>Shoot the Pianist [aka Shoot the Piano Player]</b>	<p>In a brilliant piece of casting, celebrated French chanteur Charles Aznavour stars in François Truffaut's whip-smart, scintillating second film – a combination of mischievous, tongue-in-cheek homage to American noir and effervescent, inventive Nouvelle Vague. Having left behind his life as a gifted concert pianist, Charlie sees out his downcast days tinkling the ivories in a dingy Parisian jazz bar. One day, his brother Chico arrives, searching for sanctuary from a gang of crooks that he's double-crossed. Charlie offers to help but soon finds his murky past catching up with him and before long is embroiled in an affair that he can no longer control.</p>
<b>Shoot the Piano Player</b>	<p>Charlie Kohler is a piano player in a bar. The waitress Lena is in love with him. One of Charlie's brother, Chico, a crook, takes refuge in the bar because he is chased by two gangsters, Momo and Ernest. We will discover that Charlie's real name is Edouard Saroyan, once a virtuose who gives up after his wife's suicide. Charlie now has to deal wih Chico, Ernest, Momo, Fido (his youngest brother who lives with him), and Lena...</p>
<b>Shooting, The</b>	<p>In this eerie, existential western directed by Monte Hellman and written by Carole Eastman (Five Easy Pieces), Warren Oates and Will Hutchins play a bounty hunter and his sidekick who are talked by a mysterious woman (Millie Perkins) into leading her into the desert on a murkily motivated revenge mission. Things are further complicated by the addition to their crew of an enigmatic drifter (Jack Nicholson) who seems to delight in sadistically toying with the two men. Hellman's singular odyssey is a vision of the weird old west unlike any other, a spare and challenging work leading to a provocative ending.</p>



Title	Summary
<b>Shoplifters</b>	<p>The Shibata family of five—made up of father Osamu (Franky Lily), mother Nobuyo (Ando Sakura), their pre-teen son Shota (Jyo Kairi), Nobuyo’s younger sister Aki (Matsuoka Mayu), and their crusty granny (Kirin Kiki, the prize-winning elderly star of Naomi Kawase’s “Sweet Bean”)—seems normal up to a point. They live on the precarious edge of insolvency in granny’s tiny apartment, and depend on her social security check to supplement meager incomes. Dad is a day laborer in construction, mom works in a commercial laundry, and sis, costumed as a sexy schoolgirl, pantomimes erotic acts for an outfit that serves chat-room clients.</p> <p>It is immediately seen that shopping for food and other essentials is accomplished by way of shoplifting, and father and son are slick experts on an awesome scale. One night, on a jaunt home with a new haul of groceries for dinner, Osamu and Shota find a shivering five-year-old girl, possibly abandoned, looking for food in a garbage can. They bring her home and feed her, with the plan to find her parents later. Further examination by granny reveals the many scars and welts of recent abuse. They keep her instead, and call her Yuri.</p> <p>Bit by bit, Kore-eda reveals many inconsistencies in this cozy setup. Shota doesn’t call his parents mom and dad, even when Osamu asks him to; Osamu and Nobuyo don’t appear to sleep together; granny pretends to live alone when a social worker comes calling. The back story of this family unit, which revolves around an ever-increasing array of cons, is at first only hinted at, while the film’s exploration of the growing bonds among its members develops as the emotional core.</p>
<b>Short Cuts</b>	<p>The work of two great American artists merges in Short Cuts, a kaleidoscopic adaptation of the stories of renowned author Raymond Carver by maverick director Robert Altman. Epic in scale yet meticulously observed, the film interweaves the stories of twenty-two characters as they struggle to find solace and meaning in contemporary Los Angeles. The extraordinary ensemble cast includes Tim Robbins, Julianne Moore, Robert Downey Jr., Jack Lemmon, and Jennifer Jason Leigh—all giving fearless performances in what is one of Altman’s most compassionate creations.</p>
<b>Shot in the Dark, A</b>	<p>When rich M. Ballon’s spanish driver is found shot dead, Inspector Jacques Clouseau is the first official on the scene. All evidence suggests Maria Gambrelli, the maid, to be the murderer. But Clouseau, being attracted to the beautiful girl, is convinced that she is hiding something. So, he has her released from jail and tries to follow her secretly. Things do not work out the way the inspector wanted and people keep being murdered, and each time innocent Maria seems to be the killer. But with someone important wanting Clouseau and nobody else to cover this case, his tolerance-challenged boss Charles Dreyfuss is close to losing his mind when casualties keep turning up. And Clouseau keeps on causing trouble without knowing it.</p>
<b>Sicilia!</b>	<p>A man returns to visit his native Sicily after living in New York for a long time. He learns about the Sicilian way of life from stylized conversations with an orange picker, his fellow train passengers, his mother, and a knife-sharpener.</p>
<b>Sicko</b>	<p>SiCKO is more like a controlled howl of protest than a documentary. Toning down the rhetoric of past efforts--no CEOs, congressmen, or celebrities were accosted in the making of this film--Michael Moore's latest provocation is just as heartfelt, if not more heartbreaking. As he clarifies from the outset, his subject isn't the 45 million Americans without insurance, but those whose coverage has failed to meet their needs. He starts by speaking with patients who've been denied life-saving procedures, like chemotherapy, for the most spurious of reasons. Then he travels to Canada, England, and France to see if socialized medicine is as inefficient as U.S. politicians like to claim--especially those who receive funding from pharmaceutical companies. Moore finds quality care available to all, regardless as to income. He concludes with a stunt that made headlines when he assembles a group of 9/11 rescue workers suffering from a variety of afflictions. When Moore is informed that detainees at Guantánamo Bay--technically American soil--qualify for universal coverage, he and his companions travel to Cuba to get in on that action. It's a typically grandstanding move on Moore's part. And it proves remarkably effective when these altruistic individuals, who've either been denied treatment or forced to pay outrageous costs for their medication, experience a dramatically different system. Nine years in the making, SiCKO makes a persuasive case that it's time for America to catch up with the rest of the world.</p>
<b>Sid and Nancy</b>	<p>With the lacerating love story Sid &amp; Nancy, Alex Cox reimagines the crash-and-burn affair between punk’s most notorious self-destructive poster children: Sex Pistols bassist Sid Vicious and his girlfriend, Nancy Spungen—brought to visceral life by brilliant performances from Gary Oldman and Chloe Webb. Cox turns his anarchic filmmaking style on the explosive energy of the London punk scene and the degenerate streets of seventies New York, making for an eviscerating depiction of excess and addiction. Through the lens of cinematographer Roger Deakins, the imagery goes from swooning to grimy, and the film’s bleakness is balanced with surreal humor and genuine tenderness, making for an affecting, music-fueled vision of doomed love.</p>
<b>Side Street</b>	<p>Joe Norson, a poor letter carrier with a sweet, pregnant wife, yields to momentary temptation and steals \$30,000 belonging to a pair of ruthless blackmailers who won't stop at murder. After a few days of soul-searching, Joe offers to return the money, only to find that the "friend" he left it with has absconded. Now every move Joe makes plunges him deeper into trouble, as he's pursued and pursuing through the shadowy, sinister side of New York.</p>
<b>Sideways</b>	<p>With Sideways, Paul Giamatti (American Splendor, Storytelling) has become an unlikely but engaging romantic lead. Struggling novelist and wine connoisseur Miles (Giamatti) takes his best friend Jack (Thomas Haden Church, Wings) on a wine-tasting tour of California vineyards for a kind of extended bachelor party. Almost immediately, Jack’s insatiable need to sow some wild oats before his marriage leads them into double-dates with a rambunctious wine pourer (Sandra Oh, Under the Tuscan Sun) and a recently divorced waitress (Virginia Madsen, The Hot Spot)--and Miles discovers a little hope that he hasn't let himself feel in a long time. Sideways is a modest but finely tuned film; with gentle compassion, it explores the failures, struggles, and lowered expectations of mid-life. Giamatti makes regret and self-loathing sympathetic, almost sweet. From the director of Election and About Schmidt. - Bret Fetzer</p>

Title	Summary
<b>Silence and Cry</b>	Miklós Jancsó's <i>Silence and Cry</i> is set during a turbulent era of disquiet, fear, persecution and terror, which permeates every corner of post-WWI Hungarian society. In 1919, after just a few months of communist rule the Hungarian Republic of Councils falls victim to a nationalist counter-revolution. Admiral Horthy, leader of the nationalist far right movement, becomes the self-proclaimed regent of Hungary, and assumes power as the legal Head of State. Soldiers of the short-lived Hungarian Red Army are now on the run from relentless secret policemen and patrol units of the nationalist Royal Gendarme. If caught, ex-Red Army soldiers are executed without mercy or proper trial. István Cserzi, a former soldier of the Red Army has fled to the Great Hungarian Plains and has taken refuge on a farm, which is run by two sympathetic women. Due to the generosity of these women and a former childhood pal, who is now a commandant of the local Royal Gendarme outfit, István is safely hidden from the ever-prying eyes of the secret policemen, who relentlessly roam the countryside searching for ex-Red Army men and their sympathisers. However, upon discovering that the women are secretly poisoning the mother-in-law and the husband, the legal owners of the farm, István must make the most difficult decision of his life. As a personal war is waging within his own consciousness over morality and self-preservation, István must decide whether to remain silent about the women's devious secret and preserve his own life, or to report their heinous crime to the Royal Gendarme, which would also mean certain death for him.
<b>Silence, The</b>	The <i>Silence</i> is the most abstract entry in the trilogy, a somewhat eerie story of two sisters, Esther (Ingrid Thulin) and Anna (Gunnel Lindblom), and the latter's son (Jörgen Lindström), all traveling by train to Sweden but forced to stay in a foreign country when Esther's chronic bronchial problems require her to rest. A stifling atmosphere, a desolate hotel, encounters with a troupe of carnival dwarves, Anna's anchoring illness, and an empty sexual encounter for Esther underscore the unnerving feeling that God has abandoned these characters to dubious salvation in their own connection. A highly memorable film.
<b>Silent Partner, The</b>	A masterpiece of cunning and suspense... Miles Cullen (Elliott Gould, <i>The Long Goodbye</i> ) discovers how interesting life can be when he is transformed from mild-mannered bank teller into daring, ingenious bank robber in a matter of seconds. Held up at the bank by the criminal Reikle (Christopher Plummer, <i>Ordeal by Innocence</i> ), Miles manages to stash most of the money in a deposit box first. When Reikle realizes he's been shortchanged, he plans to take revenge—and a great battle of wits ensues. To keep the money, Miles reaches new heights of courage, seducing the robber's girlfriend (Céline Lomez, <i>Plague</i> ) and his boss's mistress (Susannah York, <i>The Killing of Sister George</i> ). Filled with equal parts intrigue, romance and unexpected twists, this chilling psychological thriller also features comedy legend John Candy ( <i>Delirious</i> ) in an early film role. The screenplay by future filmmaker extraordinaire Curtis Hanson ( <i>L.A. Confidential</i> ) was based on the book <i>Think of a Number</i> by Anders Bodelsen. Wonderfully directed by Daryl Duke ( <i>Payday</i> ).
<b>Silk Stockings</b>	Steve Canfield (Astaire) is producing a new screen adaptation of <i>War and Peace</i> featuring a brassy and brainless starlet, Peggy Dayton (Janis Paige), who wouldn't know the difference between Tolstoy and a samovar. Canfield has come to Paris to recruit a visiting Russian composer, Boroff (Wim Sonneveld), to write the film's musical score. Meanwhile, a trio of Soviet apparatchiks—Brankov, Bibinski and Ivanov (Peter Lorre, Jules Munshin and Joseph Buloff)—have been dispatched from Moscow to return Boroff to his homeland, but like him they are quickly seduced by the decadent Western pleasures of wine, women and song. When Moscow sends the stony and apparently incorruptible Nina "Ninotchka" Yoschenko (Charisse) to retrieve all four men, Canfield invents a delaying tactic by forging an affidavit claiming French paternity for Boroff. While the dispute over the composer's citizenship remains stalled in court, Canfield woos Ninotchka. Tours of Parisian factories and municipal facilities segue into gorgeous fashions, excursions into the city's nightlife and carefree dancing.
<b>Silk Stockings</b>	American movie producer Steve Canfield (Fred Astaire) lines up star Peggy Dayton (Janis Page) for his bowdlerization of <i>War and Peace</i> to be filmed in Paris. He also snags Russian composer Peter Boroff (Wim Sonneveld) to handle the score, which causes an uproar in Moscow. Bumbling emissaries Brankov, Bibinski and Ivanov (Peter Lorre, Jules Munshin and Joseph Buloff), sent to retrieve the composer, are quickly seduced by Canfield's tricks, but the Russkies follow them with a hard-nosed Commie troubleshooter, Nina Yoshenska (Cyd Charisse) who attempts to wrap things up quickly. The frigid comrade is a tough nut to crack, but Canfield has his charm and the romantic allure of Paris on his side.
<b>Silly Symphonies, Volume 1</b>	In 1928, when Walt Disney's artists completed "The Skeleton Dance," the distributor of the Mickey Mouse shorts rejected the first "Silly Symphony" with a two-word telegram: "MORE MICE." Disney arranged to screen "Skeleton Dance" at the Carthay Circle Theater in Los Angeles, where it received an enthusiastic response, and the series took off. Seven "Silly Symphonies" won Academy Awards, beginning with "Flowers and Trees." Disney used these musically themed shorts to train young artists and test new styles, effects, and technologies: every film represented an innovation of some sort. In "Three Little Pigs," characters who looked alike demonstrated different personalities through the way they moved. "The Old Mill" showcased the newly invented Multiplane camera. The Sugar Cookie Girl in "Cookie Carnival" was one of several female characters the artists created while learning to animate a believable heroine for Snow White and the Seven Dwarfs. The well-chosen selections in this set demonstrate how quickly Disney advanced the art of animation during the '30s. Only eight years separate the crude black-and-white version of "The Ugly Duckling" (1931) from the moving Technicolor Oscar-winner of 1939. Over 60 years later, these films have lost none of their charm. The jazz-dancing insects in "Woodland Café," the wonderfully animated caricature of Mae West in "Who Killed Cock Robin," and the instrument-characters in "Music Land" remain as delightful as ever. Leonard Maltin makes a genial host, and two hidden cartoons include Walt's introductions from the old Disneyland program. --Charles Solomon
<b>Simon of the Desert</b>	Simon of the Desert is Luis Buñuel's wicked and wild take on the life of devoted ascetic Saint Simeon Stylites, who waited atop a pillar surrounded by a barren landscape for six years, six months, and six days, in order to prove his devotion to God. Yet the devil, in the figure of the beautiful Silvia Pinal, huddles below, trying to tempt him down. A skeptic's vision of human conviction, Buñuel's short and sweet satire is one of the master filmmaker's most renowned works of surrealism.

Title	Summary
<b>Simple Plan, A</b>	When Hank, Jacob and Lou find \$4.4 million inside a crashed plane in a nature preserve, they quickly come up with the plan to keep the money safe until the plane has been found by others and the dust has settled. But Jacob, Hank's brother, and Lou, a friend, do not behave the way they decided to. Lou, constantly in financial debt, wants his share soon and Jacob wishes to renovate their parents' farm. The trusty atmosphere between the unequal partners dissolves slowly, and intrigues are spun. Also, accidents start happening and when an FBI agent comes into town, looking for a crashed plane, Hank and his partners get into very deep water...
<b>Sin City</b>	Brutal and breathtaking, Sin City is Robert Rodriguez's stunningly realized vision of Frank Miller's pulpy comic books. In the first of three separate but loosely related stories, Marv (Mickey Rourke in heavy makeup) tries to track down the killers of a woman who ended up dead in his bed. In the second story, Dwight's (Clive Owen) attempt to defend a woman from a brutal abuser goes horribly wrong, and threatens to destroy the uneasy truce among the police, the mob, and the women of Old Town. Finally, an aging cop on his last day on the job (Bruce Willis) rescues a young girl from a kidnapper, but is himself thrown in jail. Years later, he has a chance to save her again. Based on three of Miller's immensely popular and immensely gritty books (The Hard Goodbye, The Big Fat Kill, and That Yellow Bastard), Sin City is unquestionably the most faithful comic-book-based movie ever made. Each shot looks like a panel from its source material, and director Rodriguez (who refers to it as a "translation" rather than an adaptation) resigned from the Directors Guild so that Miller could share a directing credit. Like the books, it's almost entirely in stark black and white with some occasional bursts of color (a woman's red lips, a villain's yellow face). The backgrounds are entirely digitally generated, yet not self-consciously so, and perfectly capture Miller's gritty cityscape. And though most of Miller's copious nudity is absent, the violence is unrelentingly present. That may be the biggest obstacle to viewers who aren't already fans of the books and who may have been turned off by Kill Bill (whose director, Quentin Tarantino, helmed one scene of Sin City). In addition, it's a bleak, desperate world in which the heroes are killers, corruption rules, and the women are almost all prostitutes or strippers. But Miller's stories are riveting, and the huge cast--which also includes Jessica Alba, Jaime King, Brittany Murphy, Rosario Dawson, Benicio Del Toro, Elijah Wood, Nick Stahl, Michael Clarke Duncan, Devin Aoki, Carla Gugino, and Josh Hartnett--is just about perfect. (Only Bruce Willis and Michael Madsen, while very well-suited to their roles, seem hard to separate from their established screen personas.) In what Rodriguez hopes is the first of a series, Sin City is a spectacular achievement. - David Horiuchi
<b>Sin City: A Dame to Kill</b>	<p>hile A Dame to Kill For may not be as fresh as its predecessor, it is leaner and meaner and maybe more concise in its vision. Its four stories have a stronger link, seeming to spring out of the same handful of nights, all centering around the peeler saloon where Nancy Callahan (Jessica Alba) dances and turns heads, and all ostensibly driven by the same villainous force. Powers Boothe's Roark could easily have been swapped out for Stacy Keach's Wallenquist, they both essentially serve the same purpose.</p> <p>After a brief prelude focusing on the angular and grizzled Marv (Mickey Rourke), Rodriguez and Miller set up the dueling Roark narratives: a gambling showdown between the Senator and a daring young turk (Joseph Gordon-Levitt) and Nancy's revenge for Roark killing her protector, John Hartigan (Bruce Willis), in the first movie. (Willis returns here as a ghost.) Both of those tales are split down the middle by the title track, the adaptation of A Dame to Kill For, the second graphic novel, with Josh Brolin taking over Dwight duties from Clive Owen and Eva Green stepping into the femme fatale role once intended for Angelina Jolie.</p>
<b>Sinbad and the Eye of the Tiger</b>	Sinbad is implored by his beloved, the Princess Farah, to help her brother Kassim, who has been transformed into a baboon by the black arts just as he was about to be crowned Caliph. Behind this is Farah's stepmother, the witch Zenobia, who desires the crown for her son. Sinbad and Farah seek the help of the wise man Melanthius. Under Melanthius's guidance they set sail for the lost land of Hyperborea, a fertile valley amid the icy wastes at the North Pole, in the hope of uncovering the matter transformation secrets of a vanished people. All the while Zenobia pursues, determined to stop them.
<b>Sinbad and the Eye of the Tiger</b>	Famed stop-motion animator Ray Harryhausen concocts a collection of fantastic creatures -- including a saber-tooth tiger, a chess-playing baboon, a giant walrus and three banshees -- for this follow-up to The Golden Voyage of Sinbad. Patrick Wayne stars as Sinbad, who seeks the hand of Princess Farah (Jane Seymour) in marriage but cannot get her brother, Prince Kassim (Damian Thomas), to agree to the match because he has been turned into a baboon by his evil stepmother. In order to receive the blessing of Farah's brother, Sinbad must travel to a far away realm and find a wizard named Melanthius (Patrick Troughton), the only one who can break the evil spell placed upon Kassim.
<b>Sing a Song of Sex</b>	Four sexually hungry high school students prepare for their university entrance exams in Oshima's hypnotic, free-form depiction of generational political apathy, featuring stunning color cinematography.
<b>Singin' in the Rain</b>	It's not only a great song-and-dance piece starring Gene Kelly, Donald O'Connor, and a sprightly Debbie Reynolds; it's also an affectionately funny insider spoof about the film industry's uneasy transition from silent pictures to "talkies." Kelly plays debonair star Don Lockwood, whose leading lady Lina Lamont (Jean Hagen) has a screechy voice hilariously ill-suited to the new technology (and her glamorous screen image). Among the musical highlights: O'Connor's knockout "Make 'Em Laugh"; the big "Broadway Melody" production number; and, best of all, that charming little title ditty in which Kelly makes movie magic on a drenched set with nothing but a few puddles, a lamppost, and an umbrella.
<b>Sirocco</b>	A black market gun dealer (Humphrey Bogart) sells weapons and ammo to the Syrians as they revolt against their French occupiers in 1925, only to fall in love with the girlfriend (Märta Torén) of a French Colonel (Lee J. Cobb) in charge of tracking him down.

Title	Summary
Sisters	Margot Kidder is Danielle, a beautiful model separated from her Siamese twin, Dominique. When a hotshot reporter (Jennifer Salt) suspects Dominique of a brutal murder, she becomes dangerously ensnared in the sisters' insidious sibling bond. A scary and stylish paean to female destructiveness, De Palma's first foray into horror voyeurism is a stunning amalgam of split-screen effects, bloody birthday cakes, and a chilling score by frequent Hitchcock collaborator Bernard Herrmann. Criterion is proud to present Sisters in a new Special Edition.
Sisters of the Gion	Follows the parallel paths of the independent, unsentimental Omocha (Isuzu Yamada) and her sister, the more tradition-minded Umekichi (Yoko Umemura), both geishas in the working-class district of Gion. Mizoguchi's film is a brilliantly shot, uncompromising look at the forces that keep many women at the bottom rung of the social ladder.
Six Feet Under: The Complete Series	<p>The show stars Peter Krause as Nathaniel Samuel ("Nate") Fisher Jr., the son of a funeral director who, upon the death of his father (Richard Jenkins), reluctantly becomes a partner in the family funeral business with his brother David, played by Michael C. Hall. The Fisher clan also includes mother Ruth (Frances Conroy) and sister Claire (Lauren Ambrose). Other regulars include mortician and family friend Federico Diaz (Freddy Rodriguez), Nate's on-again, off-again girlfriend Brenda Chenowith (Rachel Griffiths), and David's on-again, off-again boyfriend Keith Charles (Mathew St. Patrick).</p> <p>On one level, the show is a conventional family drama, dealing with such issues as relationships, infidelity, and religion. At the same time, it is a show distinguished by its unblinking focus on the topic of death, which it explores on multiple levels (personal, religious, and philosophical). Each episode begins with a death — anything from drowning or heart attack to Sudden Infant Death Syndrome — and that death usually sets the tone for each episode, allowing the characters to reflect on their current fortunes and misfortunes in a way that is illuminated by the death and its aftermath. The show also has a strong dosage of dark humor and surrealism running throughout.</p> <p>A recurring plot device consists of a character having an imaginary conversation with the person who died at the beginning of the episode. Sometimes, the conversation is with other recurring dead characters, notably Nathaniel Fisher Sr. The show's creator Alan Ball states they represent the living character's internal dialogue by exposing it as an external conversation.</p>
Skyfall	Daniel Craig is back as James Bond 007 in Skyfall, the 23rd installment of the longest-running film franchise in history. In Skyfall, Bond's loyalty to M (Judi Dench) is tested as her past returns to haunt her. 007 must track down and destroy the threat, no matter how personal the cost. When Bond's latest assignment goes gravely wrong and agents around the world are exposed, MI6 is attacked forcing M to relocate the agency. These events cause her authority and position to be challenged by Mallory (Ralph Fiennes), the new Chairman of the Intelligence and Security Committee. With MI6 now compromised from both inside and out, M is left with one ally she can trust: Bond. 007 takes to the shadows - aided only by field agent Eve (Naomie Harris) - following a trail to the mysterious Silva (Javier Bardem), whose lethal and hidden motives have yet to reveal themselves.
Slaughterhouse-Five	No one will believe Billy Pilgrim (Michael Sacks) when he says he has come "unstuck in time," reliving in aimless order all the events in his life. Living in seclusion in Ilium, New York, the timid widower is typing out a letter to the local paper about his time treks when suddenly, he is trapped behind German lines in wintry World War II Belgium. Next he is in his wedding bed with his wealthy wealthy bride Valencia (Sharon Gans). Interspersed with his leapfrog adventures in time, Billy also finds himself being transported to and from the distant planet Tralfamadore, whose invisible inhabitants enclose him in a glass dome furnished with Sears Roebuck furniture and a kittenish Hollywood starlet (Valerie Perrine), to whom Billy is expected to make love. This big-budget production of Kurt Vonnegut's best-selling, semi-autographical novel, was shot in Czechoslovakia, Minnesota, and the Universal Studios sound stages, under a shroud of secrecy, with no publicist and little information provided to the press. The devout "Vonnegut cult" of college students feared that the complex, highly-stylized 1969 novel would defy screen adaptation. Critics differed on the bizarre, dreamlike film, but none could argue with the movie's message that the world is a collection of moments, "and if we're going to survive, it's up to us to concentrate on the good moments and ignore the bad."
Sleeper	Relying more on visual/conceptual/slapstick gags than his trademark verbal wit, Sleeper is probably the funniest of what would become known as Allen's "early, funny films" and a milestone in his development as a director. Allen plays Miles Monroe, cryogenically frozen in 1973 (he went into the hospital for an ulcer operation) and thawed 200 years later. Society has become a sterile, Big Brother-controlled dystopia, and Miles joins the underground resistance--joined by a pampered rich woman (Diane Keaton at her bubbliest). Among the most famous gags are Miles's attempt to impersonate a domestic-servant robot; the Orgasmatron, a futuristic home appliance that provides instant pleasure; a McDonald's sign boasting how-many-trillions served; and an inflatable suit that provides the means for a quick getaway.
Sleeper Cell: Season 1	Season one began airing on December 4, 2005 and featured a total of 10 episodes. FBI agent Darwyn Al-Sayed goes deep undercover to infiltrate a radical Muslim terrorist cell in Los Angeles. Darwyn is constantly trying to prove his allegiance to the cause to the untrusting Faris al-Farik, the cell's leader, and becomes conflicted when he is tasked with performing terrorist responsibilities that will break his cover and put his life in jeopardy if he refuses to perform them. The series was cancelled on January 25, 2007, despite critical acclaim and a cult following.
Sleeper Cell: Season 2	Season two began airing on December 10, 2006 and aired a total of 8 episodes. Darwyn Al-Sayed finds himself pulled back undercover in the world of Al-Qaeda terror operations, when he is assigned to infiltrate another sleeper cell, while former cell leader Faris al-Farik poses a greater threat than ever, even while in U.S. custody.

Title	Summary
<b>Sleeping Beauty</b>	<p>A provocative erotic drama mentored by Jane Campion, <i>Sleeping Beauty</i> sees a young female student drawn ever further into a sexual underworld.</p> <p>Lucy (Emily Browning) is a young woman who works several part-time jobs. Her personal relationships are of a similarly shallow and fleeting nature; Lucy is alienated from her alcoholic mother and the closest thing she appears to have to a genuine friend is the self-destructive Birdmann (Ewen Leslie). When she applies for the role of 'Silver Service Waitress', Lucy is introduced to the bizarre world of Clara (Rachael Blake). Clara operates as the maitre d' of an establishment that caters to the eccentric sexual tastes of rich men. Lucy soon finds herself being drugged in order to play the role of 'Sleeping Beauty' and slipping into a world beyond her control.</p>
<b>Sleepwalk</b>	<p>The story of a computer typesetter who is given a manuscript of mysterious Chinese fairy tales to translate and transcribe. Slowly these tales begin to echo themselves in her life and the lives of the people around her and where the magic ends, coincidence takes over. <i>Sleepwalk</i> has the logic and landscape of a dream. An open-ended fairy tale set in the margins of an imaginary New York.</p>
<b>Small Back Room, The</b>	<p>After the lavish Technicolor spectacle of <i>The Red Shoes</i>, British filmmakers Michael Powell and Emeric Pressburger retreated into the inward, shadowy recesses of this moody, crackling character study. Based on the acclaimed novel by Nigel Balchin, <i>The Small Back Room</i> details the professional and personal travails of troubled, alcoholic research scientist and military bomb-disposal expert Sammy Rice (David Farrar), who, while struggling with a complex relationship with secretary-girlfriend Susan (Kathleen Byron), is hired by the government to advise on a dangerous new German weapon. Frank and intimate, deftly mixing suspense and romance, <i>The Small Back Room</i> is an atmospheric, post World War II gem.</p>
<b>Smart Money</b>	<p>Edward G. Robinson and James Cagney were teamed for the only time in their careers in <i>Smart Money</i>. Robinson has the larger part as a small-town barber who fancies himself a big-time gambler. He travels to the Big City in the company of his younger brother Cagney who wants to make sure that Robinson isn't fleeced by the high-rollers. Unfortunately Robinson has a weakness for beautiful blondes most of whom take him for all his money or betray him in some other manner. The cops aren't keen on Robinson's gambling activities but they can pin nothing on him until he accidentally kills Cagney in a fight. The incident results in a jail term for manslaughter and a more sober-sided outlook on life for the formerly flamboyant Robinson. Watch closely in the first reel of <i>Smart Money</i> for an unbilled appearance by Boris Karloff as a dope pusher.</p>
<b>Smiles of a Summer Night</b>	<p>After fifteen films of mostly local acclaim, the 1956 prize-winning comedy <i>Smiles of a Summer Night</i> at last ushered in an international audience for director Ingmar Bergman. Set in turn-of-the-century Sweden, four women and four men attempt to juggle the laws of attraction amidst their daily bourgeois life. When a weekend in the country brings them all face to face, the women ally to force the men's hands in their matters of the heart, exposing their pretensions and insecurities along the way. Chock full of flirtatious propositions and sharp-witted wisdom delivered by such legends of the Swedish screen as Gunnar Björnstrand, Eva Dahlbeck, Harriet Andersson, and Ulla Jacobsson, <i>Smiles of a Summer Night</i> is one of film history's great tragicomedies, a bittersweet view of the transience of human carnality.</p>
<b>Smiling Lieutenant, The</b>	<p>Maurice Chevalier's randy Viennese lieutenant is enamored of Claudette Colbert's freethinking, all-girl-orchestra-leading cutie. Yet complications ensue when the sexually repressed princess of the fictional kingdom of Flausenthurm, played by newcomer Miriam Hopkins, sets her sights on him. <i>The Smiling Lieutenant</i> is a delightful showcase for its rising female stars, who are never more charming than when Colbert tunefully instructs Hopkins, "Jazz Up Your Lingerie."</p>
<b>Sniper, The</b>	<p>Filmed in San Francisco, this Stanley Kramer production is one of the earliest studies of a murderous psychopath who kills randomly and without motive, making it almost impossible for the police to track him down. This noir pits the rationalism of law and psychiatry against the irrationality of post-traumatic stress and compulsive homicide.</p>
<b>Snorkel, The</b>	<p>Written by Peter Myers and Hammer's in-house scribe Jimmy Sangster, from a story by Italian horror director Antonio Margheriti, <i>The Snorkel</i> is an elaborate "how did he do it?" gimmick film. As with more than a few Hammer mysteries, it takes place at a beach setting, on the border between France and Italy. The killer avoids suspicion because he can prove that he was in the wrong country during the crime. Rocky cliffs render sneaking through the border almost impossible -- by normal means.</p> <p>Director Guy Green gets the most from the second gimmick, which is explained in the film's first scene. The killer seals himself into a gas-filled room, and breathes by donning an adapted diving snorkel mask. We know from the beginning that it's Paul Decker (Peter Van Eyck), a wife-killer who soon decides that his teenaged stepdaughter Candy (Mandy Miller) must die as well. Bizarre murders in a French setting remind us a bit of Clouzot's <i>Les Diaboliques</i>, while Candy's precocious investigation points forward to a number of sixties' chillers. Discounted as an unreliable witness, Candy must trap her stepfather on her own.</p> <p>Van Eyck is an undeveloped but menacing villain, and lovely Betta St. John offers good support as Candy's chaperone. Grégoire Aslan is the prerequisite French detective on the case. Mandy Miller's likeable teen heroine is a doubtful mix of immature emotions and steely resolve, as shown in one poorly handled scene when Candy underreacts to the death of her beloved dog. The film's good reputation comes from fans that admire the killer's technically elaborate murder scheme, and ace Hammer cameraman Jack Asher's arresting camerawork. A final surprise lifted from <i>The Third Man</i> could have provided a perfect shock finish, but the movie goes on a bit longer, clearly to tie up some moral loose ends for the censors.</p>

Title	Summary
<b>Snowden</b>	Snowden follows its titular character's evolution from his enlistment in 2004 in the US Army Reserve as a Special Forces candidate, at which time he was a "patriot" and firm supporter of the war in Iraq, to his decision in 2013 to expose the NSA's illegal efforts at universal surveillance. Stone's film is a serious effort and done with integrity. At the heart of Snowden is the character's eventual enlightenment, and ours, as to the true nature of the various government spy agencies and their programs. In the course of various postings in Geneva, Tokyo and Hawaii, during which Snowden works either for the CIA, NSA or as an independent contractor, he becomes increasingly aware of the extent to which the intelligence apparatus is violating Constitutional rights on a gigantic scale.
<b>Snowpiercer</b>	<p>In Snowpiercer humanity has largely been wiped out by a disaster produced when scientists attempt to counteract global warming by putting a chemical called CW-7 into the atmosphere. The purpose of the chemical is to lower global temperatures, but unintended consequences result in a new ice age that largely wipes out the human race.</p> <p>A small remnant of humanity survives on a train that endlessly traverses large parts of the earth, including even its oceans. However, those in the front of the train live in leisure and plenty while the inhabitants of the back of the train live in squalor, are fed vile, black food bars and are used and abused by those in the front.</p> <p>Curtis Everett (Chris Evans) is an adult who has spent half of his life on the train, in the tail end, along with the other residents there. Curtis and Gilliam (John Hurt), his mentor and leader of the tail-enders, have the respect of the other end train residents and serve as their leaders. Curtis and Gilliam are preparing a revolt to take over the train.</p>
<b>Social Network, The</b>	Sorkin and Fincher's breathless picture, The Social Network, is a fast and witty creation myth about how Facebook grew from Zuckerberg's insecure geek-at-Harvard days into a phenomenon with 500 million users. Sorkin frames the movie around two lawsuits aimed at the lofty but brilliant Zuckerberg (deftly played by Adventureland's Jesse Eisenberg): a claim that he stole the idea from Ivy League classmates, and a suit by his original, now slighted, business partner (Andrew Garfield). The movie follows a familiar rise-and-fall pattern, with temptation in the form of a sunny California Beelzebub (an expert Justin Timberlake as former Napster founder Sean Parker) and an increasingly tangled legal mess. Emphasizing the legal morass gives Sorkin and Fincher a chance to explore how unsocial this social-networking business can be, although the irony seems a little facile. More damagingly, the film steers away from the prickly figure of Zuckerberg in the latter stages--and yet Zuckerberg presents the most intriguing personality in the movie, even if the movie takes pains to make us understand his shortcomings. Fincher's command of pacing and his eye for the clean spaces of Aughts-era America are bracing, and he can't resist the technical trickery involved in turning actor Armie Hammer into privileged Harvard twins (Hammer is letter-perfect).
<b>Soft Skin, The</b>	François Truffaut followed up the international phenomenon Jules and Jim with this tense tale of infidelity. The unassuming Jean Desailly is perfectly cast as a celebrated literary scholar, seemingly happily married, who embarks on an affair with a gorgeous stewardess, played by Françoise Dorléac, who is captivated by his charm and reputation. As their romance gets serious, the film grows anxious, leading to a wallop of a conclusion. Truffaut made The Soft Skin at a time when he was immersing himself in the work of Alfred Hitchcock, and that master's influence can be felt throughout this complex, insightful, and underseen French New Wave treasure.
<b>Soft Skin, The</b>	When successful academic Pierre (Jean Desailly) catches a glimpse of Nicole (Françoise Dorléac), a beautiful young air stewardess, his life changes forever. Setting out on a whirlwind affair of lust and secrecy, his comfortable, bourgeois family life will be thrown into disarray. As communication breaks down and morals disintegrate he finds himself caught in a trap with only one, tragically inevitable way out. One of Truffaut's more underrated films (often unfairly viewed in the shadow of The 400 Blows and Jules et Jim), The Soft Skin is nevertheless one of his true gems. Wearing its Hitchcockian influences on its sleeve, it combines deft, suspenseful editing with beguiling, dreamlike imagery and vivid realism to depict an astounding vision of masculinity in crisis. Featuring one of the most shocking, memorable final scenes in film history it is an undeniable masterpiece and one of Truffaut's finest works.
<b>Solaris</b>	Ground control has been receiving strange transmissions from the three remaining residents of the Solaris space station. When cosmonaut and psychologist Kris Kelvin is sent to investigate, he experiences the strange phenomena that afflict the Solaris crew, sending him on a voyage into the darkest recesses of his own consciousness. In Solaris, legendary Russian filmmaker Andrei Tarkovsky creates a brilliantly original science fiction epic that challenges our preconceived notions of love, truth, and humanity itself.
<b>Solty Rei</b>	<p>The lead character, Roy Ravant, is a bounty hunter seemingly pulled right out of Blade Runner; battling deadly criminals of the future, whose cybernetic limbs make them an even bigger threat. The title character, Solty, is a little android who lost her memory, and now would like nothing more than to just be like any little girl, with a home...and a dad. Conversely, Roy is 100 percent human, without a single cyborg limb...and yet not unlike a robot, he just goes through his daily routine. Twelve years ago he lost his biological daughter during a citywide calamity known as The Blast Fall. He's been an emotionless bounty hunter ever since...though that will soon change.</p> <p>In a particularly tense battle that would've cost Roy his life, a small child seemingly falls from the sky (literally), saving Roy in the process. This strange little girl suddenly sees Roy as her new best friend...and much to Roy's chagrin, she won't go away! This turns out to be good for Roy on two fronts. On one hand you have Solty the android, and androids can't be killed, so she can help Roy catch tougher cyborgs. On the other hand, Solty is a little girl at heart, looking for a sense of "family." Roy unknowingly fits that bill. Little by little, we see Solty learn to be more human. Along the way, Roy slowly regains his own humanity as well. The resulting story is like Blade Runner meets The Professional...</p>

Title	Summary
<b>Some Like It Hot</b>	<p>A near-perfect exhibition of the comic arts, <i>Some Like It Hot</i> effortlessly melds cross-dressing and Chicago gangsters to blistering effect. In 1929, Chicago lies in the depths of winter and gainful employment is scarce. Luckily for Joe (Tony Curtis) and Jerry (Jack Lemmon), the heavy weight of Prohibition means that there are numerous speakeasies requiring musicians. Taken on by Spats Columbo (George Raft), in his funeral home club, the pair are looking forward to paying off their debts with hard cash. Unfortunately on pay day, the police use Toothpick Charlie's (George E. Stone) information to stage a raid. Thus Joe and Jerry are cast out onto the frozen streets, reducing to seeking odd jobs from agents like Sig Poliakoff (Billy Gray).</p> <p>While <i>Some Like It Hot</i> could have so easily been yet another tiresome men-in-drag picture, the elements fortuitously collided to make something magical. Working from a witty script, written in collaboration with I.A.L. Diamond, Billy Wilder marshals a fine cast to deliver the polished lines. Central to the film's success is the teaming of Curtis and Lemmon, a match which generates that elusive and special chemistry which so many search for. Verbally battling sharp comments back and forth, their combined timing is spot-on. The pair are, however, equaled by the remainder of the cast. For once, Monroe's unique qualities are brought to the fore; a combination of shy, sexy and alluring, Monroe manages to look highly attractive without being unapproachable.</p>
<b>Somebody Up There Likes Me</b>	<p>Rocky Graziano is building a career in crime, when he's finally caught and arrested. In jail, he is undisciplined, always getting into trouble. When he gets out after many years he has decided to start a new life. However, he is immediately drafted to the army. But they can't keep him and he goes AWOL. Rocky discovers boxing as a way of earning quick money, and is discovered as a new talent.</p>
<b>Something Wild</b>	<p>A complex exploration of the physical and emotional effects of trauma, <i>Something Wild</i> stars Carroll Baker, in a layered performance, as a college student who attempts suicide after a brutal sexual assault but is stopped by a mechanic (Ralph Meeker)—whose kindness, however, soon takes an unsettling turn. Startlingly modern in its frankness and psychological realism, the film represents one of the purest on-screen expressions of the sensibility of the intimate community of artists around New York's Actors Studio, which transformed American cinema in the mid-twentieth century. With astonishing location and claustrophobic interior photography by Eugene Schüfftan, an opening-title sequence by the inimitable Saul Bass, and a rhythmic score by Aaron Copland, Jack Garfein's film is a masterwork of independent cinema.</p>
<b>Sometimes a Great Notion</b>	<p>Paul Newman makes his directorial debut in the sweeping saga <i>Sometimes a Great Notion</i>. Based on the best-selling novel from author and icon Ken Kesey (his follow-up to <i>One Flew Over the Cuckoo's Nest</i>), the story focuses on a two-fisted Oregon family that bucks their close-knit timber community to deliver a shipment of logs in defiance of a strike. In the process, one man is killed, the family patriarch Henry (Henry Fonda) is injured, and the eldest son Hank (Paul Newman) almost loses his wife (Lee Remick) to his half brother (Michael Sarrazin). Filled with complex characters and issues that still resonate today, <i>Sometimes a Great Notion</i> is an intense and riveting portrait of life set against the rugged backdrop of logging.</p>
<b>Son of Kong</b>	<p>After the disastrous results of his last expedition, Carl Denham leaves New York aboard a ship to escape all the trouble. After a mutiny, he and a few companions are left behind on Skull island, where they meet a smaller relative of King Kong and make friends with him.</p>
<b>Song of Summer: Frederick Delius</b>	<p>The last film here is one of the Russell's more intriguing. Instead of taking on the entire career of Delius, or arguing for the man's place in the paradigm of composers, he offers up a standard musical melodrama, the aging artist using the younger student to finalize his chapter in history. Applying various aural cues (the sound of a gong, recitations in German) as a means of illustrating the ritualized nature of creation, Russell redefines how to approach the concept of art. In all of the works featured here, we barely see the process. Instead, he focuses on the influences - friendships, love, demeanor, decisions, and the social/political implications of the time. Unlike Dante's <i>Inferno</i>, where the man's poetry and paintings are literally everywhere, Delius and Fenby are given little sonic support. But when we hear of the music they made together, it really does deliver an emotional bang.</p>
<b>Songs From the Second Floor</b>	<p>Like the red-eye passengers in <i>The Langoliers</i>, the people in <i>Songs From The Second Floor</i> exist in a dead moment in time. They inhabit a city full of people, where creativity, imagination and beauty have fled; their world is passing on, even if they are not. The stock market has crashed, religion is dead, everyone wants to leave (both literally and metaphorically), social order is starting to break down, and all anyone wants to do is wait for it to pass. It is a startling vision from Swedish filmmaker Roy Andersson that took four years to make, and it represents a perfect marriage of theatre, cinema and pure art.</p>
<b>Sophie Scholl: The Final Days</b>	<p>During the peak of the Third Reich, Sophie Scholl (Julia Jentsch, <i>The Edukators</i>), along with her brother Hans and other students in Munich, formed a resistance group called the White Rose and distributed anti-Nazi leaflets. Sophie Scholl begins on a crisp winter day, with Sophie and Hans distributing leaflets around the empty halls of a university before class is let out. The tension only increases as they are arrested, interrogated, and swiftly convicted in a brutal show trial. The heart of the film are the scenes between Sophie and her interrogator, Robert Mohr (Gerald Alexander Held), a loyal Nazi who nonetheless respected and perhaps even admired Sophie. Their arguments, distilled down from hours of historical record, crackle with emotion and resonate throughout history</p>

Title	Summary
<b>Sophie's Choice</b>	<p>The year is 1947. Aspiring southern author Stingo (Peter MacNichol) heads to New York to seek his fortune. Moving into a dingy Brooklyn boarding house, Stingo strikes up a friendship with research chemist Nathan Landau (Kevin Kline) and Nathan's girlfriend, Polish refugee Sophie Zawistowska (Oscar-winner Meryl Streep). There is something unsettling about the relationship; Nathan is subject to violent mood swings, while Sophie seems to be harboring a horrible secret. Stingo soon learns that both Nathan and Sophie are strangers to truth; the audience is likewise led down several garden paths by a series of sepia-toned flashbacks, depicting Sophie's ordeal in a wartime concentration camp. The scene in which we discover the facts behind Sophie's "choice" is a gut-wrenching one. The character of Stingo is the alter ego of William Styron, upon whose best-selling novel the film was based.</p>
<b>Sopranos, The - The Complete Series</b>	<p>This deluxe Sopranos box set contains every episode of all six seasons as well as two brand new bonus discs loaded with over three and a half hours of unseen extras. All 86 episodes are split across 30 discs in this new box with iconic photography by Annie Leibovitz. The new special features delve deeper into the world of the show with interviews with series creator David Chase, writer Terence Winter and many of the cast members.</p> <p>The Sopranos follows Tony Soprano. He tries to be a good family man to his wife, kids and widowed mother, and as a capo in the New Jersey mob. But when the pressures of work and family life start giving him panic attacks, Tony begins seeing a therapist. He keeps these visits to himself having realised that if one family doesn't kill him, the other one will.</p> <p>The groundbreaking dramatic HBO series from writer-producer David Chase stars James Gandolfini, Lorraine Bracco, Edie Falco, Michael Imperioli and Nancy Marchand in an inside look at the family life of a modern-day mob boss. Part satirical, loving homage to the influences of the great American gangster films, part darkly comedic study of a New Jersey Italian-American family, The Sopranos has become one of the most critically acclaimed TV series.</p> <p>Special Features</p> <p>Three and a half hours of all new bonus features including:</p> <ul style="list-style-type: none"> <li>▣ Never before seen scenes from all 6 seasons</li> <li>▣ Exclusive interviews with David Chase (creator) conducted by actor Alec Baldwin</li> <li>▣ *Supper with The Sopranos: Two sit-down dinners with cast and crew discussing series finale</li> <li>▣ *Lost scenes from all six seasons of The Sopranos</li> <li>▣ *Panel Center Seminar: Discussions featuring "whacked" characters</li> <li>▣ *Spoofs and Parodies including The Simpsons and Saturday Night Live</li> <li>▣ *Original Audio Commentaries from the cast and crew</li> </ul>
<b>Sorrow and the Pity, The</b>	<p>From 1940 to 1944, France collaborated with Nazi Germany, the only county in Europe to do so. Marcel Ophüls mixes archival footage with 1969 interviews of a German officer and collaborators and resistance fighters from Clement-Ferrant. They comment on the nature, details, and reasons for the collaboration, from anti-Semitism, xenophobia, and fear of Bolsheviks, to simple caution. Part one, "The Collapse," features an interview with Pierre Mendès-France, jailed for anti-Vichy action and later France's Prime Minister. At the heart of part two, "The Choice," is an interview with Rene de Chambrun, one of 7,000 French youth to fight on the eastern front wearing German uniforms.</p>
<b>Sorry to Bother You</b>	<p>In an alternate reality of present-day Oakland, Calif., telemarketer Cassius Green finds himself in a macabre universe after he discovers a magical key that leads to material glory. As Green's career begins to take off, his friends and co-workers organize a protest against corporate oppression. Cassius soon falls under the spell of Steve Lift, a cocaine-snorting CEO who offers him a salary beyond his wildest dreams.</p>
<b>Sorry, Wrong Number</b>	<p>Barbara Stanwyck and Burt Lancaster star in Sorry, Wrong Number, an odd telephonic thriller that starts off with a bang. Stanwyck, playing a shrill invalid, is at home alone and phoning around to find her husband. Thanks to a crossed wire, she overhears a murder plot, but she can barely get anyone to pay attention to her, let alone believe her. The rest of the film is played out in telephone conversations and flashbacks as our increasingly frightened heroine tries to find her husband and unravel the murder. Stanwyck, as always, gives a terrific performance, managing to make her character both unlikeable and compelling at the same time. Lancaster, as her kept husband, is handsome, virile, and trapped all at once. The plot, expanded to a film from a tight, dark little radio play, wanders at times but gathers itself back together for a corker of an ending. - Ali Davis</p>



Title	Summary
<b>Souffle au coeur, Le</b>	<p>Celebrated over the years as a subtle treatment of incest, "Murmur" gains more significant ground in its frank dealings with the ungainly, blindfolded stumblings of male adolescence. Certainly, the incestuous element, which happens under plausibly extenuating circumstances, is tastefully depicted (if not totally veiled; its "R" rating seems undeserved). But Malle's world of sarcastic, upper-middle-class brats seems to be "Murmur's" most enduring creation. Writing almost directly from his own experiences (with the exception of the incest theme, he has emphasized in interviews), Malle shows you, unsqueamishly, what boys really do with their free moments (we're talking boyish, size-measuring games in the bedroom, amusingly portrayed).</p> <p>He also lucks out with first-time performer Benoit Ferreux, who gives central character Laurent a suitably gangly-duckling charm, as well as Ferreux's youthful sibs Fabian Ferreux (Benoit's real-life brother) and Marc Winocourt, who act like, well, boys.</p> <p>We're in Dijon, 1954 (which looks like Paris, 1971, but who's picky), where 14-year-old Laurent is trying to have a normal, middle-class, pre-manhood life. For him, this means shoplifting Charlie Parker records, reading incessantly, doing very well at school and having an innocent, special relationship with Maman (Le'a Massari). But his seen-it-all, mocking brothers have plans for Laurent's growing up. These include, bien-su^r, that obligatory rite of passage, the bittersweet soiree with a warmhearted whore.</p> <p>Writer/director Malle also has plans for Laurent. Diagnosed with a heart murmur, the boy is dispatched to a health spa under the wing of his Italian mother (too vivacious for her gynecologist-husband, Daniel Ge'lin, to handle anyway). While she continues an extramarital affair (it's a French movie), Laurent meets a prospective girlfriend or two. The inevitable moment between mother and son is no more than a gentle push in the healthy, adult direction in which Laurent is headed.</p> <p>Malle injects many moments that now seem contrived and clich'e'd. You'll meet a priest who likes to rub boys' thighs, and you'll watch Laurent checking out Maman's lingerie. But those moments seem old hat now largely because so many directors, influenced by movies such as "Murmur," have made scenes like this almost required. Maybe that's all the more reason to see "Murmur." It's one of the originals.</p>
<b>Soul Power</b>	<p>While Leon Gast captured the "Rumble in the Jungle" in his Oscar-winning documentary When We Were Kings, his editor, Jeffrey Levy-Hinte, using Gast's original footage, preserves the music portion of the event in Soul Power. In 1974 Stewart Levine and Hugh Masekela organized a three-day festival to celebrate African and African-American music in conjunction with the heavyweight bout. Just as Gast provided glimpses of the musicians, Levy-Hinte provides glimpses of promoter Don King and Muhammad Ali preparing for the day in which Ali would reclaim the championship from George Foreman. About Zaire, the fighter enthuses, "The people are so peaceful, and they're no nice. New York is more of a jungle than here!" Foreman is conspicuous by his absence. Levy-Hinte also adds scenes of Kinshasa's street life, concert preparations in New York, and backstage chatter, but the performances, which would benefit from onscreen titles, provide the highlights. Among them: the Spinners ("One of a Kind"); B.B. King ("The Thrill Is Gone"); Bill Withers ("Hope She'll Be Happier"); Celia Cruz and the Fania All-Stars ("Quimbara"); Masekela's wife, Miriam Makeba ("The Click Song"); and especially James Brown ("Cold Sweat"), who sports a denim jumpsuit with "GFOS"--Godfather of Soul--emblazoned in studs. Extras include deleted scenes and commentary from Levy-Hinte and Levine.</p>
<b>Source Code</b>	<p>Filled with mind-boggling twists and heart-pounding suspense, Source Code is a smart action-thriller directed by Duncan Jones (Moon) also starring Michelle Monaghan (Eagle Eye, Due Date), Vera Farmiga (Up in the Air, The Departed), and Jeffrey Wright (Quantum of Solace, Syriana). When decorated soldier Captain Colter Stevens wakes up in the body of an unknown man, he discovers he's part of a mission... to find the bomber of a Chicago commuter train. In an assignment unlike any he's ever known, he learns he's part of a government experiment called the "Source Code," a program that enables him to cross over into another man's identity in the last eight minutes of his life. With a second, much larger target threatening to kill millions in downtown Chicago, Colter re-lives the incident over and over again, gathering clues each time, until he can solve the mystery of who is behind the bombs and prevent the next attack.</p>
<b>South of the Border</b>	<p>Oliver Stone sets out on a road trip across five countries to explore the social and political movements as well as the mainstream media's misperception of South America while interviewing seven of its elected presidents. In casual conversations with Presidents Hugo Chavez (Venezuela), Evo Morales (Bolivia), Lula da Silva (Brazil), Cristina Kirchner (Argentina), as well as her husband and ex-President Nestor Kirchner, Fernando Lugo (Paraguay), Rafael Correa (Ecuador), and Raul Castro (Cuba), Stone gains unprecedented access and sheds new light upon the exciting transformations in the region.</p>
<b>Soylent Green</b>	<p>Charlton Heston seemed fond of starring in apocalyptic science-fiction films in the late 1960s and early '70s. There was Planet of the Apes, of course, and The Omega Man. But there was also 1973's Soylent Green, a strange detective film (based on Harry Harrison's Make Room! Make Room!) set in 2022 and starring Heston as a Manhattan cop trying to solve a murder in the overpopulated, overheated city. His roommate (a necessity in the overcrowded metropolis), played by Edward G. Robinson, tries telling him about a better time on Earth before there were no more resources or room left; but Heston doesn't care. Directed by Richard Fleischer (The Vikings), the film has a curious but largely successful mix of mystery and bleak futuristic vision, somewhat like Blade Runner but without the extraordinary art direction. This was Robinson's last film and he's easily the best thing about it; his final scene seems terribly appropriate in retrospect. Joseph Cotten makes an appearance as the man whose murder results in the revelation of a shocking secret. - Tom Keogh</p>

Title	Summary
<b>Space Is the Place</b>	Sun Ra--space-age prophet, Pharaonic jester, shaman-philosopher and avant-jazz keyboardist/bandleader--land his spaceship in Oakland, having been presumed lost in space for a few years. With Black Power on the rise, Ra disembarks and proclaims himself "the alter-destiny." He holds a myth-vs reality rap session with vblack inner-city youth at a rec center, threatening "to chain you up and take you with me, like they did you in Africa" if they resist his mplea to go to outer space. He duels at cards with The Overseer, a satanic overlord, with the fate of the black race at stake. Ra wins the right to a world concert, which features great performance footage of the Arkestra. Agents sent by the Overseer attempt to assassinate Ra, but he vanishes, rescues his people, and departs in his spaceship from the exploding planet Earth.
<b>Sparrows</b>	Ernst Lubitsch called Sparrows "one of the eight wonders of the world" and it still ranks as a masterpiece of Gothic suspense. Deep in the Southern swamps, the Grimes family operates a baby farm where unwanted or "lost" children are cruelly underfed and overworked. When the children are threatened, Mama Mollie (Pickford), the oldest of the kids, leads her troop through an alligator-infested swamp in one of the most harrowing escapes in cinema history. This version comes from the restored tinted 35mm from the Library of Congress.
<b>Spartacus</b>	Stanley Kubrick was only 31 years old when Kirk Douglas (star of Kubrick's classic Paths of Glory) recruited the young director to pilot this epic saga, in which the rebellious slave Spartacus (played by Douglas) leads a freedom revolt against the decadent Roman Empire. Kubrick would later disown the film because it was not a personal project--he was merely a director-for-hire--but Spartacus remains one of the best of Hollywood's grand historical epics. With an intelligent screenplay by then-blacklisted writer Dalton Trumbo (from a novel by Howard Fast), its message of moral integrity and courageous conviction is still quite powerful, and the all-star cast (including Charles Laughton in full toga) is full of entertaining surprises. Fully restored in 1991 to include scenes deleted from the original 1960 release, the full-length Spartacus is a grand-scale cinematic marvel, offering some of the most awesome battles ever filmed and a central performance by Douglas that's as sensitively emotional as it is intensely heroic. Jean Simmons plays the slave woman who becomes Spartacus's wife, and Peter Ustinov steals the show with his frequently hilarious, Oscar-winning performance as a slave trader who shamelessly curries favor with his Roman superiors. The restored version also includes a formerly deleted bathroom scene in which Laurence Olivier plays a bisexual Roman senator (with restored dialogue dubbed by Anthony Hopkins) who gets hot and bothered over a slave servant played by Tony Curtis. These and other restored scenes expand the film to just over three hours in length. Despite some forgivable lulls, this is a rousing and substantial drama that grabs and holds your attention. Breaking tradition with sophisticated themes and a downbeat (yet eminently noble) conclusion, Spartacus is a thinking person's epic, rising above mere spectacle with a story as impressive as its widescreen action and Oscar-winning sets.
<b>Speaking Parts</b>	A struggling, bit-part actor's job as a hotel custodian is a front for his real job: being rented out as a gigolo by his woman supervisor. A female co-worker is obsessed with him, but he ignores and avoids her. He leaves his acting resume in the hotel room of a woman screenwriter, who is casting for a TV movie based on the true story of her deceased brother. She hires him to play the lead and the two begin an affair. She becomes increasingly distraught as it becomes evident that the movie's producer is changing her story. Egoyan's trademark tangle of bizarre relationships surrounds the protagonists on their way to a mind-blowing conclusion. A hypnotic, fascinating film.
<b>Spectre</b>	The twenty-fourth James Bond film produced by Eon Productions, and is the direct sequel to the 2012 film Skyfall. It features Daniel Craig in his fourth performance as James Bond, and Christoph Waltz as Ernst Stavro Blofeld, with the film marking the character's re-introduction into the series. The story sees James Bond pitted against the global criminal organisation Spectre, marking the group's first appearance in an Eon Productions film since 1971's Diamonds Are Forever, and tying Craig's series of films together with an overarching storyline. Several recurring James Bond characters, including M, Q and Eve Moneypenny return, with the new additions of Léa Seydoux as Dr. Madeleine Swann, Dave Bautista as Mr. Hinx, Andrew Scott as Max Denbigh and Monica Bellucci as Lucia Sciarra.

Title	Summary
<b>Speed Grapher</b>	<p>Speed Grapher is a futuristic story about a burnt out photographer named Tatsumi Saiga. Developing a taste for capturing pictures with his keen eye for detail, he has traveled the world seeking the perfect picture. In his travels of the past, he has been a war correspondent and taken pictures that literally transformed the landscape though at great personal cost (as adrenaline junkies often find out too late). A near death war injury addicted him to anti-pain medication and reduced him to a shell of his former self, landing him back in Japan with his wings clipped by authorities. No longer able to travel and coming off like a film noir detective that has seen too much in his limited time on Earth, he sticks to mundane local assignments until he happens to come across a situation that leads him on the trail of a huge conspiracy involving tremendous wealth and power that crosses government and corporate interests. Using all the skills developed in his years, he infiltrates an almost mythical nightspot called simply The Club; a modern day Sodom, as created by a company known as The Tennozu Group, where leaders from all walks of life can have or do anything they like for a price.</p> <p>Saiga's dilemma comes in when he witnesses something outside of the ordinary, a young girl who is able to endow people with supernatural gifts with something called Euphoria. This power of hers enhances some aspect of the chosen recipient much like that of the mutants of X-Men, with unpredictable results, with the person that being called a Euphoric to designate their newfound status in the club. Only a select few can partake and the ritual involved in this inner sanctum of the group is dangerous with the supernaturally gifted humans then becoming tools of the corporation. Saiga is hunted down by all the resources of the group when he kidnaps, or rescues depending on how you look at it, the girl with the power, a gal named Kagura. She has no knowledge of her gift other than a series of nightmares that she has and her guardians will stop at nothing to get her back into their fold. This formed the basis of the opening four episodes with Saiga inadvertently gifted and forced to fight against other euphorics as he tried to figure out what to do while staying one small step ahead of the Tennozu Group and its minions.</p> <p>Speed Grapher V1 established the general parameters of the world in which the characters lived and their basic situation of being hunted down by the wealthy, and quite evil, forces of the Tennozu Group. Without Kagura, they had no way of selling the gifts she could bestow but there appeared to be more to it than that as well. The episodes in the second volume were 5) Whore of Diamonds, 6) Out of Focus, 7) The Big Picture, and 8) Dentophobia. Initially, the emphasis was on another euphoric brought in to assist on his capture; a woman whose love of diamonds has been taken to the extreme (as with all the euphorics, her fetish has been greatly amplified, in her case to being able to become a large diamond herself). The gangsters scour the city for the pair as they continue to run and Saiga's twisted past assists him in staying just out of harm's reach by staying in a friend's cabaret where the gender confused entertain the masses in a rundown part of town.</p> <p>Needless to say, when a euphoric with an enhanced sense of smell ferrets out their location, the ensuing battle with the diamond eating lunatic rages on with Saiga unable to "take his shot" due to her transparent nature. One thing leads to another and after she captures his young charge, Saiga comes to an arrangement with the mob to get her back on his terms, lest they become immortalized by one of his pictures. The result ends with the duo on the run again but this time to find out more about their physical condition with the assistance of an old doctor friend of Saiga who runs some tests on both of them. The results are shocking but so are the exposition portions of the show that give more detail about the motivations of the criminals, as well as their own time constraints to get her back in time. The second arc of the volume deals with another showdown, this time by a guy patterned after a few dentists I've been to in my time, though slightly driven mad by his love of causing pain (hmmm, maybe the writers really did meet a couple of my former dentists) and his own enhancement to that effect.</p> <p>Without going into too many spoilers, Saiga is confronted by the mortality of their situation as his kinky cop pal tries to track them down while battling the bureaucracy so tainted by the money the syndicate provides.</p>
<b>Spellbound</b>	<p>Dr. Constance Petersen (Ingrid Bergman) is a psychiatrist with a firm understanding of human nature-or so she thinks. When the mysterious Dr. Anthony Edwardes (Gregory Peck) becomes the new chief of staff at her institution, the bookish and detached Constance plummets into a whirlwind of tangled identities and feverish psychoanalysis, where the greatest risk is to fall in love. A transcendent love story replete with taut excitement and startling imagery, Spellbound is classic Hitchcock, featuring stunning performances, an Academy Award(r)-winning score by Miklos Rozsa, and a captivating dream sequence by Surrealist icon Salvador Dali.</p>
<b>Spend It All</b>	<p>Blank journeys down the bayous and byways of Southwest Louisiana in this riveting portrait of the region's Cajun community.</p>
<b>Spione [aka Spies]</b>	<p>Newly restored to its original length, Fritz Lang's penultimate silent film, Spione [Spies], is a flawlessly constructed labyrinthine spy thriller. Hugely influential, Lang's famous passion for meticulous detail combines with masterful storytelling and editing skills to form a relentless story of intrigue, espionage, and blackmail.</p> <p>An international spy ring, headed by Haghi (Rudolf Klein-Rogge), uses technology, threats, and murder to obtain government secrets. As master spy, president of a bank, and music hall clown, Haghi leads several lives using instruments of modern technology to spearhead a mad rush for secrets — secrets that assert his power over others.</p>

Title	Summary
<b>Spirit of '45, The</b>	A 2013 documentary film by British director Ken Loach, focused on and celebrating the radical changes in postwar Britain under the Labour government of Clement Attlee, which came to power in 1945. Relying primarily on archive footage and interviews, and without a narrative voiceover, the film recounts the endemic poverty in prewar Britain, the sense of optimism that followed victory in World War 2 and the subsequent expansion of the welfare state, founding of the National Health Service and nationalisation of significant parts of the UK's economy. The film documents the extent to which these achievements, as Loach sees them, have since been subject to attack in the decades that followed, particularly under the Conservative governments of Margaret Thatcher in the 1980s. Loach said that the model for the film was "oral history, with pictures".
<b>Spirit of the Beehive, The</b>	Criterion is proud to present Víctor Erice's spellbinding <i>The Spirit of the Beehive</i> ( <i>El espíritu de la colmena</i> ), widely regarded as the greatest Spanish film of the 1970s. In a small Castilian village in 1940, in the wake of the country's devastating civil war, six-year-old Ana attends a traveling movie show of <i>Frankenstein</i> and becomes possessed by the memory of it. Produced as Franco's long regime was nearing its end, <i>The Spirit of the Beehive</i> is a bewitching portrait of a child's haunted inner life and one of the most visually arresting movies ever made.
<b>Spirited Away</b>	<p>Miyazaki's film tells a simple story with the convoluted dream-logic of a child. The foundation of the story is one Miyazaki's favorite themes, that of a young child on the brink of adolescence dislocated from her home and family, having to find strength within herself to complete a quest. Here, it's Chihiro (voiced in the English language version by Daveigh Chase), who's been uprooted by her parents to a new neighborhood. Peeved about leaving her friends and old school behind, Chihiro is further annoyed when her father gets lost on the way to the family's new home and they end up in what Chihiro's parents believe is an abandoned theme park — a temple, empty shops, and a vacant restaurant. When the adults stop to help themselves to the offerings at the suspiciously unattended food kiosk, Chihiro wanders around the "theme park," bumping into a spirit who warns her to leave before sundown; when she returns to her parents, however, Chihiro finds that they've been turned into pigs.</p> <p>In order to get her parents back, Chihiro must make her way through a bizarre and frightening new world. A boy with magic powers, Haku (Jason Marsden), takes her under his wing and helps her get a job so that she — a stinky, unwanted "human" — can stay in this world and rescue her folks. But she soon learns that Haku is second-in-command to the greedy witch Yubaba (Suzanne Pleshette), who runs the bath house where Chihiro now works, tending to the needs of any number of strange, frightening and/or comical spirits who make up Yubaba's customers. As she works hard, solves the various problems that are presented to her, and slowly figures out how to save her porcine parents, Chihiro's whiny childishness disappears and she becomes a stronger, more complete person in the process.</p> <p>At it's essence, <i>Spirited Away</i> is a film about identity. Chihiro is re-christened by Yubaba when she's hired on at the bath house, her name taken from her to ensure her loyalty — but Haku warns her to never forget her real name or she'll lose her identity forever. Haku should know, because he isn't what he seems — he's really a dragon, a "water spirit" who has forgotten his own name, so he's unable to return home. A mysterious spirit who follows and helps Chihiro turns out to be a menace to the bath house — until Chihiro realizes that he's just unhappy, and helps find him a home. And the sort-of evil Yubaba (none of the characters are really 100% good or evil, a striking difference from American animation) has a kindly identical twin sister who treats Chihiro with such kindness that the girl ends up calling her Grandma.</p> <p>Pixar's John Lasseter acted as executive producer of the English-language version, and it's hard to tell how much he may have glossed over in the translation to a U.S.-friendly film. The spirits who frequent the bath house are so odd and so precise — hopping birds and frog-guys and floaty fellows in Kabuki masks and even a Radish Spirit — that one gets the sense that these characters probably make complete sense to non-Western audiences. It feels like we're missing the reference somehow. But it's also possible to experience the film through the eyes of Chihiro as she gamely attempts to fit in and get along — it's a fairy tale, for heaven's sake, and are Radish Spirits really any weirder than a cat wearing boots or a giant that smells the blood of Englishmen?</p> <p>Above all else, this slightly surreal tale is being told by Miyazaki, widely considered to be the greatest animator working today. Having reportedly retired after <i>Princess Mononoke</i>, he was inspired to return to animation when he met the young girl who inspired the character of Chihiro (thankfully, he's currently developing yet another film, based on Diana Wynn Jones' book "<i>Howl's Moving Castle</i>"). In an obvious homage to <i>Alice in Wonderland</i>, Chihiro enters her adventure down a rabbit hole — well, through a tunnel, actually, but the effect is much the same. Miyazaki's combination of beautifully painted backgrounds, hand-drawn cels, and computer animation fully realizes the potential of big-screen animation — everything from weather (clouds blowing, blades of grass swaying, Haku in dragon form whipping along on the wind) to Chihiro's flight as she's pulled off her feet and yanked, inches off the ground, through the length of Yubaba's chambers, is stunningly realized. And when one of the characters is turned into a hamster (which is far too complicated to explain here), the creature is so funny that it elicits laughs every time it's on the screen.</p>
<b>Sprout Wings and Fly</b>	This is a warm depiction of the life of old-time fiddler Tommy Jarrell in the Blue Ridge Mountains of North Carolina.
<b>Spy Who Came In From the Cold, The</b>	The acclaimed, best-selling novel by John le Carré, about a Cold War spy on one final dangerous mission in East Germany, is transmuted by director Martin Ritt into a film every bit as precise and ruthless as the book. Richard Burton is superb as Alec Leamas, whose relationship with the beautiful librarian Nan, played by Claire Bloom, puts his assignment in jeopardy. <i>The Spy Who Came in from the Cold</i> is a hard-edged and tragic thriller, suffused with the political and social consciousness that defined Ritt's career.

Title	Summary
<b>Spy Who Loved Me, The</b>	<p>The tenth spy film in the James Bond series, and the third to star Roger Moore as the fictional secret agent James Bond. It was directed by Lewis Gilbert and the screenplay was written by Christopher Wood and Richard Maibaum.</p> <p>The film takes its title from Ian Fleming's novel <i>The Spy Who Loved Me</i>, the tenth book in the James Bond series, though it does not contain any elements of the novel's plot. The storyline involves a reclusive megalomaniac named Stromberg who plans to destroy the world and create a new civilisation under the sea. Bond teams up with a Russian agent Anya Amasova to stop Stromberg. Curd Jürgens and Barbara Bach co-star.</p> <p>It was shot on location in Egypt and Italy, with underwater scenes filmed at the Bahamas, and a whole new soundstage being built at Pinewood Studios for a massive set which depicted the interior of a supertanker.</p>
<b>Square, The</b>	<p>Few things are more satisfying than an effective crime thriller, and <i>The Square</i> is very, very effective. In this sinewy Australian flick, hapless construction overseer Raymond (David Roberts)--eager to hold on to his illicit lover Carla (Claire van der Boom)--starts with a little graft, which turns into a little arson and theft, which turns into murder, blackmail, and more murder. The plot rockets along, driven by the ruthless economy of director Nash Edgerton (a former stuntman who demonstrates a deep understanding of how to orchestrate danger) and screenwriter-actor Joel Edgerton (who plays a sympathetic firebug). Most modern attempts at film noir try to get the look of those classic low-budget crime flicks but have no idea what the genre is about; "<i>The Square</i>" could care less about shadows and cigarette smoke, but this movie--rife with desperation, greed, and lust--understands noir from the inside out. The whole cast is excellent, the editing swift, the action jolting. This is the best thriller since "<i>Blood Simple</i>."</p>
<b>Squaw Valley 1960 "People, Hopes, Medals"</b>	
<b>St. Moritz 1928 "The White Stadium"</b>	
<b>St. Moritz 1948 "Fight Without Hate"</b>	
<b>Stagecoach</b>	<p>The landmark Western <i>Stagecoach</i> began the legendary relationship between Ford and Wayne, and became the standard for all subsequent Westerns. It solidified Ford as a major director and established Wayne as a charismatic screen presence. Seen today, <i>Stagecoach</i> still impresses as the first mature instance of a Western that is both mythic and poetic. The story about a cross-section of troubled passengers unraveling under the strain of Indian attack contains all of Ford's incomparable storytelling trademarks--particularly swift action and social introspection--underscored by the painterly landscape of Monument Valley. And what an ensemble of actors: Thomas Mitchell (who won a Best Supporting Actor Oscar as the drunken doctor), Claire Trevor, Donald Meek, Andy Devine, and the magical John Carradine.</p>
<b>Stalag 17</b>	<p>When two escaping American World War II prisoners are killed, the German POW camp barracks black marketeer, J.J. Sefton, is suspected of being an informer.</p>
<b>Stalker</b>	<p>Andrei Tarkovsky's final Soviet feature is a metaphysical journey through an enigmatic postapocalyptic landscape, and a rarefied cinematic experience like no other. A hired guide--the Stalker--leads a writer and a professor into the heart of the Zone, the restricted site of a long-ago disaster, where the three men eventually zero in on the Room, a place rumored to fulfill one's most deeply held desires. Adapting a science-fiction novel by Arkady and Boris Strugatsky, Tarkovsky created an immersive world with a wealth of material detail and a sense of organic atmosphere. A religious allegory, a reflection of contemporaneous political anxieties, a meditation on film itself--<i>Stalker</i> envelops the viewer by opening up a multitude of possible meanings.</p>
<b>Star Trek: The Complete Original Series</b>	<p>Going boldly where no man had gone before, Gene Roddenberry's cult phenomenon <i>Star Trek</i> debuted in 1966 and reflected that decade's optimistic preoccupation with space travel. Set in the 23rd century, the series chronicled the intergalactic adventures of the U.S.S. <i>Enterprise</i> on its five-year mission to explore the outer reaches of space. Encountering a now-iconic assembly of innovative alien life forms such as the Klingons, Romulans, Tribbles, and Khan Noonian Singh, the ship's jumpsuited crew was a then unheard-of font of multiculturalism: Asian Hikaru Sulu (George Takei), African-American Nyota Uhura (Nichelle Nichols), and Scotsman Montgomery Scotty Scott (James Doohan). But it was the contrasting personalities of coolly logical Vulcan Mr. Spock (Leonard Nimoy), emotionally intuitive medical officer Leonard Bones McCoy (DeForest Kelley), and womanizing ship captain James T. Kirk (William Shatner in definitive overacting mode) that lent the series much of its charm--and spawned a rabid cult following that continues to fuel costume sales and convention bookings to this very day. Presented here is every episode from the show's debut series.</p>
<b>State of Siege</b>	<p>Costa-Gavras puts the United States' involvement in Latin American politics under the microscope in this arresting thriller. An urban guerrilla group, outraged at the counterinsurgency and torture training clandestinely organized by the CIA in their country (unnamed in the film), abducts a U.S. official (Yves Montand) to bargain for the release of political prisoners; soon the kidnapping becomes a media sensation, leading to violence. Cowritten by Franco Solinas, the electrifying <i>State of Siege</i> piercingly critiques the American government for supporting foreign dictatorships, while also asking difficult questions about the efficacy of radical violent acts to oppose such regimes.</p>

Title	Summary
<b>Steamboat Bill, Jr</b>	<p>Flavored with Americana and loaded with cinematic inventiveness, Steamboat Bill Jr. was Buster Keaton's final independent production before joining MGM (where his work suffered a steady decline in quality), a comic masterpiece that represents the full breadth of its maker's remarkable talents</p> <p>Set on the Mississippi River in the old sidewheeler days, Steamboat Bill Jr. follows the adventures of a spoiled young man who is forced by his crusty father (Ernest Torrence) to learn the ropes of riverboating. Over the course of the narrative, the scale of comedy gradually expands, from small-scale, nostalgic humor (as when Bill Sr. outfits his son with a new wardrobe) to some of the most elaborate sight gags of Keaton's career. Junior's attempts to single-handedly pilot the rag-tag "Stonewall Jackson" recall the mechanical brilliance of The General and The Navigator, but the film's crowning achievement is its hurricane climax. Highlighted by remarkable special effects (including the destruction of full-sized structures), it includes the legendary stunt in which the front of a building collapses over Junior, who passes unharmed through an open window.</p> <p>Surprisingly dark yet wickedly funny, Convict 13 (Dir. Buster Keaton, Eddie Cline. U.S. 1920. B&amp;W. 20 mins. Music: Robert Israel at the Fotoplayer.) combines gallows humor with rapid-fire slapstick as Buster struggles to survive within, and escape from, prison walls.</p> <p>In Kino's carefully-reconstructed print of Daydreams (Dir. Buster Keaton, Eddie Cline. U.S. 1922. B&amp;W. 22 mins. Musical setting by Robert Israel.), Buster tries to establish himself in a profession -- from veterinary assistant to street-sweeper to actor -- and, in one of his most cleverly staged chases, is pursued by a herd of New York City "bulls."</p>
<b>Steins; Gate: Complete Series Classic</b>	<p>Rintaro Okabe is a self-proclaimed "mad scientist" who believes that an international organization is conspiring to reshape the world according to its own interests. He and his friend Itaru Hashida inadvertently create a gadget able to send messages to the past. The discovery and experimentation of this instrument become the catalyst of fundamental alterations to the present. Oblivious of the consequences of their actions, Rintaro and his friends end up creating modifications of grievous proportions. He must then try to find a way to return as close as possible to the original timeline in order to save his precious lab members. How time travel works is the main premise of Steins;Gate, it even has references to real theories, real groups, and real people. The rules of time travel might be pseudoscience, but Steins;Gate sticks with these rules and makes it feel like a real thing.</p>
<b>Still Life</b>	<p>In Still Life, great changes have come to the town of Fengjie due to the construction of the Three Gorges hydro project on the Yangtze River. Countless families that had lived there for many generations have had to relocate to other cities. Fengjie's old town, which has a 2000-year history, has been torn down and submerged forever. There are still things that need to be salvaged and yet there are also things that must be left behind. In Still Life, such life-changing choices face both Sanming, a miner traveling to Fengjie in search of his ex-wife of sixteen years, and Shen Hong, a nurse who has come to Fengjie to look for her husband who she hasn't seen in two years. Both Sanming and Shen will find who they're looking for, but in the process they too will have to decide what is worth salvaging in their lives and what they need to let go of.</p> <p>Still Life is an empathetic portrait of those left behind by a modernizing society and, as in director Jia Zhang-ke's earlier films (Platform, Unknown Pleasures, The World), it is a unique hybrid of documentary and fiction</p>
<b>Stockholm 1912 "The Games of the V Olympiad Stockholm,</b>	
<b>Stolen Kisses</b>	<p>Antoine Doinel joined the army but has just been discharged. The film tells his reunion with Christine Darbon, the girl he was in love with before the beginning of the film, and his adventures in his jobs : first as a night watchman, then as a private investigator, especially during one investigation within Mr Tabard's shoes-shop. Mme Tabard is so fascinating.</p>
<b>Stop Me Before I Kill!</b>	<p>1960's Stop Me Before I Kill! (known in England as The Full Treatment) is produced, co-written and directed by Val Guest, a superior filmmaker who made two of Hammer's best science fiction efforts. Despite locations in the South of France and excellent Megascope cinematography by Gil Taylor, the thriller is let down by an unusually weak script. Racing car driver Alan Colby (Ronald Lewis of Mr. Sardonicus) recovers from a wedding-day car crash but finds himself stricken with an illogical desire to strangle his wife Denise (Diane Cilento). Alan and Denise meet French psychiatrist David Prade (Claude Dauphin) on the Riviera. The charming aristocrat ignores Alan's unprovoked fits of temper and convinces him to submit to analysis. Meanwhile, Denise worries that another of Alan's violent episodes may be her last.</p> <p>The story and script by Ronald Scott Thorn is a tangle of bad psychiatry and painfully transparent mystery plotting. Top-billed Claude Dauphin's macabre chitchat about deadly spouses is clearly meant to upset Alan; the doctor follows the couple to London "just in case" his services might be needed. Alan's mood swings from sweetness to rage at least once in every scene in a way that's simply laughable. All of the film's important clues -- a Siamese cat, bruises on Denise's neck, a cable car in disrepair -- are clumsily foreshadowed. Alan even has a box of antique surgical instruments that seem awfully handy for a man with violent impulses. All three main actors do fine work under the circumstances and the location photography is splendid, but Stop Me Before I Kill! is definitely not Hammer's finest hour. Sony's encoding is an uncut English version, as it includes a brief glimpse of nudity in a swimming scene.</p>
<b>Stormy Weather</b>	<p>Dancing great Bill 'Williamson' sees his face on the cover of Theatre World magazine and reminisces: just back from World War I, he meets lovely singer Selina Rogers at a soldiers' ball and promises to come back to her when he "gets to be somebody." Years go by, and Bill and Selina's rising careers intersect only briefly, since Selina is unwilling to "settle down." Will she ever change her mind? Concludes with a big all-star show hosted by Cab Calloway.</p>

Title	Summary
<b>Story of a Love Affair</b>	<p>Story of a Love Affair (1950) was Antonioni's first feature-length dramatic film, and much to his critics' chagrin, it is extremely linear, it has limited drawn out, "real time" shots, and his actors actually project more emotion than the typical "Antonioni apathy." Enrico (Ferdinando Sarmi) is an extremely wealthy and jealous husband who suspects his young, beautiful bride, Paola (Lucia Bosé), is unfaithful. Instead of confronting her directly, he hires a private detective (Gino Rossi) to investigate her past. While checking up on the mysterious death of Paola's friend, the private dick indirectly puts one of Paola's old lovers (Massimo Girotti) back in contact with his client's wife. Though originally separated due to the death of their close friend, seeing each other sparks up some buried passion that ironically will put Enrico and Paola's marriage to the test. Like his contemporaries' earlier works, Story of a Love Affair is a must for cinephiles who love to see all those "Antonioni-style" trademarks in their infancy. Of particular note is the typical Antonioni shot, in which where the two main characters have a full conversation with their backs to the camera. Though Story of a Love Affair does not pack the historical punch of L'Avventura or Blow Up, it is definitely more approachable for the general public and an excellent neo-realistic film in its own right. - Rob Bracco</p>
<b>Story of Adele H., The</b>	<p>Halifax, 1863. A young woman, miss Lewly, comes to Halifax to search for Lt Pinson, whom she is madly in love with. Actually, she is Adele Hugo, the second daughter of the great French poet. The Lt Pinson does not answer to her love and made her understand it is hopeless. But Adele is obsessed by him and keeps chasing and harassing him. This film about passionate and obesseive love, and self-destruction, has been written from real Adele Hugo's diary.</p>
<b>Story of Film, The: An Odyssey</b>	<p>Guided by film historian Mark Cousins, this 15-part love letter to the movies begins with the invention of motion pictures at the end of the 19th century and concludes with the multi-billion dollar globalized digital industry of the 21st. The Story of Film: An Odyssey heralds a unique approach to the evolution of film art by focusing on the artistic vision and innovations of filmmaking pioneers. Cousins' distinctive approach also yields a personal and idiosyncratic rewriting of film history. Filmed at key locations in film history on every continent, from Thomas Edison's New Jersey laboratory, to Hitchcock's London; from post-war Rome to the thriving industry of modern day Mumbai--this landmark documentary is filled with glorious clips from some of the greatest movies ever made and features interviews with legendary filmmakers and actors including Stanley Donen, Kyoko Kagawa, Gus van Sant, Lars Von Trier, Wim Wenders, Abbas Kiarostami, Claire Denis, Bernardo Bertolucci, Robert Towne, Jane Campion and Claudia Cardinale.</p>
<b>Story of Sin</b>	<p>he Story of Sin, an elegant adaptation of classic novel by Stefana Zeromskiego previously filmed in 1933. On the surface it looks like one of the filmmaker's more genteel and restrained films, though his trademark flourishes start to show through before long. The end result is an appealing gateway film for those new to Borowczyk but wary of his more extreme titles, showing off his skills as a stylist and a peerless creator of rich atmosphere with bursts of shocking passionate behavior where you least expect it.</p> <p>Introduced during confession at church and warned of following impulses of the flesh, young Ewa (Dlugolecka) finds those lessons put to the test when her parents take a new boarder into their home: Lukasz (Zelnik), a flirtatious anthropologist who's been studying abroad and with whom she's destined to begin a torrid but secret affair. He still has an estranged wife in Italy (the Catholic church refused to grant a divorce), but Ewa, who wears buttoned-up clothes and tends to every household chore dutifully, feels compelled to be with him, particularly after a severe injury following a duel. Soon her life becomes a chain of dramatic reversals involving pregnancy, abandonment, crime, and murder.</p>
<b>Story of Vernon and Irene Castle, The</b>	<p>New York comedian Vernon Castle (Astaire) woos young Irene Foote (Ginger Rogers), a New Rochelle girl with a lot to learn about show business. They marry and work out a dancing act together, but, finding it difficult to change from clown work, the couple and their inseparable 'guardian' Walter Ash (Walter Brennan) end up in Paris. There they are discovered by show-biz entrepreneur Maggie Sutton (Edna May Oliver), who uses her chi-chi connections to launch them in fancy clubs. Vernon and Irene become international celebrities through their 'Castle Walk' and other 'branded' dances; they are also soon at the center of a vast licensing and merchandising empire. But just as they decide to settle down, enjoy their success and raise a family, WW1 comes along. Vernon, an English citizen, enlists in the Royal Flying Corps.</p>
<b>Story of Women</b>	<p>Marie Latour (Isabelle Huppert) wants to be a singer, but she is a woman struggling against poverty in war-torn France, with two children to feed and a husband away fighting. When a neighbor becomes pregnant, Marie performs an abortion and is rewarded for her services with a Victrola. It's a small step from the Victrola to an income, and Marie finds that she likes to live comfortably and feed her children well. Her husband Paul (Francois Cluzet) returns and attempts to coerce her into being the type of wife he imagines he wants, but Marie insists on running things her way, and her husband is relegated to the role he imagined for her. She finds contentment in her power (merely the power to be herself and pursue her desires), but things are terribly out of balance in the world she was born into and eventually revenge is exacted. Claude Chabrol (Madame Bovary) has created a remarkably complex and poignant film about a very complex subject: the true story of the last woman to be executed in France by guillotine. An important film to see. - James McGrath</p>

Title	Summary
<b>Strange Vice of Mrs. Wardh, The</b>	<p>Julie Wardh (Edwige Fenech) is the wife of an ambassador and upon her arrival after a trip aboard she discovers that there is a sex maniac on the loose. One night at a party Julie is introduced to George (George Hilton) who turns out to be her best friend Carol's cousin. Jean (Ivan Rassimov) is Julie's former lover and he continues to pursue her even though she has no desire to go back to him. George after a chance encounter works his way into Julie's life. Julie after a brief seduction falls in love with George which leads to them being blackmailed. Carol offers to go in place of Julie to pay off the blackmailer which leads to Carol's murder. There is a killer on the loose and only time will tell who the next victim will be. The Strange vice of Mrs. Wardh marked Sergio Martino's first foray into the giallo genre and it would help set the tone for other giallos that followed. First thing that one notices while watching The Strange vice of Mrs. Wardh it is amazing how polished Sergio Martino's direction is at this point in his career. Martino carefully composes like a master painter every frame with his fluid camera movements. Casting wise Martino is blessed with an excellent ensemble cast of euro regulars that include Conchita Airoidi (Torso), Alberto de Mendoza (Case of the Scorpion's Tail) and Ivan Rassimov (Your vice Is a Closed Room and Only I Have the Key, All the Colors of the Dark). The films two lead's George Hilton and Edwige Fenech working for the first time together would collaborate on two other giallo's The Case of the Bloody Iris and All the Colors of the Dark. Their chemistry is undeniable as foreshadows the work they would do together in the future. Edwige Fenech is a classic euro beauty and director Sergio Martino exploits her ample talents to their fullest. Ivan Rassimov is perfectly cast as the sadistic ex-lover. There is something wicked about his devilish grin and icy cold stare. The story has so many plot twists and red herrings that character development is all but non-existent. There is very little to find redeeming about any of the characters in The Strange vice of Mrs. Wardh which offers a bleak outcome for most of the participants involved. The use of a flashback is employed several times during the film to give us the viewer more background on Julie's relationship with Jean. These segments are beautifully crafted and heavily stylized to the point one wonders if they are real or a dream. Nora Orlandi's haunting score and Vienna's baroque architecture help heightens the film's gothic and at times surreal look. The music Nora Orlandi used during the flashback sequences would find its way into Quentin Tarantino's film Kill Bill volume 2. Carol's death scene that takes place in a park at dusk right before dawn showcases Martino's expertise at crafting horrific and sadistic imagery. Another wonderfully executed scene is the death scene that takes place in a shower that could give Hitchcock's shower scene in Psycho a run for its money. The Strange vice of Mrs. Wardh is by far and away Martino's most violent giallo. The special effects are extremely effective and at times their realism adds to the scenes brutality.</p>
<b>Stranger Than Paradise</b>	<p>Rootless Hungarian émigré Willie (John Lurie), his pal Eddie (Richard Edson), and visiting sixteen-year-old cousin Eva (Eszter Balint) always manage to make the least of any situation, whether aimlessly traversing the drab interiors and environs of New York City, Cleveland, or an anonymous Florida suburb. With its delicate humor and dramatic nonchalance, Jim Jarmusch's one-of-a-kind minimalist masterpiece, Stranger Than Paradise, forever transformed the landscape of American independent cinema. Also included in this special-edition release is Jarmusch's legendary debut feature, Permanent Vacation, a time capsule of late-seventies Manhattan, on DVD for the first time in the United States.</p>
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Title	Summary
<b>Stranger, The</b>	<p>An investigator named Wilson releases Konrad Meinike (Konstantin Shayne) – a convicted Nazi war criminal – from prison, hoping that he will lead him to an even bigger fugitive, the notorious Franz Kindler (Orson Welles) (2). Sure enough, Meinike finds Kindler posing as Charles Rankin, a history teacher in the idyllic small town of Harper, Connecticut. There is a certain delicious irony that a notorious Nazi war criminal is not only teaching world history to America's privileged elite, but that he is also marrying the daughter (Loretta Young) of a Supreme Court judge (Philip Merivale). The film plays out as an entertaining cat-and-mouse game, with Wilson applying pressure on Kindler to reveal his true identity.</p> <p>Many Welles supporters complain that <i>The Stranger</i> lacks the overt stylistic flourishes of his more celebrated efforts, such as <i>The Lady from Shanghai</i> (1947) and <i>Othello</i> (1952). While it is true that his trademark style is more restrained in <i>The Stranger</i>, it is still recognisable as a Welles film. For example, the opening sequence – where Meinike is released from prison – features the use of German Expressionistic lighting (in particular, the use of silhouettes) that Welles used so effectively in <i>Citizen Kane</i> (1941). After Meinike and Wilson arrive in Connecticut, Welles uses a swooping high-angle establishing shot to give a God's-eye-view that anticipates a similar shot at the beginning of <i>Touch of Evil</i> (both films were shot by Russell Metty). Welles also utilises low-angle shots (used effectively in <i>Kane</i>) in a school gymnasium when Meinike gets the upper hand on Wilson.</p> <p>Welles' love of long-takes is also evident in <i>The Stranger</i> during a four-minute scene between Meinike and Kindler in the woods. This leads into one of the best sequences of the film, in which Kindler frantically covers up a dead body in the woods, while several of his students are participating in a paper-chase nearby. The use of dramatic music and Welles' panicked, paranoid facial expressions create palpable tension in this scene as the teacher is almost caught by his pupils.</p> <p>Welles is not only able to wring tension out of action sequences but also through dialogue-driven scenes as well. At one point during the film, Wilson and Kindler meet face to face over a family dinner. Kindler delivers a chilling monologue that starts off cordially and then, as he lets the façade slip ever so slightly, he expounds on Germany and the Nazi philosophy. He claims that the Germans are not waiting for another Messiah a la Jesus but rather another Hitler. It is a powerful speech delivered with zeal by Welles (who relished playing villains) that anticipates his famous monologue in <i>The Third Man</i> (Carol Reed, 1949). The looks that Welles and Robinson exchange during this scene make it clear that the two men have no illusions about who they really are – but proper dinner decorum keeps them in check during the meal. It is what is not being said that is just as telling as what is being said.</p> <p>Story-wise, <i>The Stranger</i> lacks originality. It is essentially a reworking of Alfred Hitchcock's <i>Shadow of a Doubt</i> (1943), with Uncle Charlie being substituted by Franz Kindler. Both films are set in postcard perfect small-town America, feature the villain launching into a psychotic monologue while sitting at a family dinner-table, and climax with a dramatic scene atop a bell tower. Edward G. Robinson also seems to be channelling his cranky investigator from <i>Double Indemnity</i> (Billy Wilder, 1944), and in doing so instils a methodical intelligence in his stereotypical character.</p> <p>Welles completed <i>The Stranger</i> under budget and on time. It was released in May of 1946 and performed quite well at the box-office, earning an Academy Award nomination for, ironically, Best Original Screenplay. More importantly, it proved to Hollywood that Welles was a bankable director, and paved the way for his next film, <i>The Lady from Shanghai</i>. Even though Welles disowned <i>The Stranger</i>, it still contains enough of his personal touches and pre-occupations to elevate it above the generic thriller, to a movie that belongs alongside his other artistic successes.</p>
<b>Strangers in the Night</b>	<p>Sergeant Johnny Meadows (William Terry) is recently discharged from the army, and on his way to meet the girl of his dreams. He found a copy of 'A Shropshire Lad' with a name — Rosemary — scrawled on the inside cover, along with an address. Intrigued, he struck up a correspondence with Rosemary and fell in love. En route to the California seaside town where she lives, he meets Dr. Leslie Ross (Virginia Grey), the town's new physician. Leslie and Johnny hit it off (and bond when the train has an accident and the doctor leaps into service) but he is determined to stay true to his pen pal love. When he arrives, he meets only Rosemary's mother Hilda (Helene Thimig) and her 'companion' Ivy (Edith Barrett). He is told that Rosemary is out of town. Captivated by her portrait, he waits. And waits. And grows suspicious.</p>
<b>Strangers on a Train</b>	<p>Psychotic mother's boy Bruno Anthony meets famous tennis professional Guy Haines on a train. Guy wants to move into a career in politics and has been dating a senator's daughter (Ann Morton) while awaiting a divorce from his wife. Bruno wants to kill his father, but knows he will be caught because he has a motive. Bruno dreams up a crazy scheme whereby he and Guy exchange murders. Guy takes this as a joke, but Bruno is serious and takes things into his own hands.</p>
<b>Straw Dogs</b>	<p>A young American mathematician, David Sumner (Dustin Hoffman), and his English wife, Amy (Susan George), move to a Cornish village, seeking the quiet life. But beneath the seemingly peaceful isolation of the pastoral village lies a savagery and violence that threatens to destroy the couple, culminating in a brutal test of Sumner's manhood and a bloody battle to the death. One of the most controversial films ever made, Sam Peckinpah's <i>Straw Dogs</i> is a harrowing and masterful investigation of masculinity and the nature of violence.</p>
<b>Stray Dog</b>	<p>A bad day gets worse for young detective Murakami when a pickpocket steals his gun on a hot, crowded bus. Desperate to right the wrong, he goes undercover, scavenging Tokyo's sweltering streets for the stray dog whose desperation has led him to a life of crime. With each step, cop and criminal's lives become more intertwined and the investigation becomes an examination of Murakami's own dark side. Starring Toshiro Mifune, as the rookie cop, and Takeshi Shimura, as the seasoned detective who keeps him on the right side of the law, <i>Stray Dog</i> (Nora Inu) goes beyond a crime thriller, probing the squalid world of postwar Japan and the nature of the criminal mind.</p>

Title	Summary
<b>Street Angel</b>	A willing prostitute (Gaynor again) escapes the law in Naples by joining the circus and she falls in love with a traveling artist (Farrell); their romantic bliss promises them joy until the law inevitably catches up. The two words of the title suggest Borzage's peerless sense of the divine passions beating within the hearts of ordinary people, and the intensity of their feelings are crystallized by the film's chiaroscuro lighting, thick fog, and wet, urban avenues. Gaynor's strength and vulnerability earned her the very first Oscar for Best Actress.
<b>Street of Shame</b>	For his final film, Mizoguchi brought a lifetime of experience to bear on the heartbreaking tale of a brothel full of women whose dreams are constantly being shattered by the socioeconomic realities surrounding them. Set in Tokyo's Red Light District (the literal translation of the Japanese title), Street of Shame was so cutting, and its popularity so great, that when an antiprostitution law was passed in Japan just a few months after the film's release, some said it was a catalyst.
<b>Streetcar Named Desire, A</b>	Set in the French Quarter of New Orleans during the restless years following World War Two, A STREETCAR NAMED DESIRE is the story of Blanche DuBois, a fragile and neurotic woman on a desperate prowl for someplace in the world to call her own. After being exiled from her hometown of Laurel, Mississippi for seducing a seventeen-year-old boy at the school where she taught English, Blanche explains her unexpected appearance on Stanley and Stella's (Blanche's sister) doorstep as nervous exhaustion. This, she claims, is the result of a series of financial calamities which have recently claimed the family plantation, Belle Reve. Suspicious, Stanley points out that "under Louisiana's napoleonic code what belongs to the wife belongs to the husband." Stanley, a sinewy and brutish man, is as territorial as a panther. He tells Blanche he doesn't like to be swindled and demands to see the bill of sale. This encounter defines Stanley and Blanche's relationship. They are opposing camps and Stella is caught in no-man's-land. But Stanley and Stella are deeply in love. Blanche's efforts to impose herself between them only enrages the animal inside Stanley. When Mitch -- a card-playing buddy of Stanley's -- arrives on the scene, Blanche begins to see a way out of her predicament. Mitch, himself alone in the world, reveres Blanche as a beautiful and refined woman. Yet, as rumors of Blanche's past in Laurel begin to catch up to her, her circumstances become unbearable.
<b>Strike</b>	Sergei Eisenstein's "Strike," with Orson Welles' "Citizen Kane," mark the most outstanding cinematic debuts in the history of film. Triggered by the suicide of a worker unjustly accused of theft, a strike is called by the laborers of a Moscow factory. The managers, owner and the Czarist government dispatch infiltrators in an attempt to break the workers unity. Unsuccessful, they hire the police and, in the film's most harrowing and powerful sequences, the unarmed strikers are slaughtered in a brutal confrontation. This edition of "Strike" is digitally remastered from a mint-condition 35mm print made from the original camera negative and features new digital stereo music composed and performed by the Alloy Orchestra.
<b>Stromboli</b>	A devastating portrait of a woman's existential crisis, set against the beautiful and forbidding backdrop of a volcanic island. After World War II, a Lithuanian refugee (Bergman) marries a simple Italian fisherman (Mario Vitale) she meets in a prisoner of war camp and accompanies him back to his isolated village on an island off the coast of Sicily. Cut off from the world, she finds herself crumbling emotionally, but she is destined for a dramatic epiphany. Balancing the director's trademark neorealism (exemplified here in a remarkable depiction of the fishermen's lives and work) with deeply felt melodrama, Stromboli is a revelation.
<b>Stroszek</b>	<p>Berlin street musician, Bruno Stroszek (Bruno Schleinstein) is released from a prison asylum with a stern warning from the governor to keep away from drinking, as alcohol has been the cause of all his troubles. Stopping off immediately for a beer at his local bar, he finds that an old friend, Eva (Eva Mattes), a prostitute, is being beaten and abused by the two thugs who are her pimps. She takes refuge with Bruno, but this only makes her situation worse, and furthermore brings her troubles onto Bruno as well. Bruno's old landlord and friend, a crazy old man called Herr Scheitz, is planning to emigrate, to live with his nephew in Wisconsin, so Bruno and Eva depart with the old man, hoping to find an escape from Berlin to a better life in America.</p> <p>With its use of eccentric characters, Stroszek shares some of the themes and even imagery of his earlier rather disturbing Even Dwarfs Started Small, raising questions about who the real freaks are in society and who are the real inmates when life is a prison. Yes, the characters in Stroszek are slightly unusual, but their hopes and aspirations are as real any anyone's – to be free to live one's life as one chooses and to be happy. For Bruno and Eva, America is the symbol of their freedom – as it has been and continues to be for so many people. Arriving in Wisconsin, Bruno finds work on a farm and Eva as a waitress in a roadside diner, but they soon find that life in America can be as restrictive as any prison. This is a land where farmers carry guns to protect a strip of land, where serial killers roam, where pre-fabricated homes are delivered on trucks – and are taken away just as easily. The film has been seen as a bitter take on the illusion of the American dream, but Herzog's vision of the mid-West is no more an all-encompassing view of America than his depiction of the Berlin's Turkish community, its pimps and prostitutes is representative of the German city. The film's meaning is more human and intimate and is represented in some smaller, key scenes – the doctor with a premature baby in a children's hospital and the final extraordinary dancing chicken scene – capturing something deep and truthful about the human condition.</p>

Title	Summary
<b>Successive Slidings Into Pleasure</b>	<p>"Successive Slidings of Pleasure" is a bird of a different feather: texturally dense, at times elliptical to the point of inscrutability, yet ravishing in its painterly use of color and framing, and utterly subversive not only in its deployment of female nudity and sadomasochistic content, but in the way it embodies this radicalism in the person of its nameless protagonist (Anicée Alvina). (Typically credited as "The Prisoner," she's given the allusively intriguing name of Alice in the published script.) Robbe-Grillet's narratives have always participated to some degree in generic tropes and iconography. Just as "Trans-Europ-Express" tinkers with the roman policier and film noir, "Successive Slidings" invokes pulp novels and various horror subgenres including vampire films and nunsplotation. Other factors link these films: both center around the commission of a sexual murder and incorporate rope and chain bondage.</p> <p>Broadly speaking, we can say that "Successive Slidings" is 'about' a woman who uses whatever means are at her disposal (whether her body or her way with words) to confound the forces of patriarchal authority in the person of the policeman who arrests her, the judge (Michael Lonsdale) who tries her case, and the priest (Jean Martin) who runs the strange "religious prison" where she's subsequently incarcerated. The way it goes about what it's about, however, is far from straightforward. Shuttling between past and present, fact and fantasy, this is a far more elusive and allusive film than "Trans-Europ-Express."</p> <p>Apart from evoking imagery from his own works, Robbe-Grillet throws in references to the art of Yves Klein, the writings of Jules Michelet (whose history book Satanism and Witchcraft supplied many of the film's underlying themes), and Georges Bataille (thanks to whom you may never feel the same about cracking open an egg), and gives the nod to the films of other auteur filmmakers. At times, "Successive Slidings" recalls a Jean Rollin erotic horror, and at others it suggests a vignette from Luis Buñuel's "The Phantom of Liberty." But Robbe-Grillet saves his best intertextual gag for a key scene: In a tableau meant to parody a similar scene in Orson Welles's "The Trial," the judge sits on a big brass bed surrounded by law books and dictionaries, repeating the Prisoner's testimony word for word, stopping to look each one up and try it out in various intonations, as though a change in emphasis might rectify and realign the 'proper' meaning of her evidence.</p>
<b>Such Good Friends</b>	<p>Based upon the novel by Lois Gould and adapted under the pseudonym Esther Dale by Elaine May, "Such Good Friends" focuses on Julie Messinger played by Dyan Cannon, a woman with intense, often wild emotions that are held in check beneath a rather conventional façade. After her chauvinistic and self-centered husband Richard checks into the hospital for a simple mole removal that goes seriously wrong, Julie discovers that he has been titanically unfaithful to her. This is the straw that breaks the camel's back, and Julie decides it is time for her to break out of her shell, no matter what the consequences. She begins to exhibit a sexual interest in other men (sometimes indiscriminately, as when she seduces her family doctor, played by James Coco, and speaks her mind to others, including her egocentric mother (Nina Foch) and her hypocritical best friend (Jennifer O'Neill). At the end, Julie wanders into Central Park and, presumably, a new life.</p>
<b>Suddenly, Last Summer</b>	<p>In this adaptation of Tennessee Williams' play, young socialite Catherine Holly (Elizabeth Taylor) is traumatized and committed after witnessing her cousin's violent death on a trip to Europe. Her aunt, Violet Venable (Katharine Hepburn), wants to hide the events of her son's death and attempts to bribe young surgeon Dr. John Cukrowicz (Montgomery Clift) to perform a lobotomy on Catherine. But John vows to find out the truth about Catherine's state before taking any action.</p>
<b>Suitor, The</b>	<p>Pierre Etaix's first feature introduces the droll humor and oddball charm of its unique writer-director-star. As a tribute to Buster Keaton, Etaix fashioned this lovable story of a privileged yet sheltered young man (played by Etaix himself, in a nearly silent performance) who, under pressure from his parents, sets out to find a young woman to marry—though he has a hard time tearing his mind away from the famous singer whose face decorates the walls of his bedroom.</p>
<b>Sullivan's Travels</b>	<p>This masterpiece by Preston Sturges is perhaps the finest movie-about-a-movie ever made. Hollywood director Joel McCrea, tired of churning out lightweight comedies, decides to make <i>O Brother, Where Art Thou</i>—a serious, socially responsible film about human suffering. After his producers point out that he knows nothing of hardship, he hits the road as a hobo. He finds the lovely Veronica Lake—and more trouble than he ever dreamed of.</p>
<b>Summer</b>	<p>Sensitive but whiny Riviere, abandoned by friends on the eve of a group vacation, goes it alone with initially lonely results. Seemingly more improvised than the other Rohmers, this demands viewer patience and some tolerance of Riviere's "difficult" personality, but patience is rewarded. Finale is quite moving, in what emerges as one of the director's better efforts, from his series "Comedies and Proverbs."</p>
<b>Summer with Monika</b>	<p>Inspired by the earthy eroticism of Harriet Andersson, in the first of her many roles for him, Ingmar Bergman had a major international breakthrough with this sensual and ultimately ravaging tale of young love. A girl (Andersson) and boy (Lars Ekborg) from working-class families in Stockholm run away from home to spend a secluded, romantic summer at the beach, far from parents and responsibilities. Inevitably, it is not long before the pair are forced to return to reality. The version initially released in the U.S. was reedited by its distributor into something more salacious, but the original <i>Summer with Monika</i> (Sommaren med Monika), presented here, is a work of stunning maturity and one of Bergman's most important films.</p>
<b>Summer's Tale, A</b>	<p>In the centre of part 3 of Rohmer's "4 Seasons-Cycle" stands a young man, Gaspard, who went to Dinard (a town by the sea in the Bretagne) because he hopes to meet the girl he thinks he is in love with - Lena. Shortly after his arrival he comes into contact with Margot who works as a servant at her aunt's creperie. He spends a long time with her, and discusses the way he feels about Lena but he hesitates to tell the truth about his relationship. The reason is that he isn't quite sure himself. Although he insists he loves Lena, doubts arise...</p>

Title	Summary
<b>Sumurun</b>	<p>This exotic spectacle stars Jenny Hasselqvist (The Saga of Gasta Berling) as Sumurun, a rebellious member of a harem who has committed the greatest of sins: she has rejected the old sheikh and instead fallen in love with a charming cloth merchant. Lubitsch expertly interweaves Sumurun's tale with several other related stories, and the result is a wonderful blend of melodrama and comedy. The cast also includes screen legend Pola Negri (Forbidden Paradise) as a traveling dancer who is drawn to both the harem and to the sheikh's handsome son, famed director-actor Paul Wegener (The Golem) as the tyrannical, lecherous old sheikh, and Lubitsch himself as a hunchbacked clown in love with Negri.</p> <p>Sumurun was based on a pantomime act that had been a popular success for Lubitsch's mentor, the theater director Max Reinhardt. The New York Times labeled the film "an exceptional production," and Lewis Jacobs, in his book <i>The Rise of the American Film</i>, wrote that Sumurun "not only revealed Lubitsch as an ingenious director of comedy, but introduced a risqué wit that killed the heavy-handed American sex and style displays. This film presaged the flock of films Lubitsch was to make in America and was to have a lasting influence on American productions generally."</p>
<b>Sun in a Net, The [aka Slnko v sieti]</b>	<p>Stefan Uher's exquisite, groundbreaking feature, <i>The Sun in a Net</i> is consistently ranked among the greatest films in the history of Czechoslovak cinema and is cited as the film that kick-started the whole 'Czechoslovak New Wave' movement.</p> <p>Bringing to the screen a number of hitherto unacceptable social and political themes, the film is a complex interplay of sunlight and darkness, sound and silence, vision and blindness, truth and lies.</p>
<b>Sundays and Cybèle</b>	<p>In this provocative Academy Award winner from French director Serge Bourguignon, a psychologically damaged war veteran and a neglected child begin a startlingly intimate friendship—one that ultimately ignites the suspicion and anger of his friends and neighbors in suburban Paris. Bourguignon's film makes thoughtful, humane drama out of potentially incendiary subject matter, and with the help of the sensitive cinematography of Henri Decaë and a delicate score by Maurice Jarre, <i>Sundays and Cybèle</i> becomes a stirring contemplation of an alliance between two troubled souls.</p>
<b>Sunflower</b>	<p>Sophia Loren made three films with Italian Neorealist pioneer Vittorio De Sica and a whopping thirteen with co-star Marcello Mastroianni. This romantic drama set in World War II is the kind of sweeping love story that could be pretentious and overdone in most hands, but De Sica brings his usual humanity to the project and, as a result, brings out two very down-to-earth performances from his stars, both of whom can play it much bigger than allowed.</p> <p>Loren plays Giovanna, a simple Neapolitan girl who engages in a little fun with a soldier, Antonio (Mastroianni), on the eve of his going to war. On a lark, the two get married so he can score twelve days leave for his honeymoon, and they end up falling in love with each other. The actors appear to be having fun together, and their very real chemistry makes their passion and affection absolutely convincing. The couple can only hold off the army for so long, however, and Antonio is shipped off to the Russian front, where he goes missing, failing to return with the rest of the troops when the war ends.</p> <p><i>I Girasoli</i> is told in a flip-flop fashion, starting with Giovanna's hunt for her lost husband and jumping back in time to show us how they came together, fell in love, and how Antonio was lost. The battle sequences using archival footage are elegantly done, De Sica superimposing the red flag of war over the fighting. As a director, he is just as facile with the bigger moments as he is with the smaller ones, and this goes a long way to making <i>I Girasoli</i> another winner in the set. As a more mature actress, Sophia Loren is more comfortable on screen here than in any of the other films, and she seems absolutely confident with her age, once more proving her appeal comes from within at least as much as it does from her appearance.</p>
<b>Sunrise</b>	<p>There are those who rate <i>Sunrise</i> the greatest of all silent films. Then again, some consider it the finest film from any era. Such claims invite a backlash, but do yourself a favor and give it a look. At the very least, you'll know you've seen a movie of extraordinary visual beauty and emotional purity. This universal tale of a farm couple's journey from country to city and back again was the first American film for F.W. Murnau, the German director of <i>Nosferatu</i> and <i>The Last Laugh</i> whose everyday scenes seemed haunted by phantoms and whose most extravagant visions never lost touch with reality. Hollywood afforded him the technical resources to unleash his imagination, and in turn he opened up the power of camera movement and composition for a generation of American filmmakers. You'll never forget the walk in the swamp, the ripples on the lake, the trolley ride from forest to metropolis. This movie defines the cinema. - Richard T. Jameson</p>
<b>Sunset Boulevard</b>	<p>Joe Gillis is floating face down in a swimming pool as the homicide squad arrives. As narrator Joe takes us back six months when, unable to sell a script or borrow from anyone, he pulled into 10086 Sunset Boulevard to hide from men who wanted to repossess his car. The owner of the mansion is Norma Desmond, faded star of the silent era. Under the illusion that millions of fans still adore her, Norma is planning a comeback playing the lead in her own screenplay "<i>Salome</i>". When she finds out Joe is a writer she wants him to help her with the script. He moves in, becoming a kept man and the object of her obsessive affection. Meantime Joe several times runs into Betty, the script reader who originally rejected his efforts and would now like to collaborate with him. Norma, now jealous as well as possessive and ambitious, receives a call from Paramount which she believes will soon have her working again with C.B. DeMille. The studio only wants the loan of her leopard upholstered Isotta-Fraschini touring car. When Joe walks out on her she fires a pistol at him as he walks toward the pool and we are back where we came in. Norma must face the (newsreel) cameras one last time.</p>

Title	Summary
Super Dimension Fortress Macross, Vol 1-3	<p>In 1999, a massive alien space ship mysteriously crashed onto the Earth. Over the next ten years, the U.N. Spacy managed to repair this space ship and ultimately christened it the "Macross." On the day of its first launch, a group of war-mongering aliens known as the Zentradi invaded the planet, solely targeting the Macross. In panic, the crew of the ship, decided to teleport themselves out of harm's way by using an untested "fold" system; however, they are accidentally teleported all the way to Pluto along with most of the island and its 50,000 residents. Now, the crew of the Macross must travel all the way back to Earth with the Zentradi space forces flanking them from all sides.</p> <p>Super Dimension Fortress Macross, Vol. 1: Upon the Shoulders of Giants  Super Dimension Fortress Macross, Vol. 2: Under Crimson Skies  Super Dimension Fortress Macross, Vol. 3: Dangerous Divisions  36 episodes altogether, 1982-1983.</p>
Superman - The Movie	<p>The essential plot of Superman II stays the same in this new cut: the trio of criminal masterminds from the first film are released from the Phantom Zone, and head to Earth to rule all of humanity, having discovered that they have super powers on our planet. Meanwhile, Superman (Christopher Reeve, Street Smart) struggles with his feelings for Lois (Margot Kidder, The Great Waldo Pepper), and she tests her theory that Clark Kent and Superman are one and the same. And Lex Luthor (Gene Hackman, The French Connection) escapes from prison with the help of Otis (Ned Beatty, Deliverance) and Miss Teschmacher (Valerie Perrine, What Women Want), finds the Fortress of Solitude, and devises a plan to use his knowledge of Superman's history to satiate his "affinity for beachfront property."</p> <p>Yes, the major plot points are unchanged, but the execution is very, very different.</p> <p>Superman II: The Richard Donner Cut is wholly more consistent in tone and execution than the theatrical version. Geoffrey Unsworth's (A Bridge Too Far) cinematography makes up most of the film, and is more visually interesting and grander than the rather pedestrian work by Robert Paynter (Spies Like Us) making up the bulk of the theatrical cut. John Williams superb score returns, the bad guys seem more threatening, Lex has a bigger role, and Lois is altogether more cheery, with no moping around the honeymoon suite.</p> <p>Best of all is the inclusion of Jor El. His scenes with Reeve are riveting, and up the drama significantly from the lighter Richard Lester version of the film.</p>
Superman II	<p>Superman takes an about-to-explode atomic bomb placed in the Eiffel Tower by terrorists and throws it into orbit. But this unwittingly sets free General Zod, Ursa and Non, the three Kryptonian villains imprisoned in the Phantom Zone by his father. Now finding that they also have super-powers, the three Phantom Zone criminals come to Earth where they proceed to bring the combined might of America to its knees. Meanwhile however, Clark Kent and Lois Lane have been assigned to go to Niagara Falls, posing as a honeymoon couple, to investigate a fraud scheme. There Lois inadvertently discovers that Clark is Superman. The two realize their love for one another but in order to consummate it Superman must make the choice to sacrifice his super-powers. But doing so leaves him unable to stand up against the Phantom Zone villains.</p>
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Superman III	<p>After being thrown off the welfare line, unemployed rogue Gus Gorman takes a computer course and gets a job with the company of Ross Webster. Gus is able to defraud the corporation of \$85,000 when he collects up all the half-cents never paid to employees floating around inside the computer system. This brings him to Webster's attention. Rather than firing him, Webster instead employs Gus's computer expertise to conduct illegal operations – destroying a rival South American coffee crop, leaving oil tankers stranded in the middle of the ocean – to ensure that his own business schemes succeed. But when Superman foils these plans, Webster orders Gus to deal with Superman. So Gus tries to synthesize artificial Kryptonite. Unfortunately there is an unknown element in the Kryptonite and to complete the formula Gus just makes up an answer. But the result causes Superman to split into two people – one good, one evil.</p>
Superman IV - The Quest for Peace	<p>The Daily Planet is acquired in a hostile takeover by entrepreneur Alan Warfield who intends to take the newspaper in more exploitative tabloid directions. Warfield's daughter Lacy is attracted to Clark Kent's guileless ways. When a young schoolboy writes to Superman asking him to do something about the nuclear arms race, Superman is troubled and eventually decides it is his duty to his adopted planet to intervene. And so he gathers all the nuclear weapons in the world and throws them into the sun. However Lex Luthor, escaped from prison again with the aid of his nephew Lenny, attaches a lock of Superman's hair to one of the missiles and this reacts in the sun to create Nuclear Man, a solar-powered creation capable of destroying Superman.</p>

Title	Summary
<b>Superman Returns</b>	Superman returns to Earth after a five-year absence, during which time he has travelled to find the remains of Krypton. Returning to The Daily Planet as Clark Kent, he discovers that Lois Lane has moved on into a relationship with Perry White's nephew Richard and that she has a young son. In adjusting to this, Superman begins to realize the depth of his feelings for Lois. At the same time, Lex Luthor, acquitted from jail and having swindled an old dowager out of her money, has mounted an expedition to the Arctic to find the Fortress of Solitude. From there, Luthor steals several of the crystals left by Superman's father and begins to discover the lost Kryptonian secrets of crystalline technology. He devises an outrageous plan to build an entire crystalline landmass on the seabed next to where Metropolis lies, something that will swamp the American continent. To counter Superman, Luthor mixes the crystals with deadly Kryptonite.
<b>Suspicion</b>	Johnny Aysgarth is a handsome gambler who seems to live by borrowing money from friends. He meets shy Lina McLaidlaw on a train whilst trying to travel in a first class carriage with a third class ticket. He begins to court Lina and before long they are married. It is only after the honeymoon that she discovers his true character and she starts to become suspicious when Johnny's friend and business partner, Beaky is killed mysteriously.
<b>Suzanne's Career</b>	In Rohmer's second 'Moral Tale,' Bertrand bides his time in a casually hostile and envious friendship with college chum Guillaume. But when ladies' man Guillaume seems to be making a play for the spirited, independent Suzanne, Bertrand watches bitterly with disapproval and jealousy.
<b>Sweeney 2</b>	Britain's Toughest Cops Are Back and Tougher Than Ever! When the Chief of the Flying Squad is nicked on corruption charges, he makes one last official request of D.I. Jack Regan (John Thaw) and D.S. George Carter (Dennis Waterman): take down a ruthless crew of highly skilled and heavily armed bank robbers terrorizing London. But as the gang's getaways become increasingly violent, Regan and Carter must tangle with crooked cops, beautiful women, a mad bomber, the government of Malta, and a final raid that becomes a desperate shotgun massacre. The great Denholm Elliott (Raiders of the Lost Ark) and Ken Hutchison (Ladyhawke) co-star in this second gritty feature film based on the roughest, toughest and most politically incorrect crime series in TV history.
<b>Sweeney Complete TV Series Collection, Season 1</b>	<p>The Sweeney is a 1970s British television police drama focusing on two members of the Flying Squad, a branch of the Metropolitan Police specialising in tackling armed robbery and violent crime in London. It stars John Thaw as Detective Inspector Jack Regan and Dennis Waterman as his partner, Detective Sergeant George Carter. The programme's title derives from "Sweeney Todd", which is Cockney rhyming slang for "Flying Squad".</p> <p>The promotional episode shown to the press was "Thin Ice", which featured a relatively lightweight and somewhat humorous story, some comedy and international locations.</p> <p>Episodes from the first series included "Ringer", where the team were attempting to prevent a criminal being sprung from prison, "Jackpot", "Stoppo Driver", and "Abduction" (in which Regan's daughter Susie was kidnapped), the latter focusing on the strains that the job put on family life. "Jigsaw" subtly illustrated the backgrounds and family lives of Regan and Carter; parallels are drawn between the unhappy situation of the main villain's family and Regan's own domestic situation.</p> <p>The early episodes feature a great degree of hostility and mistrust between Regan and his senior officer, Haskins, who in one episode ("Ringer") attempts to separate Carter from Regan in order to help Carter's career.</p> <p>The episode "Queen's Pawn" is a display of how Regan is willing to bend the rules in order to get a result, as he fabricates evidence, illegally opens private mail, and even arranges the kidnapping of one of the criminals in order to get the desired result.</p>
<b>Sweeney Complete TV Series Collection, Season 2</b>	<p>The episodes "Faces" and "Thou Shalt Not Kill" were broadcast during the second series. In the former, a communist group (which appears to be German-based, with echoes of the then-contemporary West German communist terrorist group the Baader-Meinhof gang) is staging heists to raise funds for its cause. However, the group has been infiltrated by British Secret Service MI5, leading to inter-departmental politics between the police and the security services. "Thou Shalt Not Kill" features a tense hostage situation inside a bank, with Haskins faced with the dilemma of whether to risk the hostages' lives by shooting the criminals.</p> <p>Other highlights included a pair of tongue-in-cheek episodes, "Golden Fleece" and "Trojan Bus", featuring two cocky but likeable Australian villains, played by British actors Patrick Mower and George Layton; and the more serious episode "Hit and Run", in which Carter's wife Alison is murdered.</p>

Title	Summary
<b>Sweeney Complete TV Series Collection, Season 3</b>	<p>The episode "Taste of Fear" introduced violent psychopathic criminal Tim Cook (George Sweeney), an army deserter whose experiences in Northern Ireland had left him embittered. Cook also appeared in the later episode "On the Run".</p> <p>Other episodes explored different themes: "Tomorrow Man" focused on the clash between traditional policing methods and newer more technological ways of solving crime, methods which, in the modern world, have made crimes such as those depicted in The Sweeney—for example, villains in stocking masks carrying out wages snatches—seem old-fashioned. "Bad Apple" dealt with police corruption, and here, Regan, despite being seen to bend the rules in other episodes in order to achieve convictions (i.e. for legitimate motives), will not bend them for his own profit, and is shown to hold the deepest contempt for the corrupt officers.</p> <p>"Visiting Fireman", written by Troy Kennedy-Martin, has elements involving radioactive material and the Security Services that would later be expanded into the BBC series Edge of Darkness.</p>
<b>Sweeney Complete TV Series Collection, Season 4</b>	<p>There was a two-year gap between the third and fourth series while the team made two full-length feature films (Sweeney! and Sweeney 2) to cash-in on the show's popularity.</p> <p>For the fourth series there were several changes, including a different title sequence and DCI Haskins being absent from a number of episodes. The final series has been criticised as the weakest.[9] This decline in quality led John Thaw and Dennis Waterman to the realisation that the show was in danger of running out of steam, and to take the decision to end it while it was still at the peak of its popularity.</p> <p>Notable episodes include "Nightmare", which features a slightly experimental dream sequence as part of the plot. This is also the episode with the highest number of deaths, and features another then-contemporary plot of two ex-IRA men committing a major crime in order to buy their way back into the organisation. "Bait" featured a performance by George Sewell, who had starred in the Euston Films-produced episodes of an earlier police series, Special Branch; earlier still he had featured in the film Get Carter, which was a major influence on The Sweeney, and whose main character, Jack Carter, may have been the inspiration for the names of the two main Sweeney characters. "Hard Men" may have been intended as a spin-off pilot, with James Cosmo featuring as Glasgow police detective Davey Freeth working uneasily with Regan and Carter to catch a pair of Scottish thugs pulling jobs in London.</p> <p>"Hearts and Minds", the last episode to be filmed, featured the comedians Morecambe and Wise, and was a quid pro quo for the appearance of Waterman and Thaw in a sketch in the 1976 Morecambe and Wise Christmas show on the BBC.</p> <p>The final broadcast episode, "Jack or Knave?", which aired on 28 December 1978, saw an ambiguous ending, with the main character, Jack Regan, temporarily locked up after being implicated in a corruption scandal, then finally being exonerated. He then announces that he's had it with the Squad, and the series ends with him resigning in disgust, but it's left open as to whether he would be persuaded to change his mind.</p>
<b>Sweeney!</b>	<p>When the sexy mistress of a cabinet minister is found dead of an apparent overdose, Detective Inspector Jack Regan (John Thaw) and Detective Sergeant George Carter (Dennis Waterman) shake off the booze and women to take on the case. But when the bullet-riddled bodies start to pile up in the London streets, Regan and Carter find themselves bollocks-deep in a murderous conspiracy involving doomed prostitutes, machine-gun assassins, multi-national oil companies and a cold-blooded bureaucrat who may be above the law. Barry Foster (Frenzy) and Ian Bannen (The Offence) co-star in this smash feature film that took all the hard-hitting thrills of television's The Sweeney and blasted it onto cinema screens like never before.</p>
<b>Sweet Bird of Youth</b>	<p>Brooks' second involvement with Tennessee Williams has Newman repeating his Broadway role as the no longer quite pristine gigolo who returns to his home town with fading movie queen (Page) in tow, scheming to establish himself as someone in the eyes of the corrupt political boss (Begley) who once ran him out of town for aspiring to marry his daughter (Knight). Like Cat on a Hot Tin Roof, the play gets the glossy clean-up treatment, so that Newman's comeuppance (what he hadn't realized in leaving town was that he also left Knight pregnant) no longer comes through castration, but simply by having his pretty face messed up a bit. It might still have worked, except that Brooks' direction seems a little too stolid for all the sleazy, flaming passions. These are, however, given full measure by an excellent cast. Geraldine Page, in particular (like Newman, repeating her Broadway role) is stunningly and wittily outsized in her rendition of the ageing movie queen seeking refuge in a haze of drink, drugs and sex.</p>
<b>Sweet Hereafter, The</b>	<p>A lawyer, pursued by the demons of losing a daughter to drugs, comes to a Canadian town where 20 children have died in a school bus accident. He wants the parents to sue, to determine who was at fault, and to focus their anger on making those at fault pay. Told partly in flashbacks to the days leading up to the accident, we also follow the attorney from family to family, coaxing them to join the suit. One young teen survives, crippled. She has become the lame child left behind in "The Pied Piper of Hamelin," which she reads aloud to a child the night before the accident. Her testimony is pivotal, and her relationship with her own father leads to what she says.</p>

Title	Summary
Sweet Movie	Pushing his themes of sexual liberation to their boiling point, Yugoslavian art-house provocateur Dušan Makavejev followed his international sensation WR: Mysteries of the Organism with this full-throated shriek in the face of bourgeois complacency and movie watching. Sweet Movie tackles the limits of personal and political freedom with kaleidoscopic feverishness, shutting viewers from a gynecological beauty pageant to a grotesque food orgy with scatological, taboo-shattering glee. With its lewd abandon and sketch-comedy perversity, Sweet Movie became both a cult staple and exemplar of the envelope pushing of 1970s cinema.
Sweet Smell of Success	A classic of the late 1950s, this film looks at the string-pulling behind-the-scenes action between desperate press agent Sidney Falco (Tony Curtis) and the ultimate power broker in that long-ago show-biz Manhattan: gossip columnist J.J. Hunsecker (Burt Lancaster). Written by Ernest Lehman and Clifford Odets (who based the Hunsecker character on the similarly brutal and power-mad Walter Winchell), the film follows Falco's attempts to promote a client through Hunsecker's column--until he is forced to make a deal with the devil and help Hunsecker ruin a jazz musician who has the nerve to date Hunsecker's sister. Director Alexander Mackendrick and cinematographer James Wong Howe, shooting on location mostly at night, capture this New York demimonde in silky black and white, in which neon and shadows share a scarily symbiotic relationship--a near-match for the poisonous give-and-take between the edgy Curtis and the dismissive Lancaster. - Marshall Fine
Swept Away by an Unusual Destiny in the Blue Sea of August	A rich woman, Raffaella, and some friends rent a yacht to sail the Mediterranean Sea during summer. The sailor, Gennarino, who is a communist, does not like this woman but has to bear her bad mood. One day she wakes up late in the afternoon and ask to be taken to land where everyone gone erlier. Gennarino sets up a boat but in the trip the boat cracks up. They spend the night in the middle of the sea. The reach a desert island where, after some fightings, they realize that they have to live together and the fall in love, with unexpected end.
Swimmer, The	Neddy Merrill has been away for most of the Summer. He reappears at a friends pool. As they talk, someone notices that there are pools spanning the entire valley. He decided to jog from pool to pool to swim the whole valley. As he stops in each pool his interactions tell his life story.
Swimming Pool	Sarah Morton is a famous British mystery author. Tired of London and seeking inspiration for her new novel, she accepts an offer from her publisher John Bosload to stay at his home in Luberon, in the South of France. It is the off-season, and Sarah finds that the beautiful country locale and unhurried pace is just the tonic for her--until late one night, when John's indolent and insouciant French daughter Julie unexpectedly arrives. Sarah's prim and steely English reserve is jarred by Julie's reckless, sexually charged lifestyle. Their interactions set off an increasingly unsettling series of events, as Sarah's creative process and a possible real-life murder begin to blend dangerously together.
Swimming Pool, The [La Piscine]	A young couple (Delon and Romy Schneider, Boccaccio '70) on vacation in St. Tropez receives a sudden call from her old lover, who is in town with his beautiful young daughter (Jane Birkin, Seven Deaths in the Cat's Eye). When they come by, old flames are rekindled, new ones are struck, and a crime of jealous passion threatens to tear the couple apart.
Swimming with Sharks	A young Hollywood executive becomes the assistant to a big time movie producer who is the worst boss imaginable: abusive, abrasive and cruel. But soon things turn around when the young executive kidnaps his boss and visits all the cruelties back on him.
Swindle, The	Betty and Victor tour quietly around France in their motor home living safely on part-time swindles until they become involved in a scam with high stakes and international implications. Chabrol's 50th film is a deft and entertaining thriller.
Swing Time	Astaire (whose character flips a coin that makes him 'Lucky', also his nickname) misses his wedding to Betty Furness and then must prove he's worth enough money to marry her. So he goes to New York with a friend (Victor Moore) in tow where he meets a dance instructor (Rogers), who's been dating another (Georges Metaxa). Helen Broderick plays Ginger's girlfriend. Funny scenes provided by Eric Blore as Ginger's boss, especially when she has to teach Fred how to dance ... and succeeds in "no time", miraculously! Oscar's Best Song "The Way You Look Tonight", and the famous (Oscar nominated Dance direction) "Bojangles of Harlem" number are highlights.
Sworn to the Drum: A Tribute to Francisco Aguabella	The impassioned rhythms of Francisco Aguabella's conga propel this portrait of the great Afro-Cuban percussionist.
Sydney 2000 "Sydney 2000: Stories of Olympic Glory"	
Symbiopsychotaxiplasm Take 2 1/2	In his one-of-a-kind fiction/documentary hybrid Symbiopsychotaxiplasm Take One, director William Greaves presides over a beleaguered film crew in New York's Central Park, leaving them to try to figure out what kind of movie they're making. A couple enacts a break-up scenario over and over, a documentary crew films a crew filming the crew, locals wander casually into the frame: the project defies easy description. Yet this wildly innovative sixties counterculture landmark remains one of the most tightly focused and insightful movies ever made about making movies. Criterion presents this long-unreleased gem in a special two-disc edition, along with its sequel, Take 2 1/2, made thirty-five years later with executive producers Steven Soderbergh and Steve Buscemi.



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<b>Symbiopsychotaxiplasm Take One</b>	In his one-of-a-kind fiction/documentary hybrid <i>Symbiopsychotaxiplasm Take One</i> , director William Greaves presides over a beleaguered film crew in New York's Central Park, leaving them to try to figure out what kind of movie they're making. A couple enacts a break-up scenario over and over, a documentary crew films a crew filming the crew, locals wander casually into the frame: the project defies easy description. Yet this wildly innovative sixties counterculture landmark remains one of the most tightly focused and insightful movies ever made about making movies. Criterion presents this long-unreleased gem in a special two-disc edition, along with its sequel, <i>Take 2 1/2</i> , made thirty-five years later with executive producers Steven Soderbergh and Steve Buscemi.
<b>Sympathy for the Devil [One plus One]</b>	Gliding, inquisitive camerawork unobtrusively captures the Rolling Stones rehearsing 'Sympathy for the Devil' in a London studio. Elsewhere in the city, a riverside car-scrapyard is home to a murderous clique of gun-toting, invective-spouting Black Power revolutionaries. In a seedy pornographic bookshop, a young man (Iain Quarrier) reads aloud from <i>Mein Kampf</i> while customers make their selections from the garish titles which line the shelves. We see the city's walls being spray-painted with punning graffiti slogans by a larkish, fashionably-dressed female hipster. <i>One Plus One</i> is a remarkable work which remains radical, dangerous and stimulating nearly four decades on. Godard fires countless barbs and arrows, many of which veer wildly off course. But he hits his targets often enough to make the film an enthralling, consistently surprising experience – audaciously iconoclastic, often laugh-out loud funny (the 'Eve Democracy' sequence, parodying vapid celebrity interviews, is priceless) and displaying a breezy mastery of basic film-making techniques (camera movement; composition within the frame; film and sound editing) that mean that while much of the content has dated rather badly, the form of the movie remains as bracingly fresh as ever. And it all ends – fittingly enough – with a remarkable, technically astonishing, extended final shot that's enigmatic, beautiful and disturbing in equal measure.
<b>Synecdoche, New York</b>	Philip Seymour Hoffman stars as Caden Cotard, a husband and father who directs over-complicated stagings of familiar plays for a local theatre in Schenectady, New York. He's not terribly happy, and neither is his wife, and when he's injured in a shaving accident, it sets off a chain reaction of maladies and depression that leaves Cotard alone, sure that he's dying, and aching to do something important--a massive theatre piece that addresses (ultimately) the entirety of the human condition.
<b>Synonyms</b>	One of the best-reviewed films of 2019, and winner of the Golden Bear for Best Feature at the Berlin Film Festival, <i>Synonyms</i> is a ferociously funny movie about the existential angst of an expat. It features a dynamic lead performance from newcomer Tom Mercier, whose feral intensity practically bursts out of the frame. Mercier plays Yoav, a disaffected young Israeli who flees Tel Aviv for Paris to start a new life. Desperate to erase his origins, Yoav sees France as his only hope for salvation. He vows not to utter a single word of Hebrew, his French dictionary becoming his constant companion. He is swiftly befriended by a strange young French couple who enmesh him in a very Parisian love triangle. Based on writer-director Nadav Lapid's ( <i>The Kindergarten Teacher</i> ) own experiences, <i>Synonyms</i> explores the challenges of putting down roots in a new place.
<b>Syriana</b>	<i>Syriana</i> is an oil-based soap opera set against the world of global oil cartels. It is to the oil industry as <i>Traffic</i> was to the drug trade (no surprise, since writer/director Stephen Gaghan wrote the screenplay to <i>Traffic</i> ): a sprawling attempt to portray the vast political, business, social, and personal implications of a societal addiction, in this case, oil. A major merger between two of the world's largest oil companies reveals ethical dilemmas for the lawyer charged with making the deal (Jeffrey Wright), and major global implications beyond the obvious; a CIA operative (George Clooney) discovers the truth about his work, and the people he works for; a young oil broker (Matt Damon) encounters personal tragedy, then partners with an idealistic Gulf prince (Alexander Siddig) attempting to build a new economy for his people, only to find he's opposed by powers far beyond his control. Meanwhile, disenfranchised Pakistani youths are lured into terrorism by a radical Islamic cleric. And that's just the start. As in <i>Traffic</i> , in one way or another all of the characters' fates are tied to each other, whether they realize it or not, though the connections are sometimes tenuous. While <i>Syriana</i> is basically a good film with timely resonance, it can't quite seem to measure up to Gaghan's ambitious vision and it very nearly collapses under the weight of its many storylines. Fortunately they are resolved skillfully enough to keep the film from going under in the end. To some viewers, <i>Syriana</i> will seem like an unfocused and over-loaded film that goes, all at once, everywhere and nowhere. Others will find it to be an important work earnestly exploring major issues. In either case, it's a film that deserves to be taken seriously, and it's likely to be one that will be talked about for a long time to come. -- Dan Vancini
<b>Szamanka [aka She-Shaman]</b>	Director Andrzej Zulawski's adaptation of Manuela Gretkowska's controversial screenplay tells the story of an anthropology professor Michal's (Boguslaw Linda) who as the movie progresses develops two overwhelming obsessions. The first one is a mummified, 3,000 year-old, perfectly preserved body of a Shaman he and his colleagues have recently dragged out of a swamp, and the second – an enigmatic student (Iwona Petry) he meets by chance at Krakow Railway Station. In exactly a minute after they meet, they have passionate but joyless sex "The Last Tango in Paris" style. The girl whose name we'll never learn has been known as "The Italian" – she is not an Italian, she just used to work at the Italian Restaurant and make the best Pizza in town (or so she says). She emits some primitive, dangerous sexuality - she is unpredictable, swift and reckless. Very soon she and the professor are engaged in the affair that grows dark and explicit, and the movie enters "In The Realm of Senses" territory which prepares you for a very predictable and (if you ask me) ridiculous ending. Between plentiful (and boring) erotic scenes, Michal tries to solve the mystery of the Shaman (remember, it is his first obsession?) There is one absolutely comical scene with Michal and his colleagues chanting and dancing around an indifferent mummy. There are also some young men running the streets of Krakow, screaming and firing the guns (I believe that it is supposed to represent the director's comments and criticism of the Polish Politics – but he lost me there). By the end of the movie Michal realizes that he must run from "The Italian" because (as he correctly guessed) "she is death" but the sexually voracious and violently disturbed girl has another plans for him.
<b>Taboo: Season 1</b>	Thought to be dead, danger-courting excursionist James Delaney returns to London in 1814, after spending ten years in Africa, in order to attend his father's funeral. He inherits his notorious father's shipping empire-as well as all of the enemies and debts his father's dubious dealings had picked up along with it.

Title	Summary
<b>Tabu</b>	<p>Filmed entirely in the South Seas in 1929 with a nonprofessional cast and gorgeous cinematography by Floyd Crosby, this began as a collaboration with the great documentarist Robert Flaherty, who still shares credit for the story, though clearly the German romanticism of Murnau predominates, above all in the heroic poses of the islanders and the fateful diagonals in the compositions. The simple plot is an erotic love story involving a young woman who becomes sexually taboo when she is selected by an elder (one of Murnau's most chilling harbingers of doom) to replace a sacred maiden who has just died; an additional theme is the corrupting power of "civilization"--money in particular--on the innocent hedonism of the islanders. However dated some of this film's ethnographic idealism may seem today, the breathtaking beauty and artistry make it indispensable viewing, and the exquisite tragic ending--conceived musically and rhythmically as a gradually decelerating diminuendo--is one of the pinnacles of silent cinema. - Jonathan Rosenbaum</p>
<b>Take Aim at the Police Van</b>	<p>At the beginning of Seijun Suzuki's taut and twisty whodunit, a prison truck is attacked and a convict inside is murdered. The penitentiary warden on duty, Daijiro (Michitaro Mizushima), is accused of negligence and suspended, only to take it upon himself to track down the killers</p>
<b>Taking of Power by Louis XIV, The</b>	<p>Filmmaking legend Roberto Rossellini brings his passion for realism and unerring eye for the everyday to this portrait of the early years of the reign of France's "Sun King," and in the process reinvents the costume drama. The death of chief minister Cardinal Mazarin, the construction of the palace at Versailles, the extravagant meals of the royal court: all are recounted with the same meticulous quotidian detail that Rossellini brought to his contemporary portraits of postwar Italy. The Taking of Power by Louis XIV dares to place a larger-than-life figure at the level of mere mortal.</p>
<b>Taking Off</b>	<p>The film begins with a bizarre rock audition somewhere in New York City - a group of young girls, amongst them the legendary Carly Simon, attempt to impress a supposedly competent jury of hippie musicians. The passion in the room is admirable but most of the singing is beyond terrible. One of the girls is Jeannie Tyne (Linnea Heacock), and she dreams of being a star. When her turn comes to impress the judges, however, she simply asks to be excused and walks away.</p> <p>Fastforward. Jeannie goes back home - and then quickly disappears. Assuming that she has left for good her parents, Larry (Buck Henry, Heaven Can Wait) and Lynn (Lynn Carlin, Faces), panic. Larry starts looking for Jeannie and ends up in a café where the owner gives him a box with pictures of other missing girls, one of which happens to be there. He phones her mother, Ann (Audra Lindley, The Heartbreak Kid, Desert Hearts), who later on invites him to join the Society of Parents of Fugitive Children (S.P.F.C.).</p> <p>Eventually, Lynn and Larry end up at an S.P.F.C. meeting. There they meet Ann and her husband Ben (Paul Benedict, The Man with Two Brains), and they quickly reveal to them that having their daughter "missing" has actually been extremely beneficial for their shaky marriage. At the end of the meeting a strange character (Vincent Schiavelli, Fast Times at Ridgemont High) gives the parents a masterclass on marijuana.</p>
<b>Tale of Cinema</b>	<p>Hong's film, a last minute entry at Cannes Film Festival, takes on the structure of a film-within-a-film as it tells the story of two hopeless romantics who fall in love with the same woman. The less you know about the film's structure the better, suffice to say that it's a magical way for Hong to deal with his familiar theme of the romantic triangle. As is typical of a Hong film, a great amount of time is spent watching these people drink booze as they converse about love and life. It's no surprise that Hong's films have often been compared to the work of Eric Rohmer in their handling of talk heavy adult infatuation, however there is an underlying theme of alienation and a focus on history and memory in all of his works that places his films closer to Antonioni and Resnais in my book. Unique to this film, is a distinctive abandonment of Hong's typical stationary camera for one that frequently zooms to convey emotion, an interesting device that serves as a stepping-stone into unlocking the wonders that this film has to offer. After all, a - tale of cinema - can only be told in the language of cinema, as perfect a case as ever for life imitating art.</p>
<b>Tale of the Princess Kaguya, The</b>	<p>Takahata takes his inspiration from a classic Japanese tale. In the humblest of births, a tiny princess sprouts to life from a bamboo stalk and is raised by a loving, elderly rustic couple. They immediately recognize she's a supernaturally born royal, and their adopted daughter grows by leaps and bounds. Her parents strive to raise her properly, grooming her to become the wife of a prince. Indeed, many royal suitors contend for her hand once word spreads of her beauty and skill with the stringed koto. In the requisite makeover scene, Kaguya's teeth are blackened and her eyebrows painfully plucked. Nevertheless, she's just as rebellious and independent as any Disney heroine.</p> <p>This is one of the most gorgeous animated films of the last decade (France's The Painting and Pixar's Brave come to mind as well), with soft pastels against a white background and bolder colors for the palace intrigue. The musical score features an oboe solo evoking Wagner's "Forest Murmurs," fitting for this film's alluring call to nature. The visual variety is a treat for adults, but the methodical pace and the long running time (137 minutes) places this out of the patience zone for most kids, even with the appearance of an angry dragon.</p>
<b>Tales from the Gimli Hospital</b>	<p>Set at the turn of the 20th century, this postmodern film explores a depraved game of upmanship between two men. Two children visit their dying mother in a hospital. Then a relative tells them the Icelandic legend of Einar, the Lonely... In a small fishing village in Iceland a smallpox plague has disfigures its victims' faces. Einar and his fellow patient, Gunnar, sit in a quarantined hospital room. Attempting to evoke sympathy from one another, the men exchange confessional stories about past misdeeds. Gunnar claims he murdered his wife by infecting her with the pestilence. Einar says he once robbed a grave and profaned its beautiful inhabitant. As they reveal more about themselves, the men learn they have something in common - something very ugly. This tape also includes a short film by Guy Maddin, "The Dead Father."</p>

Title	Summary
<b>Tales of Hoffmann, The</b>	Michael Powell and Emeric Pressburger create a phantasmagoric marriage of cinema and opera in this one-of-a-kind take on a classic story. In Jacques Offenbach's fantasy opera <i>The Tales of Hoffmann</i> , a poet dreams of three women—a mechanical performing doll, a bejeweled siren, and the consumptive daughter of a famous composer—all of whom break his heart in different ways. Powell and Pressburger's feverishly romantic adaptation is a feast of music, dance, and visual effects, and one of the most exhilarating opera films ever produced.
<b>Tall T, The</b>	Using Elmore Leonard as a story source, and putting the powerhouse Maureen O'Sullivan in a key role, Boetticher's simple crime story offers some similarly slight pleasures. This is a movie centered on acting, and the chemistry between the cast. Richard Boone is excellent as a whacked-out villain with some definite personal plans, and he plays well off the always stoic Scott and wounded weepiness of Sullivan. Still, there are limits to what <i>Tall T</i> can offer to the film fan. One does have to remember that many of these movies were made under what Roger Corman might consider "restrictive" production designs. They are small in subject and cast. Locations are kept to a minimum, and rumor has it that Boetticher completed many of these titles in less than twelve days. When you consider that something like <i>A Fistful of Dollars</i> took seven weeks, the amount of artistry Boetticher shows here is startling.
<b>Taming of the Shrew, The</b>	<p>In the English countryside, a poor tinker named Christopher Sly becomes the target of a prank by a local lord. Finding Sly drunk out of his wits in front of an alehouse, the lord has his men take Sly to his manor, dress him in his finery, and treat him as a lord. When Sly recovers, the men tell him that he is a lord and that he only believes himself to be a tinker because he has been insane for the past several years. Waking in the lord's bed, Sly at first refuses to accept the men's story, but when he hears of his "wife," a pageboy dressed in women's clothing, he readily agrees that he is the lord they purport him to be. Sly wants to be left alone with his wife, but the servants tell him that a troupe of actors has arrived to present a play for him. The play that Sly watches makes up the main story of <i>The Taming of the Shrew</i>.</p> <p>In the Italian city of Padua, a rich young man named Lucentio arrives with his servants, Tranio and Biondello, to attend the local university. Lucentio is excited to begin his studies, but his priorities change when he sees Bianca, a beautiful, mild young woman with whom Lucentio instantly falls in love. There are two problems: first, Bianca already has two suitors, Gremio and Hortensio; second, Bianca's father, a wealthy old man named Baptista Minola, has declared that no one may court Bianca until first her older sister, the vicious, ill-tempered Katherine, is married. Lucentio decides to overcome this problem by disguising himself as Bianca's Latin tutor to gain an excuse to be in her company. Hortensio disguises himself as her music teacher for the same reason. While Lucentio pretends to be Bianca's tutor, Tranio dresses up as Lucentio and begins to confer with Baptista about the possibility of marrying his daughter. The Katherine problem is solved for Bianca's suitors when Hortensio's friend Petruccio, a brash young man from Verona, arrives in Padua to find a wife. He intends to marry a rich woman, and does not care what she is like as long as she will bring him a fortune. He agrees to marry Katherine sight unseen. The next day, he goes to Baptista's house to meet her, and they have a tremendous duel of words. As Katherine insults Petruccio repeatedly, Petruccio tells her that he will marry her whether she agrees or not. He tells Baptista, falsely, that Katherine has consented to marry him on Sunday. Hearing this claim, Katherine is strangely silent, and the wedding is set.</p> <p>On Sunday, Petruccio is late to his own wedding, leaving Katherine to fear she will become an old maid. When Petruccio arrives, he is dressed in a ridiculous outfit and rides on a -broken-down horse. After the wedding, Petruccio forces Katherine to leave for his country house before the feast, telling all in earshot that she is now his property and that he may do with her as he pleases. Once they reach his country house, Petruccio continues the process of "taming" Katherine by keeping her from eating or sleeping for several days—he pretends that he loves her so much he cannot allow her to eat his inferior food or to sleep in his poorly made bed.</p> <p>In Padua, Lucentio wins Bianca's heart by wooing her with a Latin translation that declares his love. Hortensio makes the same attempt with a music lesson, but Bianca loves Lucentio, and Hortensio resolves to marry a wealthy widow. Tranio secures Baptista's approval for Lucentio to marry Bianca by proposing a huge sum of money to lavish on her. Baptista agrees but says that he must have this sum confirmed by Lucentio's father before the marriage can take place. Tranio and Lucentio, still in their respective disguises, feel there is nothing left to do but find an old man to play the role of Lucentio's father. Tranio enlists the help of an old pedant, or schoolmaster, but as the pedant speaks to Baptista, Lucentio and Bianca decide to circumvent the complex situation by eloping.</p> <p>Katherine and Petruccio soon return to Padua to visit Baptista. On the way, Petruccio forces Katherine to say that the sun is the moon and that an old man is really a beautiful young maiden. Since Katherine's willfulness is dissipating, she agrees that all is as her -husband says. On the road, the couple meets Lucentio's father, Vincentio, who is on his way to Padua to see his son. In Padua, Vincentio is shocked to find Tranio masquerading as Lucentio. At last, Bianca and Lucentio arrive to spread the news of their marriage. Both Vincentio and Baptista finally agree to the marriage.</p> <p>At the banquet following Hortensio's wedding to the widow, the other characters are shocked to see that Katherine seems to have been "tamed"—she obeys everything that Petruccio says and gives a long speech advocating the loyalty of wives to their husbands. When the three new husbands stage a contest to see which of their wives will obey first when summoned, everyone expects Lucentio to win. Bianca, however, sends a message back refusing to obey, while Katherine comes immediately. The others acknowledge that Petruccio has won an astonishing victory, and the happy Katherine and Petruccio leave the banquet to go to bed.</p>
<b>Tampopo</b>	The tale of an eccentric band of culinary ronin who guide the widow of a noodle-shop owner on her quest for the perfect recipe, this rapturous "ramen western" by Japanese director Juzo Itami is an entertaining, genre-bending adventure underpinned by a deft satire of the way social conventions distort the most natural of human urges—our appetites. Interspersing the efforts of Tampopo (Nobuko Miyamoto) and friends to make her café a success with the erotic exploits of a gastronome gangster and glimpses of food culture both high and low, the sweet, sexy, and surreal Tampopo is a lavishly inclusive paean to the sensual joys of nourishment, and one of the most mouthwatering examples of food on film ever made.

Title	Summary
<b>Tár</b>	<p>Lydia Tár (Cate Blanchett)—born Linda Tarr in Staten Island, New York—is the first female principal conductor at the Berlin Philharmonic. She has a lengthy list of academic and professional accomplishments. However, through the combined efforts of a spiteful former associate and salacious, gossip-mongering tabloids, a previous unhappy relationship and its repercussions come back to haunt her.</p> <p>Tár is fatally damaged, in the end, not so much by the #MeToo witch-hunting—that is merely the occasion for her professional downfall—but by turning her back on the ideals with which Bernstein and others initially inspired her. A late scene, in which she returns in disgrace to her lower middle class family home on Staten Island and tearfully watches a video of one of Bernstein’s Young People’s Concerts, is critical in this regard.</p> <p>Furthermore, it is to Field’s credit that he does take on, at least in part, the #MeToo question. In one of the film’s early scenes, while teaching a class at the Juilliard School, a leading performing arts conservatory in New York, Tár encounters a student, Max (Zethphan D. Smith-Gneist), who declares that he is “not really into Bach” and “as a BIPOC [black, Indigenous and people of color] pangender person, I would say Bach’s misogynistic life makes it kind of impossible for me to take his music seriously.” When Lydia asks him what he means by that, Max replies, “Well, didn’t he sire like twenty kids?” And later, he adds, “White, male, cis composers? Just not my thing.”</p> <p>The arguments are appalling, but they don’t originate with the misguided Max. The ignorant, philistine rejection of Shakespeare, Bach, Dickens and other giants is driven by political and economic motives. An entire petty bourgeois layer is prepared to write off some of the greatest accomplishments of world culture as part of its effort to gain more of a place in the sun.</p> <p>Tár finds Max’s reasoning frightening, “robot”-like. She legitimately points out to him that “if Bach’s talent can be reduced to his gender, birth country, religion, sexuality, and so on—then so can yours.”</p>
<b>Taris</b>	Taris, roi de l'eau" ("Taris, King of the Water) is an inventive short portrait of a swimming champion. B/W. Mono
<b>Tartuffe</b>	Young man shows his millionaire grandfather a film based on Molière's Tartuffe, in order to expose the old man's hypocritical governess who covets his own inheritance.
<b>Taste of Cherry</b>	Winner of the Palme d’Or at the 1997 Cannes Film Festival, Iranian auteur Abbas Kiarostami’s Taste of Cherry is an emotionally complex meditation on life and death. Middle-aged Mr. Badii (Homayoun Ershadi) drives through the hilly outskirts of Tehran—searching for someone to rescue or bury him. Criterion is proud to present the DVD premiere of Taste of Cherry in a beautiful widescreen transfer.
<b>Taxi</b>	Director Jafar Panahi gets behind the wheel of a taxi in Tehran as he pretends to be an everyday driver, engaging his passengers (all non-professional actors) in discussions about life in the city, his own films and censorship in Iran.
<b>Taxi Driver</b>	Disgruntled war vet and cabbie Travis Bickle (DeNiro), a lonely man obsessed with pornography and violence. As events in Travis' life begin to turn for the worse, he slowly descends into the depths of his own paranoia, driving away the one woman willin to love him, eventually exploding in an orgy of killing against the "scum" of the streets he hates so intensely.
<b>Tchaikovsky: Swan Lake (Wiener Staatsballett)</b>	Rudolf Nureyev created this now classic version in 1964. To mark the 50th anniversary of his early masterpiece, the Vienna State Opera has revived his production for 2014 with new sets and costumes. The role of the Princess, one of the most difficult (double) roles in the entire ballet repertoire (always viewed as the climax of any prima ballerinas career) is danced by Olga Esina, who delivers a masterly performance.

Title	Summary
<p><b>Tekkon Kinkreet</b></p>	<p>In the anime "Tekkonkinkreet," two orphans of life's storms sail through the air like birds, like superheroes, like Jackie Chan. Known as Black and White (voiced by Kazunari Ninomiya and Yu Aoi), the boys live in an atmospherically derelict and imaginary Japanese place called Treasure Town, a surreal explosion of skewed angles, leaning towers, hanging wires, narrow alleys and gaudily cute flourishes that bring to mind a yakuza cityscape by way of a Hello Kitty theme park. Pigs don't fly here, though these two children certainly do with a flourish.</p> <p>Perched like a crow high above the streets, Black watches over this strange, nearly all-male realm, fending off interlopers while keeping tabs on White. The two boys sleep in a broken-down car parked in a seemingly abandoned garage, far from both the prying and the protection of the grown-up world. Save for an avuncular prune, Gramps (Rokuro Naya), the adults who pass through their lives, including a couple of kindly cops and some oddly dressed gang members (they look ready to rumble with droogs), generally pass through without much comment. They offer the children greetings though precious little else, which makes the loneliness that clings to Black and White — illustrated by the expressive use of negative space — all the more poignant and unacceptable.</p> <p>Beautiful and a touch bewildering, "Tekkonkinkreet" kinks up a fairly familiar story of love and loyalty with a helping of underworld crime action, the usual juvenile agonies and some fuzzy philosophy. The first-time feature director Michael Arias, an American who lives and works in Japan, stuffs a lot of exposition and action into 100 eminently watchable if baggy minutes. But the laudably ambitious screenplay attributed to Anthony Weintraub tends to distract as much as it engages. Amid all the sharp turns, the periodic slicing and dicing, the gangsters and the shifty deals, the old man in the bathhouse and the snake in its lair, it can be tough to pinpoint what precisely Black and White are up to, much less the filmmakers.</p> <p>Even so, "Tekkonkinkreet" demands to be seen, if only for its beauty. The generally bright palette and overall soft look work a nice contrast to the dark theme, as if the world itself were on the children's side. The character design of the boys is particularly lovely, almost loving, from the scar slashed across Black's right eye like a warning to the hat shaped like a bear's head that White wears, his mischievous, smiling face peeping through the animal's open mouth. There's a touch of Saint-Exupéry's "Little Prince" in these two children, whose adventures and lessons seem plucked right from this book: "To forget a friend is sad. Not every one has had a friend. And if I forget him, I may become like the grown-ups. ..." And that, as everyone knows, would be disastrous.</p>
<p><b>Tell No One</b></p>	<p>Tragedy and mystery surround Alex Beck (François Cluzet), whose wife Margot (Marie-Josée Croze) is abducted and murdered in the film's prologue. Eight years later, Beck, a successful pediatrician, remains obsessed with his dead wife. The discovery of two corpses, long buried, prompts the police to re-open Margot's murder, which was somewhat conveniently pinned on a serial killer.</p> <p>Simultaneously, Alex begins receiving e-mails suggesting that his deceased wife is still alive. They conclude with the urgent instruction, "Tell no one." Beck is not the only one interested in the dead woman. A malevolent man-woman team is also on the hunt, and painfully savages anyone in the way.</p> <p>Alex soon finds himself a suspect for two murders and in full flight across Paris from the police. In desperation, he turns for assistance to a small-time gangster whose son he correctly diagnosed years before. He also launches his own investigation into the facts of his wife's tragic death.</p> <p>Meanwhile, a police detective, Eric Levkowitch (François Berléand), is having doubts about Beck's guilt and raises questions about some of the puzzling aspects of Margot's abduction and killing.</p> <p>Various twists and turns occur. The truth that ultimately emerges implicates some powerful people, and their accomplices, in corruption and lethal crime.</p> <p>The situation is intriguing. A woman, whose corpse was identified by her father, a policeman (André Dussolier)—Alex was in a coma for three days—and later cremated, apparently reappears.</p>
<p><b>Tempest, The</b></p>	<p>John Cassavetes plays husband to his real-life wife, Gena Rowland, and father of Molly Ringwald. His marriage on the rocks, he searches for a more meaningful experience returning to his roots in Greece. While his wife is off galavanting with a Greek tycoon, Cassavetes falls for the footloose Susan Sarandon.</p>

Title	Summary
<p><b>Tempest, The</b></p>	<p>A storm strikes a ship carrying Alonso, Ferdinand, Sebastian, Antonio, Gonzalo, Stefano, and Trinculo, who are on their way to Italy after coming from the wedding of Alonso's daughter, Claribel, to the prince of Tunis in Africa. The royal party and the other mariners, with the exception of the unflappable Boatswain, begin to fear for their lives. Lightning cracks, and the mariners cry that the ship has been hit. Everyone prepares to sink.</p> <p>The next scene begins much more quietly. Miranda and Prospero stand on the shore of their island, looking out to sea at the recent shipwreck. Miranda asks her father to do anything he can to help the poor souls in the ship. Prospero assures her that everything is all right and then informs her that it is time she learned more about herself and her past. He reveals to her that he orchestrated the shipwreck and tells her the lengthy story of her past, a story he has often started to tell her before but never finished. The story goes that Prospero was the Duke of Milan until his brother Antonio, conspiring with Alonso, the King of Naples, usurped his position. With the help of Gonzalo, Prospero was able to escape with his daughter and with the books that are the source of his magic and power. Prospero and his daughter arrived on the island where they remain now and have been for twelve years. Only now, Prospero says, has Fortune at last sent his enemies his way, and he has raised the tempest in order to make things right with them once and for all.</p> <p>After telling this story, Prospero charms Miranda to sleep and then calls forth his familiar spirit Ariel, his chief magical agent. Prospero and Ariel's discussion reveals that Ariel brought the tempest upon the ship and set fire to the mast. He then made sure that everyone got safely to the island, though they are now separated from each other into small groups. Ariel, who is a captive servant to Prospero, reminds his master that he has promised Ariel freedom a year early if he performs tasks such as these without complaint. Prospero chastises Ariel for protesting and reminds him of the horrible fate from which he was rescued. Before Prospero came to the island, a witch named Sycorax imprisoned Ariel in a tree. Sycorax died, leaving Ariel trapped until Prospero arrived and freed him. After Ariel assures Prospero that he knows his place, Prospero orders Ariel to take the shape of a sea nymph and make himself invisible to all but Prospero.</p> <p>Miranda awakens from her sleep, and she and Prospero go to visit Caliban, Prospero's servant and the son of the dead Sycorax. Caliban curses Prospero, and Prospero and Miranda berate him for being ungrateful for what they have given and taught him. Prospero sends Caliban to fetch firewood. Ariel, invisible, enters playing music and leading in the awed Ferdinand. Miranda and Ferdinand are immediately smitten with each other. He is the only man Miranda has ever seen, besides Caliban and her father. Prospero is happy to see that his plan for his daughter's future marriage is working, but decides that he must upset things temporarily in order to prevent their relationship from developing too quickly. He accuses Ferdinand of merely pretending to be the Prince of Naples and threatens him with imprisonment. When Ferdinand draws his sword, Prospero charms him and leads him off to prison, ignoring Miranda's cries for mercy. He then sends Ariel on another mysterious mission.</p> <p>On another part of the island, Alonso, Sebastian, Antonio, Gonzalo, and other miscellaneous lords give thanks for their safety but worry about the fate of Ferdinand. Alonso says that he wishes he never had married his daughter to the prince of Tunis because if he had not made this journey, his son would still be alive. Gonzalo tries to maintain high spirits by discussing the beauty of the island, but his remarks are undercut by the sarcastic sourness of Antonio and Sebastian. Ariel appears, invisible, and plays music that puts all but Sebastian and Antonio to sleep. These two then begin to discuss the possible advantages of killing their sleeping companions. Antonio persuades Sebastian that the latter will become ruler of Naples if they kill Alonso. Claribel, who would be the next heir if Ferdinand were indeed dead, is too far away to be able to claim her right. Sebastian is convinced, and the two are about to stab the sleeping men when Ariel causes Gonzalo to wake with a shout. Everyone wakes up, and Antonio and Sebastian concoct a ridiculous story about having drawn their swords to protect the king from lions. Ariel goes back to Prospero while Alonso and his party continue to search for Ferdinand.</p> <p>Caliban, meanwhile, is hauling wood for Prospero when he sees Trinculo and thinks he is a spirit sent by Prospero to torment him. He lies down and hides under his cloak. A storm is brewing, and Trinculo, curious about but undeterred by Caliban's strange appearance and smell, crawls under the cloak with him. Stefano, drunk and singing, comes along and stumbles upon the bizarre spectacle of Caliban and Trinculo huddled under the cloak. Caliban, hearing the singing, cries out that he will work faster so long as the "spirits" leave him alone. Stefano decides that this monster requires liquor and attempts to get Caliban to drink. Trinculo recognizes his friend Stefano and calls out to him. Soon the three are sitting up together and drinking. Caliban quickly becomes an enthusiastic drinker, and begins to sing.</p> <p>Prospero puts Ferdinand to work hauling wood. Ferdinand finds his labor pleasant because it is for Miranda's sake. Miranda, thinking that her father is asleep, tells Ferdinand to take a break. The two flirt with one another. Miranda proposes marriage, and Ferdinand accepts. Prospero has been on stage most of the time, unseen, and he is pleased with this development. Stefano, Trinculo, and Caliban are now drunk and raucous and are made all the more so by Ariel, who comes to them invisibly and provokes them to fight with one another by impersonating their voices and taunting them. Caliban grows more and more fervent in his boasts that he knows how to kill Prospero. He even tells Stefano that he can bring him to where Prospero is sleeping. He proposes that they kill Prospero, take his daughter, and set Stefano up as king of the island. Stefano thinks this a good plan, and the three prepare to set off to find Prospero. They are distracted, however, by the sound of music that Ariel plays on his flute and tabor-drum, and they decide to follow this music before executing their plot.</p> <p>Alonso, Gonzalo, Sebastian, and Antonio grow weary from traveling and pause to rest. Antonio and Sebastian secretly plot to take advantage of Alonso and Gonzalo's exhaustion, deciding to kill them in the evening. Prospero, probably on the balcony of the stage and invisible to the men, causes a banquet to be set out by strangely shaped spirits. As the men prepare to eat, Ariel appears like a harpy and causes the banquet to vanish. He then accuses the men of supplanting Prospero and says that it was for this sin that Alonso's son, Ferdinand, has been taken. He</p>

Title	Summary
<b>Tempest, The</b>	<p>vanishes, leaving Alonso feeling vexed and guilty.</p> <p>Prospero now softens toward Ferdinand and welcomes him into his family as the soon-to-be-husband of Miranda. He sternly reminds Ferdinand, however, that Miranda's "virgin-knot" (IV.i.15) is not to be broken until the wedding has been officially solemnized. Prospero then asks Ariel to call forth some spirits to perform a masque for Ferdinand and Miranda. The spirits assume the shapes of Ceres, Juno, and Iris and perform a short masque celebrating the rites of marriage and the bounty of the earth. A dance of reapers and nymphs follows but is interrupted when Prospero suddenly remembers that he still must stop the plot against his life.</p> <p>He sends the spirits away and asks Ariel about Trinculo, Stefano, and Caliban. Ariel tells his master of the three men's drunken plans. He also tells how he led the men with his music through prickly grass and briars and finally into a filthy pond near Prospero's cell. Ariel and Prospero then set a trap by hanging beautiful clothing in Prospero's cell. Stefano, Trinculo, and Caliban enter looking for Prospero and, finding the beautiful clothing, decide to steal it. They are immediately set upon by a pack of spirits in the shape of dogs and hounds, driven on by Prospero and Ariel.</p> <p>Prospero uses Ariel to bring Alonso and the others before him. He then sends Ariel to bring the Boatswain and the mariners from where they sleep on the wrecked ship. Prospero confronts Alonso, Antonio, and Sebastian with their treachery, but tells them that he forgives them. Alonso tells him of having lost Ferdinand in the tempest and Prospero says that he recently lost his own daughter. Clarifying his meaning, he draws aside a curtain to reveal Ferdinand and Miranda playing chess. Alonso and his companions are amazed by the miracle of Ferdinand's survival, and Miranda is stunned by the sight of people unlike any she has seen before. Ferdinand tells his father about his marriage.</p> <p>Ariel returns with the Boatswain and mariners. The Boatswain tells a story of having been awakened from a sleep that had apparently lasted since the tempest. At Prospero's bidding, Ariel releases Caliban, Trinculo and Stefano, who then enter wearing their stolen clothing. Prospero and Alonso command them to return it and to clean up Prospero's cell. Prospero invites Alonso and the others to stay for the night so that he can tell them the tale of his life in the past twelve years. After this, the group plans to return to Italy. Prospero, restored to his dukedom, will retire to Milan. Prospero gives Ariel one final task—to make sure the seas are calm for the return voyage-before setting him free. Finally, Prospero delivers an epilogue to the audience, asking them to forgive him for his wrongdoing and set him free by applauding.</p>
<b>Tempress, The</b>	<p>Garbo establishes her magnetic screen persona as a vamp who destroys the lives of men who cannot resist her charms.</p>
<b>Ten Commandments, The (1923)</b>	<p>Epic silent film directed by Cecil B. DeMille, starring Theodore Roberts as Moses, Charles de Rochefort as Pharaoh Rameses, Estelle Taylor as Miriam the sister of Moses, and James Neill as Aaron, the brother of Moses. The cast also included notable silent film actors Nita Naldi, Leatrice Joy, Rod La Rocque, Richard Dix, Edythe Chapman and Agnes Ayres. The film is a grand spectacle of early Hollywood filmmaking, with Exodus scenes photographed in early Technicolor. Despite its epic scale, the Moses story only takes up about the first third of the film. After that, the story changes to a modern setting involving living by the lessons of the commandments. Two brothers make opposite decisions, one, John, to follow his mother's teaching of the ten commandments and become a poor carpenter, and the other, Danny, to break every one of them and rise to the top. The film shows his unchecked immorality to be momentarily gainful, but ultimately disastrous.</p>
<b>Ten Commandments, The (1956)</b>	<p>The Ten Commandments was the last film directed by Cecil B. DeMille. The story relates the life of Moses, from the time he was discovered in the bullrushes as an infant by the pharaoh's daughter, to his long, hard struggle to free the Hebrews from their slavery at the hands of the Egyptians. Moses (Charlton Heston) starts out "in solid" as Pharaoh's adopted son (and a whiz at designing pyramids, dispensing such construction-site advice as "Blood makes poor mortar"), but when he discovers his true Hebrew heritage, he attempts to make life easier for his people. Banished by his jealous half-brother Rameses (Yul Brynner), Moses returns fully bearded to Pharaoh's court, warning that he's had a message from God and that the Egyptians had better free the Hebrews post-haste if they know what's good for them. Only after the Deadly Plagues have decimated Egypt does Rameses give in. As the Hebrews reach the Red Sea, they discover that Rameses has gone back on his word and plans to have them all killed. But Moses rescues his people with a little Divine legerdemain by parting the Seas. Later, Moses is again confronted by God on Mt. Sinai, who delivers unto him the Ten Commandments. Meanwhile, the Hebrews, led by the duplicitous Dathan (Edward G. Robinson), are forgetting their religion and behaving like libertines. "Where's your Moses now?" brays Dathan in the manner of a Lower East Side gangster. He soon finds out. A remake of his 1923 silent film, DeMille's The Ten Commandments may not be the most subtle and sophisticated entertainment ever concocted, but it tells its story with a clarity and vitality that few Biblical scholars have ever been able to duplicate.</p>
<b>Tenant, The</b>	<p>Director Roman Polanski casts himself in the lead of the psychological thriller The Tenant. Trelkovsky (Polanski) rents an apartment in a spooky old residential building, where his neighbors -- mostly old recluses -- eye him with suspicious contempt. Upon discovering that the apartment's previous tenant, a beautiful young woman, jumped from the window in a suicide attempt, Trelkovsky begins obsessing over the dead woman. Growing increasingly paranoid, Trelkovsky convinces himself that his neighbors plan to kill him. He even comes to the conclusion that Stella (Isabel Adjani), the woman he has fallen in love with, is in on the "plot." Ultimately, Polanski assumes the identity of the suicide victim -- and inherits her self-destructive urges. Some critics found the movie tedious and overdone; others compared it to Polanski's early breakthrough, Repulsion. The film was based on Le Locataire Chimérique, a novel by Roland Topor.</p>

Title	Summary
<b>Tenchi Muyo!: OVA Series</b>	The cult-classic harem anime! Tenchi is an average guy with extraordinarily bad luck. To make matters worse, he just accidentally freed the ravishing space pirate Ryoko after 700 years of captivity! Now, attractive alien girls from across the galaxy are about to make his life more outrageous than ever imaginable. Can he survive the romantic entanglements of living with five lovely ladies - and unlock the secrets of his mysterious ancestry?
<b>Tenebrae [aka Tenebre]</b>	With Argento's trademark visual style, linked with one of his more coherent plots, Tenebrae follows a writer who arrives to Rome only to find somebody is using his novels as the inspiration (and, occasionally, the means) of committing murder. As the death toll mounts the police are ever baffled, and the writer becomes more closely linked to the case than is comfortable.
<b>Tenet</b>	<p>Tenet begins in a packed auditorium. It is an opera house in Kyiv and it is being held up. One of the attackers, superbly played by John David Washington, reveals himself to be a C.I.A. agent who has infiltrated the operation to rescue an asset, when a curious thing happens. A bullet, fired by an unknown ally, reverses out of a nearby seat, the wood around the bullet hole desplintering. Scarcely has the agent time to wonder, palindromically, "Huh?" when he is distracted by having to save hundreds of civilians from certain death.</p> <p>We are a scant few minutes into the film's 2½-hour run time and it has already delivered: the sequence ends with interior and exterior shots of an explosion, which the editor Jennifer Lame transforms with as perfect an action cut as ever there was. In that microsecond, we're reminded of something the last few months have conspired to make us forget: cinematic scale. "Tenet" operates on a physiological level, in the stomach-pit rumbles of Ludwig Goransson's score, and the dilated-pupil responses to Hoyte van Hoytema's cinematography, which delivers the same magnificence whether observing a narratively superfluous catamaran race, or the nap and weave of Jeffrey Kurland's immaculately creaseless costumes. Seriously, the most mind-boggling aspect of "Tenet" might be the ironing budget.</p> <p>Washington's unnamed character is quickly inducted into the mysteries of "inversion," a process by which an object — or a person — can have its entropy reversed, making it appear, to those of us moving lamely forward through time, as if it is spooling backward. His new inversion-related mission leads him first to a fixer, Neil (a delightful Robert Pattinson), useful for both his action chops and his master's in physics, then to a Mumbai arms dealer (Dimple Kapadia), whose fortress apartment can only be accessed by bungee jump, and thence to the villainous Ukrainian squillionaire Andrei Sator (Kenneth Branagh), who can only be accessed via his wife, Kat (Elizabeth Debicki), a miserable, imperiled art dealer who loathes him.</p>
<b>Tension</b>	A mousy drugstore manager turns killer after his conniving wife leaves him for another man. He devises a complex plan, which involves assuming a new identity, to make it look like someone else murdered her new boyfriend. Things take an unexpected turn when someone else commits the murder first and he becomes the prime suspect.
<b>Terminator 2: Judgement Day</b>	Nearly 10 years have passed since Sarah Connor was targeted for termination by a cyborg from the future. Now her son, John, the future leader of the resistance, is the target for a newer, more deadly terminator. Once again, the resistance has managed to send a protector back to attempt to save John and his mother Sarah.
<b>Terminator, The</b>	In the future, Skynet, a computer system fights a losing war against the humans who built it and who it nearly exterminated. Just before being destroyed, Skynet sends a Terminator back in time to kill Sarah, the mother to be of John Connor, the Leader of the human resistance. The terminator can pass for human, is nearly indestructible, and has only one mission, killing Sarah Connor. One soldier is sent back to protect her from the killing machine. He must find Sarah before the Terminator can carry out it's mission.
<b>Terribly Happy</b>	Robert Hanson (Jakob Cedergren) is a Copenhagen police officer who, following a nervous breakdown, is transferred to a small provincial town to take on the mysteriously vacated Marshall position and subsequently gets mixed up with a married femme fatale. Robert's big city temperament makes it impossible for him to fit in, or understand the uncivilized, bizarre behavior displayed by the townspeople. Quickly spiraling downward into an intense fable reminiscent of the Coen Brothers' "Blood Simple" and "No Country for Old Men," "Terribly Happy" displays a unique, often macabre vision of the darkest depths to which people will go to achieve a sense of security and belonging.
<b>Terrified</b>	Olive has been having a rough time ever since her husband killed her lover and then committed suicide. Now her co-workers are talking about her, someone is following her, and someone keeps breaking into her apartment. The police don't take her seriously.
<b>Terrifying Girls' High School: Lynch Law Classroom</b>	Terrifying Girls' High School opens with a female school clique bloodletting a fellow student amidst verbal abuse and harsh accusation. The terrified girl breaks free of the life-draining vacuum syringe and races to the roof, where her tormentors force her off the ledge and stomp on her fingers until she falls to her death. This is all before the main titles! And that clique? They aren't even the real bad girls! This is reform school, and the new crop of inmates (whose apprehension we witness) includes Miki Sugimoto and Reiko Ike. This is like Mean Girls via Caged Heat as written by Jess Franco and directed by Russ Meyer. All those Takashi Miike fans need to check out this film.
<b>Tess</b>	Roman Polanski adapted Thomas Hardy's novel Tess of the D'Urbervilles and came up with this moody, haunting film starring Nastassia Kinski as the farm girl who is misused by the aristocrat for whom she works and who is then caught in a marriage where her initial happiness soon turns to grief. Fans of the novel may feel unpersuaded by Polanski's effort to marry Hardy's Dorset vision with his own fascination with psychosexual impulses toward survival, but the film is an often stunning thing to see, and Kinski's sensitive, intelligent performance lingers in the memory.



Title	Summary
<b>Testament of Dr. Mabuse, The</b>	<p>Locked away in an asylum for a decade and teetering between life and death, the criminal mastermind Doctor Mabuse (Rudolf Klein-Rogge) has scribbled his last will and testament: a manifesto establishing a future empire of crime. When the document's nefarious writings start leading to terrifying parallels in reality, it's up to Berlin's star detective, Inspector Lohmann (Otto Wernicke, reprising his role from M) to connect the most fragmented, maddening clues in a case unlike any other. A sequel to his enormously successful silent film <i>Dr. Mabuse: The Gambler</i>, Fritz Lang's <i>The Testament of Dr. Mabuse</i> reunites the director with the character that had effectively launched his career. Lang put slogans and ideas expounded by the Nazis into the mouth of a madman, warning his audience of an imminent menace, which was soon to become a reality. Nazi Minister of Information Joseph Goebbels saw the film as an instruction manual for terrorist action against the government and banned it for "endangering public order and security." A landmark of mystery and suspense for countless espionage and noir thrillers to come, this is the complete, uncut original director's version in a stunning new high definition transfer.</p>
<b>Testament of Orpheus, The</b>	<p>In his last film, legendary writer/artist/filmmaker Jean Cocteau portrays an 18th-century poet who travels through time on a quest for divine wisdom. In a mysterious wasteland, he meets several symbolic phantoms that bring about his death and resurrection. With an eclectic cast that includes Pablo Picasso, Jean-Pierre Léaud, Jean Marais and Yul Brynner, <i>Testament of Orpheus</i> (<i>Le Testament de Orphée</i>) brings full circle the journey Cocteau began in <i>The Blood of a Poet</i>, an exploration of the torturous relationship between the artist and his creations. Criterion is proud to present the last installment of the Orphic Trilogy in a new digital transfer.</p>
<b>Tetro</b>	<p><i>Tetro</i> reunites a pair of estranged American siblings in Buenos Aires. Nearly 18-year-old Bennie (Alden Ehrenreich) has run away from military school and gotten a job as a waiter on a cruise ship. When engine problems ground the ship and give Bennie a few days off, he uses them to drop in on Angelo, the older brother he has always looked up to. Angelo is now going by the name <i>Tetro</i> (Vincent Gallo) and is in no mood to answer questions about why he ran away and has never made good on his promise to come back for Bennie. The film is boldly operatic, involving family drama, secrets, generations at war, melodrama, romance and violence.</p>
<b>Texhnolyze: Collector's Complete Lenticular Box Set</b>	<p>Ichise's grief only allows him to enjoy the pain of the fighting pits in the underground city of Lukuss. However, when a gang punishes Ichise by cutting his arm and leg off, his will to live overcomes the odds and attracts the attention of the ruling Organo syndicate that controls the cybernetic Texhnolyze technology that they usually reserve for the elite. Meanwhile, an outsider has come down to the city and, along with a young psychic girl, the dominoes are beginning to fall in the seething unrest of the city as their paths slowly intertwine with Ichise's.</p>
<b>That Hamilton Woman</b>	<p>One of cinema's most dashing duos, real-life spouses Vivien Leigh and Laurence Olivier enact their greatest on-screen romance in this visually dazzling tragic love story from legendary producer-director Alexander Korda. Set against the backdrop of the Napoleonic Wars of the late eighteenth century, <i>That Hamilton Woman</i> is a gripping account of the scandalous adulterous affair between the British Royal Navy officer Lord Horatio Nelson and the renowned beauty Lady Emma Hamilton, the wife of a British ambassador. With its grandly designed sea battles and formidable star performances, Korda's film (Winston Churchill's favorite movie, which he claimed to have seen over eighty times) brings history to vivid, glamorous life.</p>
<b>That Man from Rio</b>	<p>De Broca's action-travelogue-comedy is introduced with an infectious samba beat and initiated by a museum heist in Paris; it ends, amid earthquakes and explosions, in the Amazon jungle. Loping through it all, Mr. Belmondo, an amateur boxer before he turned to acting, displays a manic savoir-faire — running, swimming, diving, jumping, dodging cars and eluding collapsing trees. As his abducted fiancée, an anthropologist's daughter who knows where the treasure has been hidden, Françoise Dorléac (Catherine Deneuve's older sister, equally stunning, albeit warmer and saucier), plays a zany gamine who exceeds even Mr. Belmondo in insouciance.</p> <p>This fast-moving spoof of James Bond-type films features striking location photography by Edmond Séchan of Rio de Janeiro, Brasília, and Paris. At the 37th Academy Awards, the film was nominated for the Oscar for Best Writing, Story and Screenplay. The story has been inspired by the series of comic albums <i>The Adventures of Tintin</i>.</p>
<b>That Obscure Object of Desire</b>	<p>Luis Buñuel's final film explodes with eroticism, bringing full circle the director's lifelong preoccupation with the darker side of desire. Buñuel regular Fernando Rey plays Mathieu, an urbane widower, tortured by his lust for the elusive Conchita. With subversive flare, Buñuel uses two different actresses in the lead— Carole Bouquet, a sophisticated French beauty, and Angela Molina, a Spanish coquette. Drawn from Pierre Louÿs' 1898 novel, <i>La Femme et le Pantin</i>, <i>That Obscure Object of Desire</i> is a dizzying game of sexual politics punctuated by a terror that harkens back to Buñuel's brilliant surrealist beginnings.</p>

Title	Summary
<b>That's Entertainment: The Complete Collection</b>	<p>All of the elements of the now tried and true formula are fully on display in 'That's Entertainment!', which features extended sequences from many classic musicals, introduced by some of the genre's biggest stars. Frank Sinatra, Elizabeth Taylor, Debbie Reynolds, Liza Minelli, Fred Astaire and Gene Kelly are just a few of the illustrious names who gaze into the camera, reciting narration that wouldn't be out of place on an Oscar telecast. There is a story underneath all of this showboating, however, with the film's clips (culled from more than sixty classic musicals) painting a portrait of MGM as it rose to become Hollywood's premiere musical factory. The film is a bit less successful when it detours into tributes to such stars as the late Ethel Merman and FredAstaire &amp; Ginger Rogers -- not because they don't deserve it, because it distracts from the film's main narrative.</p> <p>After the original 'That's Entertainment!' turned out to be a smash at the 1974 box office, the studio rushed out a sequel, and by 1976 we had 'That's Entertainment! II.' Things start off promisingly enough, with Astaire and Rogers reunited onscreen for the first time in decades as the film's de-facto co-hosts (they even do a little song and dance number), but unfortunately that's pretty much the end of 'II's ingenuity. With no real story to tell, all we get are more tributes to big stars (such as Spencer Tracey and Katherine Hepburn), plus some tabloid-y gossip about Marlene Dietrich and other "difficult performers." As with the first 'That's Entertainment!', the raw material in 'II' is certainly terrific, but that's pretty much all this one has going for it, and perhaps as a result, it was unable to recapture the box office glory of its predecessor.</p> <p>It took MGM almost twenty years to pump out another installment in the series. Although it saw a limited theatrical release, 1994's 'That's Entertainment! III' was pretty much intended to go direct to video, but that's not a bad thing in this case. Neither a documentary nor one long trailer, 'III' is really just an excuse to raid the MGM vaults for unseen performances and outtakes that even diehard musical fans never knew existed. MGM reported that no fewer than 135 sequences from various movies had been kept under wraps, with the studio "stockpiling" them in hopes of utilizing them for later use. There are some real finds here, from a trio of fantastic Judy Garland numbers, to sequences that were snipped from their respective films for being too "racy," to even a side-by-side comparison of the Fred Astaire number "The Belle of New York" that was re-shot due to the famous perfectionist being unhappy with his original performance.</p>
<b>The Harder They Fall</b>	<p>An out-of-work sportswriter (Humphrey Bogart) grows desperate enough for a paycheck that he takes a job from an underhanded boxing promoter (Rod Steiger) at the expense of his own integrity.</p>
<b>The Haunted Castle, The [aka "Schloß Vogelöd"]</b>	<p>In the castle Vogelöd, a few aristocrats are awaiting baroness Safferstät. But first count Oetsch invites himself. Everyone thinks he murdered his brother, baroness Safferstat's first husband, three years ago. So he is rather undesirable. But Oetsch stays; arguing he is not the murderer and will find the real one.</p>
<b>The Indian Tomb</b>	<p>A man-eating tiger, an entrancing temple dancer, a menacing maharajah: such are the thrills and perils encountered by a German architect in India in Fritz Lang's two-part epic The Tiger of Eschnapur and The Indian Tomb. After decades of exile in Hollywood, Lang returned to Germany in 1958 to direct the films, working from a script that he and Thea von Harbou had originally developed in 1920. The result is part pulp serial, part formal experiment, a fantasia of flamboyant set pieces and exotic colors shown off to full effect in this recent restoration. In The Tiger of Eschnapur, architect Harald Berger (Paul Hubschmid) falls for dancer Seetha (Debra Paget), but he has competition from the local maharajah.</p> <p>In the second part of Lang's Indian epic, the romance between the German hero and his Indian beloved is imperiled, while a palace rebellion brews. The film reaches a pinnacle of exoticism with Debra Paget's eye-popping "snake dance."</p>
<b>The Lower Depths</b>	<p>Akira Kurosawa's The Lower Depths, an adaptation of Maxim Gorky's classic proletarian play. Instead of his usual broad canvas, Kurosawa instead explores the possibilites of the stage in this film, finding intimacy in his examination of a group of destitutes, set during one of Japan's most prosperous ages. Starring an ensemble cast led by frequent collaborator Toshiro Mifune, the film is a Buddhist meditation on the human condition, yet also a poignant and comic investigation of the conflict between illusion and reality.</p>
<b>The Lower Depths</b>	<p>When Jean Renoir adapted Maxim Gorky's acclaimed 1902 play in 1936, he changed the setting from Czarist Russia to an unspecified French slum, casting the great Jean Gabin as a thief struggling to rise from his misery, and Louis Jouvet as the benevolent Baron, a flat-broke gambler on a downward social spiral. Renoir altered the play considerably, retaining its serious tone while infusing it with his trademark warmth and humanity.</p>
<b>The Song of Styrene [Le Chant du Styrière]</b>	<p>The Song of Styrene is the perfect example of how to turn a commissioned industrial film into a lyrical, satirical film masterpiece. When the young Alain Resnais was asked by the Péchiney plastics giant to make a short documentary on polystyrene, "that noble, entirely man-made matter," Resnais sensed a rapport between Alexandrine verse and CinemaScope. With text by Raymond Queneau and music by Pierre Barbaud, The Song of Styrene is a beautiful, surrealist film.</p> <p>"If short films didn't exist, Alain Resnais would have surely invented them. Never, I believe, since Eisenstein's shorts, has a film been as scientifically thought out as Le Chant du Styrière. Le Chant du Styrière represents fourteen months of work for a fourteen-minute film about plastics. It's also a script by Raymond Queneau who brings a Tashlinesque feel to each image by introducing Renoir's famous and cherished 'décalage.' And here is the result, in cinemascopic color: Shots so tightly sequenced despite the absence of any living figure; shots, one hundred of them, with minimal editing for dramatic effect, are so harmoniously cut together that they convey the magical feeling of being one long take, a single and commanding shot whose remarkable wording can evoke Johann Sebastian Bach's greatest cantatas." — Jean-Luc Godard, "À la recherche du cinéma, Cahiers du Cinéma n.92, February 1959</p>

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<b>The Tiger of Eschnapur</b>	<p>A man-eating tiger, an entrancing temple dancer, a menacing maharajah: such are the thrills and perils encountered by a German architect in India in Fritz Lang's two-part epic <i>The Tiger of Eschnapur</i> and <i>The Indian Tomb</i>. After decades of exile in Hollywood, Lang returned to Germany in 1958 to direct the films, working from a script that he and Thea von Harbou had originally developed in 1920. The result is part pulp serial, part formal experiment, a fantasia of flamboyant set pieces and exotic colors shown off to full effect in this recent restoration. In <i>The Tiger of Eschnapur</i>, architect Harald Berger (Paul Hubschmid) falls for dancer Seetha (Debra Paget), but he has competition from the local maharajah.</p> <p>Fritz Lang's late-career epic is a fantasia of flamboyant set pieces. In Part I, a German architect in India encounters a man-eating tiger and falls for an exotic temple dancer, but has competition from the local maharajah.</p>
<b>Thelma and Louise</b>	<p>Louise is working in a fast food restaurant as a waitress and has some problems with her friend Jimmy, who, as a musician, is always on the road. Thelma is married to Darryl who likes his wife to stay quiet in the kitchen so that he can watch football on TV. One day they decide to break out of their normal life and jump in the car and hit the road. Their journey, however, turns into a flight when Louise kills a man who threatens to rape Thelma. They decide to go to Mexico, but soon they are hunted by American police.</p>
<b>Thelonious Monk Live in '66</b>	<p>Each DVD features a 16-page booklet with an essay written by an authoritative jazz historian as well as rare and unseen photos. Jazz Icons DVDs are produced with the full support and cooperation of the artists or their estates, who, in most cases, are contributing rare personal photographs, memorabilia, and forewords.</p>
<b>Theorem (aka Teorema)</b>	<p>A handsome, enigmatic stranger (Terence Stamp) arrives at a bourgeois household in Milan and successively seduces each family member, not forgetting the maid. Then, as abruptly and mysteriously as he arrived, he departs, leaving the members of the household to make what sense they can of their lives in the void of his absence.</p> <p>In this cool, richly complex and provocative political allegory, Pasolini uses his schematic plot to explore family dynamics, the intersection of class and sex, and the nature of different sexualities. After winning a prize at the Venice Film Festival, <i>Theorem</i> was subsequently banned on an obscenity charge, but Pasolini later won an acquittal on the grounds of the film's 'high artistic value'.</p> <p><i>Theorem</i> is visually ravishing, with superb performances from its international cast and a brilliantly eclectic soundtrack featuring music by composers ranging from Mozart and Morricone.</p>

Title	Summary
<p><b>There Will Be Blood</b></p>	<p>A strange and enthralling evocation of frontier capitalism and manifest destiny set at the dawn of the 20th century, <i>There Will Be Blood</i> recounts the tale of a ferociously successful wildcat oil driller with the allegorical handle Daniel Plainview (Daniel Day-Lewis). The telling is leisurely and full of process: From the deliberately dark and fragmented prologue to the wildly excessive denouement, this movie continually defamiliarizes what might sound like a Giant-style potboiler.</p> <p>A terrain of instant desert settlements, conical industrial installations, and scuttling motor vehicles, Anderson's central California (actually the same stretch of Bush country that served as backdrop for <i>No Country for Old Men</i>) suggests an alien planet—but then, that's pretty much what the American West was. Plainview is introduced as a solitary miner in 1898 who breaks his leg prospecting for gold and, crawling out of the shaft on his back, manages to stake his claim. Presently, this fantastically self-willed man is seen traveling the West with a small boy (Dillon Freasier), whom he introduces as his partner and son. Attempting to convince squabbling landowners to lease their property for oil exploration, Plainview presents himself as a progressive businessman who jovially proposes to improve—as well as enrich—the entire community.</p> <p>Surely the most offbeat adaptation of an American novel in the decade since Terrence Malick treated James Jones's <i>The Thin Red Line</i> as a transcendentalist manifesto, <i>There Will Be Blood</i> is taken from Upton Sinclair's panoramic 1927 novel <i>Oil!</i> (Actually, it's a riff that draws on <i>Oil!</i>'s first few chapters.) Sinclair's not-inconsequential muckraker anticipates John Dos Passos's U.S.A. trilogy in its scope—beginning with the California oil boom of the 1890s, it marches through World War I, the Russian Revolution, and the development of Hollywood to the Teapot Dome scandals of the Harding administration. The amiable oilman is already rich and fixed in his ways; Sinclair's protagonist is his sensitive young son.</p> <p>Anderson narrows the novel's cast as well as its chronological focus, tunneling into Plainview's backstory. Nevertheless, <i>There Will Be Blood</i> is genuinely widescreen, both in its mise-en-scène and concern with American values—God, oil, family—that have hardly receded into the mist. This story of profits versus prophets could also be articulated as a death-struggle identification between the two. The narrative proper begins when a mysterious youth named Paul Sunday (Paul Dano) appears out of the night to tip Daniel off to an unexploited oil field on his family's land back in the hills. He then disappears from the movie—or rather he reappears in those hills as his twin brother Eli (also Dano), a precocious charismatic faith healer "sucking out" arthritis from an old lady's arm the way Daniel sucks black gold out of the earth.</p> <p>Plainview also turns out to have a brother (played by Kevin O'Connor as Day-Lewis's weaker double) whose surprise appearance allows the oilman to elaborate on his harsh philosophy of life. Enunciating each line with the certainty of someone engraving his words in stone, Day-Lewis projects a fearsome intensity comparable to his performance in <i>Gangs of New York</i>—for most of the movie, however, it's mercifully tempered by an equally powerful restraint. Craggy features accentuated by a wide-brimmed hat, Plainview has the glittering eye of incipient madness; midway through, around the time that his boy is deafened by an oil-well explosion, his rotund, oratorical tone turns oracular. As though providing a flash-forward to subsequent California corruption, Day-Lewis begins channeling the overripe, ineffably sinister John Huston of <i>Chinatown</i>.</p> <p>Nor is that Anderson's only film reference. Whereas the impudent director challenged Scorsese and Altman with his ensemble epics <i>Boogie Nights</i> and <i>Magnolia</i>, he here seems to have Orson Welles in his sights. No less than the archetypal tycoon Charles Foster Kane, Daniel Plainview deserves to have his name followed by the epithet "American." Plainview is a visionary materialist and the loneliest of lone wolves, not to mention a self-invented entrepreneur and the very embodiment of D.H. Lawrence's formula for our essential national character: "hard, stoic and a killer." As apocalyptic as <i>There Will Be Blood</i> is, he's also a biblical figure, although ultimately more Nebuchadnezzar than Daniel.</p> <p>The past few months have hardly lacked for audacious exercises in cine-hubris—<i>The Assassination of Jesse James</i>, <i>Southland Tales</i>, and <i>I'm Not There</i>, to name three excellent examples—but, as bizarre as it often is, <i>There Will Be Blood</i> is the one that packs the strongest movie-movie wallop. This is truly a work of symphonic aspirations and masterful execution. Anderson's superb filmmaking is complemented throughout by Radiohead guitarist Jonny Greenwood's excellent score—at once modernist and rhapsodic, full of discordant excitements, outer-space siren trills, and the rumble of distant thunder.</p> <p>There's hardly a dull moment. Digs collapse, gushers burst into flame, God metes out punishment and so does man. Revelations overturn the narrative: The last 20 minutes are as shocking in their way as the plague that rains from the sky in <i>Magnolia</i>'s finale. By the time the closing words "<i>There Will Be Blood</i>" appear (with a burst of Brahms) inscribed in heavy gothic letters on the screen, Anderson's movie has come to seem an Old Testament story of cosmic comeuppance and filicidal madness—American history glimpsed through the smoke and fire that the lightning left behind.</p>
<p><b>There's No Business Like Show Business</b></p>	<p>Molly and Terry Donahue, plus their three children, are The Five Donahues. Son Tim meets hat-check girl Vicky and the family acts begins to fall apart.</p>

Title	Summary
<b>These Are the Damned</b>	<p>The final entry in the Icons of Suspense package is a categorical misfit. It's Joseph Losey's <i>These are the Damned</i> (1963; aka <i>The Damned</i>), one of the best and most profound science fiction films ever made. An angry expression of Ban-the-Bomb and anti-government secrets sentiment, Losey's film also has more to say about teenaged angst and societal alienation than Kubrick's somewhat similar <i>A Clockwork Orange</i>. The openly pessimistic story looks backward to Hammer's earlier <i>Quatermass</i> movies with their top-secret scientific projects, and forward to the growing "age of violence" that will soon permeate all levels of society. Completed in 1961, the film wasn't seen until 1963 in England and 1965 in the United States, and both releases were drastically edited. Sony's stunning Megascope transfer is the full original version, essentially seen nowhere until a few years ago.</p> <p>"Public servant" Bernard (Alexander Knox) presides over a secret project hidden in barren cliffs not far from the seaside town of Weymouth. Bernard's artist lover Freya (Viveca Lindfors) works in a stone house nearby, creating weird sculptures that look like people and animals charred by fire. A group of local "Teddy Boy" thugs led by the psychotic King (Oliver Reed) chases the disillusioned American Simon Wells (Macdonald Carey) and King's runaway sister Joan (Shirley Anne Field) to these same cliffs. Pursued by Bernard's security forces, Simon, Joan and King find themselves in a hidden bunker where live a strange group of girls and boys. The result of a nuclear accident, the mutated children are cold-blooded and radioactive: Bernard is raising them in isolation so that they will be prepared to live in the conditions that will prevail after the expected nuclear holocaust. The intruders attempt to free the young prisoners, not realizing that the children are lethal to normal, warm-blooded humans. Bernard can't contain his shocking secret, which fills Freya with both despair and fury: "Is that the extent of your dream, Bernard, to turn nine ice-cold children free in the ashes of the universe?"</p> <p><i>These are the Damned</i> is world-class cinema that surely confused audiences expecting a biker saga or a replay of an earlier Sci-fi shocker about "deadly" children, <i>Village of the Damned</i>. Just prior to his discovery as a major art-film director, Joseph Losey finds a new form for a new anti-establishment genre. His disturbing story begins with a grating James Bernard rock song expressing the nihilism of the Teddy Boys ("Black Leather Black Leather Smash Smash Smash!"). The teen thugs parallel the equally irresponsible, death-worshipping military unit led by the haughtily paternalistic Bernard, who looks us straight in the eye and states unequivocally that nuclear annihilation is unavoidable. Details are everything, and <i>These are the Damned</i> produces a never-ending string of impressive images: the underground quarters of <i>The Children</i>, watched by closed-circuit TV; the machine-gun toting guards reminiscent of the possessed goons from <i>Quatermass 2</i>; the twin giant helicopters that pursue King's stolen sports car down a lonely beach road.</p> <p>The movie encounters acting difficulties with beautiful Shirley Anne Field, who nevertheless has a transcendent moment showing a frightened girl the beauty of the world outside her prison-cave. Losey's only real directorial stumble is his gross over-emphasis of Oliver Reed's incestuous desire for his sister. Macdonald Carey is convincing as a middle-aged American out of his element, but makes an uninspiring hero. Redeeming these problems is the stunning Viveca Lindfors, a Swedish actress foolishly discarded by Hollywood. Ms. Lindfors's life-affirming Freya is an indelible original. A maker of sculptures that also worship death, she becomes the muse for a mad bureaucrat who has learned to genuinely stop worrying and love the bomb.</p> <p>Joseph Losey's career is blessed with the kind of symmetry that film critics love. <i>These are the Damned</i> seems a thematic extension of elements in the director's first movie <i>The Boy with Green Hair</i>, another plea for human tolerance in the face of war. <i>Green Hair</i>'s ghostly "war orphans" are very much like <i>Damned</i>'s prepubescent guinea pigs, innocent victims lost in an insane world they didn't create. Both groups of children beg for help and understanding. A bona fide subversive classic, <i>These are the Damned</i> increases its grip on the audience as it speeds to one of the most doom-laden finishes in Science Fiction: "Help us! Help us! Please help us!"</p>

Title	Summary
<b>Thesis</b>	<p>Thesis depicts a university student, Angela (Ana Torrent), who is writing a thesis on violent cinema. When her thesis advisor Figueroa (Miguel Picazo) is so disturbed by watching a video from the university archives that he dies from a heart attack, she takes the tape and discovers that someone on campus is making snuff films. Another student, Chema (Fele Martinez), who subsists on a steady diet of gore and pornographic films, helps Angela in her search to discover who is behind the snuff films.</p> <p>The likely murderer is a clean-cut young male student, Bosco (Eduardo Noriega), who Angela finds attractive. He is contrasted with the geeky lover of violent movies, Chema, whom we suspect may be the murderer as he has one of the cameras used to make the snuff films and secretly videos Angela (as she discovers). One of the interesting aspects of the film is that Angela seems to be attracted to violence on two levels—both in the screen violence but also in the real violence suggested by the good-looking Bosco, the psychopathic serial killer who videos his murders.</p> <p>At their first meeting, Bosco chases her around the corridors of the university. Why can't she see that he is the killer? A former friend of his has disappeared and Angela sees him videoing his girlfriend, Yolanda (Rosa Campillo), at the university. Or does she know at some level that he is the murderer, but is attracted to him nonetheless? At one point Angela has a dream in which she is stabbed by Bosco, suggesting that she is aware of his potential for cruelty. Her curiosity seems stronger than her aversion, however, and near the end of the film she even tells Bosco that she likes him. Angela almost seems willing to meet her own death to indulge this attraction. But she finally manages to free herself and kills Bosco, thereby transforming herself from willing victim to plucky heroine.</p> <p>Angela seems to have an irresistible urge to watch violence, both real and fictional. We see her turn away, and then turn back to look shamefacedly, first at a metro accident and later when the snuff film is screened on video. Alone, she can only experience the snuff movie with the sound on but not the picture, so that she listens to the screams of the victim. Yet her thesis topic gives her an excuse to watch as much violence as she would like to, in the name of intellectual development and objectivity.</p> <p>Tesis is about conflict, the conflict between two opposing desires: one to enjoy the horrible spectacle and one to turn away. A criticism of the film could be that it conflates real violence with faked violence insofar as it treats our responses to accidents, snuff films and gory movies as similar. Arguably, however, there is a fundamental difference in kind between actors portraying violence and actual violence, and consequently in how we should think about our response.</p> <p>Certainly, the film shows the connections between a morbid curiosity about gruesome events (such as an accident in the street), an enjoyment of faked violence (as in violent pornographic videos) and a fascination with real violence (as in the case of the snuff film). Tesis ends with the patients in a hospital craning to see more about the victims of the snuff films being shown on an exploitative TV show. Although the film seems to be complicit in a culture that encourages the fetishising of violence, it can also be seen as questioning or at least drawing our attention to the common conflation of real and faked/simulated violence.</p>
<b>They Died with Their Boots On</b>	<p>Bert Glennon, who shot Stagecoach and seven other John Ford classics, has given this Raoul Walsh biopic of George Armstrong Custer a burnished glow--an evocative interplay of raw sunlight and elegiac shadow like no other vintage Warner Bros. Western. Glennon's artistry and Walsh's trademark gusto sustain enthusiasm even as the screenplay beggars belief. The flamboyant Custer (Errol Flynn), rushed into Civil War service straight from West Point, did get promoted overnight to general and establish a spectacular record for "ride to the guns" leadership. However, Custer as defender of Indians' rights--to the point of willing his own Last Stand so he could accuse corrupt Indian Commissioners from the grave--is historical rewrite of such sweeping chutzpah as to shame DeMille. Flynn and Olivia de Havilland make an even more appealing couple than usual, and the big supporting cast is unflaggingly energetic above and beyond the call of duty. --Richard T. Jameson</p>
<b>They Live by Night</b>	<p>Legendary director Nicholas Ray began his career with this lyrical film noir, the first in a series of existential genre films overflowing with sympathy for America's outcasts and underdogs. When the wide-eyed fugitive Bowie (Farley Granger), having broken out of prison with some bank robbers, meets the innocent Keechie (Cathy O'Donnell), each recognizes something in the other that no one else ever has. The young lovers envision a new, decent life together, but as they flee the cops and contend with Bowie's fellow outlaws, who aren't about to let him go straight, they realize there's nowhere left to run. Ray brought an outsider's sensibility honed in the theater to this debut, using revolutionary camera techniques and naturalistic performances to craft a profoundly romantic crime drama that paved the way for decades of lovers-on-the-run thrillers to come.</p>
<b>They Made Me a Fugitive (aka I Became a Criminal)</b>	<p>Academy Award nominee Trevor Howard (Brief Encounter, The Third Man) gives one of his greatest performances as Clem, an ex-serviceman who is fed up after the War and drawn to the excitement of black-marketeering. His psychopathic, sadist gang boss, Narcy (Griffith Jones), betrays him when he refuses to deal in drugs, and the story becomes a breathtaking tale of revenge. The complex ending of They Made Me a Fugitive is not a trivial resolution, but lives up to the social consequences of this violent and disturbing film that Leonard Maltin raves "No holds barred...packs a real punch."</p>
<b>They Shoot Horses, Don't They?</b>	<p>A barbaric depression era dance marathon becomes the stage upon which a number of lost souls seek purpose in their lives, cheered on by a lifeless audience and master of ceremonies.</p>

Title	Summary
<b>They Were Expendable</b>	They Were Expendable is the greatest American film of the Second World War, made by America's greatest director, John Ford, who himself saw action from the Battle of Midway through D-day. Yet it's been oddly neglected. Or perhaps not so oddly: for as the matter-of-fact title implies, the film commemorates a period, from the eve of Pearl Harbor up to the impending fall of Bataan, when the Japanese conquest of the Pacific was in full cry and U.S. forces were fighting a desperate holding action. Although stirring movies had been made about these early days, they were gung ho in their resolve to see the tables turned. They Were Expendable, however, which was made when Allied victory was all but assured, is profoundly elegiac, with the patient grandeur of a tragic poem. "They" are the officers and men of the Navy's PT boat service, an experimental motor-torpedo force relegated to courier duty on Manila Bay but eventually proven effective in combat. Their commander is played by Robert Montgomery, who actually served on a PT and later commanded a destroyer at Normandy (he also codirected the breathtaking second-unit action sequences). John Wayne's costarring role as Montgomery's volatile second-in-command initially looks stereotypically blustery, but as the drama unfolds, Wayne sounds notes of tenderness and vulnerability that will take Duke-bashers by surprise. They Were Expendable is a heartbreakingly beautiful film, full of astonishing images of warfare, grief, courage, and dignity. This is a masterpiece.
<b>Thick-Walled Room, The</b>	Even early on in his directing career, Masaki Kobayashi didn't shy away from controversy. Among the first Japanese films to deal directly with the scars of World War II, this drama about a group of rank-and-file Japanese soldiers jailed for crimes against humanity was adapted from the diaries of real prisoners. Because of its potentially inflammatory content, the film was shelved by the studio for three years before being released.
<b>Thief</b>	The contemporary American auteur Michael Mann burst out of the gate, his bold artistic sensibility fully formed, with Thief, his debut feature. James Caan stars, in one of his most riveting performances, as a no-nonsense ex-con safecracker planning to leave the criminal world behind after one final diamond heist, but discovering that escape is not as simple as he hoped. Finding hypnotic beauty in neon and rain-slick streets, sparks and steel, Thief effortlessly established the moody stylishness and tactile approach to action that would also define such later iconic entertainments from Mann as Miami Vice, Manhunter, and Heat.
<b>Thief of Bagdad, The</b>	Legendary producer Alexander Korda's marvel The Thief of Bagdad, inspired by The Arabian Nights, is one of the most spectacular fantasy films ever made, an eye-popping effects pioneer brimming with imagination and technical wizardry. When Prince Ahmad (John Justin) is blinded and cast out of Bagdad by the nefarious Jaffar (Conrad Veidt), he joins forces with the scrappy thief Abu (the incomparable Sabu, in his definitive role) to win back his royal place, as well as the heart of a beautiful princess (June Duprez). With its luscious Technicolor, vivid sets, and unprecedented visual wonders, The Thief of Bagdad has charmed viewers of all ages for decades.
<b>Thief of Bagdad, The</b>	In ancient Bagdad, a thief (Douglas Fairbanks) — aided by his trusted companion (Snitz Edwards) - vies against other suitors — including an Indian Prince (Noble Johnson), a Persian prince (Mathilde Comont), and an evil Mongol prince (Sojin) - to win the heart of a princess (Julanne Johnston). When his true identity is revealed, he embarks on a magical journey, while his competitors set out to seek the rarest treasure possible to bring back to the princess.
<b>Thieves' Highway</b>	Thieves' Highway is set in the world of "long-haul boys" who drive by night to bring their goods to the markets of America's cities. Ex-G.I. Nick Garcos (Richard Conte) is a tyro trucker bent on satisfaction from the man responsible for crippling his father—ruthless market operator Mike Figlia (Lee J. Cobb). Along the way, he is seduced by siren Rica (Valentina Cortesa) and drawn into the San Francisco produce racket—landing him in a web of treachery and heartbreak. The Criterion Collection is proud to present this Jules Dassin masterpiece, the last film he completed in America before he was blacklisted.
<b>Thin Blue Line, The</b>	This landmark award-winning documentary, which revolutionized the form and helped acquit an innocent man of murder, came about almost by accident. Errol Morris had already directed such offbeat documentaries as Gates of Heaven (concerning pet cemeteries; a favorite of Roger Ebert's) and Vernon, Florida, which touchingly portrays the small town's eccentric inhabitants. He'd intended to travel to Texas to make a film about the criminal-psychiatry expert James Grigson, or "Dr. Death" as he came to be known for his frequent testimony against defendants, who were often then sent to death row. When Morris discovered that the doctor was involved in the trial of Randall Dale Adams, a man who, it seemed, had been falsely accused of the highway murder of a police officer, he decided that Adams's story was the real one to tell. Morris's innovative use of repeated dramatization, multiple points of view, talking-head and phone interviews, and symbolism--in concert with Philip Glass's haunting music--establishes that a combination of communitarian zeal and overly eager testimony persuaded the jury to find Adams, a "drifter" from the Midwest, guilty of the crime, instead of his underage (and, for the death penalty, ineligible) acquaintance, David Harris, who had a criminal record. The "thin blue line" of police officers separating the public from chaos--as the judge, quoting the D.A. in the case, has it--destabilizes in Morris's world and puts people at risk of injustice as often as it protects them. After serving time for a sentence commuted to life imprisonment, Adams was freed, making Errol Morris his most talented advocate. --Robert Burns Nevelidine
<b>Things Change</b>	Gino, an Italian-American shoe-shiner with a remarkable similarity to a certain mafia don, is paid to take the rap for a murder. Jerry, a two-bit gangster on probation, is given a chance for redemption by guarding Gino for the weekend. But instead of sitting around a dingy hotel room, Jerry decides to give Gino a weekend to remember, taking him to Lake Tahoe. Jerry's bragging to his friends of his important charge, as well as Gino's dignified, quiet demeanor, soon result in much complication for them both.

Title	Summary
Things to Come	A landmark collaboration between writer H. G. Wells (Island of Lost Souls), producer Alexander Korda (The Thief of Bagdad), and designer and director William Cameron Menzies (Gone with the Wind), 'Things to Come' is a science fiction film like no other, a prescient political work that predicts a century of turmoil and progress. Skipping through time, 'Things to Come' bears witness to world war, dictatorship, disease, the rise of television, and finally, utopia. Conceived, written, and overseen by Wells himself as an adaptation of his own work, this megabudgeted production, the most ambitious ever from Korda's London Films, is a triumph of imagination and technical audacity.
Third Man, The	Orson Welles stars as Harry Lime, and Joseph Cotten plays his childhood friend, Holly Martins, in this all-time classic thriller scripted by Graham Greene and directed by Carol Reed. Martins searches for Lime through the seedy underworld of postwar Vienna and gets caught up in a web of love, deception, racketeering, and murder. The Third Man's stunning cinematography, twisting plot, and unforgettable zither score are immortalized in Criterion's pristine special edition, following the 50th Anniversary theatrical re-release.
Third Murder, The	<p>Leading attorney Shigemori takes on the defense of murder-robbery suspect Misumi who served jail time for another murder 30 years ago. Shigemori's chances of winning the case seem low - his client freely admits his guilt, despite facing the death penalty if he is convicted. As he digs deeper into the case, as he hears the testimonies of the victim's family and Misumi himself, the once confident Shigemori begins to doubt whether his client is the murderer after all.</p> <p>***</p> <p>Japanese attorney Tomoaki Shigemori (Masaharu Fukuyama) is assigned to defend a criminal named Misumi (Koji Yakusho). Previously convicted of double murder 30 years ago, Misumi is now accused of killing his boss after his release from prison. Though he initially confesses to the charges, his story keeps changing and there are no witnesses, only his ever-changing account of what happened. Shigemori gets drawn into the psychological game Misumi is playing while attempting to defend his client and discover the real story.</p>
Thirst	A couple traveling across a war-ravaged Europe. A disintegrating marriage. A ballet dancer's scarred past. Her friend's psychological agony. Elliptically told in flashbacks and multiple narrative threads, Thirst shows people enslaved to memory and united in isolation.
Thirst for Love	Koreyoshi Kurahara adapted a novel by Yukio Mishima for Thirst for Love (Ai no kawaki), a tense psychological drama about a young woman who is widowed after marrying into a wealthy family, and becomes sexually involved with her father-in-law, while harboring a destructive obsession with the family gardener. Kurahara's atmospheric style is a perfect match for Mishima's brooding sensuality.
This Changes Everything	<p>Filmed over 211 shoot days in nine countries and five continents over four years, This Changes Everything is an epic attempt to re-imagine the vast challenge of climate change.</p> <p>Directed by Avi Lewis, and inspired by Naomi Klein's international non-fiction bestseller This Changes Everything, the film presents seven powerful portraits of communities on the front lines, from Montana's Powder River Basin to the Alberta Tar Sands, from the coast of South India to Beijing and beyond.</p> <p>Interwoven with these stories of struggle is Klein's narration, connecting the carbon in the air with the economic system that put it there. Throughout the film, Klein builds to her most controversial and exciting idea: that we can seize the existential crisis of climate change to transform our failed economic system into something radically better.</p>
This Gun for Hire	Hit man Philip Raven, who's kind to children and cats, kills a blackmailer and is paid off by traitor Willard Gates in "hot" money. Meanwhile, pert entertainer Ellen Graham, girlfriend of police Lieut. Crane (who's after Raven) is enlisted by a Senate committee to help investigate Gates. Raven, seeking Gates for revenge, meets Ellen on the train; their relationship gradually evolves from that of killer and potential victim to an uneasy alliance against a common enemy.
This Sporting Life	One of the finest British films ever made, this benchmark of "kitchen-sink realism" follows the self-defeating professional and romantic pursuits of a miner turned rugby player eking out an existence in drab Yorkshire. With an astonishing, raging performance by a young Richard Harris, an equally blistering turn by fellow Oscar nominee Rachel Roberts as the widow with whom he lodges, and electrifying direction by Lindsay Anderson, in his feature-film debut following years of documentary work, This Sporting Life remains a dramatic powerhouse.
Threads	This chilling film tells the story of a nuclear strike on Britain. Through the eyes of two Sheffield families we witness the immediate after effects of the attack - the shock, grief, radiation sickness, hypothermia and starvation. In the months that follow, hideous injuries remain untreated. Looters are shot on sight, food supplies run out and many die in the intense cold of the nuclear winter. Thirteen years on reveals a depopulated Britain living below subsistence level - a devastated economy where money has no value, crops fail through lack of pesticides, no fuel and machinery, and a brutalized post war generation grows up stunted mentally, physically and emotionally.



Title	Summary
<p><b>Three Ages, The</b></p>	<p>A brilliant historical satire teeming with inventive flourishes, Buster Keaton's Three Ages is a silent comedy of truly epic proportions. This clever parody of D. W. Griffith's Intolerance follows Buster's hard-luck romantic adventures throughout world history: from the dawn of man in the Stone Age, through the gladiatorial arenas of Ancient Rome, to the city streets of the American Jazz Era.</p> <p>By flavoring the ancient stories with bits of modern comedy (e.g. the "spare tire" with which Buster repairs his chariot, the "home run" that he scores against an angry caveman), Keaton not only won raucous laughter from the audience but forged an original approach to history, humor, and cinema that clearly foreshadowed the Mel Brooks and Monty Python films that followed half a century later.</p> <p>DVD Extras Accompanying Three Ages on this DVD are two rarely seen short works.</p> <p>In The Goat (Dir. Buster Keaton, Mal St. Clair. U.S. 1921. B&amp;W. 23 mins. Music arranged and directed by Robert Israel.), Buster is mistaken for the nefarious gunslinger Dead Eye Dan and caught up in a prolonged slapstick-filled chase.</p> <p>My Wife's Relations is a comedy of domestic turmoil that seems to reflect some of the tensions between Keaton and the Talmadges, his real-life in-laws at the time.</p>
<p><b>Three Burials of Melquiades Estrada, The</b></p>	<p>One of the most acclaimed films of 2005, The Three Burials of Melquiades Estrada marks the assured and worldly-wise directorial debut of veteran actor Tommy Lee Jones. While the majority of critics and Oscar®-voters heaped praise upon the "gay cowboy" breakthrough of Brokeback Mountain, Jones delivered this equally resonant, elegiac study of male friendship in a Western setting, crafting a flawless parable of borderline existence on the border of Texas and Mexico. It is there, amidst some of the most beautifully bleak landscapes in recent American film, that Jones and screenwriter Guillermo Arriga (Amores Perros, 21 Grams) set their existential quest for meaning, focusing on the honor-bound commitment of Texas ranch foreman Pete (played by Jones with a heavy heart and deep moral conviction) to return the body of illegal Mexican immigrant ranch-hand Melquiades Estrada (played in flashback scenes by Julio Cedillo) to his preferred resting place in the Mexican wilderness. Estrada had been accidentally shot by Mike (Barry Pepper), a newly-arrived U.S. border patrolman, and Pete forces Mike to participate in his cross-country ritual of duty--a voyage of revenge and redemption that will change both men forever, and bring some semblance of meaning to the senseless death of Pete's good friend. In triumphant collaboration with cinematographer Chris Menges, Jones carefully instills his superior cast (including Dwight Yoakam, January Jones, and Melissa Leo) with the slow, desperate rhythms of lives on the border (of Texas and Mexico, and life and death), prompting many critics to draw praiseworthy comparisons to Sam Peckinpah's thematically similar 1974 drama Bring Me the Head of Alfredo Garcia and the exquisite absurdities of Luis Bunuel. Whatever your own reaction might be, Three Burials is not a film to view or respond to lightly; there's humor and more than a bit of madness to this great, inquisitive film, but Jones is looking deeply into the soul of humankind, and he dares you to draw your own conclusions about the journey Pete and Mike have taken. --Jeff Shannon</p>
<p><b>Three Clear Sundays</b></p>	<p>Taking its title from a Home Office ruling that three clear Sundays were to elapse between a sentence of death and execution, James O'Connor's "emotional autobiography" tells the story of Danny, a young prisoner put up to attack a warder by two old lags. When the warden dies, Danny is left to await and contemplate the ultimate punishment.</p> <p>Jimmy O'Connor's moving, warm and, at times, humorous play was based on his own harrowing experiences. He had been sentenced to death for murder only to be reprieved two days before he was due to hang. Shown in the BBC's The Wednesday Play series in 1965, the broadcast was watched by 11 million viewers and boosted the abolitionist lobby during the then raging debate over capital punishment.</p>
<p><b>Three Colors: Blue</b></p>	<p>In the devastating first film of the Three Colors trilogy, Juliette Binoche gives a tour de force performance as Julie, a woman reeling from the tragic death of her husband and young daughter. But Blue is more than just a blistering study of grief; it's also a tale of liberation, as Julie attempts to free herself from the past while confronting truths about the life of her late husband, a composer. Shot in sapphire tones by Sławomir Idziak, and set to an extraordinary operatic score by Zbigniew Preisner, Blue is an overwhelming sensory experience.</p>
<p><b>Three Colors: Red</b></p>	<p>Krzysztof Kieślowski closes his Three Colors trilogy in grand fashion, with an incandescent meditation on fate and chance, starring Irène Jacob as a sweet-souled yet somber runway model in Geneva whose life dramatically intersects with that of a bitter retired judge, played by Jean Louis Trintignant. Meanwhile, just down the street, a seemingly unrelated story of jealousy and betrayal unfolds. Red is an intimate look at forged connections and a splendid final statement from a remarkable filmmaker at the height of his powers.</p>
<p><b>Three Colors: White</b></p>	<p>The most playful and also the grittiest of Kieślowski's Three Colors films follows the adventures of Karol Karol (Zbigniew Zamachowski), a Polish immigrant living in France. The hapless hairdresser opts to leave Paris for his native Warsaw when his wife (Julie Delpy) sues him for divorce (her reason: their marriage was never consummated) and then frames him for arson after setting her own salon ablaze. White, which goes on to chronicle Karol Karol's elaborate revenge plot, manages to be both a ticklish dark comedy about the economic inequalities of Eastern and Western Europe and a sublime reverie about twisted love.</p>
<p><b>Three Days of the Condor</b></p>	<p>A mild mannered CIA researcher, paid to read books, returns from lunch to find all of his co-workers assassinated. "Condor" must find out who did this and get in from the cold before the hitmen get him.</p>

Title	Summary
<b>Three Musketeers, The</b>	<p>17th century France. The young and very naive D'Artagnan (Michael York, Cabaret, Logan's Run) heads to Paris where he hopes to join the royal guards. Along the way he is snubbed by Rochefort (Christopher Lee, The Skull, The Man Who Could Cheat Death), Cardinal Richelieu's (Charlton Heston, Ben-Hur) best swordsman, and scorned by Milady de Winter (Faye Dunaway, Bonnie and Clyde, Network), a dangerous beauty. D'Artagnan attempts to defend his honor but only manages to break his sword.</p> <p>In Paris, the young man borrows a new sword from an old friend of his father and runs into the half-drunk Athos (Oliver Reed, Paranoiac, Tommy), who challenges him to a duel. He also annoys the extravagant Porthos (Frank Finlay, Othello, Gumshoe) and his suave friend Aramis (Richard Chamberlain, The Music Lovers, The Last Wave), who also decide to cross blades with him. However, when a few hours later the men meet to defend their honor, Cardinal Richelieu's guards appear and attempt to arrest them. During the scuffle D'Artagnan impresses the three musketeers so much that they befriend him.</p> <p>D'Artagnan also lucks out and meets the beautiful Constance de Bonacieux (Raquel Welch, Fantastic Voyage, Bedazzled), the Queen's (Geraldine Chaplin, Doctor Zhivago, Cria Cuervos) confidante, who spends the night with him and steals his heart. Convinced that he has found the love of his life, D'Artagnan vows to always love and defend Constance - at least when her much older husband, M. Bonacieux (Spike Milligan, The Bed Sitting Room), isn't around.</p> <p>Meanwhile, Cardinal Richelieu decides to expose the Queen's secret affair with the Duke of Buckingham (Simon Ward, Young Winston) in order to strengthen his influence in the Louvre. He convinces King Louis XIII (Jean-Pierre Cassel, The Discreet Charm of the Bourgeoisie) to throw a lavish ball and have the Queen wear a special jewel necklace, which she has secretly given her lover as a token of her love and affection. Cardinal Richelieu also sends Milady de Winter to London to steal two jewels from the necklace so that even if the Duke of Buckingham manages to return it on time the Queen would still be embarrassed and her infidelity revealed.</p> <p>After King Louis XIII announces the ball and his desire to see the necklace, the Queen writes a desperate letter to her lover and gives it to Constance. She entrusts the letter to D'Artagnan, who immediately heads to England, followed by the three musketeers.</p>
<b>Three Musketeers, The</b>	<p>Douglas Fairbanks had one of his most popular roles as the swashbuckling hero of Alexander Dumas' 1844 novel. Exulting in his sheer physical vitality, he never walks when he can run, never runs when he can leap. While melodramatic and stagy, Fairbanks is obviously having a wonderful time and he wants his audience to enjoy themselves, too.</p> <p>As producer, as well as star, Fairbanks ensured fine production values &amp; large sets to backdrop his stunts. Notice particularly the Parisian street scenes, how detailed &amp; exact they are, with the crowds of extras looking as if they had real purpose in what they were doing. Also be mindful of the architectural staging, whether it be walls, rooftops or monumental staircases; they were all built with Fairbanks' physical dimensions in mind, so that he could run, creep or climb along them effortlessly.</p>
<b>Three Outlaw Samurai</b>	<p>This first feature by the legendary Hideo Gosha is among the most beloved chanbara (sword-fighting) films. An origin-story offshoot of a Japanese television phenomenon of the same name, Three Outlaw Samurai is a classic in its own right. A wandering, seen-it-all ronin (Tetsuro Tamba) becomes entangled in the dangerous business of two other samurai (Isamu Nagato and Mikijiro Hira), hired to execute a band of peasants who have kidnapped the daughter of a corrupt magistrate. With remarkable storytelling economy and thrilling action scenes, this is an expertly mounted tale of revenge and loyalty.</p> <p>The mixture of pragmatism, idealism, and swordsmanship of Shiba puts him in the company of the heroes of other "rebel samurai" protagonists from the mid-to-late-1960s, which for me was the golden age of samurai films with complex characters, in many ways paralleling American "adult westerns" of the 1950s and 1960s.</p>
<b>Three Resurrected Drunkards</b>	<p>A trio of bumbling young men frolic at the beach. While they swim, their clothes are stolen and replaced with new outfits. Donning these, they are mistaken for undocumented Koreans and end up on the run from comically outraged authorities. A cutting commentary on Japan's treatment of its Korean immigrants, this is Nagisa Oshima at both his most politically engaged and madcap.</p>
<b>Three Songs About Lenin</b>	<p>Three anonymous songs about Lenin provide the basis for this documentary that celebrates the achievements of the Soviet Union and Lenin's role in creating them. Arguably Vertov's most personal work, the triptych celebrates the Soviet leader 10 years after his death as seen through the eyes of the people.</p>

Title	Summary
<b>Three Stooges Collection, Vol. 1: 1934-1936</b>	<p>Presented here in chronological order are the Stooges' first 19 two-reel comedies for Columbia Pictures, in splendiferous new transfers that will be a revelation even for die-hard fans who've already seen the shorts dozens of times before.</p> <p>1934  Woman Haters / Punch Drunks / Men In Black / Three Little Pigskins</p> <p>1935  Horses' Collars / Restless Knights / Pop Goes The Easel / Uncivil Warriors / Pardon My Scotch / Hoi Polloi / Three Little Beers</p> <p>1936  Ants In The Pantry / Movie Maniacs / Half-Shot Shooters / Disorder In The Court / A Pain In The Pullman / False Alarms / Whoops, I'm an Indian / Slippery Silks</p>
<b>Three Stooges Collection, Vol. 2: 1937-1939</b>	<p>In GRIPS,GRUNTS &amp; GROANS, Curly (real name Jerome Lester Horwitz) is elected to sub for an ill wrestler who bears physical resemblance to Curly. In DIZZY DOCTORS, the boys are ordered by their wives to go to work instead of just eating and sleeping all the time. They sell a potion called Brighto which they think is an all-purpose cleaner but is actually an internal medicine. In GOOFS AND SADDLES,the boys are out west and Curly is playing cards with a few other guys(not Moe or Larry). In BACK TO THE WOODS,the boys are pilgrims hunting for food. In THREE DUMB CLUCKS, the boys,in jail, receive a note from their mother saying the boys' father has divorced her and is engaged to a younger woman (Curly plays a dual role in this film as himself and the father). The boys do all they can to prevent the wedding from taking place,and Daisy, the father's fiancee, accidentally marries Curly! Clyde Bruckman's script for this film was later recycled for the 1953 remake UP IN DAISY'S PENTHOUSE with Moe's and Curly's brother Shemp playing the dual role. In CASH AND CARRY, the boys ransack garbage in a landfill and discover \$62 in a tin can that actually belong to a physically disabled boy and his mother (they are collecting \$500 for the boy's operation for Jimmy,the boy,to walk freely again). The boys pay a pair of crooks they meet,\$200 for the privilege of digging up a hidden treasure. It turns out the boys accidentally broke into the U.S. Treasury,which is felonious and results in life imprisonment. Since the act was unintentional, the boys were pardoned by President Theodore Roosevelt(he served in 1937). In PLAYING THE PONIES,the boys sell their restaurant to go into horse racing after learning in a newspaper that a horse-race driver received ten grand for winning a race. A spicy snack called Pepperinos made the boys' pet horse (driven by Larry) rapidly run and win. In THE SITTER DOWNERS, the Stooges build a home for their new wives as well as themselves. They go on strike much to the womens' disdain. In TERMITES OF 1938, the boys, like they did once before,wreck havoc at a dinner party trying to kill the infesting unwelcome visitors. The Stooges are Frenchmen in WEE WEE MONSIEUR. They rescue a shah who was held hostage. In TASSELS IN THE AIR,the boys are painters and Moe impersonates an artist named Omay. The real Omay later appears,enraged. HEALTHY,WEALTHY &amp; DUMB has the boys as guests at the posh Hotel Costa Plente after Curly wins \$10,000 in a poetry contest. They wreck a bed and furniture and after taxes, the boys go broke leaving them nothing to pay the hotel bill with. Three beautiful girls who are occupying a room near the boys', want the money. This was later remade as A MISSED FORTUNE with Shemp playing Curly's parts. In VIOLENT IS THE WORD FOR CURLY, the boys are gas station attendants, posing as three professors at a girls' college (the professors themselves were the Stooges' customers). In THREE MISSING LINKS, the boys are janitors who are fired and hired for supporting an actress in a movie. In MUTTS TO YOU, the boys are dog-bathers who discover an unattended baby who they put in their care until his parents reclaim him. In THREE LITTLE SEW AND SEWS, the boys are tailor shop attendants as well as navymen. Curly poses as an admiral after the real admiral's suit shows up at the shop. FLAT FOOT STOOGES has the boys again as firemen (first use of the children's song THREE BLIND MICE which became the signature theme thru the last of the short series). In WE WANT OUR MUMMY,the boys are detectives who are sent to Egypt to bring back a mummy for a museum curator's collection. The boys join a phony duck-hunting club in A-DUCKING THEY DID GO. The club was organized by a pair of swindlers. The city mayor and a few of his colleagues are members. In YES WE HAVE NO BONANZA, the boys dig up money that was actually stolen by a pair of crooks. In SAVED BY THE BELLE, we see the boys in some foreign country, with the help of a beautiful girl named Rita,locating a lost map that leads to a treasure. In CALLING ALL CURS, the boys as veterinarians, search for and find a dog stolen by a pair of crooks. The crooks show up at the veterinary clinic,posing as newspaper reporters. The sick dog's owner was so horrified after learning of the dog's kidnapping. But Garcon, the dog, is found, alive and well, in parenthood with his mate and their litter. In OILY TO BED OILY TO RISE, the boys succeed in saving a woman's property. She sold it and later regretted it. A trio of crooks were about to have the deed recorded, and the boys swindle it away from them in time so the recording would never happen. Curly,a wishing wizard, has all his wishes granted. Cigars, apple pie, meeting three beautiful girls (the woman's daughters named April, Mae and June) and marrying them! This was later remade with Joe Besser as OIL'S WELL THAT ENDS WELL in 1957. In THREE SAPPY PEOPLE,the boys are switchboard operators who attend a black tie birthday party. The birthday woman, who is relentlessly happy and laughing, is believed by her husband to have a mental disorder. So the boys, as psychiatrists, look the woman over. She loves Curly's silliness as well.</p>
<b>Three Worlds of Gulliver, The</b>	<p>In 1699 Lemuel Gulliver takes a job at sea because he cannot earn enough money as a doctor. His fiancée Elizabeth stows away with him. But he is washed away during a storm and finds himself in the land of Lilliput where he is a giant compared to the tiny Lilliputians. But he is seen as a pawn in the Emperor's war with the neighbouring Blefuscu, which is being fought over whether people should cut open their eggs from the top or the bottom. Gulliver then sails on to the land of Brobdignag where he is now tiny and the natives are giants. There he is reunited with Elizabeth and both become a source of great fascination to the royal court. But then the advisor Makovan seeks to have Gulliver tried as a witch.</p>

Title	Summary
Threepenny Opera, The	<p>The sly melodies of composer Kurt Weill and the daring of dramatist Bertolt Brecht come together onscreen under the direction of German auteur G.W. Pabst (Pandora's Box) in this classic adaptation of the Weimar-era theatrical sensation. Set in the impoverished back alleys of Victorian London, The Threepenny Opera follows underworld antihero Mackie Messer (a.k.a. Mack the Knife) as he tries to woo Polly Peachum and elude the authorities. With its palpable evocation of corruption and dread, Pabst's Threepenny Opera remains a benchmark of early sound cinema. It is presented here in both its celebrated German and rare French versions.</p>
Thriller - A Cruel Picture	<p>In 1970s Sweden, pretty young Madeleine (softcore sex favorite Christina Lindberg) loses her innocence forever when a brutal rape by a vagrant leaves her mute and leads her into a life of servitude, drug addiction, and prostitution. Even worse, her dominating pimp, Tony (Heinz Hopf), pokes out her eyeball with a scalpel as a means of petty retribution after she scratches one of her johns. Determined to strike back at her attackers after learning of the deaths of her parents, she takes karate lessons and becomes adept with firearms. Before long, those who used and abused her learn that cold-blooded justice stalks their paths in a color-coordinated eyepatch.</p> <p>In 1967, filmmaking history was made with the release of the taboo-breaking <i>I Am Curious – Yellow</i>, a combination of political protest and almost-hardcore sex that sent court judges and customs officials into fits. Soon the floodgates were open, and a glut of “artistic” Scandinavian films like <i>Quiet Days in Clichy</i>, complete with occasional bits of XXX naughtiness, unspooled in projectors around the world. Meanwhile the now infamous rape/vengeance melodrama was gaining public acceptability thanks to the likes of <i>Straw Dogs</i>, <i>A Clockwork Orange</i>, and in very different circles, <i>Last House on the Left</i>. It was probably inevitable that someone would try to smash the two genres together eventually, though no one could have possibly predicted the sheer strangeness of the finished result, <i>They Call Her One Eye</i> (originally titled <i>Thriller - en grym film</i>, or <i>Thriller – A Cruel Picture</i>). Filmed and paced like an art film (not surprising since director Bo Arne Vibenius studied with Ingmar Bergman) but crammed with outrageous sex and violence visuals, this is one of the most distinctive if not exactly tasteful entries in the woman-fighting-back strain of '70s exploitation.</p> <p>Seen today, the film's greatest asset is certainly the striking Lindberg; she's lovely and appealing enough during the opening act to elicit sympathy for her plight, but once she loses her eye and begins sporting an array of colorful outfits with eyepatches to match, she becomes a shotgun-toting icon for the ages. The acknowledged inspiration for Daryl Hannah's <i>Elle Driver</i> (or at least her wardrobe) in Quentin Tarantino's <i>Kill Bill</i> saga, Lindberg cuts an imposing figure and does an especially good job in the final, utterly brutal fifteen minutes, conveying an incredible range of emotion without uttering a single word. Incidentally, the hardcore close ups were performed by body doubles; Lindberg's status as a soft-sex-only starlet remains firmly in place.</p> <p>Though mostly uncontrolled and probably totally lacking in taste, Vibenius' approach also yields some fascinating results. His depiction of the bullet-fueled action scenes relies more on slow motion and dislocating sound effects, adding to the drug-hazed sense of autumnal melancholy present throughout the film. Even the dated fashions and décor somehow work in its favor; this feels like a film made in not only another decade, but another planet entirely.</p>
Throne of Blood	<p>One of the most celebrated screen adaptations of Shakespeare into film, Akira Kurosawa's <i>Throne of Blood</i> re-imagines <i>Macbeth</i> in feudal Japan. Starring Kurosawa's longtime collaborator Toshiro Mifune and the legendary Isuzu Yamada as his ruthless wife, the film tells of a valiant warrior's savage rise to power and his ignominious fall. With <i>Throne of Blood</i>, Kurosawa fuses one of Shakespeare's greatest tragedies with the formal elements of Japanese Noh theater to make a <i>Macbeth</i> that is all his own—a classic tale of ambition and duplicity set against a ghostly landscape of fog and inescapable doom.</p>
Through a Glass Darkly	<p><i>Through a Glass Darkly</i> concerns a psychologically fragile woman, Karin (Harriet Andersson), who seeks recovery from a nervous breakdown while on a remote-island vacation with her family. Unfortunately, her father (Gunnar Björnstrand), a successful writer, regards her with clinical detachment, her husband (Max Von Sydow), a doctor, feels unavailing in the effort to treat her, and her brother (Lars Passgard) is wrapped up in his own quest for sexual fulfillment. Karin's descent into further loneliness and delusion exacerbates the heretofore unspoken alienation at the heart of this entire family, and drives the characters to brood over the existence of God (or, in Karin's case, imagine that God is the chilling spider hidden behind an attic door). <i>Through a Glass Darkly</i> is a heartbreaking, powerful work of art.</p>
Thunderball	<p>he fourth spy film in the James Bond series starring Sean Connery as the fictional MI6 agent James Bond. It is an adaptation of the novel of the same name by Ian Fleming, which in turn was based on an original screenplay by Jack Whittingham. It was directed by Terence Young with screenplay by Richard Maibaum and John Hopkins.</p> <p>The film follows Bond's mission to find two NATO atomic bombs stolen by SPECTRE, which holds the world ransom for £100 million in diamonds, in exchange for not destroying an unspecified major city in either England or the United States (later revealed to be Miami). The search leads Bond to the Bahamas, where he encounters Emilio Largo, the card-playing, eye-patch wearing SPECTRE Number Two. Backed by CIA agent Felix Leiter and Largo's mistress, Domino, Bond's search culminates in an underwater battle with Largo's henchmen. The film had a complex production, with four different units and about a quarter of the film consisting of underwater scenes. <i>Thunderball</i> was the first Bond film shot in widescreen Panavision and the first to have over a two hour running time.</p>

Title	Summary
<b>Tie Me Up! Tie Me Down!</b>	Pedro Almodóvar's colorful and controversial tribute to the pleasures and perils of Stockholm syndrome, <i>Tie Me Up! Tie Me Down!</i> is a rambunctious dark comedy starring Antonio Banderas as an unbalanced but alluring ex-mental-patient and Victoria Abril as the B-movie and former porn star he takes prisoner in the hopes of convincing her to marry him. A highly unconventional romance that came on the spike heels of Almodóvar's international sensation <i>Women on the Verge of a Nervous Breakdown</i> , this is a splashy, sexy central work in the career of one of the world's most beloved and provocative auteurs, radiantly shot by the director's great cinematographer, José Luis Alcaíne.
<b>Time of Their Lives, The</b>	Mistaken as a traitor, Lou's ghost is trapped in Danbury Mansion until his innocence is proven.
<b>Tin Drum</b>	Danzig, Germany, 1924. Oskar Matzerath is born with an intellect beyond his infancy. As he witnesses the hypocrisy of adulthood and the irresponsibility of society, Oskar rejects both, and, at his third birthday, refuses to grow older. Caught in a baffling state of perpetual childhood, Oskar lashes out at all he surveys with piercing screams and frantic poundings on his tin drum, while the unheeding, chaotic world marches onward to the madness and folly of World War II. Honored with the Palme d'Or at the 1979 Cannes Film Festival and the 1979 Academy Award® for Best Foreign Language film, Volker Schlöndorff's <i>The Tin Drum</i> ( <i>Die Blechtrommel</i> ) is a truly visionary adaptation of Nobel laureate Günter Grass' acclaimed novel, an unforgettable fantasia of surreal imagery, striking eroticism, and unflinching satire
<b>Tinker, Tailor, Soldier, Spy</b>	Tinker, Tailor, Soldier, Spy stars Alec Guinness as George Smiley, John le Carré's familiar, aging British Intelligence agent, called out of retirement to discover the identity of the high-ranking Russian mole who has burrowed deep into "the Circus"--codename for the British secret service. This slow-burning, complicated, and ultimately rewarding BBC adaptation, dramatized by Arthur Hopcroft and directed by John Irvin, perfectly captures Le Carré's own insight into the shady underworld of spies and the political climate during the cold war. Le Carré's style is the antithesis of his contemporary Ian Fleming's--far from the glamorous lifestyle of James Bond, with his fast cars and faster women, these agents ride around in Skodas, and Beryl Reid is the closest thing to a femme fatale, save for Smiley's elusive wife, Anne. An extraordinary cast (including Ian Bannen, Hywel Bennett, and Ian Richardson), gritty realism, and close attention to detail make <i>Tinker, Tailor, Soldier, Spy</i> an outstanding piece of television drama. - Nicola Perry
<b>Titane</b>	<p>"Love Is a Dog From Hell" reads the tattoo between Alexia's breasts, just one of many sprinkling her lanky frame. The tattoo is a red flag to any and all who want to get close to Alexia, not just close to her breasts, but close to her in general. Most people ignore the red flag. Maybe they just think she's a Charles Bukowski fan. Whatever the case may be, they do not "get" Alexia. Alexia is the feral and compulsively murderous stripper-gearhead at the center of French filmmaker Julia Ducournau's delirious body-horror "<i>Titane</i>," named for the titanium plate holding together Alexia's skull after a childhood car accident.</p> <p>As with Ducournau's feature debut "<i>Raw</i>," "<i>Titane</i>" is fascinated by the body's vulnerabilities and urges, its ravenous processes, and how the collective "we" attempt to deal with all of this, either by gorging ourselves or, conversely, by sublimating the need into other things. Neither process is pleasant and/or socially acceptable. You can't control the inherently uncontrollable. "<i>Titane</i>," the 2021 Palme d'Or winner at the Cannes Film Festival, is an extreme movie, violent and pitiless and funny, but the space it provides for not just tenderness but contemplation makes it an "extremely" thought-provoking film as well.</p>
<b>Titicut Follies</b>	The film is a stark and graphic portrayal of the conditions that existed at the State Prison for the Criminally Insane at Bridgewater, Massachusetts. <i>Titicut Follies</i> documents the various ways the inmates are treated by the guards, social workers and psychiatrists.
<b>Titus</b>	War begets revenge. Victorious general, Titus Andronicus, returns to Rome with hostages: Tamora queen of the Goths and her sons. He orders the eldest hewn to appease the Roman dead. He declines the proffered emperor's crown, nominating Saturninus, the last ruler's venal elder son. Saturninus, to spite his brother Bassianus, demands the hand of Lavinia, Titus's daughter. When Bassianus, Lavinia, and Titus's sons flee in protest, Titus stands against them and slays one of his own. Saturninus marries the honey-tongued Tamora, who vows vengeance against Titus. The ensuing maelstrom serves up tongues, hands, rape, adultery, racism, and Goth-meat pie. There's irony in which two sons survive.
<b>T-Men</b>	United States Treasury agents O'Brien and Genaro infiltrate a counterfeiting ring which has some dangerously good paper. This is supposedly based on several actual Treasury cases.
<b>To Be or Not to Be</b>	As neryv as it is hilarious, this screwball masterpiece from Ernst Lubitsch stars Jack Benny and, in her final screen appearance, Carole Lombard as husband-and-wife thespians in Nazi-occupied Warsaw who become caught up in a dangerous spy plot. <i>To Be or Not to Be</i> is a Hollywood film of the boldest black humor, which went into production soon after the U.S. entered World War II. Lubitsch manages to brilliantly balance political satire, romance, slapstick, and urgent wartime suspense in a comic high-wire act that has never been equaled.
<b>To Catch a Thief</b>	American expatriate John Robie living in high style on the Riviera is a retired cat burglar. He must find out who a copy cat is to keep a new wave of jewel thefts from being pinned on him. High on list of prime victims is Jessie Stevens, in Europe to help daughter Frances find a suitable husband. Lloyds of London insurance agent is using a thief to catch a thief. Take an especially close look at scene where Robie gets Jessie's attention, dropping an expensive casino chip down décolletage of French roulette player.

Title	Summary
<b>To Have and Have Not</b>	Harry Morgan and his alcoholic sidekick, Eddie, are based on the island of Martinique and crew a boat available for hire. However, since the second world war is happening around them business is not what it could be and after a customer who owes them a large sum fails to pay they are forced against their better judgement to violate their preferred neutrality and to take a job for the resistance transporting a fugitive on the run from the Nazis to Martinique. Through all this runs the stormy relationship between Morgan and Marie "Slim" Browning, a resistance sympathizer and the sassy singer in the club where Morgan spends most of his days.
<b>To Joy</b>	An orchestra violinist's dreams of becoming a celebrated soloist and fears of his own mediocrity get in the way of his marriage to the patient, caring Marta. Played out to the music of Beethoven, To Joy is a heartbreaking tale of one man's inability to overcome the demons standing in the way of his happiness.
<b>To Kill a Mockingbird</b>	Based on Harper Lee's Pulitzer Prize winning book of 1960. Atticus Finch is a lawyer in a racially divided Alabama town in the 1930s. He agrees to defend a young black man who is accused of raping a white woman. Many of the townspeople try to get Atticus to pull out of the trial, but he decides to go ahead. How will the trial turn out - and will it change any of the racial tension in the town?
<b>To Live and Die in L.A.</b>	When a notorious, highly sophisticated counterfeiter murders his partner, Secret Service agent Richard Chance (William Petersen) launches a furious vendetta to capture the man responsible. But master counterfeiter Rick Masters (Willem Dafoe) is always just one step ahead of Chance in William Friedkin's thrilling, suspenseful crime drama. With violent shoot-outs and a turbulent chase scene reminiscent of Friedkin's own The French Connection, To Live and Die in L.A. broke with tradition by making the ostensible hero as morally reprehensible as the villain he pursues. Clashing with bureaucratic obstacles, Chance is forced to break the rules in order to procure cash for a sting operation, but the risks he takes snowball into an avalanche of violence and moral repercussions, leading to a morally ambiguous cul-de-sac from which there may be no return.
<b>To Play the King</b>	In To Play the King, Urquhart appears to have everything he wants. He is the prime minister, he has no immediate rivals, and everyone who knows of his crimes is either on his side or dead. But a new challenge arises when the queen dies and the new king (Michael Kitchen doing a perfect Prince Charles) proves to be a thorn in Urquhart's side. Urquhart may be a staunch defender of the monarchy as a concept, but an individual sovereign is fair game if he proves to be a threat. With a Davies script that pokes fun at British politics and the antics of the royal family as well as a terrific cast led again by Ian Richardson, To Play the King maintains the high standard set by House of Cards.
<b>To Sir, With Love</b>	Novelist James Clavell wrote, produced, and directed this 1967 British film (based on a novel by E.R. Braithwaite) about a rookie teacher who throws out stock lesson plans and really takes command of his unruly, adolescent students in a London school. Poitier is very good as a man struggling with the extent of his commitment to the job, and even more as a teacher whose commitment is to proffering life lessons instead of academics. The spirit of this movie can be found in such recent films as Dangerous Minds and Mr. Holland's Opus, but none is as moving as this one. Besides, the others don't have a title song performed by pop star Lulu. - Tom Keogh
<b>Tokyo 1964 "Sensation of the Century"</b>	
<b>Tokyo 1964 "Tokyo Olympiad"</b>	
<b>Tokyo Drifter</b>	In this jazzy gangster film, reformed killer Tetsu's attempt to go straight is thwarted when his former cohorts call him back to Tokyo to help battle a rival gang. Director Seijun Suzuki's onslaught of stylized violence and trippy colors is equal parts Russ Meyer, Samuel Fuller, and Nagisa Oshima—an anything-goes, in-your-face rampage. Tokyo Drifter is a delirious highlight of the brilliantly excessive Japanese cinema of the sixties.
<b>Tokyo Joe</b>	An American (Humphrey Bogart) returns to Tokyo after World War II to pick up the pieces of his broken marriage and his former nightclub, the 'Tokyo Joe.'
<b>Tokyo Story</b>	A profoundly stirring evocation of elemental humanity and universal heartbreak, Tokyo Story is the crowning achievement of the unparalleled Yasujiro Ozu. The film, which follows an aging couple's journey to visit their grown children in bustling postwar Tokyo, surveys the rich and complex world of family life with the director's customary delicacy and incisive perspective on social mores. Featuring lovely performances from Ozu regulars Chishu Ryu and Setsuko Hara, Tokyo Story plumbs and deepens the director's recurring theme of generational conflict, creating what is without question one of cinema's mightiest masterpieces.
<b>Tokyo Twilight</b>	One of Ozu's most piercing portraits of family strife, Tokyo Twilight follows the parallel paths of two sisters contending with an absent mother, unwanted pregnancy, and marital discord.

Title	Summary
<p><b>Tokyo-Ga</b></p>	<p>An admirer of the works of the great Japanese director Yasujiro Ozu, Wim Wenders travelled to Tokyo – the setting of almost all of Ozu’s films – in the Spring of 1983 to make a documentary about the director. His intention in Tokyo-Ga was not however to examine Ozu’s works or uncover unknown autobiographical information about him – neither of which he realises, quite correctly, could possibly add to the brilliance already evident in his films – but to try and understand better the world and universal truths about families and human relationships that the director so incisively, obsessively and repetitively depicted in his films. If these truths are truly universal, does this world depicted so vividly in Ozu’s films still exist in modern-day Tokyo?</p> <p>If that was indeed all that Wenders was setting out to examine in the documentary, Tokyo-Ga would have to be considered a complete failure. Walking around Tokyo in a kind of daze – the director confesses as much in his narration – Wenders completely fails to interact in any meaningful way with the regular people of the city. Like many documentary makers before him and many after him, he is more dazzled and seduced in a superficial Lost In Translation way by the bright neon lights and bars of Shinjuku, the Pachinko parlours, the cherry blossom festivals, the image of Japan as a producer of high-tech electrical goods and bewildered by the unusual soulless leisure pursuits of the Japanese salaryman. Wenders’ camera gazes with fascination, and at inordinate length, at commuters reading manga on crowded subway trains, people robotically whacking golf balls on inner-city driving ranges, a factory that meticulously recreates ultra-realistic inedible wax imitations of restaurant dishes, and he observes youths in the park bizarrely attempting to express their individuality by conforming to an alternative 1950s US Rockabilly look. These are all clichéd and superficial images of the Japanese that really tell us nothing about real people, and far less how they connect with the lives depicted in the films of Yasujiro Ozu.</p> <p>Running into Werner Herzog at the top of the Tokyo Tower – where else? - the fellow German director who has travelled to the most remote and inhospitable locations in the world to make his films bemoans the impossibility in this modern society - in Tokyo more than anywhere - of being able to dig beneath the surface and find any kind of pure truth. Wenders similarly fails to get past the image, and if we are to take these postcard and touristy images he films of Tokyo as being the reality, we would have to consider that the world depicted in Ozu’s films no longer exists, and that is patently untrue. Fortunately, whether by design or accident, Wenders does stumble on the universal truths in Ozu’s works and rather than going to Tokyo to look for it, it seems that he doesn’t need to look any further than himself.</p> <p>In addition to his clear, pertinent and personal observations in the narration about what Ozu’s work means to him, Tokyo-Ga is also redeemed by a couple of informative and deeply moving interviews with the most famous face of Yasujiro Ozu’s films, the actor Chishu Ryu, and with the cinematographer on nearly all the director’s films, Yuharu Atsuta. For this alone – particularly for any fan of Ozu’s work - Tokyo-Ga is worth its running time in gold. The interviews reveal some fine observations on Ozu’s methods of working with actors and filming with his static low-angles, but that is not their principal strength. Flicking through an original annotated screenplay that Yuharu Atsuta has lent him, Wenders can’t comprehend a word or even the title of the film it is from, but even if he could read it, it’s unlikely that this would illuminate Ozu’s work one bit either. Rather it is in the personal reminiscences of these two men on Ozu himself and how he touched their lives that the real truth comes through. Here, Wenders touches on the simplicity and purity of emotions and human relationships and, bookended as the documentary is by the complementary opening and closing scenes of Ozu’s most powerful work, Tokyo Story, the deeply moving impact of what Ozu was able to achieve is fully realised.</p>
<p><b>Tom &amp; Jerry Golden Collection: Vol. 1</b></p>	<p>During the '40s, MGM's Tom and Jerry series was animation's gold standard, challenging Disney in the Animated Short Film Oscar category. The lavishly produced shorts featured polished animation, brash slapstick gags, and lush watercolor backgrounds. The series, which began in 1940 with "Puss Gets the Boot," ran for 15 years and won seven Oscars. Many of these cartoons follow the pattern set in "Puss Gets the Boot": housekeeper Mammy Two-Shoes (voiced by Lillian Randolph) warns Tom that if he makes a mess or fails to catch the mice, he's out on his ear ("O-W-T, out!"). Jerry overhears the threat and makes trouble. In cartoons where Mammy doesn't appear, Jerry finds other reasons (or excuses) to cause problems for Tom. But the stories are only fast-paced vehicles for the animated gags, like Tom's exaggerated jitterbug in "Zoot Cat" or his jaw-dropping, bug-eyed "takes" in "Mouse Cleaning." The Golden Collection features cartoons from 1940 to 1948, and includes the Oscar winners "The Yankee Doodle Mouse," "Mouse Trouble," "Quiet Please!" and "The Cat Concerto." The transfers were made from excellent prints and look terrific. Unlike previous re-dubbed video releases, Mammy Two-Shoes' dialogue is presented intact, although the subtitles offer the cleaned-up versions from the previous Spotlight Collection. In "Old Rockin' Chair Tom," she declares, "If you is a mouser, I is Lana Turner, which I ain't"; the subtitles read, "If you're a mouser... I'm Lana Turner, which I'm not." An introductory statement proclaims that the ethnic stereotypes "were wrong then and are wrong today," which misses the point. The stereotypical African-American maid and blackface gags were considered good fun and good taste in the era of Amos and Andy; that they are no longer acceptable reflects the social progress of the intervening decades.</p>
<p><b>Tom Jones</b></p>	<p>In the early 1960s, at the height of the British New Wave, director Tony Richardson and playwright John Osborne set out for more fanciful territory than the gritty realism of the movement they'd helped establish. Tom Jones brings a theatrical flair to Henry Fielding’s canonical eighteenth-century novel, boisterously chronicling the misadventures of the foundling of the title (Albert Finney, in a career-defining performance), whose easy charm seems to lead him astray at every turn from his beloved, the wellborn Sophie Western (Susannah York). This spirited picaresque, evocatively shot in England’s rambling countryside and featuring an extraordinary ensemble cast, went on to become a worldwide sensation, winning the Oscar for best picture on the way to securing its status as a classic of irreverent wit and playful cinematic expression.</p>
<p><b>Tomorrow Never Dies</b></p>	<p>The eighteenth spy film in the James Bond series, and the second to star Pierce Brosnan as the fictional MI6 agent James Bond. Bruce Feirstein wrote the screenplay, and it was directed by Roger Spottiswoode. It follows Bond as he tries to stop a media mogul from engineering world events and starting World War III.</p> <p>The film was produced by Michael G. Wilson and Barbara Broccoli, and was the first James Bond film made after the death of producer Albert R. Broccoli, to which the movie pays tribute in the end credits. Locations included France, Thailand, Germany, the United Kingdom, Vietnam and the South China Sea.</p>

Title	Summary
<b>Toni</b>	In 1934, Jean Renoir stepped off the soundstage and headed to the South of France, where he captured vivid human drama amid the bucolic splendor and everyday social rituals of the countryside. Based on a true story and set in a community of immigrants living, working, and loving on the margins of French society, Toni follows the eponymous Italian migrant (Charles Blavette), whose tempestuous affairs with two women—the faithful Marie (Jenny Héliá) and the flirtatious Josefa (Celia Montalván)—unleash a wave of tragedy. Making use of nonprofessional actors, on-location shooting, and the resources of the great Marcel Pagnol’s Provence studio, Renoir crafts a marvel of poetic feeling that became a precursor to Italian neorealism and a favorite of the directors of the French New Wave.
<b>Too Late for Tears</b>	When a pair of film noir icons like Lizabeth Scott and Dan Duryea collide, sparks are sure to fly. Jane Palmer (Scott) and her husband Alan (Arthur Kennedy) mysteriously have \$60,000 literally dropped in their laps. The circumstances seem mighty suspicious to Alan, who wants to turn the money over to the police. But in a materialistic rapture, Jane won't let it go. She doesn't care where it came from, or what danger might ensue not if it will bring her the luxury she craves. Enter shady Danny Fuller (Duryea, as cocky and menacing as ever), who claims the money belongs to him. Let the games begin! Roy Huggins snappy script (adapted from his novel) is a complex, breezy and black-hearted homage to James M. Cain and Raymond Chandler. Rapacious housewife Jane Palmer is one of the juiciest female villains in Hollywood history, and Liz Scott's best role ever.
<b>Top Hat</b>	Jerry Travers (Fred Astaire) is an American hoofer arriving in London to help out his pal, producer Horace Hardwick (Edward Everett Horton), with a new song-and-dance show. One evening while in Hardwick's hotel room, Jerry is overcome with the urge to tap madly around the room, much to the annoyance of sleepy downstairs neighbor Dale Tremont (Ginger Rogers). Jerry is instantly smitten and sets out to charm Dale's socks off. Not as simple as it sounds, thanks to circumstances right out of your standard screwball comedy. Dale mistakes Jerry for Hardwick, who also happens to be her friend Madge's (Helen Broderick) new husband. It will take some fancy footwork on Jerry's part to convince Dale he's single and sincere, not some philandering playboy.
<b>Top of the Lake</b>	A 12 year old girl, walks chest deep into the freezing waters of a South Island lake in New Zealand. She is five months pregnant and won't say who the father is. Then she disappears. Robin Griffin is a gutsy but inexperienced detective called in to investigate. But as Robin becomes more and more obsessed with the search for Tui, she slowly begins to realise that finding Tui is tantamount to finding herself - a self she has kept well hidden. Available in beautiful high definition and set against one of the most amazing and untouched landscapes left on the planet, Top of the Lake is a powerful and haunting story about our search for happiness where the dream of paradise attracts its dark twin, the fall.
<b>Topaz</b>	Topaz is kind of unconventional for Hitch - with espionage the focus but rather leisurely paced steaming with a very convoluted plot. Topaz, the code name for a Russian spy ring within the French government, and is the loose film adaptation of the popular Leon Uris novel. Unfortunately, Frederick Stafford is not really capable of supporting the film single-handedly and it eventually succumbs to being a bit of a mess.
<b>Topsy-Turvy</b>	Although a respectable hit, Gilbert and Sullivan's "Princess Ida" is criticised for being routine. Arthur Sullivan tends to agree, finding he has run out of musical ideas for Gilbert's increasingly predictable stories. He would rather be composing a full opera, an idea that jeopardises not only the pair's relationship but the future of the stage company that Richard D'Oyly Carte has built around the comic operas. Then Mrs Gilbert persuades her husband to take her to an exhibition of Japanese life.
<b>Torment</b>	Ingmar Bergman's first produced screenplay was for the great Swedish filmmaker Alf Sjöberg's Torment, a dark coming-of-age drama about a boarding-school senior, Widgren, terrorized by his sadistic Latin teacher. When Widgren falls for a troubled local girl, Bertha, he finds himself caught up even further in a web of emotional mind games.
<b>Torment [L'enfer]</b>	Paul (François Cluzet) has just bought a charming waterfront hotel in the heart of France. In debt for the next ten years, he sets to work with his beautiful new wife, Nelly (Emmanuelle Béart). The life of the young couple resembles a dream come true until Paul's suspicions and jealousy get the best of him. His increasing obsession turns into madness that ends in a tragedy.
<b>Torn Curtain</b>	Torn Curtain was Hitchcock's 50th film and admittedly is one of his weaker efforts, despite the stellar casting of handsome Paul Newman and the multi-faceted Julie Andrews. Amidst the Cold War, Newman plays Michael Armstrong, a physicist who defects to East Germany with plans to hand over Western secrets to the communists. Of course, Armstrong is a double agent seeking info from the red menace, extensively a famous German scientist working for the Ruskies. Nicely paced and suspenseful it still works on a very basic level.
<b>Touch of Evil</b>	Considered by many to be the greatest B movie ever made, the original-release version of Orson Welles' film noir masterpiece Touch of Evil was, ironically, never intended as a B movie at all--it merely suffered that fate after it was taken away from writer-director Welles, then reedited and released in 1958 as the second half of a double feature. Time and critical acclaim would eventually elevate the film to classic status (and Welles' original vision was meticulously followed for the film's 1998 restoration), but for four decades this original version stood as a testament to Welles' directorial genius. From its astonishing, miraculously choreographed opening shot (lasting over three minutes) to Marlene Dietrich's classic final line of dialogue, this sordid tale of murder and police corruption is like a valentine for the cinematic medium, with Welles as its love-struck suitor. As the corpulent cop who may be involved in a border-town murder, Welles faces opposition from a narcotics officer (Charlton Heston) whose wife (Janet Leigh) is abducted and held as the pawn in a struggle between Heston's quest for truth and Welles' control of carefully hidden secrets. The twisting plot is wildly entertaining (even though it's harder to follow in this original version), but even greater pleasure is found in the pulpy dialogue and the sheer exuberance of the dazzling directorial style. --Jeff Shannon



Title	Summary
<b>Touchez Pas au Grisbi</b>	<p>Grisbi isn't the hero's name but a bit of French slang meaning "loot," which is what drives this elegant Gallic crime thriller. Jean Gabin (Grand Illusion) stars as Max, a suave, smooth, elder statesman of a gangster who still manages to hook a pretty young damsel on his arm when he strolls into his favorite restaurants and nightclubs. Max belongs to the old world of criminals, where a romantic code of loyalty rules, but he's confronted by the postwar generation of ruthless, ambitious thugs when affable drug dealer and aspiring mob boss Angelo (Lino Ventura) discovers the secret of his loot. He strikes at Max's weak link, his thickheaded best friend and partner Riton (René Dary) and delivers an ultimatum: the money or the man. Director Jacques Becker (Antoine et Antoinette) takes his time with the tale, turning such digressions as a simple meal or an informal consultation into a fully realized scene with a rhythm and a drama all its own. He also enriches the film with a wonderful gallery of characters (including a small but delightful turn by young Jeanne Moreau as a pouty gold-digging chorus girl). The film sometimes dawdles but never drags, and every scene is energized by Gabin's cagey, confident Max, a worldly figure of grace and dignity who turns ruthless when a friend's life is at stake. - Sean Axmaker</p>
<b>Tout Va Bien</b>	<p>In 1972, newly radicalized Hollywood star Jane Fonda joined forces with cinematic innovator Jean-Luc Godard and collaborator Jean-Pierre Gorin in an unholy revolutionary artistic alliance. Tout va bien tells the story of a wildcat strike at a sausage factory, as witnessed by an American reporter (Fonda) and her has-been New Wave film director husband (Yves Montand), culminating in a free-ranging assault on consumer capitalism and ineffective leftists. The Criterion Collection is proud to present this masterpiece of radical cinema, a caustic critique of society, marriage, and revolution in post-1968 France.</p>
<b>Traffic</b>	<p>Traffic examines the effect of drugs as politics, business, and lifestyle. Acting as his own director of photography, Steven Soderbergh employs an innovative, color-coded cinematic treatment to distinguish the interwoven stories of a newly appointed drug czar and his family, a West Coast kingpin's wife, a key informant, and cops on both sides of the U.S./Mexican border. Rarely has a film so energetic and suspenseful presented a more complex and nuanced view of an issue of such international importance. Instantly recognized as a classic, Traffic appeared on more than 200 critics' ten-best lists, and earned 5 Academy Award® nominations.</p>
<b>Trafic</b>	<p>In Jacques Tati's Trafic, the bumbling Monsieur Hulot, kitted out as always with tan raincoat, beaten brown hat, and umbrella, takes to Paris's highways and byways. In this, his final outing, Hulot is employed as an auto company's director of design, and accompanies his new product (a "camping car" outfitted with absurd gadgetry) to an auto show in Amsterdam. Naturally, the road there is paved with modern-age mishaps. This late-career delight is a masterful demonstration of the comic genius's expert timing and sidesplitting knack for visual gags, and a bemused last look at technology run amok.</p>
<b>Train, The</b>	<p>Oberst von Waldheim wants to bring modern paintings, the ones the Nazis called "degenerated", out of Paris before the Allied Forces liberate Paris. He is able to persuade his bosses to give him the train. Labiche, a French railway official is asked by the management of the museum to stop this train, but he is not willing to risk the life of his people for art. But when his old friend Boule is shot by the Germans accusing him for sabotage on the engine he starts to work against the Germans, and tries to delay the departure of the train until the Allied are arriving.</p>
<b>Trans-Europ Express</b>	<p>The film begins simply. Writer Alain Robbe-Grillet gets aboard the train with his wife (Catherine Robbe-Grillet, herself the author of the S&amp;M classic "L'Image") and a film producer who then suggests they make a film using the train - the Trans-Europ-Express from Paris to Antwerp - as a setting with drug trafficking and rape. Off the top of his head, Robbe-Grillet voices the proposed scenario which features the actor Jean-Louis Trintignant (winking at the camera in his first close-up) as Elias buying a valise with a false bottom and heads to Antwerp to collect a shipment of cocaine. His journey is constantly rewritten and deconstructed by the three on the train who involve him with prostitutes, fake cops, bombs (early on, a rail yard is used to represent the scattered train compartments after an explosion accomplished in an intentionally artificial manner with a comic explosion optical effect). Just when things are moving straightforwards, the plot unravels as writer, producer, and secretary pick it apart. Eva (Marie-France Pisier) goes from being Elias' lover to his accomplice to his victim to a bondage show performer just as spies become undercover cops and Elias' smuggled cocaine appears, disappears, and changes substance.</p>
<b>Transit</b>	<p>As fascism spreads, German refugee Georg (Franz Rogowski) flees to Marseille and assumes the identity of the dead writer whose transit papers he is carrying. Living among refugees from around the world, Georg falls for Marie (Paula Beer), a mysterious woman searching for her husband - the man whose identity he has stolen. Adapted from Anna Segher's 1942 novel, Transit shifts the original story to the present, blurring periods to create a timeless exploration of the plight of displaced people.</p>
<b>Transporter, The</b>	<p>In his 1999 black BMW 735, Frank Martin (Statham) is a transporter with an excellent reputation. With just a few specific questions about the parcel's weight and dimensions, Frank will guarantee delivery of your goods with no further questions asked. Frank lives by three simple rules, and they have kept him out of trouble. But that's not to say that the local inspector is clueless to what Frank—just a simple guy, living off his military pension—is really doing.</p> <p>Then one day Frank breaks his rules, and everything comes crashing down. While transporting a package, he gets a flat tire. When he opens the trunk, he sees that his package is moving. Obviously there's a person inside, and he eventually opens it to find a young, Asian woman, Lai, inside. Regardless, he makes his delivery to Darren "Wall Street" Bottencourt (Matt Schulze, Blade II). As he leaves, Wall Street asks Frank to make another delivery, and soon discovers it's a bomb. Frank escapes and seeks immediate vengeance against Wall Street.</p> <p>With one thing leading to another, Frank and Lai find themselves working together to uncover a sinister plot involving Wall Street and Lai's father.</p> <p>Frank will never break his rules again.</p>

Title	Summary
<b>Travelling Players, The</b>	<p>A weary, expressionless acting troupe arrives at a near empty train station in a rural Greek village. The itinerant actors have arrived into town to perform a popular, idyllic, pastoral play entitled Golpho The Shepherdess. The actors seem indistinguishable from each other, and only their literary names, derived from the Aeschylus Oresteia trilogy (Agamemnon, The Libation Bearers, The Eumenides), provide a glimpse into their true character: the father, Agamemnon (Stratos Pachis); the adulterous mother, Clytemnestra (Aliko Georgouli); the traitorous uncle, Aegisthus (Vangelis Kazan); the avenging daughter, Elektra (Eva Kotamanidou); the revolutionary son, Orestes (Petros Zarkadis); and the self-involved daughter, Chrisothemis (Maria Vasileiou). The Travelling Players chronicles the turbulent recent history of Greece, from the Nazi occupation of World War II to the devastating Civil War between the Royalists and the Communists. Throughout the film, the troupe inexhaustibly attempts to perform the same play from village to village, only to be invariably disrupted by air raids, arrests, gunfire, and murder. Even their attempts to reach the next town often prove to be daunting as they encounter the bodies of executed rebels, are detained by supercilious Allied soldiers seeking entertainment, or are terrorized by their own countrymen searching for partisan rebels hiding in the mountains. Figuratively, the travelling players are transient, anonymous supporting players in their nation's own unresolved history - refugees within their own decimated country - eternally doomed to wander aimlessly through the austere and turbulent landscape, unable to go home again.</p>
<b>Treasure of the Sierra Madre, The</b>	<p>Dobbs and Curtin meet up in Mexico, and go to work for a contractor, MacClane, who takes them away to remote site and tells them they will be paid when the job is finished. When they are finished, they return to town to find MacClane to get their wages. MacClane gives them a few dollars, and says he'll just go to the bank and pick up the payroll for them. Dobbs and Curtin then meet up with an old prospector, who claims the hills are still full of gold, and if they can get the cash, he'll go with them. They eventually get the cash from MacClane after a little "persuasion", and all three set off for the hills as good friends, but will they return that way?</p>

Title	Summary
Treasures from American Film Archives: Encore Edition	<p>Full Contents</p> <p>Academy Film Archive, Academy of Motion Picture Arts and Sciences</p> <ul style="list-style-type: none"> <li>-- Luis Martinetti, Contortionist (1894, 1 minute), peepshow kinetoscope of the Italian acrobat made by the Edison Co.</li> <li>-- Caicedo, King of the Slack Wire (1894, 1 minute), the first film shot outdoors at the Edison Studios.</li> <li>-- The Original Movie (1922, 8 minutes), silhouette animation satire on commercial filmmaking, by puppeteer Tony Sarg.</li> <li>-- Negro Leagues Baseball (1946, 8 minutes), footage featuring Reece "Goose" Tatum, the Indianapolis Clowns, and the Kansas City Monarchs.</li> </ul> <p>Alaska Film Archives, University of Alaska Fairbanks</p> <ul style="list-style-type: none"> <li>-- The Chechahcos (1924, 86 minutes), first feature shot entirely on location in Alaska.</li> </ul> <p>Anthology Film Archives</p> <ul style="list-style-type: none"> <li>-- Rose Hobart (1936, 19 minutes), artist Joseph Cornell's celebrated found-footage film.</li> <li>-- Composition 1 (Themis) (1940, 4 minutes), Dwinell Grant's stop-motion abstraction.</li> <li>-- George Dumpson's Place (1965, 8 minutes), Ed Emshwiller's portrait of the scavenger artist.</li> </ul> <p>George Eastman House</p> <ul style="list-style-type: none"> <li>-- The Thieving Hand (1908, 5 minutes), special-effects comedy.</li> <li>-- The Confederate Ironclad (1912, 16 minutes), Civil War adventure, here accompanied by the original music score, in which the tough heroine saves the day.</li> <li>-- The Land Beyond the Sunset (1912, 14 minutes), social problem drama about a tattered newspaper boy who yearns for a better life.</li> <li>-- Snow White (1916, 63 minutes), live-action feature of the Brothers Grimm tale starring Marguerite Clark.</li> <li>-- The Fall of the House of Usher (1928, 13 minutes), avant-garde landmark created by James Sibley Watson, Jr., and Melville Webber from Poe's short story.</li> </ul> <p>Japanese American National Museum</p> <ul style="list-style-type: none"> <li>-- From Japanese American Communities (1927-32, 7 minutes), home movies shot by Rev. Sensho Sasaki in Stockton, California, and Tacoma, Washington.</li> </ul> <p>Library of Congress</p> <ul style="list-style-type: none"> <li>-- Demolishing and Building Up Star Theatre (1901, 1 minute), the time-lapse demolition of a New York building, preserved from a paper print.</li> <li>-- Move On (1903, 1 minute), Lower East Side street scene, preserved from a paper print.</li> <li>-- Dog Factory (1904, 4 minutes), trick film about fickle pet owners, preserved from a paper print.</li> <li>-- Princess Nicotine; or, The Smoke Fairy (1909, 5 minutes), special-effects fantasy of a tormented smoker, by the Vitagraph Company.</li> <li>-- White Fawn's Devotion (1910, 11 minutes), probably directed by James Young Deer and the earliest surviving film by a Native American.</li> </ul> <p>Minnesota Historical Society</p> <ul style="list-style-type: none"> <li>-- Cologne: From the Diary of Ray and Esther (1939, 14 minutes), small town portrait by amateur filmmakers, Dr. and Mrs. Dowidat.</li> </ul> <p>Museum of Modern Art</p> <ul style="list-style-type: none"> <li>-- Blacksmithing Scene (1893, 1 minute), first U.S. film shown publicly.</li> <li>-- The Gay Shoe Clerk (1903, 1 minute), comic sketch with celebrated early editing.</li> <li>-- Interior New York Subway, 14th St. to 42nd St. (1905, 5 minutes), filmed by Biograph's Billy Bitzer shortly after the subway's opening.</li> <li>-- Hell's Hinges (1916, 64 minutes), William S. Hart Western about a town so depraved that earns its own destruction.</li> <li>-- The Lonedale Operator (1911, 17 minutes), D.W. Griffith's race-to-the-rescue drama, starring Blanche Sweet.</li> <li>-- Three American Beauties (1906, 1 minute), with rare stencil color.</li> </ul> <p>National Archives and Records Administration</p> <ul style="list-style-type: none"> <li>-- We Work Again (1937, 15 minutes), WPA documentary on African American re-employment, including excerpt from Orson Welles' stage play of "Voodoo Macbeth".</li> <li>-- The Autobiography of a Jeep (1943, 10 minutes), the story of the soldier's all-purpose vehicle, as told by the jeep itself.</li> <li>-- Private Snafu: Spies (1943, 4 minutes), wartime cartoon for U.S. servicemen, directed by Chuck Jones and written by Dr. Seuss.</li> </ul>

Title	Summary
<b>Treasures from American Film Archives: Encore Edition</b>	<p data-bbox="701 102 1723 159">-- The Battle of San Pietro (1945, 33 minutes), celebrated combat documentary directed by John Huston. -- The Wall (1962, 10 minutes), USIA film on the Berlin Wall made for international audiences.</p> <p data-bbox="701 191 1257 215">National Air and Space Museum, Smithsonian Institution</p> <p data-bbox="701 220 2408 277">-- From The Keystone "Patrician" (1928, 6 minutes), promotional film for new passenger plane. -- From The Zeppelin Hindenburg (1936, 7 minutes), movies by a vacationing American family made on board this famous lighter-than-air-craft, one year before its destruction.</p> <p data-bbox="701 310 1010 334">National Center for Jewish Film</p> <p data-bbox="701 339 2059 363">-- From Tevye (1939, 17 minutes), American Yiddish-language film, directed by Maurice Schwartz, adapted from Sholem Aleichem's stories.</p> <p data-bbox="701 396 1319 420">National Museum of American History, Smithsonian Institution</p> <p data-bbox="701 425 1728 482">-- From Accuracy First (ca. 1928, 5 minutes), Western Union training film for women telegraph operators. -- From Groucho Marx's Home Movies (ca. 1933, 2 minutes).</p> <p data-bbox="701 514 1298 539">National Museum of Natural History, Smithsonian Institution</p> <p data-bbox="701 544 1602 568">-- From Beautiful Japan (1918, 15 minutes), early travel-lecture feature by Benjamin Brodsky.</p> <p data-bbox="701 600 938 625">New York Public Library</p> <p data-bbox="701 630 2529 686">-- From La Valse (1951, 6 minutes), pas de deax from George Balanchine's 1951 ballet, featuring Tanaquil Le Clercq and Nicholas Magallanes and filmed at the Jacob's Pillow Dance Festival. -- Battery Film (1985, 9 minutes), experimental documentary of Manhattan, by animator Richard Protovin and photographer Franklin Backus.</p> <p data-bbox="701 719 930 743">Northeast Historic Film</p> <p data-bbox="701 748 2075 805">-- From Rural Life in Maine (ca. 1930, 12 minutes), footage filmed by Elizabeth Wright near her farm of Windy Ledge, in southwestern Maine. -- From Early Amateur Sound Film (1936-37, 4 minutes), scenes of family life captured by sound-film hobbyist Archie Stewart.</p> <p data-bbox="701 837 895 862">Pacific Film Archive</p> <p data-bbox="701 867 2362 924">-- Running Around San Francisco for an Education (ca. 1938, 2 minutes), early political ad, shown in San Francisco theaters, that helped win approval of local school bonds. -- OffOn (1968, 9 minutes), Scott Bartlett's avant-garde film, the first to fully merge film and video.</p> <p data-bbox="701 956 1029 980">UCLA Film and Television Archive</p> <p data-bbox="701 985 2564 1143">-- Her Crowning Glory (1911, 14 minutes), household comedy, with comic team John Bunny and Flora Finch, about an eight-year old who gets her way. -- I'm Insured (1916, 3 minutes), cartoon by Harry Palmer. -- The Toll of the Sea (1922, 54 minutes), Anna May Wong in an early two-strip Technicolor melodrama, written by Frances Marion, and here accompanied a performance of the original music score. -- The News Parade of 1934 (10 minutes), Hearst Metrotone newsreel summary of the year. -- From Marian Anderson: The Lincoln Memorial Concert (1939, 8 minutes), excerpt from a concert film, reconstructed from newsreels, outtakes, and radio broadcast materials.</p> <p data-bbox="701 1175 981 1200">West Virginia State Archives</p> <p data-bbox="701 1205 1645 1261">-- From West Virginia, the State Beautiful (1929, 8 minutes), amateur travelogue along Route 60. -- From One-Room Schoolhouses (ca. 1935, 1 min), amateur footage from rural Barbour County.</p>

Title	Summary
<b>Treasures III: Social Issues in American Film, 1900-1934</b>	<p>Prohibition, abortion, unions, atheism, the vote for women, organized crime, loan sharking, juvenile justice, homelessness, police corruption, immigration -- in their first decades, movies brought an astonishing range of issues to the screen. Whether exposing abuse or lampooning reform, films put a human face on social problems and connected with audiences in a new way. Movies were entertainment with the power to persuade.</p> <p>This third groundbreaking set in the Treasures from American Archives series presents over 48 films never before seen on video. Over 12 hours of rare cartoons, newsreel stories, serial episodes, advocacy films, and features. Preserved by the George Eastman House, the Library of Congress, the Museum of Modern Art, the National Archives, and the UCLA Film &amp; Television Archive.</p> <p>Commentary by 20 experts, Digitally mastered from the finest archival sources, Newly recorded music in two-track stereo More than 600 interactive screens about the films and music, 200-page illustrated book with film notes and credits, Postcards from the films</p> <p>Films include: The Black Hand, How They Rob Men in Chicago, The Voice of the Violin, The Usurer's Grip, From the Submerged, Hope-A Red Cross Seal Story, The Cost of Carelessness, Lights and Shadows in a City of a Million, The Soul of Youth, A Call for Help from Sing Sing!, 6 Million American Children Are Not in School, Kansas Saloon Smashers, Why Mr. Nation Wants a Divorce, Trial Marriages, Manhattan Trade School for Girls, The Strong Arm Squad of the Future, A Lively Affair, A Suffragette in Spite of Himself, On to Washington, The Hazards of Helen, Where Are My Children?, The Courage of the Commonplace, Poor Mrs. Jones!, The Crime of Carelessness, Listen to Some Words of Wisdom, Cecil B. DeMille's The Godless Girl, Emigrants Landing at Ellis Island, An American in the Making, Ramonda, Redskin, The United Snakes of America, 100% American, Bud's Recruit, The Reawakening and more!</p> <p>The acclaimed Treasures series has earned raves and awards for the past seven years including the National Society of Film Critics' Film Heritage Award and the VSDA's Best in Show Non-Theatrical Award.</p>
<b>Treasures IV: American Avant-Garde Film, 1947-1986</b>	<p>26 Major Avant Garde Films Never Before on Home Video! 27 artists from Bruce Baillie to Andy Warhol who worked outside the mainstream and redefined American cinema are collected in this stunning, five-hour set sampling an array of film types and styles. An array of film styles from animation to documentary are showcased in this collection of classics and rediscoveries, selected from five of the nation's foremost avant-garde film archives.</p> <p>Featured Films include: "Here I Am" (Bruce Baillie), "Aleph" (Wallace Berman), "The Riddle of Lumen" (Stan Brakhage), "Eyewash" (Robert Breer), "Bridges-Go-Round" (Shirley Clarke), "By Night with Torch and Spear" (Joseph Cornell), "Peyote Queen" (Storm De Hirsch), "(nostalgia" (Hollis Frampton), "Fog Line" (Larry Gottheim), "Little Stabs at Happiness" (Ken Jacobs), "Hamfat Asar" (Lawrence Jordan), "I, an Actress" (George Kuchar), "New Improved Institutional Quality" (Owen Land), "Necrology" (Standish Lawder), "Note to Patti" (Saul Levine), "The End" (Christopher Maclaine), "Notes on the Circus" (Jonas Mekas), "Go! Go! Go!" (Marie Menken), "The Off-Handed Jape... and How to Pull It Off" (Robert Nelson &amp; William T. Wiley), "7362" (Pat O'Neill), "Chumlum" (Ron Rice), "Bad Burns" (Paul Sharits), "Odds &amp; Ends" (Jane Conger Belson Shimane), "Film No. 3: Interwoven" (Chick Strand), "Mario Banana (No. 1)" (Andy Warhol)</p> <p>Featuring newly recorded music by John Zorn, a 70-page book of program notes with a forward by Martin Scorsese, more than 200 interactive screens, and 2 postcards from the films.</p>
<b>Treme: Season 1</b>	<p>The year is 2005. It's been six months since Hurricane Katrina struck New Orleans. The media frenzy has died down, and the city has fallen out of the national spotlight despite the fact that it remains desperately in need. Slowly but surely, some of the residents are trying to put their lives back together. During this period, we are introduced to frustrated English Professor Creighton Bernette (John Goodman, Barton Fink) and his civil rights attorney wife Toni (Melissa Leo, The Fighter), down-and-out trombonist Antoine Batiste (Wendell Pierce, The Wire) and his ex-wife LaDonna (Khandi Alexander, NewsRadio), DJ and musician Davis McAlary (Steve Zahn, Out of Sight), struggling restaurateur Janette Desautel (Kim Dickens, Deadwood), musicians Sonny (Michiel Huisman, The Young Victoria) and Annie (Lucia Micarelli), Mardi Gras Indian Chief Albert Lambreaux (Clarke Peters, The Wire) and his musician son Delmond (Rob Brown, The Express), along with many others. This is the story of a city attempting to rise from the ashes of tragedy.</p>
<b>Treme: Season 2</b>	<p>Fourteen months have passed since Hurricane Katrina, but residents of the Crescent City are finding it harder than ever to rebuild their lives, much less hold on to their unique cultural identity. Some have become expatriates in distant cities. The insurance checks that never arrived for homeowners were followed by the bureaucratic nightmare that was the Road Home program, and a land-grab is underway as developers and disaster capitalists press their advantage. Crime and drug use are up, and corruption and graft are endemic, with civic institutions unable to counter any of it. And yet the culture of New Orleans somehow endures.</p>
<b>Treme: Season 3</b>	<p>This series sees Steve Zahn writing his jazz / blues opera; Michiel Huisman fighting his addictions, while Kim Dickens tries not to ruin the opening of her own restaurant. Each of these story threads (and more) are brilliantly brought to life and constantly involving and evolving; however the main plot is the investigation into murder and police corruption by lawyer Melissa Leo and journalist Chris Coy which lends this season a continually ominous tone.</p>
<b>Treme: Season 4</b>	<p>In the series' final five episodes, which take place from November 2008 through Mardi Gras 2009, the promise of economic and cultural recovery - heightened by the historic election of a new president - is tempered by sobering economics, continued police corruption, and the ongoing specter of violence and crime. Still, the connection Treme's protagonists have with their city keeps them committed to its future - and to building their own legacy in this most iconic of American cities.</p>

Title	Summary
<b>Trial, The</b>	<p>Based on the influential Franz Kafka novel, <i>The Trial</i> is a paranoid masterpiece directed by Orson Welles (<i>Citizen Kane</i>, <i>Touch of Evil</i>). Josef K (Anthony Perkins – <i>Psycho</i>) is arrested, but has no idea what crime he is accused of. In order to find out what offence he is meant to have committed, and to protest his innocence, Josef K must go through the machinations of the judicial system, but he soon finds himself trapped in a dehumanised nightmare.</p> <p>Welles' claimed that <i>The Trial</i> was the best film he ever made. Rich with Welles' trademark style, <i>The Trial</i> is a visual feast. The icy black and white photography strikingly depicts the spider-and-fly games of an ineffectual man struggling against his inescapable fate. Using the cracked labyrinthine corridors of Paris' ruined Gare D'Orsay as his set, Welles perfectly captures Kafka's terrifying skewed world. A masterclass in building tension, <i>The Trial</i> aptly illustrates why Welles is often cited as the greatest director of all time.</p>
<b>Trials of Muhammad Ali, The</b>	<p>No conventional sports documentary, 'The Trials of Muhammad Ali' investigates its extraordinary and often complex subject's life outside the boxing ring. From joining the controversial Nation of Islam and changing his name from Cassius Clay to Muhammad Ali, to his refusal to serve in the Vietnam War in the name of protesting racial inequality, to his global humanitarian work, Muhammad Ali remains an inspiring and controversial figure. Outspoken and passionate in his beliefs, Ali found himself in the center of America's controversies over race, religion, and war. 'The Trials of Muhammad Ali' Examines how one of the most celebrated sports champions of the 20th century risked his fame and fortune to follow his faith and conscience.</p>
<b>Trigun: The Complete Series Box Set</b>	<p>Vash the Stampede is a gunman on the run with a 60 billion double dollar bounty on his head which has made it difficult for him to go anywhere without being chased and shot at. Every town he ever visits ends up being destroyed because of his pursuers, but miraculously no one ever gets killed. Meryl and Milly are two insurance agents that have been sent to find Vash the Stampede and keep him under surveillance so no more damage is caused. Meryl, who leads the pair, refuses to believe that the man they have met can possibly be the legendary gunman. This spikey haired, gangly, young man is extremely friendly, a pacifist, hates blood and suicide, absolutely loves donuts, and is a dork and a crybaby (far from a notorious outlaw). But there is more to Vash and his past than meets the eye. 26 episodes altogether.</p>
<b>Tristana</b>	<p>Tristana, acknowledged as Buñuel's 'most Spanish' work, was inspired by a novel of the same name by one of Spain's greatest nineteenth-century writers, Benito Pérez Galdós. Buñuel had wanted to adapt it for the screen for many years. Although he claimed that neither his film nor Galdós's novel dealt with women's liberation, both are profound meditations on freedom, control and power.</p> <p>In 1930s Toledo, newly orphaned beauty Tristana (Catherine Deneuve) is left in the care of ageing atheist and fallen aristocrat Don Lope (Fernando Rey). The dutiful and innocent girl is seduced by Lope and she duly becomes his mistress. However, when she meets a young painter, the handsome but uninspiring Horacio (Franco Nero), power changes hands and Tristana becomes increasingly embittered when fate plays a nasty trick on her. She falls seriously ill and returns to Don Lope, resuming her tormented relationship with him but finally taking revenge on the man who destroyed her innocence.</p> <p>A classic, perfectly cast and beautifully photographed film, <i>Tristana</i> is a twisted, haunting study of sexual politics and the concept of freedom. Tristana and Don Lope are both passionate about freedom of choice but they both find their choices regulated by unconscious desire - a recurring Buñuel theme that finds its perfect embodiment in these two fascinating characters whom we see changing before our very eyes.</p>
<b>Tron: Legacy</b>	<p>Kevin Flynn has been missing since 1989 meaning that the controlling share of the ENCOM corporation has been left in the hands of his son Sam. Kevin displays no interest in running the company and the board does so in his absence. Sam then breaks-in to the company mainframe and distributes the new version of the OS they are planning to launch free to the internet. Afterwards, Flynn's old friend Alan Bradley comes to Sam, informing him that he has received a page from Flynn that appears to originate from the videogame arcade that Flynn used to run. In the basement of the arcade, Sam activates Flynn's old computer and suddenly finds himself transported inside the digital world of The Grid. There Sam is made to compete in various game arenas before it is discovered that he is a User. He is taken before what appears to be his father but discovers that this is Clu, a program created by his father that has usurped control of The Grid. Rescued by Quorra, the last of a race of creatures native to The Grid, Sam is taken to meet his father. The only hope to bring Flynn back to the real world is to get to the exit portal; however, Clu's minions guard the way there. Clu pursues them, seeking to obtain Flynn's identity disc, which will allow him to adopt Flynn's identity and enter into the real world.</p>
<b>Tron: Original Classic</b>	<p>Dillinger, the head of ENCOM Corporation, finds that the corporation's artificially intelligent Master Control Program has become so powerful that he can no longer stop it taking over. ENCOM employee Lora helps her former boyfriend Kevin Flynn to sneak into the building so he can access a terminal and find evidence of the four programs that Dillinger stole from him and used to make a fortune. However, the MCP discovers Flynn's presence and uses an experimental matter transmitter program to reduce him to data and then transport him inside the computer. Inside, Flynn finds a strange world inhabited by programs that are the alter egos of their creators. The MCP places Flynn into combat on the video-game grid. From there he must escape and find a means of overcoming its control in order to return to the real world. <i>Tron</i> was an astounding, revolutionary film. At the time of its release, public attention was minimal and even today it has not been recognised as the fascinating landmark it was. Most importantly, more than a decade before the likes of <i>Terminator 2: Judgment Day</i> (1991), <i>The Lawnmower Man</i> (1992), <i>Jurassic Park</i> (1993) and <i>Toy Story</i> (1995), it pioneered the art of computer animation and CGI effects on film. Furthermore, it was fascinatingly precognisant of the coming of the World Wide Web and the metaphorical visualization of the inside of a computer as a separate world, well before anybody had devised the term Virtual Reality and William Gibson coined the notion of cyberspace. It was a film that was way before its day.</p>

Title	Summary
<b>Trouble in Paradise</b>	When thief Gaston Monescu (Herbert Marshall) meets his true love in pickpocket Lily (Miriam Hopkins), they embark on a scam to rob lovely perfume company executive Mariette Colet (Kay Francis). But when Gaston becomes romantically entangled with Mme. Colet, their larcenous ruse is jeopardized and Gaston is forced to choose between two beautiful women. Legendary director Ernst Lubitsch's masterful touch is in full flower in <i>Trouble in Paradise</i> , a pinnacle of the sophisticated romantic comedy, loaded with sparkling dialogue, witty innuendo, and elegant comic invention.
<b>Trouble with Harry, The</b>	<p>The Harry in question is the husband of Jennifer (Shirley Maclaine, in her first role) and the trouble is that he is very dead. His corpse is lying in some woodland where it keeps getting discovered by people who believe they may have contributed to poor Harry's demise.</p> <p>As the one who originally discovers the body, local painter Sam Marlowe (Forsythe) ends up in charge of decisions relating to the corpse. Of course, it's mostly his friends who think they may have accidentally killed poor Harry. So it's up to Sam to make sure that his friends are kept safe from the local police and Harry is kept out of sight. And the fact that he's fallen head over heels for the attractive young widow doesn't help matters.</p> <p>Although not one of Hitchcock's better known films (at least to modern audiences) this is definitely one of his best. The sense of foreboding and tension is built, not through the script, but by Bernard Hermann's distinctive score, marking his first collaboration with Hitchcock in what would become a long and illustrious partnership. Most of the comedy is provided by the elder couple Gwenn (everyone's favourite Santa Claus) and Natwick (<i>The Quiet Man</i>), as well as the troublesome Harry, who has a disturbing tendency to be buried and later exhumed. And the townsfolk are rounded out with rich characterizations and some real oddballs, which adds nicely to the quirky, other-wordly feel of the movie.</p>
<b>Trumbo</b>	In 1947, Dalton Trumbo (Bryan Cranston) was Hollywood's top screenwriter until he and other artists were jailed and blacklisted for their political beliefs. <i>TRUMBO</i> (directed by Jay Roach) recounts how Dalton used words and wit to win two Academy Awards and expose the absurdity and injustice of the blacklist, which entangled everyone from gossip columnist Hedda Hopper (Helen Mirren) to John Wayne, Kirk Douglas and Otto Preminger. The film also stars Louis C.K., Elle Fanning, John Goodman, Diane Lane, and Michael Stuhlbarg.
<b>Trumbo</b>	Based on a play by his son Christopher, " <i>Trumbo</i> " documents the rise of Dalton's career in Hollywood and his subsequent public humiliation from being among the Hollywood Ten blacklisted by the House Un-American Activities Committee in the 1940s for communist associations. Exiled and penniless, Dalton wrote under various pseudonyms, even winning two Academy Awards. Viewed by many as a moral and just man, Dalton Trumbo stood for the American value and right of free expression.
<b>Trust</b>	The film concerns the unusual romance/friendship between two young misfits wandering the same Long Island town. When Maria (Adrienne Shelly), a recent high school dropout, announces her unplanned pregnancy to her family, her father dies of a heart attack, her mother (Merritt Nelson) immediately evicts her and her boyfriend breaks up with her. Lonely and nowhere to go, she wanders into town, searching for a place to stay. Along the way, she meets Matthew (Martin Donovan), a highly educated and extremely moody electronic repairman living with his domineering and abusive father (John MacKay). The two begin an unusual romance built on their sense of mutual identification and trust, while their families try to bring an end to their fragile and largely conceptual relationship.
<b>Truth</b>	Mary Mapes (Cate Blanchett) is a CBS TV producer who finds herself with the opportunity to break the biggest story of her life, one that could end sitting President George W. Bush's re-election bid and hand the election to Democratic Senator John Kerry. She believes that records reveal that Bush, decades before his first Presidential term, received preferential admittance to the Texas Air National Guard, after which he failed to appear for routine mandated physicals and went AWOL for an entire year, all to avoid combat service in Vietnam. Mapes, with the blessings of her superiors, including CBS President Andrew Heyward (Bruce Greenwood), assembles a team to put together the story, corroborate it, and air it. Her team includes an ex-Marine named Roger Charles (Dennis Quaid) who previously helped Mapes break the Abu Ghraib prisoner torture scandal, a <i>People.com</i> gossipier named Mike Smith (Topher Grace), and Journalism Professor Lucy Scott (Elisabeth Moss). The story seems bulletproof; the paper trail appears legit and the interviewees are sure of their memories. CBS runs with the story, with Anchor Dan Rather presenting it to a captivated national audience. But just as CBS is celebrating the story's successful airing, questions begin to arise as to the authenticity of evidential documents. Soon, Mapes, Rather, and all of CBS enter a maelstrom of backlash, forcing them to either double down on the story or reexamine ever-mounting evidence that the documents are forgeries and the interviewees are lying.
<b>Truth, The</b>	<p>In Kore-eda's film, '<i>The Truth</i>' (<i>La vérité</i>), his first set outside Japan, a well-known French actress now in her 70s, Fabienne Dangeville (Catherine Deneuve), receives a visit at her elegant Paris home from her daughter Lumir (Juliette Binoche), son-in-law Hank (Ethan Hawke—who has very little to do) and grand-daughter Charlotte (Clémentine Grenier), who live in New York.</p> <p>Fabienne has just published a memoir, which manages to annoy numerous people with its omissions, falsifications and exaggerations. She is also busy shooting a science fiction art film, whose plot revolves around an ill woman (Manon Clavel) going into deep space (where the aging process slows down radically) to impede the progress of her disease and only returning to Earth once every seven years. Fabienne plays her daughter, who, because of her mother's peculiar situation, appears much older ('You stay young, I keep getting older').</p> <p>Deneuve does amusingly well in Kore-eda's film as an actress who suffers from self-centeredness, but has a keen nose for pretentiousness and absurdity, including the 'artistic' variety.</p>

Title	Summary
<b>Tsar to Lenin</b>	<p>Tsar to Lenin, first released in 1937, ranks among the twentieth century's greatest film documentaries. It presents an extraordinary cinematic account of the Russian Revolution—from the mass uprising which overthrew the centuries-old Tsarist regime in February 1917, to the Bolshevik-led insurrection eight months later that established the first socialist workers' state, and the final victory in 1921 of the new Soviet regime over counter-revolutionary forces after a three-year-long civil war.</p> <p>Based on archival footage assembled over more than a decade by the legendary Herman Axelbank (1900-1979), Tsar to Lenin provides an unparalleled film record of a revolutionary movement, embracing millions, which "shook the world" and changed the course of history. The narration by Max Eastman (1883-1969), the pioneer American radical, conveys with emotion and humanity the drama and pathos of the revolution. Hailed by film critics as a masterpiece upon its premier, Tsar to Lenin aroused fierce opposition from those who feared the consequences of its truthful portrayal of events. First, the Stalinist organizations—which could not abide the documentary's depiction of the leading role played by Leon Trotsky in the revolution and civil war—threatened a boycott of theaters that showed the film. Later, during the McCarthyite era and the Cold War, public showings of Tsar to Lenin were all but impossible.</p>
<b>Tunes of Glory</b>	<p>In Ronald Neame's Tunes of Glory, the incomparable Alec Guinness inhabits the role of Jock Sinclair—a whiskey-drinking, up-by-the-bootstraps commanding officer of a peacetime Scottish battalion. Sinclair is a lifetime military man, who expects respect and loyalty from his men. But when Basil Barrow (John Mills, winner of the Best Actor award at the 1960 Venice Film festival)—an educated, by-the-book scion of a traditionally military family—enters the scene as Sinclair's replacement, the two men become locked in a fierce battle for control of the battalion and the hearts and minds of its men. Based on the novel by James Kennaway and featuring flawless performances by Guinness and Mills, Tunes of Glory uses the rigidly stratified hierarchy of military life as a jumping off point to examine the institutional contradictions and class divisions of English society, resulting in an unexpectedly moving drama.</p>
<b>Turin 2006 "Torino 2006: Stories of Olympic Glory"</b>	
<b>Twelfth Night</b>	<p>When a shipwreck separates siblings Viola and Sebastian in a foreign land, each thinks the other is dead, and both embark on a series of romantic misadventures involving deception, cross-dressing, dashing counts, obese alcoholics and a perceptive fool who presides over the entire madcap affair.</p>
<b>Twentieth Century</b>	<p>Screwball comedy was practically invented by this classic Howard Hawks picture, a breathless farce with not an ounce of sentimentality. John Barrymore, in magnificent form, plays egomaniacal Broadway producer Oscar Jaffe, who molds his latest protégé, Mildred Plotka, into elegant thee-a-tuh star Lily Garland (Carole Lombard). The last hour of the picture has Oscar and Lily, now on the outs, battling each other on the Chicago-to-New York train. These two marvelous creatures are quintessential Hawks characters, figures of pure style who can't exist without the adrenaline and spark so amply supplied by the Hecht-MacArthur script. Hawks's giddyup pacing anticipates Bringing Up Baby and His Girl Friday, and his deployment of character actors (notably Walter Connolly and Roscoe Karns, as Jaffe's long-suffering, oft-fired flunkies) is sublime. Barrymore and Lombard take it at full speed, grand and horrid and silly and probably meant for each other. - Robert Horton</p>
<b>Twilight Zone: The Complete Definitive Collection</b>	<p>One of television's most rightly revered series, The Twilight Zone (CBS, 1959-64) stands as the role model for TV anthologies. Its trenchant sci-fi/fantasy parables explore humanity's hopes, despairs, prides and prejudices in metaphoric ways conventional drama cannot.</p> <p>Creator Rod Serling wrote the majority of the scripts, and produced those of such now-legendary writers as Richard Matheson and Charles Beaumont. The series featured such soon-to-be-famous actors as Robert Redford, William Shatner, Burt Reynolds, Robert Duvall, Dennis Hopper, Carol Burnett, James Coburn, Charles Bronson, Lee Marvin, Peter Falk and Bill Mumy, as well as such established stars as silent-film giant Buster Keaton, Art Carney, Mickey Rooney, Ida Lupino and John Carradine.</p>
<b>Twin Peaks - Definitive Gold Box Edition</b>	<p>A prom queen, her body wrapped in plastic, washes up on the shore of a river. She's been horribly murdered, and this act reverberates through every person in a small idyllic town in the Northwest. An outsider, an FBI agent who follows his intuition to unearth clues, arrives to help. Suddenly the perfect veneer of small-town America cracks open to reveal mythical dark forces at war with goodness.</p> <p>In the second season the prom queen's murderer is revealed. Then the story shifts to a power struggle between the FBI agent and his former partner who has gone to the dark side. It is revealed the small Northwest town holds ancient secrets to the struggle of darkness and light, and darkness seems to be winning.</p>



Title	Summary
<b>Twin Peaks - Fire Walk with Me</b>	<p>When it was announced that the director of Blue Velvet and Eraserhead was going to write and direct a primetime, mainstream US television series in collaboration with Mark Frost ('Hill Street Blues'), there was the anticipation that we were going to see something on our television screens that had never been seen before. The TV series of Twin Peaks in 1990 certainly delivered that. Murder, torture, kidnapping, incest, prostitution, teenage drug and alcohol abuse, shady business dealings, talking logs, serial killers, psychopaths, wife-beaters, transvestite FBI agents, visions, hallucinations, old Indian legends and mysticism, American diners, cherry pie and damn fine coffee... what made Twin Peaks such compelling television viewing over two years was the sheer unpredictability of what could happen from one week to the next, with seismic shifts of tone from broad slapstick comedy to some of the most horrific scenes of violence ever shown in a mainstream television series. Lynch insinuated his Blue Velvet outlook on American society in the guise of a sweet-as-cherry-pie soap-opera, while exposing all the dark secrets, corruption and hypocrisy that small-town America is built upon. With the series taking darker and weirder turns into surrealism, the American public and TV executives eventually caught on to just how subversive the series was and abruptly pulled the plug after 29 episodes, leaving the town of Twin Peaks and its lead characters in an unresolved and nightmarish situation. David Lynch returned to the series in 1992 with Twin Peaks Fire Walk With Me, but rather than wrap-up the story into a neat conclusion, Lynch delved much deeper into the events prior to the start of the series, delivering a much darker, bleaker and more brutal vision that created more mysteries than it resolved.</p> <p>The film is divided into two almost distinct parts. In the opening half hour of the film, FBI Special Agent Chester Desmond (Chris Isaak) and Agent Sam Stanley (Kiefer Sutherland) are assigned by their boss Gordon Cole (David Lynch) to investigate the murder of Teresa Banks, a 17 year old girl who has been sexually abused, battered to death and left floating down Wind River wrapped in plastic. The case however has an unusual edge, revealed to the agents by a mysterious messenger called Lil at a small Portland airfield. It's a Blue Rose case. Several Agents working on similar cases have already gone missing, but one of them, Phillip Jeffries (David Bowie) makes a hallucinatory reappearance to warn Cole and Special Agent Dale Cooper of the involvement of supernatural entities. The second part of the film chronicles the final seven days of Laura Palmer (Sheryl Lee), an innocent 17 year old all-American schoolgirl beauty caught up in a dissolute lifestyle of drugs, alcohol, sex-abuse and prostitution, and due, we already know from the Twin Peaks television series, to become the next victim of Bob, a mysterious figure escaped from this supernatural Black Lodge and has sexually abused the girl since she was 12 years old. Despite the efforts of her friend Donna Hayward (Moirra Kelly) and secret boyfriend James Hurley (James Marshall), Laura is unable to escape the downward spiral to self-destruction that the toll of years of abuse and a cocaine addiction have taken on her.</p>
<b>Two Days, One Night</b>	<p>Oscar winner Marion Cotillard received another nomination for her searing, deeply felt performance as a working-class woman desperate to hold on to her factory job, in this gripping film from master Belgian directors Jean-Pierre and Luc Dardenne. Cotillard is Sandra, a wife and mother who suffers from depression and discovers that, while she was home on sick leave, a majority of her coworkers voted in favor of her being laid off over giving up their annual bonuses. She then spends a Saturday and Sunday visiting them each in turn, to try to convince them to change their minds. From this simple premise, the Dardennes create a powerfully humane drama about the importance of community in an increasingly impersonal world.</p>
<b>Two Tons of Turquoise to Taos Tonight</b>	<p>"A film without a beginning or an end," in Downey's words, this Dadaist thingamajig—a never-before-seen, newly reedited version of the director's 1975 release Moment to Moment (also known as Jive)—is a rush of curious sketches, scenes, and shots that takes on a rhythmic life of its own. It stars Downey's multitalented wife, Elsie, in an endless succession of off-the-wall roles, from dancer to cocaine fiend.</p>
<b>Two Women [aka La Ciociara]</b>	<p>Vittorio De Sica's La Ciociara a.k.a. Two Women was the film that transformed Loren into an international star. Prior to it Loren had appeared in other films that were received well outside of Italy, but Two Women was the first foreign film to earn Oscar Award for Best Actress and its success had a profound impact on her career.</p> <p>The raging war is easily felt throughout the entire film, but the focus of attention is very much on the manner in which Cesira (Sophia Loren) and Rosetta (Eleonora Brown) do their best to continue living as if their lives were never shattered. Cesira in particular fully understands that her role as a loving mother should not be comprised, which is why she often emerges as a strong and unusually optimistic person. Rosetta unconditionally trusts her but also realizes that there are times when it is necessary that she follows her instincts.</p>
<b>Two-Lane Blacktop</b>	<p>Drag racing east from L.A. in a souped-up '55 Chevy are the wayward Driver and Mechanic (singer/songwriter James Taylor and the Beach Boys' Dennis Wilson, in their only acting roles), accompanied by a tagalong Girl (Laurie Bird). Along the way, they meet Warren Oates's Pontiac GTO-driving wanderer and challenge him to a cross-country race—the prize: their cars' pink slips. Yet no summary can do justice to the existential punch of Two-Lane Blacktop. Maverick director Monte Hellman's stripped-down narrative, gorgeous widescreen compositions, and sophisticated look at American male obsession make this one of the artistic high points of 1970s cinema, and possibly the greatest road movie ever made.</p>
<b>Üç Maymun [Three Monkeys]</b>	<p>A family suffers from a major communication breakdown during their struggle to get through their hardships.</p>

Title	Summary
<b>Ugetsu</b>	<p>Hailed by critics as one of the greatest films ever made, Kenji Mizoguchi's <i>Ugetsu</i> is an undisputed masterpiece of Japanese cinema, revealing greater depths of meaning and emotion with each successive viewing. Mizoguchi's exquisite "gender tragedy" is set during Japan's violent 16th-century civil wars, a historical context well-suited to the director's compassionate perspective on the plight of women and the foibles of men. The story focuses on two brothers, Genjuro (Masayuki Mori) and Tobei (Sakae Ozawa), whose dreams of glory (one as a wealthy potter, the other a would-be samurai) cause them to leave their wives for the promise of success in Kyoto. Both are led astray by their blind ambitions, and their wives suffer tragic fates in their absence, as <i>Ugetsu</i> evolves into a masterful mixture of brutal wartime realism and haunting ghost story. The way Mizoguchi weaves these elements so seamlessly together is what makes <i>Ugetsu</i> (masterfully derived from short stories by Akinari Ueda and Guy de Maupassant) so challenging and yet deeply rewarding as a timeless work of art. Featuring flawless performances by some of Japan's greatest actors (including Machiko Kyo, from Kurosawa's <i>Rashomon</i>), <i>Ugetsu</i> is essential viewing for any serious lover of film. --Jeff Shannon</p>
<b>Ugly American, The</b>	<p>Marlon Brando stars in this volatile political thriller based on the critically acclaimed best-selling book. As a compassionate American ambassador to the strife-torn Southeast Asian nation of Sarkhan, Brando tries to keep the Communists in the north from overrunning the weakened democracy in the south by making sure a vital road into the country's inaccessible interior goes through. But, from his very arrival, "The Ugly American" is met with suspicion and hate even by an influential freedom fighter now suspected of being a Communist agent.</p>
<b>Umberto D.</b>	<p>Shot on location with a cast of nonprofessional actors, Vittorio De Sica's neorealist masterpiece follows <i>Umberto D.</i>, an elderly pensioner, as he struggles to make ends meet during Italy's postwar economic boom. Alone except for his dog, Flike, Umberto strives to maintain his dignity while trying to survive in a city where traditional human kindness seems to have lost out to the forces of modernization. Umberto's simple quest to fulfill the most fundamental human needs—food, shelter, companionship—is one of the most heartbreaking stories ever filmed and an essential classic of world cinema.</p>
<b>Umbrellas of Cherbourg, The</b>	<p>The <i>Umbrellas of Cherbourg</i> is Jacques Demy's experimental film about love and loss. It is a visually stunning musical tale told in three acts: Departure, Absence, and Return. Genevieve (Catherine Deneuve) is the daughter of an umbrella shop owner who falls in love with Guy (Nuno Castelnuovo), a garage mechanic. Despite her mother's (Anne Vernon) objections, they decide to marry. However, their plans are disrupted when Guy is drafted to Algeria. In a poignant cafe scene, the young lovers decide to postpone their marriage until after his tour of duty (the haunting score of <i>I Will Wait for You</i>). But Guy's absence soon proves unbearable for the young, confused Genevieve, and begins to doubt his love: "Why is Guy fading away from me?". Demy's revolutionary use of vibrant color is a strong departure from the highly stylized black and white films of the French <i>nouvelle vague</i>. Michel Legrand's compositions are more characteristically fused from jazz and opera than structured from traditional Hollywood musicals. The story has distinct elements of neorealism. It is an exhilaratingly beautiful narrative of a contemporary love story.</p> <p>Demy uses incongruities in the film to illustrate the complex aspects of love itself. Costumes that complement the scenery in one room clash in a different setting. The tale of lost love is sung with the light-heartedness of a tender serenade. Similar to the effect achieved in Rene Clement's <i>Purple Noon</i>, there is a sense of imbalance: an idea that no love is ever perfect - that life chooses the circumstances under which we learn to love. It is a bittersweet realization for two young lovers who inevitably grew up... and grew apart.</p>
<b>Un Carnet de Bal</b>	<p>A rich widow, nostalgic for the lavish parties of her youth, embarks on a journey to reconnect with the many suitors who once courted her. In doing so, she sets off on a course of discovery, both of herself and of how greatly the world has changed in two decades. Julien Duvivier's smash hit is a wry, visually inventive tale of romantic pragmatism that deftly combines comedy and drama.</p>
<b>Un Chien Andalou [An Andalusian Dog]</b>	<p>Sensual, shocking and deeply subversive, Luis Buñuel and Salvador Dalí's surreal short from 1928, <i>Un Chien Andalou</i>, is a masterpiece of provocation: one of the few films - arguably the only film - really to use the medium's potential for pure anarchy.</p>
<b>Un Flic [aka Dirty Money]</b>	<p>From Jean-Pierre Melville, the legendary director of <i>Bob Le Flambeur</i>, <i>Le Doulos</i>, <i>Le Deuxième Souffle</i> and <i>Le Cercle Rouge</i> comes this action-packed neo-noir. A Paris police chief (Alain Delon, <i>The Sicilian Clan</i>) discovers that his nightclub owner friend (Richard Crenna, <i>First Blood</i>) also leads a group of bank robbers. When he's tipped off that the same robbers are planning a drug heist, the police chief races to defeat his two-faced friend. Meanwhile, the police chief has engaged in some double-crossing himself—by sharing the same woman (Catherine Deneuve, <i>Mississippi Mermaid</i>) with the man he calls his friend. Melville's last film plays beautifully with all his trademark silences, grim faces and gloomy colors, featuring stunning photography by the great Walter Wottitz (<i>Army of Shadows</i>, <i>The Train</i>). The top-notch cast includes Michael Conrad (<i>The Longest Yard</i>), Riccardo Cucciolla (<i>Sacco &amp; Vanzetti</i>) and Jean Desailly (<i>The Soft Skin</i>).</p>

Title	Summary
<b>Unanswered Question, The: Six Talks at Harvard</b>	<p>Leonard Bernstein examines music from every age and place in the search for a worldwide, innate musical grammar. Folk music, pop songs, symphonies, tonal, atonal, well-tempered and ill-tempered works find a place in these discussions. All of them, Mr. Bernstein suggests, are grounded in a universal musical language. Using analogies between music and linguistics, Mr. Bernstein shows how this language can be understood as an aesthetic surface. Drawing on his insights as a master composer and conductor, he also explores what music means below the surface. Finally, Mr. Bernstein analyzes the crisis of twentieth-century music, finding its roots in all that has gone before. Written and delivered in 1973 when Leonard Bernstein was Charles Eliot Norton Professor of Poetry at Harvard University, with performances by Mr. Bernstein, the Boston Symphony Orchestra, and the Vienna Philharmonic.</p> <ol style="list-style-type: none"> <li>1. Musical Phonology: Explores the origins and development of music and language, with a performance of Mozart's Symphony No. 40 in G minor, K. 550. 104 minutes.</li> <li>2. Musical Syntax: Compares the structures of music and speech, and discusses the multiple transformations of which both are capable, with examples from Mozart's Symphony No. 40 in G minor, K. 550. 95 minutes.</li> <li>3. Musical Semantics: Demonstrates layers of meaning in Beethoven's Symphony No. 6 in F Major, Op. 68. 142 minutes.</li> <li>4. The Delights and Dangers of Ambiguity: Explorations of new tonal fields by composers of the Romantic era. Musical illustrations include: Berlioz's "Romeo Alone" and "The Ball at the Capulets" from Romeo &amp; Juliet, Wagner's "Prelude und Liebestod" from Tristan &amp; Isolde, and Debussy's Prelude a l'apres-midi d'un faune. 142 minutes.</li> <li>5. The Twentieth Century Crisis: Arnold Schoenberg's movement toward atonality and Gustav Mahler's anticipation of the crisis in twentieth-century music. Includes performances of Ives's The Unanswered Question, Ravel's "Feria" from Rapsodie Espagnole, and Mahler's Symphony No. 9 in D major, 4th movement. 133 minutes.</li> <li>6. The Poetry of Earth: Examines how Igor Stravinsky kept tonality viable while experimenting freely with dissonance. Includes a complete performance of Stravinsky's Oedipus Rex. 177 minutes.</li> </ol>
<b>Unbearable Lightness of Being, The</b>	<p>Philip Kaufman achieves a delicate, erotic balance with his screen version of Milan Kundera's "unfilmable" novel. Adapted by Kaufman and Jean-Claude Carrière, the film follows a womanizing surgeon (Daniel Day-Lewis) as he struggles with his free-spirited mistress (Lena Olin) and his childlike wife (Juliette Binoche). An intimate epic, The Unbearable Lightness of Being charts the frontiers of relationships with wit, emotion, and devastating honesty.</p>
<b>Unbelievable Truth, The</b>	<p>A comedy of errors surrounding a beautiful college bound girl (Adrienne Shelly) disturbingly preoccupied with the threat of nuclear destruction. Nevertheless, she falls in love with a handsome ex-con (Robert John Burke) who is rumored to have murdered, many years before, the father of his high school sweetheart. Writer-director Hal Hartley's first feature -- shot in less than 12 days in his backyard for a mere \$200,000 -- is a dry and dark comedy about the dangerous undercurrents that exist below the surface of normal middle class existence.</p>
<b>Uncle Yanco</b>	<p>In her effervescent first California film, Agnès Varda delves into her own family history. The short documentary Uncle Yanco features Varda tracking down a Greek emigrant relative she's never met, discovering an artist and kindred soul leading a bohemian life in Sausalito.</p>
<b>Under the Flag of the Rising Sun</b>	<p>Of the many fine films by Kinji Fukasaku to be released on DVD throughout 2004-05, Under the Flag of the Rising Sun is arguably the most unforgettable. As Japanese film scholar Tom Mes observes in an accompanying essay, it is also an important milestone in Fukasaku's prolific career, since it departs from the director's popular Yakuza films (most notably the epic Yakuza Papers series) while angrily exploring Fukasaku's dominant theme of post-World War II trauma and its anguished effect on Japanese society. Fukasaku claimed this was the film that crystallized his signature visual style, employing color, black and white, freeze-frames, negative images, documentary photographs, and shocking violence to tell the powerful story of a long-grieving widow in contemporary early 1970s Japan (Sachiko Hidari), still struggling to determine the truth behind her husband's court martial and execution on the New Guinea front during the final days of World War II. As she interviews surviving members of her husband's garrison in an effort to clear his name, a Rashomon-like tapestry of conflicting testimony unfolds to form a harrowing, collage of wartime atrocity, endurance, and survival by any means necessary. The cumulative impact of the widow's quest turns this into one of Fukasaku's most intensely focused dramas, leading to a devastating conclusion that qualifies Under the Flag of the Rising Sun as an unflinching classic, ripe for rediscovery as a searing indictment of war and its long-term emotional aftermath. As she did for The Yakuza Papers, Fukasaku expert and ace translator-subtitled Linda Hoaglund provides an insightful commentary that will greatly enhance anyone's appreciation for this and all of Fukasaku's films. --Jeff Shannon</p>
<b>Under the Volcano</b>	<p>Against a background of war breaking out in Europe and the Mexican fiesta Day of Death, we are taken through one day in the life of Geoffrey Firmin, a British consul living in alcoholic disrepair and obscurity in a small southern Mexican town in 1939. The Consul's self-destructive behaviour, perhaps a metaphor for a menaced civilization, is a source of perplexity and sadness to his nomadic, idealistic half-brother, Hugh, and his ex-wife, Yvonne, who has returned with hopes of healing Geoffrey and their broken marriage.</p>

Title	Summary
<b>Underground</b>	<p>Beginning in 1941, "Underground" presents the friendship of Blacky (Lazar Ristovski) and Marko (nimply played by Miki Manojlovic), both enthusiastic members of the Communist Party. Their nightlong celebration at the beginning of the film is spoiled by a bombing that kills animals in the local zoo, intimating what all the film's innocents have in store. The sight of these helpless animals is the sort of image that abruptly anchors "Underground," just as its recklessness threatens to spin out of control.</p> <p>Marko and Blacky join forces for a while to thwart occupying Nazi forces in ways that border on slapstick. Kusturica does not cast introverts. And he directs some of the film so broadly that it resembles silent comedy. In this rip-roaring spirit, both men court Vera (Mirjana Karanovic), the beautiful actress who becomes the wedge between them. An eagerness to steal Vera helps induce Marko to lure his friend underground.</p> <p>The film's central plot device finds Blacky and friends, not to mention a pet chimpanzee, tricked into living in a cellar below Marko's home. Years go by. Marko hangs onto Vera and becomes a prominent party official, while his friends underground manufacture munitions, convinced by Marko's tricks and by his recording of air raid sirens that the war is not over.</p> <p>"Underground" has the bravado to string out this deception and its consequences over 50 years, so that it ultimately encompasses the fall of communism and the war in Bosnia. Playing out the game between Blacky and Marko in toweringly dramatic terms and in a vast political arena, the film also finds time for curious and welcome bursts of humor.</p> <p>Blacky's return to the real world coincides with the filming of a heroic account of Marko's wartime experiences, so that Blacky cannot distinguish between reality and deception. The film's anger is communicated most powerfully at such nominally playful moments.</p> <p>"Underground" ends magnificently, with a vision that melds tragedy with optimism and that has been realized by Kusturica with the fanciful magicianship that is very much his own. It's a virtue that would have been more apparent in a more concise "Underground."</p>
<b>Underground</b>	<p>Underground is a 1976 documentary film about the Weathermen, founded as a militant faction of the Students for a Democratic Society (SDS), who fought to overthrow the U.S. government during the 1960s and 1970s. The film consists of interviews with members of the group after they went underground and footage of the anti-war and civil rights protests of the time. It was directed by Emile de Antonio, Haskell Wexler and Mary Lampson, later subpoenaed by the Federal Bureau of Investigation in an attempt to confiscate the film footage in order to gain information that would help them arrest the Weathermen.</p>
<b>Underworld</b>	<p>Josef von Sternberg's riveting breakthrough is widely considered the film that launched the American gangster genre as we know it. George Bancroft plays heavy Bull Weed, a criminal kingpin whose jealous devotion to his moll, Feathers (Evelyn Brent), gets him into hot water with a rival hood and, ultimately, the authorities. Further complicating matters is the attraction that blossoms between Feathers and an alcoholic former lawyer (Clive Brook). With its supple, endlessly expressive camera work and tightly wound screenplay based on a story by legendary scribe Ben Hecht (who won an Oscar for it the first year the awards were given), Underworld solidified von Sternberg's place as one of Hollywood's most exciting new talents.</p>
<b>Underworld U.S.A.</b>	<p>Fuller wrapped up his association with Columbia Pictures with the release of Underworld U.S.A. (1961). Fuller again wrote, produced and directed, with Academy Award winner Cliff Robertson (1968, Best Actor, Charly) starring in this gritty tale of vengeance in which Robertson feigns loyalty to both the government (a federal crime commission) and organized crime in order to kill the men who murdered his father. This is one of Samuel Fuller's most visually striking films, based on a series of Saturday Evening Post articles, by Joseph F. Dineen.</p>
<b>Undesirable, The</b>	<p>Betty (Lili Berky, Duel For Nothing), a young woman living in the country, is told by her dying father that he is really her uncle and raised her as his own when her mother was sent to prison for killing her husband. Alone and not knowing her mother's fate, Betty travels to the city in search of work. There she finds employment as a maid in the house of a wealthy couple and their dashing son, Nick (Victor Varconi, For Whom The Bell Tolls), with whom she falls in love. When Betty is fired from her position after being unjustly accused of theft and escorted from the village, an ironic twist of fate propels the story forward with the sudden appearance of her mother Sarah (Mari Jászai, Bánk Bán) – presumed dead but recently released from prison – on a quest of her own to find her daughter.</p>
<b>Une aventure de Billy le Kid (A Girl Is a Gun)</b>	<p>A wild and very French take on the Western starring Truffaut muse Jean-Pierre L�aud as a Billy the Kid-like outlaw. A Girl Is a Gun (1971) pulls a bait-and-switch on the psychedelic Western. In striped pants and a floppy pageboy, New Wave icon Jean-Pierre L�aud plays a gunslinger pursued through a barren, shape-shifting wilderness, aided, or maybe misled, by a heavily tanned, blue eye-shadowed vixen (Rachel Kesterber). Originally titled Une aventure de Billy le Kid, Moullet's bricolage oater was aptly, if impossibly, described by its creator as "a marriage of Duel in the Sun and Les dames du bois de Boulogne." Generally comic, Moullet's dislocations reach an unsettling pitch; the movie's sideways leaps induce a bit of Sartrean nausea. Dubbed into purposefully awkward English, Girl gives the stick-thin L�aud a booming Randolph Scott bass, the better to intone lines like, "Just beyond the snow is the Mexican border," and "I wondered how they found my trail so fast. Now I know. They got a dog." It's hard to imagine the movie working as well in its original language.</p>
<b>Une chambre en ville</b>	<p>In this musical melodrama set against the backdrop of a workers' strike in Nantes, Dominique Sanda plays a young woman who wishes to leave her brutish husband (Michel Piccoli) for an earthy steelworker (Richard Berry), though he is involved with another. Unbeknownst to the girl, the object of her affection boards with her no-nonsense baroness mother (Danielle Darrieux). A late-career triumph from Jacques Demy, Une chambre en ville received nine C�esar Award nominations and features a rich, operatic score by Michel Colombier.</p>

Title	Summary
<b>Unfaithfully Yours</b>	In this pitch-black comedy from legendary writer-director Preston Sturges, Rex Harrison stars as Sir Alfred De Carter, a world-famous symphony conductor consumed with the suspicion that his wife is having an affair. During a concert, the jealous De Carter entertains elaborate visions of vengeance, set to three separate orchestral works. But when he attempts to put his murderous fantasies into action, nothing works out quite as planned. A brilliantly performed mixture of razor-sharp dialogue and uproarious slapstick, <i>Unfaithfully Yours</i> is a true classic from a grand master of screen comedy.
<b>Union Station</b>	Returning to the city from her wealthy employer residence, Joyce Willecombe (Nancy Olson), spots two armed men on the train. She reports them to the conductor who radios in to the Station's police. Once at Union station she points out the men to Lt. William Calhoun (William Holden), head of the station's police squad and they find out that the gunmen are members of a gang who have kidnapped her employer's blind daughter and are seeking a \$100,000 ransom. The Chicago police headed by inspector Donnelly (Barry Fitzgerald), and the FBI are both called in. The action in this classic Film Noir culminates in a chase through the station's underground tunnels
<b>Unprecedented Defence of the Fortress Deutschkreuz, The</b>	A flute plays, while a voice intones a brief history of the outpost where there was once a WWII battle between the Germans and Russians. <i>Fortress Deutschkreuz</i> was Herzog's first attempt at fiction, and as such it can be seen as something of a dress rehearsal for his first feature film <i>Signs of Life</i> which would follow in 1968. Both films explore the psychology of warfare, as the protagonists do battle with imaginary enemies.
<b>Unseen Cinema: Early American Avant-Garde Film</b>	<p data-bbox="701 492 2575 605"><i>Unseen Cinema: Early American Avant-Garde Film 1893-1941</i> premieres a comprehensive 20-program retrospective of the pre-Maya Deren inspired avant-garde film movement in America. Over 160 films in newly preserved and restored 35mm and 16mm film prints survey the hitherto unknown accomplishments of pioneer filmmakers working in the United States and abroad during the formative period of American film. The series postulates an innovative and often controversial view of experimental cinema as a product of avant-garde artists, of Hollywood directors, and of amateur movie-makers working collectively and as individuals at all levels of film production during the last decade of the 19th century and the first half of the 20th century.</p> <p data-bbox="701 638 2575 719">Anthology Film Archives working in collaboration with 60 of the world's leading film archive collections including British Film Institute, George Eastman House, The Library of Congress, and The Museum of Modern Art, among many others, prepared preservation and restorations masters of these rare art films. Many of the films have not been available since their creation over a century ago, some have never been screened in public, and almost all have been unavailable in pristine projection prints until now.</p> <p data-bbox="701 751 2575 833"><i>Unseen Cinema</i> film retrospective had its world premiere at the 23rd Moscow International Film Festival in June 2001 and its United States premiere at The Whitney Museum of American Art (July-September 2001). The films have been seen at museums, archives, universities, and theaters around the world. Over 50 venues have featured the touring programs making it one of the largest and perhaps the most viewed film retrospectives in history.</p> <p data-bbox="701 865 2575 889">The films are available for worldwide exhibition as a complete 20 program retrospective or as individually selected single programs tailored to meet the needs of less ambitious presentations.</p>
<b>Until the End of the World</b>	Conceived as the ultimate road movie, this decades-in-the-making science-fiction epic from Wim Wenders follows the restless Claire Tourneur (Solveig Dommartin) across continents as she pursues a mysterious stranger (William Hurt) in possession of a device that can make the blind see and bring dream images to waking life. With an eclectic soundtrack that gathers a host of the director's favorite musicians, along with gorgeous cinematography by Robby Müller, this breathless adventure in the shadow of Armageddon takes its heroes to the ends of the earth and into the oneiric depths of their own souls. Presented here in its triumphant 287-minute director's cut, <i>Until the End of the World</i> assumes its rightful place as Wenders' magnum opus, a cosmic ode to the pleasures and perils of the image and a prescient meditation on cinema's digital future.
<b>Untold History of the United States, The</b>	From Academy Award®-winning writer/director Oliver Stone, this ten-part documentary series looks back at human events that at the time went under reported, but that crucially shaped America's unique and complex history over the 20th century. From the atomic bombing of Japan to the Cold War and the fall of Communism, this in-depth, surprising, and totally riveting series demands to be watched again and again.
<b>Unusual Suspects, The</b>	After a waterfront explosion, Verbal (Kevin Spacey), an eye-witness and participant tells the story of events leading up to the conflagration. The story begins when five men are rounded up for a line-up, and grilled about a truck hijacking (the usual suspects). Least pleased is Keaton (Gabriel Byrne) a crooked cop - exposed, indicted, but now desperately trying to go straight. The cops won't leave him alone, however, and as they wait for their lawyers to post bail, he is talked into doing one more job with the other four. All goes tolerably well until the influence of the legendary, seemingly omnipotent "Keyser Soze" is felt. Although set in the modern day, it has much of the texture of the forties, plus suspense, intrigue (a fairly high body count), and lots of twists in the plot.

Title	Summary
<b>Up In The Air</b>	Up in the Air transforms some painful subjects into smart, sly comedy--with just enough of the pain underneath to give it some weight. Ryan Bingham (George Clooney) spends most of his days traveling around the country and firing people; he's hired by bosses who don't have the nerve to do their layoffs themselves. His life of constant flight suits him--he wants no attachments. But two things suddenly threaten his vacuum-sealed world: his company decides to do layoffs via video conference so they don't have to pay for travel, and Bingham meets a woman named Alex (Vera Farmiga, The Departed), who seems to be the female version of him... and of course, he starts to fall in love. Writer-director Jason Reitman is building a career from funny but thoughtful movies about compromised people--a pregnant teen in Juno, a cigarette-company executive in Thank You for Smoking. George Clooney has a gift for playing smart men who aren't quite as smart as they think they are (Michael Clayton, Out of Sight). The combination is perfect: Bingham is charming and sympathetic but clearly missing something, and Up in the Air captures that absence with clarity and compassion. The outstanding supporting cast includes Anna Kendrick (Rocket Science), Jason Bateman (Arrested Development), Danny McBride (Pineapple Express), Melanie Lynskey (Away We Go), and others, each small part pitched exactly right. - Bret Fetzer
<b>Up the Junction</b>	An episode of the BBC anthology drama series The Wednesday Play. It tells the stories of three young women living in North Battersea and Clapham and, to a lesser degree, their boyfriends. Scenes in homes, streets, pubs, prison and their workplace cover family, friendship, romance, sex, and abortion.
<b>Up to His Ears</b>	<p>An even more abstract, elaborate and farcical action-comedy-travelogue, "Up to His Ears" stars Mr. Belmondo as a wealthy goofball, so bored that he repeatedly attempts suicide - with such failure that his impatient fiancée takes it upon herself to have him murdered for his insurance money. Loosely adapted from Jules Verne's "The Tribulations of a Chinese Man in China," the movie opens in Hong Kong, zips off to India, dashes up to Katmandu, touches down on a jungle isle and hustles back to Hong Kong, incorporating Chinese opera, hot-air balloon flights and several full-scale battles.</p> <p>"Up to His Ears" is more atmospheric than "That Man From Rio" and closer to silent cinema in Mr. Belmondo's acrobatic stunts. Unafraid to clown, he even performs a striptease in emulation of the statuesque Ursula Andress, the original Bond girl, who plays his accomplice. Six months after "Up to His Ears" opened in New York at the Paris Theater, Life magazine put Mr. Belmondo's smiling mug on its cover: "The new-style movie hero - sexy, crazy and cool."</p>
<b>Used Cars</b>	Used car salesman Rudy Russo needs money to run for State Senate, so he approaches his boss Luke. Luke agrees to front him the \$10,000 he needs, but then encounters an "accident" orchestrated by his brother Roy, who runs the car lot across the street. Roy is hoping to claim title to his brother's property because Roy's paying off the mayor to put the new interstate through the area. After Luke disappears, it's all out war between the competing car shops, and no nasty trick is off limits as Rudy and his gang fight to keep Roy from taking Luke's property. Then Luke's daughter shows up.
<b>Utopia: Series 1</b>	<p>Utopia is a cult graphic novel rumoured to have predicted the worst disasters of the late twentieth century. Dismissed as the fevered imaginings of a madman by most, and idolised by a handful, only one thing seems certain about Utopia: come into contact with it and you won't be safe for long.</p> <p>When a small group of normal people (including an IT consultant, student and child) find themselves in possession of the manuscript of Utopia, they realise they are at the centre of a nightmarish conspiracy turned real. Targeted by a shadowy organisation known only as The Network, they are left with one option if they want to stay alive: they have to run, avoiding even being caught even on CCTV. The Network is everywhere: in government, in business, in charge. A secret organisation constrained neither by borders nor common morality. Nobody knows what their plan is, just that they will stop at nothing to find the original manuscript of Utopia.</p>
<b>Utopia: Series 2</b>	When a group of strangers find themselves in possession of the manuscript for a legendary graphic novel, their lives brutally implode as they are pursued by a shadowy and murderous organisation.
<b>Uzak [Distant]</b>	After his wife leaves him, a photographer has an existential crisis and tries to cope with his cousin's visit.

Title	Summary
<b>V For Vendetta</b>	<p>"Remember, remember the fifth of November," for on this day, in 2020, the minds of the masses shall be set free. So says code-name V (Hugo Weaving), a man on a mission to shake society out of its blank complacent stares in the film V for Vendetta. His tactics, however, are a bit revolutionary, to say the least. The world in which V lives is very similar to Orwell's totalitarian dystopia in 1984: after years of various wars, England is now under "big brother" Chancellor Adam Sutler (played by John Hurt, who played Winston Smith in the movie 1984), whose party uses force and fear to run the nation. After they gained power, minorities and political dissenters were rounded up and removed; artistic and unacceptable religious works were confiscated. Cameras and microphones are littered throughout the land, and the people are perpetually sedated through the governmentally controlled media. Taking inspiration from Guy Fawkes, the 17th century co-conspirator of a failed attempt to blow up Parliament on November 5, 1605, V dons a Fawkes mask and costume and sets off to wake the masses by destroying the symbols of their oppressors, literally and figuratively. At the beginning of his vendetta, V rescues Evey (Natalie Portman) from a group of police officers and has her live with him in his underworld lair. It is through their relationship where we learn how V became V, the extremities of the party's corruption, the problems of an oppressive government, V's revenge plot, and his philosophy on how to induce change.</p> <p>Based on the popular graphic novel by Alan Moore, V for Vendetta's screenplay was written by the Wachowski Brothers (of The Matrix fame) and directed by their protégé, James McTeigue. Controversy and criticism followed the film since its inception, from the hyper-stylized use of anarchistic terrorism to overthrow a corrupt government and the blatant jabs at the current U.S. political arena, to graphic novel fans complaining about the reconstruction of Alan Moore's original vision (Moore himself has dismissed the film). Many are valid critiques and opinions, but there's no hiding the message the film is trying to express: Radical and drastic events often need to occur in order to shake people out of their state of indifference in order to bring about real change. Unfortunately, the movie only offers a means with no ends, and those looking for answers may find the film stylish, but a bit empty. --Rob Bracco</p>
<b>V.I.P.s, The</b>	<p>A character study set at London Airport, where a group of wealthy and beautiful travellers are stranded by poor visibility. We learn of their various problems and predicaments and why they simply must get in the air right now. There are some good performances: Rutherford won an Oscar for her turn as a Duchess reluctant to leave home, and Smith is equally impressive as a devoted secretary who sets out to get millionaire Burton to write a cheque to save her beleaguered boss (Taylor). Rattigan's script is pretty shallow, however, so it's pretty rather than insightful.</p>
<b>Vagabond</b>	<p>Sandrine Bonnaire won the Best Actress César for her portrayal of the defiant young drifter Mona, found frozen to death in a ditch at the beginning of Vagabond. Agnès Varda pieces together Mona's story through flashbacks told by those who encountered her (played by a largely nonprofessional cast), producing a splintered portrait of an enigmatic woman. With its sparse, poetic imagery, Vagabond (Sans toit ni loi) is a stunner, and won Varda the top prize at the Venice Film Festival.</p>
<b>Valerie and Her Week of Wonders</b>	<p>A girl on the verge of womanhood finds herself in a sensual fantasyland of vampires, witchcraft, and other threats in this eerie and mystical movie daydream. Valerie and Her Week of Wonders serves up an endlessly looping, nonlinear fairy tale, set in a quasi-medieval landscape. Ravishingly shot, enchantingly scored, and spilling over with surreal fancies, this enticing phantasmagoria from director Jaromil Jires is among the most beautiful oddities of the Czechoslovak New Wave.</p>
<b>Vampire Hunter D: Bloodlust</b>	<p>The vampire hunter D, who is a Dunpeal, born half-human and half-vampire, accepts a bounty from Alan Albourne to bring back his daughter Charlotte who has been abducted by the vampire Meier Link. Also on the trail is the bounty-hunting team the Marcus Brothers. D forges a tentative friendship with one of the Marcuses, Leila, when he saves her life. But as D continues on the trail, he comes to learn that Charlotte has not been abducted but rather has come willingly because she and Meier Link love one another.</p>
<b>Vampyr</b>	<p>In this chilling, atmospheric German film from 1931, director Carl Theodor Dreyer favors style over story, offering a minimal plot that draws only partially from established vampire folklore. Instead, Dreyer emphasizes an utterly dreamlike visual approach, using trick photography (double exposures, etc.) and a fog-like effect created by allowing additional light to leak onto the exposed film. The result is an unsettling film that seems to spring literally from the subconscious, freely adapted from the Victorian short story Carmilla by noted horror author Joseph Sheridan Le Fanu, about a young man who discovers the presence of a female vampire in a mysterious European castle. There's more to the story, of course, but it's the ghostly, otherworldly tone of the film that lingers powerfully in the memory. Dreyer maintains this eerie mood by suggesting horror and impending doom as opposed to any overt displays of terrifying imagery. Watching Vampyr is like being placed under a hypnotic trance, where the rules of everyday reality no longer apply. As a splendid bonus, the DVD includes The Mascot, a delightful 26-minute animated film from 1934. Created by pioneering animator Wladyslaw Starewicz, this clever film--in which a menagerie of toys and dolls springs to life--serves as an impressive precursor to the popular Wallace &amp; Gromit films of the 1990s. --Jeff Shannon</p>
<b>Vampyros Lesbos</b>	<p>Countess Nadine Carody, a vampire with an insatiable thirst for female blood, lures women to her isolated island to love - then kill - her victims. A tripped-out mixture of nudity, softcore lesbianism, vampires, outrageous sets and a worldfamous soundtrack.</p>
<b>Van Gogh</b>	<p>This 1948 boundary-pushing short brilliantly evokes the life of Vincent Van Gogh, using only his paintings as visuals. VAN GOGH traces the great painter's life and work, from his early days as a realist in the Netherlands, to his stay in Paris, the peak of his career in Provence, and then the dark days of madness that descended on him. The black-and-white renderings of Van Gogh's paintings, coupled with a dramatic musical score, are surprisingly evocative.</p>
<b>Vancouver 2010 "Vancouver 2010: Stories of Olympic Glory</b>	

Title	Summary
<b>Vanishing, The</b>	A young man embarks on an obsessive search for the girlfriend who mysteriously disappeared while the couple were taking a sunny vacation trip, and his three-year investigation draws the attention of her abductor, a mild-mannered professor with a clinically diabolical mind. An unorthodox love story and a truly unsettling thriller, Dutch filmmaker George Sluizer's <i>The Vanishing</i> unfolds with meticulous intensity, leading to an unforgettable finale that has unnerved audiences around the world.
<b>Vanquished, The (I Vinti)</b>	Director Michelangelo Antonioni's unique triptych film features three murders, one taking place in Paris, another in Rome, and another in London. All of the perpetrators are affluent youths, each killing for his own dubious motive. In the France segment, a group of adolescents kill for money, even though they don't need it. In the London segment, a poet uncovers a woman's body and tries to profit from the discovery. And in the Italian segment, a student becomes caught up in a smuggling ring, with deadly results. Though each crime is investigated, the guilty are rarely singled out for their actions.
<b>Vanya on 42nd Street</b>	In the early nineties, theater director André Gregory mounted a series of spare, private performances of Anton Chekhov's <i>Uncle Vanya</i> in a crumbling Manhattan playhouse. This experiment in pure theater—featuring a remarkable cast of actors, including Wallace Shawn, Julianne Moore, Brooke Smith, and George Gaynes—would have been lost to time had it not been captured on film, with subtle cinematic brilliance, by Louis Malle. <i>Vanya on 42nd Street</i> is as memorable and emotional a screen version of Chekhov's masterpiece as one could ever hope to see. This film, which turned out to be Malle's last, is a tribute to the playwright's devastating work as well as to the creative process itself.
<b>Varda by Agnès</b>	The final film from the late, beloved Agnès Varda is a characteristically playful, profound, and personal summation of the director's own brilliant career. At once impish and wise, Varda acts as our spirit guide on a free-associative tour through her six-decade artistic journey, shedding new light on her films, photography, and recent installation works while offering her one-of-a-kind reflections on everything from filmmaking to feminism to aging. Suffused with the people, places, and things she loved—Jacques Demy, cats, colors, beaches, heart-shaped potatoes—the wonderfully idiosyncratic work of imaginative autobiography <i>Varda by Agnès</i> is a warmly human, touchingly bittersweet parting gift from one of cinema's most luminous talents.
<b>Variety Lights</b>	A beautiful ingenue joins a tawdry music hall troupe and quickly becomes its feature attraction in Fellini's stunning debut film (directed in collaboration with neorealist filmmaker Alberto Lattuada). Featuring Giulietta Masina, Fellini's wife and frequent leading lady, <i>Variety Lights</i> introduces the director's affection for the carnivalesque characters that frequent the cinematic landscape of such classics as <i>Nights of Cabiria</i> , <i>La Strada</i> , and <i>La Dolce Vita</i> .



Title	Summary
<p><b>Venus in Furs</b></p>	<p>Jess Franco's <i>Venus In Furs</i> — often touted as the Spanish auteur's greatest work — certainly leans to the avant-garde, yet mainly avoids the pitfall excoriated above. Suffused with an atmosphere of languid decadence, set to a smoky jazz/lounge beat, it's an erotic ghost story of obsession and revenge that in its best moments is strangely, compellingly hypnotic. Nothing is really explained in this (almost) Möbius Strip-like film but its dreamy spell is potent enough to make that of little consequence. As with improvisational jazz, you just have to surrender yourself to the vibe and go with it, man.</p> <p>American musician Jimmy Logan (James Darren) leads a bohemian, globehopping lifestyle, playing gigs at clubs and parties for rich, hip elites across Europe and South America. In Istanbul, during a melancholy stroll along a Black Sea beach, he spots a nude body washing ashore on the surf. An obvious victim of foul play, the corpse is of a woman Jimmy recognizes — Wanda Reed (Maria Rohm), a mysterious blonde beauty he last saw under rather bizarre circumstances... At a private party, Jimmy witnessed Wanda being whipped and sexually abused by a trio of debauched sophists: millionaire Turkish playboy Ahmed (Klaus Kinski), elderly art dealer Herr Kapp (Dennis Price), and lesbian fashion photographer Olga (Margaret Lee). Thinking the acts consensual ("Man, it was a wild scene... But if they wanted to go that route, it was their bag..."), Jimmy walked away, his presence unnoticed. He didn't see Ahmed slice Wanda with a dagger and drink her blood, vampire-like... Now she's turned up dead.</p> <p>Haunted by this morbid event ("She was beautiful... even though she was dead"), Jimmy flees to Rio de Janeiro. Here a romance with singer Rita (Barbara McNair) helps him get his head on straight and back into the groove with his music. But one night while he's jamming in a club, a woman who looks exactly like the dead Wanda walks in, dressed in a fur coat. Jimmy quickly becomes obsessed with this doppelganger, falling in love with her even though he realizes something is terribly wrong. She seems to exist only in a waking dream, even though others physically interact with her; her almost trance-like state and lack of a past only deepens the mystery. Is she really a dead woman somehow come back to life? Jimmy and Wanda become intimate, straining his supposedly 'open' relationship with the kind and empathetic Rita, who loves him dearly. Then two of the perverts whom Jimmy saw abusing Wanda the year before, Kapp and Olga (now also in Rio), are found dead under mysterious circumstances.</p> <p>Appearing to her murderers in a slightly different form — short hair instead of long, a brunette rather than blonde, but always in a fur coat with very little on underneath — Wanda exacts vengeance for the wrong done to her. Jimmy is unaware of this and together, he and Wanda return to Istanbul where it all began. They share some golden moments, thinking not of the past or future, living and loving only in the present. Jimmy knows that none of this should be happening, but he can't help it — it's as if he's hypnotized, drawn to this enigmatic woman who shares his bed and haunts his mind like the proverbial moth to a flame. If only he could forget everything that's happened before then perhaps they could be happy. But Wanda's revenge is not yet complete. Ahmed's reckoning awaits...</p> <p><i>Venus in Furs</i> (aka <i>Paroxysmus</i>) should give pause to many of Franco's detractors. It's a highly accomplished piece of work, both stylistically and technically, an art film with elements of horror whose eroticism is provocative without ever being vulgar. Sight and sound are an integral team here — composers Manfred Mann and Mike Hugg perfectly capture the spirit and tone of Franco's erotic dream. Even though it wasn't, like Leone's <i>Once Upon A Time In The West</i> the film's imagery and music work so perfectly together that one would think the score was composed beforehand and the visuals shot specifically to accompany it. I'm not really a jazz fan but I really dug the music; the instrumental lounge and mood pieces are superb, too, with the genuinely eerie 'impending death theme' being a highlight. (Only one of the film's songs hits a sour note — a kitschy pop number with bad lyrics sung by McNair as she writhes on a club's dance floor. Hope they mopped first!) Some of the dialog carries a strong whiff of soap opera melodramatics (McNair, as the flesh-and-blood woman trying to save Jimmy from his dream lover, is saddled with the majority of such lines) while Darren's voice-over narration of the story in dated '60s jazz scene lingo may cause some to snicker, but Franco's masterful visuals reduce these factors to mere trifles. Even the seemingly odd casting choices work. The clean-cut Darren (TV's <i>The Time Tunnel</i>) is surprisingly good as the brooding, obsessed musician (it's helpful in the jam session scenes that he was a trumpet player in real life); McNair, known primarily for her singing, invests her role with passion and conviction.</p> <p>The remainder of the small ensemble is populated by actors who worked with Franco on numerous occasions. With her icy, doll-like features, Maria Rohm (<i>The Bloody Judge</i>, <i>The Blood Of Fu Manchu</i>) cuts an arresting, iconic figure as the mysterious femme fatale in whose erotic web these characters become entangled. It may seem a bit of a stretch to cast the blond, Teutonic-looking Kinski as a Turkish playboy, but his strong screen presence and piercing eyes make him the perfect choice for Wanda's most sinister tormentor. Even Paul Müller (<i>Nightmares Come At Night</i>, <i>She Killed In Ecstasy</i>) makes a brief appearance as Jimmy's wealthy, perpetually drunk employer, while the director himself cameos as a musician in a couple of scenes, accompanying Darren on trombone and piano.</p> <p>This is an essential title in Franco's oeuvre, and one that may well appeal to those who typically find his films too grungy or transgressive for their tastes.</p>
<p><b>Vera Drake</b></p>	<p>An irrepressibly hopeful housecleaner in 1950s London named Vera Drake (Imelda Staunton, Antonia and Jane, Shakespeare in Love) mothers everyone around her, from her own family to helpless shut-ins and lonely men living in tiny, isolated apartments. None of these people know that Vera also helps young women get rid of unwanted pregnancies, until the police appear and tear her world apart. Vera Drake isn't just an inspired character portrait; through simple and straightforward scenes, the movie weaves a quiet but mesmerizing portrait of how people—both wealthy and poor—cope with adversity. Though wrenching, Vera Drake has too much life to be depressing. Leigh is deservedly famous for his work with actors; every character brims with truth and Staunton's performance deserves every award it could possibly win. - Bret Fetzer</p>

Title	Summary
<b>Verdict, The</b>	<p>In this 1982 courtroom drama written by David Mamet and directed by Sidney Lumet, Paul Newman found the perfect role for a transitional period of his stellar career. As alcoholic Boston lawyer Frank Galvin, Newman shook off his screen persona as a handsome, blue-eyed hunk to portray an aging, weary man whose best years are behind him, with a shot-glass future that looks very bleak indeed. But when Galvin is given a chance to redeem himself--by proving medical negligence in the case of a comatose woman--he makes one final effort to regain his self-respect and tarnished reputation. He's an underdog against formidable odds, facing a powerful, politically connected lawyer (James Mason, slick as ever) who will do anything to win his case, regardless of professional ethics. Further complicating matters is a woman (Charlotte Rampling) who only appears to be worthy of Galvin's trust and love, until Galvin's best friend and colleague (Jack Warden) proves otherwise. Excellent as both courtroom drama and riveting character study, the film crackles with Mamet's sharp dialogue; and Lumet's direction is a brilliant example of forceful restraint. The film gave Newman one of the best roles of his career; many felt he deserved the Oscar (he lost to Ben Kingsley in Gandhi) that would belatedly be given to Newman for <i>The Color of Money</i>. Along with <i>Hud</i>, <i>Cool Hand Luke</i>, and <i>Butch Cassidy and the Sundance Kid</i>, <i>The Verdict</i> ranks highly as a signature performance by one of America's all-time greatest actors. - Jeff Shannon</p>
<b>Veronika Voss</b>	<p>Once beloved Third-Reich era starlet Veronika Voss (Rosel Zech) lives in obscurity in postwar Munich. Struggling for survival and haunted by past glories, the forgotten star encounters sportswriter Robert Krohn (Hilmar Thate) in a rain-swept park and intrigues him with her mysterious beauty. As their unlikely relationship develops, Krohn comes to discover the dark secrets behind the faded actresses' demise. Based on the true story of a World War II UFA star, <i>Veronika Voss</i> is wicked satire disguised as 1950s melodrama.</p>
<b>Vertigo</b>	<p>San Francisco police detective Scottie Fergusson develops a fear of heights and is forced to retire when a colleague falls to his death during a chase. An old college friend (Gavin Elster) hires Scottie to watch his wife Madeleine who has become obsessed with the past. Scottie follows her around San Francisco and is drawn into a complex plot.</p>
<b>Vice</b>	<p>A choppy biopic of Dick Cheney (played by Christopher Bale), <i>Vice</i> begins chronologically in 1963, when Cheney is an alcoholic troublemaker. Soon his wife Lynne (Amy Adams) issues an ultimatum—make something of your life or divorce. Cheney begins his political career in 1969 by serving as a Congressional intern during the Nixon presidency. Impressed by the blunt sarcasm of Representative Donald Rumsfeld (Steve Carell), who was soon chosen to head Nixon's Office of Economic Opportunity, Cheney serves under him and begins to network within the Beltway, serving in various deputy positions. When Ford replaces Nixon, Rumsfeld becomes White House Chief of Staff, bringing along Cheney as his deputy. When Ford elevates Rumsfeld to Defense Secretary, Cheney becomes White House Chief of Staff and later serves as Ford's campaign manager in the 1976 election won by Jimmy Carter. Cheney wins the sole Congressional seat in Wyoming in 1978 and rises in House of Representative leadership until President George H.W. Bush appoints him as Defense Secretary. During the Clinton years, Cheney becomes CEO of Halliburton. Titles then indicate that he would never again play a role in politics, and credits run as if the film has ended. But in 2000, a seemingly naïve George W. Bush (Sam Rockwell) summons him to serve as his vice-presidential running mate, which Cheney accepts on condition that he will have free rein in foreign policy and other matters. The film stops in 2004, when Bush puts Defense Secretary Rumsfeld and by inference Cheney's influence within the Bush administration to pasture.</p>
<b>Victim</b>	<p>An extraordinary performance by Dirk Bogarde grounds this intense, sobering indictment of early-sixties social intolerance and sexual puritanism. Bogarde plays Melville Farr, a married barrister who is one of a large group of closeted London men who become targets of a blackmailer. Basil Dearden's unmistakably political taboo buster was one of the first films to address homophobia head-on, a cry of protest against British laws forbidding homosexuality.</p>
<b>Videodrome</b>	<p>James Woods stars as the operator of a low-budget cable-TV station who accidentally intercepts a mysterious cable transmission that features the apparent torture and death of women in its programming. He traces the show to its source and discovers a mysterious plot to broadcast a subliminally influential signal into the homes of millions, masterminded by a quasi-religious character named Brian O'Blivion and his overly reverent daughter. Meanwhile Woods is falling under the spell, becoming a victim of video, and losing his grip--both physically and psychologically--on the distinction between reality and television. A potent treatise on the effects of total immersion into our mass-media culture, <i>Videodrome</i> is also (to the delight of Cronenberg's loyal fans) a showcase for obsessions manifested in the tangible world of the flesh. It's a hallucinogenic world in which a television set seems to breath with a life of its own, and where the body itself can become a VCR repository for disturbing imagery. Featuring bizarre makeup effects by Rick Baker and a daring performance by Deborah Harry (of Blondie fame) as Wood's sadomasochistic girlfriend, <i>Videodrome</i> is pure Cronenberg--unsettling, intelligent, and decidedly not for every taste.</p>
<b>Vinyl</b>	<p>An American period drama television series created by Mick Jagger, Martin Scorsese, Rich Cohen and Terence Winter. The series stars Bobby Cannavale as Richie Finestra, a record executive in the 1970s</p>
<b>Violence at Noon</b>	<p><i>Violence at Noon</i> concerns the odd circumstances surrounding a horrific murder and rape spree. In a twist, the film is as much about the two women who protect the violent man—his wife and a former victim—as it is about him. Containing more than two thousand cuts and a wealth of inventive widescreen compositions, this coolly fragmented character study is a mesmerizing investigation of criminality and social decay.</p>

Title	Summary
<b>Violent Saturday</b>	<p>A key but overlooked 1950s criss-crossed heist tale which influenced Kubrick's <i>The Killing</i> and Tarantino's <i>Reservoir Dogs</i>. A coolly riveting crime saga from director Richard Fleischer (<i>The Boston Strangler</i>, <i>Soylent Green</i>), <i>Violent Saturday</i> tells a brutal noir tale against blazing, sun-drenched Arizona landscapes.</p> <p>Three criminals arrive in the small mining town of Bradenville, planning on robbing its only bank. But as they start scouting the area and gathering the information they need, the lives of others in the town threaten to get mixed up in their scheme, in a tangle that could lead to disastrous consequences.</p> <p>Featuring the iconic Victor Mature and Lee Marvin, and with Ernest Borgnine in one of his most unforgettable roles, <i>Violent Saturday</i> is a fascinating gem of Hollywood storytelling, complete with memorably vicious and idiosyncratic details, brilliant performances, and stunning Cinemascope imagery.</p>
<b>Violent Summer</b>	<p>War-torn Italy is the setting for <i>VIOLENT SUMMER</i>. In the final days of Mussolini's reign, Carlo (Jean-Louis Trintignant, <i>THE DESERT OF THE TARTARS</i>), the hedonistic son of a high-ranking Fascist (Enrico Maria Salerno, <i>THE BIRD WITH THE CRYSTAL PLUMAGE</i>) falls in love with a Navy officer's widow (Eleonora Rossi Drago). Fleeing the wrath of the Anti-Fascists for the safety of Southern Italy, the lovers are stranded by the masses of the dead and dying and must confront for the first time the horrors of war previously kept from them by a life of privilege.</p>
<b>Virgin Spring, The</b>	<p>In the darkness of a breaking dawn, a lascivious, unmarried, expectant woman named Ingeri (Gunnel Lindblom) dispassionately performs her morning ritual: preparing a fire on the stove, opening the roof door in order to allow the daylight to stream in, invoking the Norse god Odin in an envious and vengeful plea. In another room, the feudal landowner Töre (Max von Sydow) and his wife Märeta (Birgitta Valberg) solemnly recite their morning prayers and perform a symbolic act of penitence in remembrance of Jesus Christ's suffering, before joining the tenant farmers and servants at the communal table. Their coddled, fanciful, and vain daughter, Karin (Birgitta Pettersson), is noticeably absent from the breakfast table after spending a late evening at the village dance, and Märeta is quick to excuse her oversleeping as a symptom of an ensuing illness. Töre reminds Märeta of Karin's obligation to bring the Virgin Mary candles to church, and criticizes Märeta's excessive leniency towards their only surviving child. Karin reluctantly awakens and eventually agrees to bring the candles to church, but only after cajoling Märeta into allowing her to wear a lavish and elaborate dress that has been set aside for the church offering. Accompanied by Ingeri, Karin journeys through the dark and ominous forest and soon finds her faith and humanity tested when she encounters a desperate, lawless, and morally bankrupt band of goat herdsman.</p> <p>Adapted from a fourteenth century Swedish legend by screenwriter and novelist Ulla Isaksson, <i>The Virgin Spring</i> is a harrowing, yet ultimately affirming portrait of faith, humanity, and atonement. Using chiaroscuro imagery that interplays light and shadows, Ingmar Bergman reflects the process of spiritual illumination in the transitional era of the Middle Ages where mysticism, amorality, and paganism coexisted with the period of intellectual, artistic, and religious enlightenment: the opening image of Ingeri performing her chores that transitions into an illuminated crucifix as Töre and Märeta pray; the physical dissimilarity between the fair haired Karin and the dark haired "adopted" Ingeri; the stark visual contrast between the dark and claustrophobic interiors of the farmhouse and the sunlit path along the stream; the light precipitation of snow after the brothers' unconscionable act. As Ingeri (the allusional fallen sinner, Mary Magdalene) becomes a witness to the manifestation of secular discord and divine grace, she follows her own figurative path from religious darkness and moral bankruptcy to a state of spiritual baptism and enlightenment.</p>
<b>Viridiana</b>	<p>Don Jaime lives alone in his manor. His wife died from a heart attack on the wedding night. He has paid the gift and education so that his wife's niece Viridiana could become a nun, and wants her to visit him for a few days before she takes her final vow. She strikingly resembles her aunt and is persuaded to take on her wedding dress. Then he asks her to marry him. When she refuses, sleeping pills are put in her coffee. Jaime only decently fondles her. One the next day she leaves but is brought back by the police. Jaime had made a trap that might lead to another marriage. He acknowledges his "bastard" son Jorge, writes a will making his manor the common property of him and Viridiana, and hangs himself. Jorge starts modernising agricultural methods. Viridiana gives free food and housing to many beggars. When Jorge and Viridiana must go away to see a lawyer, the beggars succeed in entering the locked great house. They make a banquet, but eventually beat asunder many things. When the owners return, most beggars leave the house forever. But one of them binds Jorge to a wall-cupboard and tries to rape Viridiana. Jorge promises another beggar money if he kills the rapist. He does so. One later evening when all is calm Viridiana goes to Jorge.</p>
<b>Visions of Light: The Art of Cinematography</b>	<p>Named Best Documentary by the National Society of Film Critics as well as several film-critic associations, <i>Visions of Light</i> traces the history and illuminates the art of cinematography. It profiles the cameramen who pioneered the visual language of cinema (such as D.W. Griffith's cameraman Billy Bitzer and Gregg Toland, who shot Orson Welles's <i>Citizen Kane</i>), as well as the masters they influenced, among them Néstor Alemendros (<i>Days of Heaven</i>), Vilmos Zsigmond (<i>McCabe and Mrs. Miller</i>), and Gordon Willis, the affectionately nicknamed "Prince of Darkness" who shot the <i>Godfather</i> films.</p> <p>From <i>Birth of a Nation</i> to <i>Blade Runner</i>, from <i>Gone with the Wind</i> to <i>GoodFellas</i>, this feast for the eyes spans nearly a century with sequences from more than 125 movies made immortal by the artful use of light and shadow to realize the director's vision. William Fraker, who shot <i>Rosemary's Baby</i>, recalls filming the scene in which Ruth Gordon's sinister character is seen in a bedroom talking on the phone at the far end of a corridor. Director Roman Polanski suggested that Fraker move his camera so her body would be concealed by a door and audiences could only see her back. Fraker remembers later watching this scene in theaters and seeing the audiences shift in their seats trying to peek around the door.</p>

Title	Summary
<b>Visions of Light - The Art of Cinematography</b>	<p>Visions of Light is not just for film buffs. In fact, if the presentation of the Oscar for Best Cinematography is your cue to take a bathroom break from the Academy Awards, then this exhilarating documentary will help you see movies in a whole new light. Named Best Documentary by the National Society of Film Critics as well as several film-critic associations, Visions of Light traces the history and illuminates the art of cinematography. It profiles the cameramen who pioneered the visual language of cinema (such as D.W. Griffith's cameraman Billy Bitzer and Gregg Toland, who shot Orson Welles's Citizen Kane), as well as the masters they influenced, among them Néstor Alemendros (Days of Heaven), Vilmos Zsigmond (McCabe and Mrs. Miller), and Gordon Willis, the affectionately nicknamed "Prince of Darkness" who shot the Godfather films.</p> <p>From Birth of a Nation to Blade Runner, from Gone with the Wind to GoodFellas, this feast for the eyes spans nearly a century with sequences from more than 125 movies made immortal by the artful use of light and shadow to realize the director's vision. William Fraker, who shot Rosemary's Baby, recalls filming the scene in which Ruth Gordon's sinister character is seen in a bedroom talking on the phone at the far end of a corridor. Director Roman Polanski suggested that Fraker move his camera so her body would be concealed by a door and audiences could only see her back. Fraker remembers later watching this scene in theaters and seeing the audiences shift in their seats trying to peek around the door. --Donald Liebenson</p> <p>From Leonard Maltin's Movie &amp; Video Guide Contemporary lens masters (E.T.'s Allen Daviau, RAGING BULL's Michael Chapman) discuss their own work and pay tribute to pioneer cinematographers of the past (BIRTH OF A NATION's Billy Bitzer, CITIZEN KANE's Gregg Toland). More than 100 films are excerpted, from critical and commercial hits to offbeat pictures and B movies. Interestingly, many of the most absorbing and amusing anecdotes concern sixties films (IN COLD BLOOD, THE GRADUATE, ROSEMARY'S BABY), a decade full of remarkable innovation and experimentation in filmmaking. Part Widescreen. Copyright© Leonard Maltin, 1998, used by arrangement with Signet, a division of Penguin Putnam, Inc.</p>
<b>Viva la Muerte</b>	<p>The tragic loss of his father haunts much of Arrabal's work, although no more strongly than in his 1970 film, Viva La Muerte. Based on his own 1959 novel, Baal Babylone, the film is set during the tumultuous days of the Spanish Civil War. Episodic in structure, Viva La Muerte is a harsh and often nightmarish coming of age tale of young Fando (Mahdi Chaouch) and his search for meaning in a universe that is sorely lacking in any.</p> <p>Feeling pressure from his family (namely his mother, played by Nuria Espert), the church, the school, and from his peers, to deny his Communist father's legacy, young Fando escapes into a series of savage Oedipal fantasies. Unlike say, Fellini, who sentimentalizes his youthful fantasies in films such as Fellini's Roma (1972) and Amarcord (1974), Arrabal unleashes one gruesome and disturbing image after another: his mother defecating on his father's head; his father beheaded by his mother; his mother wallowing in the butchered remains of a newly slaughtered bull.</p> <p>Arrabal's Spain is a lawless wasteland where reason and intelligence have been overthrown by drunken fascists who drive through the countryside shouting death-worshipping slogans. In fact, as detailed in the liner notes to the DVD, Arrabal was inspired to title his film from a quote by the founder of the Spanish Foreign Legion who said, "Down with intelligence! Long live death!"</p> <p>But as unforgettable as Arrabal's cry from Hell may be, the film ultimately leaves one disconnected from much of it since the visual demonomania is rarely anchored with any emotional weight. Unfortunate, since Arrabal's rage against fascism is honest and worth heeding.</p>
<b>Viva Maria!</b>	<p>France's most famous and beautiful bombshells, Brigitte Bardot (And God Created Woman) and Jeanne Moreau (Jules and Jim), make an unbeatable comedy team in this joyfully romantic fairy tale for adults. Fast-paced, eye-catching and filled with sight gags, this hysterical film from legendary director Louis Malle (Atlantic City) and co-writer Jean-Claude Carrière (Belle de Jour) satirizes everything from American westerns to revolutions, dictators, the Church, priesthood and even sex itself. When two women-both named Maria-unwittingly invent the striptease circa 1910, they become such a hit that enthusiastic audiences strip along with them. But when one of the Marias falls for a handsome revolutionary (George Hamilton, Love at First Bite), she finds that she has unwittingly embroiled the two of them in an armed peasant revolt.</p>
<b>Vive le tour</b>	<p>An energetic evocation of the Tour de France.</p>

Title	Summary
<b>Vivre sa vie [My Life to Live]</b>	<p>Jean-Luc Godard and the French New Wave were at the height of their power and creativity when Godard released <i>Vivre Sa Vie</i> (Living Her Life) in 1962. And watching it again, years later, instantly transports one to the era where an offhand remark, a lazy circle of cigarette smoke, a sidelong glance, a disaffected "I don't care about you" could all communicate deep, conflicted longing, alienation, postwar malaise, and infinite possibility. In fact, watching <i>Vivre Sa Vie</i>, starring Godard's lovely muse, Anna Karina, is at once both enervating--and exhilarating. The film is subtitled <i>Film en Douze Tableaux</i>, and the story shows Karina as Nana in 12 different short films, snapshots of her lonely, seemingly aimless life--in scenes that stay with the viewer for days afterward. In the very first tableau, Nana and a former lover, Paul (André S. Labarthe), are having a sad, disjointed conversation in a café--are they breaking up? Getting back together? The pain and power of the scene lies in its ambiguousness. And Godard and his brilliant cinematographer, Raoul Coutard, shoot this initial scene, of the most intimate conversation between two lovers, entirely from behind them. The sad, longing remarks, barbs, halfhearted entreaties--they are all communicated while the viewer looks just at the back of Karina's sleek black bob and Labarthe's scruffy hair. Only near the end of that scene, as the viewer is practically craning forward to connect to the characters, do we get a glimpse of half of a cheek, one eyebrow. And from this moment, Godard and the cast have the viewer enthralled. In a later tableau, we watch long, uninterrupted scenes of <i>The Passion of Joan of Arc</i>--in itself a treat--and the supposedly disaffected heroine Nana weeping rivers of tears, silently, in the theater. There are many layers to this lovely young woman, and each of the 12 snapshots of her life reveals more. Nana's life becomes a tragedy, as she descends into prostitution--yet along the way, her luminescence is revealed in small ways. In one scene, she recalls a writing exercise from when she was a child. "Birds are creatures with an outside, and an inside," she recites. "When you remove the outside, you see the inside. When you remove the inside, you see the soul." The shattering beauty of <i>Vivre Sa Vie</i> is that Godard and Karina allow us to see the outside, then the inside, and then finally, the soul. The Criterion Collection edition offers true cinema riches, especially in an interview with Karina from 1962, several modern commentaries putting Godard and the film in its historical context, reportage from early-'60s France on the dire situation of prostitutes at the time, a booklet of film criticism, and much more. - A.T. Hurley</p>
<b>Volumen</b>	<p>"Volumen" collects every video from Bjork's career, and showcases the work of famed video director's Spike Jonze, Sophie Muller and Michael Gondry</p>
<b>Wadjda</b>	<p>Writer/director Haifaa al-Mansour makes her feature directorial debut with this film about a headstrong 10-year-old girl named Wadjda (Waad Mohammed) who's determined to challenge a neighborhood boy to a bike race despite the potentially dire repercussions. When Wadjda's mother refuses to purchase her a bike, the young girl defiantly enters a Koran reading competition to earn the money she needs to buy it herself. Once Wadjda has her bike, the only thing left to do is prove to her young friend Abdullah that girls can race bikes just as well as boys. But not everyone is willing to accept a young girl who refuses to play by society's rules, and now the closer Wadjda gets to achieving her goal, the deeper her understanding of the division between the sexes grows.</p>
<b>Wages of Fear, The</b>	<p>In a squalid South American oil town, four desperate men sign on for a suicide mission to drive trucks loaded with nitroglycerin over a treacherous mountain route. As they ferry their expensive cargo to a faraway oil fire, each bump and jolt tests their courage, their friendship, and their nerves. <i>The Wages of Fear</i> (<i>Le salaire de la peur</i>) is one of the greatest thrillers ever committed to celluloid, a white-knuckle ride from France's legendary master of suspense Henri Georges-Clouzot.</p>

Title	Summary
<p><b>Wagner: Der Ring des Nibelungen</b></p>	<p>Richard Wagner's Der Ring des Nibelungen, filmed at the Bayreuth Festspielhaus in June &amp; July 1991 and 1992, a historic Ring Cycle under the musical direction of Daniel Barenboim.</p> <p>In going back to the original high definition video master tapes and using cutting-edge encoding technology, Kultur was able to maximize the video quality of this new presentation of this historic Ring. Along with the 11-disc transfer, this allowed Kultur to exploit the DVD standard to its fullest and including three audio streams, LPCM, Dolby 5.1 and DTS 5.1. The production of Wagner's Ring at the Bayreuth Festival is an event that takes place every six years. Bayreuth recordings of the complete cycle are rare; this is the second filmed version. The Kupfer/Barenboim Ring was performed over a five-year period and recorded at the conclusion when the "Bayreuth Workshop" had raised "the quality of the performance to an almost unsurpassable level" (Der Tagesspiegel).</p> <p><b>Das Rheingold</b></p> <p>With green lasers and other stunning lighting effects, scene 1 creates as convincing an underwater environment as has been seen on stage, home to Rhinemaidens who can really sing as well as wriggle seductively. Günter von Kannen's Alberich is grubby and desperate, but artfully sung without vocal buffoonery. Von Kannen reprised the role for Kupfer's second Ring, available on BBC/Opus Arte. He's good in both, but just about perfect here. Visually, the transition to scene 2 is hypnotic with the picture before you evolving as miraculously as the music does. Tomlinson is majestic and confident, brimming with pride as he extols the virtues of his new home. Linda Finnie portrays Fricka multidimensionally: there are moments of shrewishness but also glimpses of genuine affection for her husband, as well as dignity and moral strength — though she's not such a goody-two-shoes that she doesn't reveal a flash of blatant self-interest when she hears about the ring's power from Loge. And speaking of Loge, we're treated to Graham Clark in the role (Kupfer used him again for his later cycle), as flexible vocally as he is as a physical actor. It's pretty extraordinary, the way Clark can continue to sing as he climbs around the pipes and ladders of the elaborate set.</p> <p>Barenboim moves things along very effectively. When the humiliated Alberich summons his slaves to the surface world to deliver the hoard, the build-up of the dotted Nibelung motive to the final scream is terrifying. The orchestral playing, even the near-impossible string filigree, is amazingly united.</p> <p><b>Die Walküre</b></p> <p>Daniel Barenboim and the superb Festival Orchestra provide a tightly wound, almost violent sort of orchestral support. The first act sizzles with a sense of danger initially and, later, of erotic emancipation. Act II opens with Siegmund and Sieglinde still wrapped in a post-coital embrace before they hit the road. Then Anne Evans portrays a vigorous Brünnhilde. Her voice is youthful, clear, and penetrating; it's not a giant instrument, but this is the kind of thing you can get away with at the Festspielhaus. John Tomlinson's bass is rich and resonant, yet agile and expressive. When Wotan dispatches Hunding at the close of act II with "Geh! Geh!" many singers will contemptuously whisper the second "Go!"—Tomlinson bellows it. For scene 3 of the last act, Wotan and Brünnhilde sit facing away from each other as they negotiate over the latter's offense, like a Dad and a teenage daughter who has missed her curfew. Tomlinson's "Leb wohl, du kühnes, herrliches Kind!" is triumphant, exultant, and very moving. Finnie's Fricka is shrewish, but she's no more assertive than anyone else: her scene with Wotan is truly a war of wills.</p> <p><b>Siegfried</b></p> <p>Siegfried's courtship of Brünnhilde is as convincing as can be hoped for, given the difficult dramatic situation Wagner created for himself, with two protagonists having a very different understanding of "love" — the Valkyrie's based on her loyalty to Wotan and what she learned from Siegmund and Sieglinde; Siegfried's pretty much hormonally driven. We witness Brünnhilde come around to an enthusiastic acceptance of erotic love — Barenboim's sensual, sensitive leadership contributes immeasurably — in a fashion that doesn't seem forced or abrupt. "Spare me your ardor, the rage of your love," sings Brünnhilde, but she doesn't mean it: Anne Evans delivers these words with her hands firmly on Siegfried's shoulders. This ends up being the hottest final scene of Siegfried I've yet seen, in person or on video.</p> <p><b>Götterdämmerung</b></p> <p>The three principals of the Gibichung realm are a conniving and self-interested trio—you can tell before they open their mouths. Bobo Brinkman's Gunther has an arrogant assuredness—Hagen does not intimidate him and we can, in fact, detect a hint of superiority towards his half-brother. Guttrune's eagerness to marry up puts her firmly in Hagen's thrall; Eva-Maria Bundschuh's blond bimbo persona helps ensnare the pharmacologically altered Siegfried. Philip Kang is a very Verdian villain, darkly scheming. He's got the goods theatrically, even if his voice isn't as vast and commanding as some others undertaking the role. With these superb singer/actors, all the various plot contrivances—memory-erasing potion, magic helmet, disguise—go down easy. We never lose a sense of a metaphysical context even as the opera is acutely enjoyable as a grand entertainment.</p> <p>The orchestral contribution is magnificent, with Barenboim making every detail in the score count dramatically. Just the first forte chord of act II speaks volumes with its ominous, despondent weightiness, and Siegfried's Rhine Journey is fresh and exciting, the difficult string passagework remarkably confident and unified. Small touches draw us in: in the Prologue, when the Second</p>

Title	Summary
<b>Wagner: Der Ring des Nibelungen</b>	<p>and Third Norns arrive, in turn, at the line “weisst du, wie das wird?” (“do you know what will befall?”), Barenboim slows down significantly as the “Death” motive rises in the orchestra. It’s breathtaking. Thanks in equal parts to conductor, singers, and orchestra, the climatic fourth and fifth scenes of act II reach their full dramatic potential, the curtain descending on a mood of hollow triumph.</p> <p>Remarkably, several of the principals had never performed their roles before, including Tomlinson, Jerusalem, and von Kannen. Even Graham Clark, surely the world’s reigning Mime, had only sung his part once previously. That may help explain the emotional acuity of this Ring—the “process of discovery,” as Tomlinson calls it, is palpable. No Wagnerian with a DVD player and a television should be without this set.</p>
<b>Waiting List</b>	<p>A diverse group of Cubans - including a young engineer going to work on a farm, a young woman going to meet her Spanish fiancée, a blind man, a couple whose marriage has long since lost its spark, and a party official and his family - find themselves stuck at a remote bus station when the much-repaired bus breaks down. The party official leaves on foot, while the rest gradually find their shared situation brings them together such that, when they can finally leave, they don't want to.</p> <p>Lista de Espera comes across like a socialist reworking of Luis Bunuel's Exterminating Angel. (In case we miss the point, one of the characters mentions watching a film about people mysteriously trapped in a house whose doors are open.) But, where Bunuel presented bourgeois types as ensnared by their own rituals and reacting to their crisis by a reversion to the laws of the jungle, the (mostly) good proletarians of Juan Carlos Tabio's fable respond by pulling together. In transforming the bus station into a kind of socialist utopia they themselves are transformed.</p>
<b>Walden</b>	<p>An epic portrait of the New York avant-garde arts scene of the 1960s, featuring many of Mekas' friends of that period, including Andy Warhol, John Lennon, Yoko Ono and The Velvet Underground.</p>
<b>Walerian Borowczyk Short Films and Animation</b>	<p>For the first decade of his career, Walerian Borowczyk exclusively made short films, initially in his native Poland, but then mostly in France, where he settled permanently in the late 1950s. This disc includes the vast majority of the shorts that he made between 1959 and 1984, apart from ones that were originally intended to accompany specific features.</p> <p>Far from being prentice work or optional extras, the shorts include many of his greatest films, such as the cut-out Astronauts, the reverse-motion Renaissance and the extraordinary Angels Games, a one-off masterpiece of the macabre that would alone establish Borowczyk as one of the cinema s most innovative artists.</p>
<b>Walkabout</b>	<p>Nicolas Roeg’s mystical masterpiece chronicles the physical, spiritual, and emotional journey of a sister and brother abandoned in the harsh Australian outback. Joining an Aborigine boy on his walkabout—a tribal initiation into manhood—these modern children pass from innocence into experience as they are thrust from the comforts of civilization into the savagery of the natural world.</p>
<b>Walker</b>	<p>A hallucinatory biopic that breaks all cinematic conventions, Walker, from British director Alex Cox (Repo Man, Sid &amp; Nancy), tells the story of nineteenth-century American adventurer William Walker (Ed Harris), who abandoned a series of careers in law, politics, journalism, and medicine to become a soldier of fortune, and for several years dictator of Nicaragua. Made with mad abandon and political acuity and the support of the Sandinista army and government during the Contra war the film uses this true tale as a satirical attack on American ultrapatriotism and a freewheeling condemnation of manifest destiny. Featuring a powerful score by Joe Strummer and a performance of intense, repressed rage by Harris, Walker remains one of Cox's most daring works.</p>

Title	Summary
<b>Wallander: Season 1</b>	<p data-bbox="701 110 2575 256"><b>One Step Behind (2008)</b> Three youngsters are shot dead whilst having a woodland picnic in fancy dress. One girl's mother reports her as missing but postcards from Paris supposedly sent by the daughter negate any police involvement. Then another parent reports that Wallander's troubled colleague, Svedberg, had earlier expressed an interest in the kids' movements, and then Svedberg is also found shot, photos of the dead trio being found in his flat along with one of a mystery woman, identified by Svedberg's cousin as his ex-girlfriend Louise. The corpses are found, and a friend of the victims ...</p> <p data-bbox="701 280 2575 459"><b>Sidetracked (2008)</b> Kurt Wallander is a police inspector in the Swedish town of Ystad. Shortly after he has seen a young girl kill herself by self-immolation, he is called to investigate the murder of government minister Wetterstedt. He has been scalped. Wealthy business-man Carlman is murdered in the same fashion, and a serial killer is clearly responsible. Drunken ex-journalist Lars Magnusson points Wallander towards Sandin, a retired and corrupt cop, who admits that he once 'cleaned up' for both the dead men but will offer no more information. The next murder is that of an habitual ...</p> <p data-bbox="701 483 2575 634"><b>Firewall (2008)</b> Eighteen-year-old Sonia admits to the vicious knifing and robbery of a taxi-driver, but she is an unhelpful interviewee, claiming 'it doesn't matter anymore', before escaping custody during a power cut. Next day her dead body is discovered. The police must also investigate the bizarre demise of Mr. Falk, a physically perfect 47-year-old specimen, who nonetheless dropped down dead in the street. To add to the mystery, his corpse is stolen - from the mortuary slab next to Sonia's - and later found with the hands and feet removed. Sonia's father tells Wallander that she ...</p>
<b>Wallander: Season 2</b>	<p data-bbox="701 651 2575 797"><b>Faceless Killers (2010)</b> An elderly couple, the Lovgrens, are murdered at their isolated farmstead and Mrs. Lovgren's last word to Wallander seems to be "Foreigners." When this is leaked to the press a migrant labourers' camp is torched and a foreign worker shot by anonymous right wing vigilantes. Daughter Linda, dating a Syrian doctor, accuses Wallander of racism and, although Lovgren's brother-in-law tells the police that the dead man had a hidden fortune, which his murderers stole, and an illegitimate son, neither fact is immediately helpful. However, Wallander's obsessive pursuit of the ...</p> <p data-bbox="701 821 2575 935"><b>The Man Who Smiled (2010)</b> Lawyer Sten Tostensson tells Wallander he believes his old father's death in a car crash was homicide but Wallander is reluctant to act until Sten is found hanged and the pathologist claims that he was murdered. Sten's secretary shows Wallander a postcard of Africa with a text threatening the lives of father and son and wealthy philanthropist Harderberg, a client of Sten's, admits to also having received one. All were posted from the same hotel, apparently by industrialist Jurgen Nordfeldt, who survives an attempt to kill him. Nordfeldt had stumbled on a racket ...</p> <p data-bbox="701 959 2575 1084"><b>The Fifth Woman (2010)</b> Three elderly men, Holger Eriksson, Gosta Runfeldt and Eugen Blomberg, are murdered in seemingly unrelated incidents. The smell of perfume on Runfeldt's suitcase suggests a woman's involvement. None are mourned by their families, who regarded them as bullies and womanizers, which shocks Wallander, whose own father has just died. A dedication in a book by Eriksson to a woman called Krista leads to the members of a former self-help group for abused women, attended by Vanja, Runfeldt's ex-lover. Is one of these women the killer?</p>



Title	Summary
<b>Wallander: Season 3</b>	<p>An Event in Autumn (2012)            Whilst investigating the death of a pregnant girl, pushed off a ferry, Wallander discovers a ten-year old skeleton in the garden of the house where he lives with girl-friend Vanja. Elderly neighbour Fredrik points him towards the house's previous occupant, violent pimp Jan Petrus, whose daughter Ellika went missing a decade earlier. However, after the pregnant girl has been identified by a friend, who is also killed, Ellika contacts Wallander and gives him vital information to help identify the skeleton and her murderer. A confrontation with the killer also solves the more ...</p> <p>The Dogs of Riga (2012)            The discovery of two slain youths in a dinghy which washes into Ystad brings hard-drinking Latvian detective Karlis Liepa from Riga. He tells Wallander they were his informants in a drug-smuggling ring after the dinghy, containing cocaine, is stolen. Liepa is murdered on his return home, Wallander travelling to Riga to learn that the secretive detective did not show his case notes to his colleagues. After Wallander has discovered that his hotel room is bugged and he is being shadowed journalist Sergei Upitis tells him that Liepa was investigating corruption in his own ...</p> <p>Before the Frost (2012)            An elderly woman is murdered in a wood by a man she saw setting fire to swans. He buries her corpse with a bible annotating the book of Revelations and from his finger-prints he is identified as Jannek Langas, a religious maniac and arsonist. He has escaped from a secure unit but nonetheless has a healthy bank account in an assumed name. At the same time Anna, a friend of Linda, disappears after a cryptic visit to Wallander. Following Langas's suicide by immolation Wallander learns that Langas and Anna belonged to the same, fundamentalist Christian group and that ...</p>
<b>Wallander: Season 4</b>	<p>All three feature-length episodes from the third series of the BBC crime drama starring Kenneth Branagh as the Swedish detective. Inspector Kurt Wallander (Branagh) and his team at Ystad police station investigate a number of violent and terrifying murders in the beautiful setting of Skane County, Southern Sweden. In this instalment, Wallander must investigate the disappearance of a Swedish citizen while attending a conference in South Africa. After returning home, the detective struggles with the onset of Alzheimer's whilst trying to solve his final cases. The episodes are: 'The White Lioness', 'A Lesson in Love' and 'The Troubled Man'.</p>
<b>Wanda</b>	<p>With her first and only feature film—a hard-luck drama she wrote, directed, and starred in—Barbara Loden turned in a groundbreaking work of American independent cinema, bringing to life a kind of character seldom seen on-screen. Set amid a soot-choked Pennsylvania landscape, and shot in an intensely intimate vérité style, the film takes up with distant and soft-spoken Wanda (Loden), who has left her husband, lost custody of her children, and now finds herself alone, drifting between dingy bars and motels, where she falls prey to a series of callous men—including a bank robber who ropes her into his next criminal scheme. An until now difficult-to-see masterpiece that has nonetheless exerted an outsize influence on generations of artists and filmmakers, Wanda is a compassionate and wrenching portrait of a woman stranded on society's margins.</p>
<b>Wanderers, The</b>	<p>Kaufman and his co-writer and wife Rose Kaufman created a heartily anecdotal not-quite-coming-of-age saga from Richard Price's 1974 novel. Released in midsummer 1979, this simultaneously tense and funny movie never found the first-run audience it deserved, partly because it was beaten to the spring by other '79 gang films, including Walter Hill's action saga "The Warriors." But "The Wanderers" is actually closer to Barry Levinson's "Diner," which came out three years later, than to any other gang film. It's an end-of-an-era story, and its gangs are more like rowdy social clubs than bands of warriors. As Richie Gennaro, the Wanderers' chieftain, Ken Wahl, in his phenomenal debut, calls the shots in the alleys and the football fields. Sometimes he assumes a surly Elvis Presley scowl, lowering his voice until half his words are caught in his under-lip. Other times he squares his shoulders and breathes an air of dauntless calm. But Wahl is as anxious about the world-at-large as he is confident with his friends.</p> <p>Kaufman peppers the film with sofa and car-seat sex as well as psychological and physical violence, and fills each sequence with nuanced performances. The Wanderers worship an image of male power that resembles John Wayne with greasy kids' stuff (embodied beautifully by Tony Ganiotis as the strong, silent Perry), but they're still just raucous boys, scared of the stomp-happy Fordham Baldies and even more frightened of the psychotic Ducky Boys, who play for keeps. When the Wanderers go "elbow-titting," the old-style uplifts that make girls' breasts look like rockets seem to go on the attack against the bosom-obsessed boys. In a classic scene, Wahl's Gennaro and John Friedrich's antsy, touching Joey fix a strip-poker game so that Toni Kalem (note-perfect as Despie, Richie's Bronx princess) and Karen Allen (fresh and gutsy as his dream girl) end up close to naked.</p> <p>The Fordham Baldies' towering warrior Terror (Erland Van Lidth De Jeude) has a voice that's almost velvety, especially to his girlfriend Peewee—a touching tomboy turn by Linda Manz. When Terror gets the urge to fight he's like a big Baby Huey crying for candy. In such moments, the director treats adolescence as a magic time—most of the boys try out men's dangerous games and don't get badly hurt. In the signature sequence, Ernie Maresca's stirring title song (in the hit version by Dion) wells up on the soundtrack while the Wanderers strut up an alleyway. As their anthem builds, you come to see their jackets as proud mantles and fire escapes as fairy-tale parapets. By the end of the film, Kaufman creates an urban kind of all-American fantasy in which Italian, Chinese, and African-American gangs come together and belt out that song. What revs up the movie and keeps it humming is the driving energy of early rock, with its innocent/rebellious spirit, and its theme that teens must find their own ways to love and fight.</p>

Title	Summary
<b>War and Peace</b>	<p>At the height of the Cold War, the Soviet film industry set out to prove it could outdo Hollywood with a production that would dazzle the world: a titanic, awe-inspiring adaptation of Leo Tolstoy's classic tome in which the fates of three souls—the blundering, good-hearted Pierre; the heroically tragic Prince Andrei; and the radiant, tempestuous Natasha—collide amid the tumult of the Napoleonic Wars. Employing a cast of thousands and an array of innovative camera techniques, director Sergei Bondarchuk conjures a sweeping vision of grand balls that glitter with rococo beauty and breathtaking battles that overwhelm with their expressionistic power. As a statement of Soviet cinema's might, War and Peace succeeded wildly, garnering the Academy Award for best foreign-language film and setting a new standard for epic moviemaking.</p>
<b>War at Home, The</b>	<p>Nominated for an Academy Award and widely considered one of the most important political films ever made, The War at Home vividly chronicles the anti-war protest movement of the 1960's and 70's. The film provides an illuminating look at the home front of the Vietnam War - the war that students and other anti-war dissidents waged on America's political system, military and notions of patriotism.</p> <p>Through a powerful combination of rare archival footage and interviews with students, community leaders, Vietnam veterans, and participants from all points of view, The War at Home shows how the anti-war movement grew into a genuine people's revolt in tandem with the escalation of war in Vietnam.</p> <p>"A turbulent decade superbly evoked!" -Los Angeles Times</p> <p>"No-holds-barred! Takes us places that The Deer Hunter, Apocalypse Now, and Coming Home forgot to tread." -Atlanta Constitution</p> <p>"Brilliant!" -Boston Globe</p> <p>"Extraordinary! The whole world was watching. Remember?" -Roger Ebert, Chicago Sun-Times</p>

Title	Summary
<p><b>War Game, The</b></p>	<p>Plot: The world teeters on the brink of nuclear war as the USSR invades West Berlin. Despite the government's attempt to educate people about how to survive a nuclear war, the English public remain woefully ignorant and most precautionary measures prove simply too expensive for the average family. And then a nuclear strike hits London and millions are killed. Afterwards authorities have to cope with the thousands of burn victims, the burying of the dead, martial law, food riots, and the snapping of their own personnel under stress.</p> <p>Originally this 48-minute pseudo-documentary was commissioned by BBC tv to commemorate the twentieth anniversary of Hiroshima, but it has since become a work of legend. After viewing by executives, its grimly realistic, no-holds-barred portrayal of nuclear war was deemed too shocking for public viewing and it was banned. (Although in more recent years there has come to be a number of voices questioning that the real reason for the film's banning was not so much that it was too horrific, but because it questioned government policy on nuclear defence and was seen as being actively propagandist on the part of the Campaign for Nuclear Disarmament. The British Home Office even intervened during production, withdrawing initially offered help in providing statistics and refusing to allow civil defence authorities to participate in the filming). Director Peter Watkins responded to the ban by actively advocating for the film's release with a letter-writing campaign to newspapers and was eventually given permission by the BBC to show the film theatrically but not on television. After screening in cinemas the film gained a number of awards, including the 1967 Academy Award for Best Documentary. It may well be a testament to the film's power to shock that it was not until 1985, some twenty years later, before the ban was lifted and it was ever screened on air by the BBC.</p> <p>Director Peter Watkins was influenced by the French and Italian neo-realists and became fascinated with the concept of fictionalized documentary - of historical incident reconstructed and shot in cinema verite style as though it were a real documentary. Watkins had earlier made two such short pseudo-documentaries, <i>Diary of an Unknown Soldier</i> (1959), a reconstruction of conditions in the trenches in World War I, and <i>The Forgotten Faces</i> (1960), a re-enactment of the people's revolt against the Communists in Hungary in 1956. These led to him being commissioned to make two pseudo-documentaries for the BBC. The first of these was <i>Culloden</i> (1964) where Watkins restaged the famous 1746 battle and took his camera onto the battlefield to 'interview' the participants. This was a huge success and Watkins then moved onto <i>The War Game</i> where he perfected the pseudo-documentary style with an alarming degree of realism.</p> <p>To take such a grim subject matter and portray it in cinema verite stylism - of jerky, handheld camerawork and raw background noise, and in specifically pegging it to a lower-class East End London milieu - is something that only tightens the unnerving authenticity of the subject. Once the bomb hits, the detached third-eye observer point-of-view allows for the staging of scenes of quite shocking impact - the burning of disease-infected bodies; of food riots, culminating in the execution of rioters by firing squad; visions of hospitals overrun by burn victims and of police having to shoot those with burns on more than 50% of their bodies; the collecting of wedding rings in a bucket for hopeful future identification of bodies; the lady interviewed who tells how her family have to bathe in and drink from the same bath of water; the soldiers cracking under stress and being shot for refusing to remove bodies. It is doubtful the real thing could ever be more unrelentingly bleak in impact. Watkins did an amazing amount of research for the film to make sure that his facts, figures and surmises were authentic. And many of the interview subjects on screen - like in the scenes where ordinary housewives are asked about the effects of Carbon 14 - are not actors but actual people on the street being questioned. You can understand why the government became uncomfortable about the film - Watkins holds nothing back in his critique of their inadequacies and the grim reality that people would face. The events are given an even darker underlining by contrast during the early scenes with US and even Vatican lecturers insisting that the war should be thought about positively. The only stone that seems to have been left unturned is dealing with the issue of radiation fallout. The effect is occasionally mitigated by the film's stopping for the narrator to stand back and solemnly intone "This is what could happen in the eventuality ...," an corollary that is resoundingly obvious and contrarily defuses impact by jolting us out of the suspension of disbelief that we only too willingly give the film. The greatest horror of it all seems to be that not only could all this happen, but that most of it already has, Watkins having derived much of the material here from accounts of what happened at Dresden and Hiroshima. His parting reminder that there is 20 tons of high explosive for every person on the planet comes like a final, concluding bullet fired right between the eyes of the audience as they depart.</p> <p>Following <i>The War Game</i>, Watkins branched out into a career as a cinematic director, making a series of politically charged films that challenged the establishment and which make frequent use of the pseudo-documentary style. He made several other ventures into sf:- <i>Privilege</i> (1967) set in a near-future where a pop star is manipulated from behind the scenes to control the public; <i>The Peace Game</i> (1969) set in a future where war has been negated and countries instead settle their differences by selecting armies to fight one another in war games; and <i>Punishment Park</i> (1970) set in a future where several political prisoners are given the opportunity to win their freedom by crossing a desert. After his censorship problems, Watkins has never worked for the BBC again and now resides in Sweden. His work throughout the 1970s and 80s has been sporadic and has consisted of a series of mostly uncompleted projects or films and works for Scandinavian tv. His other non-genre works include:- <i>Edvard Munch</i> (1974) a biography of the painter; <i>Evening Land</i> (1977), another fictionalized documentary which questions Denmark's model society (and which was deeply controversial); <i>The Journey</i> (1987), a 14 hour documentary work shot in several countries around the world analyzing the effects of war and mass media; and <i>La Commune</i> (2000), a pseudo-documentary set during an artist's community during the French Civil War of 1871.</p>
<p><b>War You Don't See, The</b></p>	<p>Following his award-winning documentary <i>The War on Democracy</i>, John Pilger's new film is a powerful and timely investigation into the media's role in war. <i>The War You Don't See</i> traces the history of 'embedded' and independent reporting from the carnage of World War I to the destruction of Hiroshima, and from the invasion of Vietnam to the current war in Afghanistan. As weapons and propaganda are ever more sophisticated, the very nature of war has developed into an 'electronic battlefield'. But who is the real enemy today?</p>

Title	Summary
<b>War, Inc.</b>	<p>"War, Inc." is an audaciously funny and surprisingly poignant film in the vein of "Grosse Pointe Blank." Co-written by Mark Leyner, Jeremy Pikser and producer/star John Cusack, the film also stars Hilary Duff, Marisa Tomei, Joan Cusack, Sir Ben Kingsley and Dan Aykroyd. "War, Inc." is a political satire set in Turaqistan, a country occupied by an American private corporation run by a former US Vice-President (Dan Aykroyd). In an effort to monopolize the opportunities the war-torn nation offers, the corporation's CEO hires a troubled hit man, played by John Cusack, to kill a Middle East oil minister. Now, struggling with his own growing demons, the assassin must pose as the corporation's Trade Show Producer in order to pull off this latest hit, while maintaining his cover by organizing the high-profile wedding of Yonica Babyyeah (Hilary Duff) an outrageous Middle Eastern pop star, and keeping a sexy left wing reporter (Marisa Tomei) in check.</p>
<b>Warped Ones, The</b>	<p>A juvenile delinquent gets out of the pen and immediately embarks on a rampage of untethered anger, most of it directed at the girlfriend of the journalist who helped send him up. Shot through with the same kind of bebop bravado that Godard was experimenting with half a world away, the anarchic descent into amoral madness that is The Warped Ones (Kyonetsu no kisetsu) sounded a lost generation's cry for help and was one of the films that kicked off Japan's cinematic sixties with a bang.</p>
<b>Watchmen: The Ultimate Cut</b>	<p>In an alternate reality, it's 1985, costumed superheroes are part of the fabric of everyday society, and the "Doomsday Clock" - which charts the USA's tension with the Soviet Union - is permanently set at five minutes to midnight. When one of his former colleagues is murdered, the washed-up but no less determined masked vigilante Rorschach sets out to uncover a plot to kill and discredit all past and present superheroes. As he reconnects with his former crime-fighting legion - a ragtag group of retired superheroes, only one of whom has true powers - Rorschach glimpses a wide-ranging and disturbing conspiracy with links to their shared past and catastrophic consequences for the future. Their mission is to watch over humanity...but who is watching The Watchmen?</p>
<b>Watergate</b>	<p>From Academy Award-winning director Charles Ferguson, comes the full story of the conspiracy led by President Richard Nixon and his White House staff and how they were brought to justice. New interviews with journalists, senior Nixon administration officials, members of congress, and prosecutors - combined with archival footage and newly sourced information from the Nixon White House tapes - will bring a fresh perspective on the complex Watergate case. A patient compendium drawing from 3400 hours of audio tapes, archival footage, declassified documents, et al, weaves a rich texture of understanding, particularly effective in flashbacks from their current day selves to their Watergate-era roles for such stalwarts as Carl Bernstein, Bob Woodward and John Dean. Numerous current day parallels are elegantly understated.</p>
<b>Waterloo Bridge</b>	<p>Private Cronin takes Myra for an automobile ride. He dares not tell her that he intends escorting her to his well-to-do family in the country, fearing that she will refuse to accompany him. When they are near the estate of his stepfather, Mr. Wetherby, he suggests that they go and see his people. Myra consents and soon she finds herself with Roy in the spacious house. Mr. Wetherby, who is rather deaf, patronizes Myra and, in the course of his talk with her, he evinces a great admiration for any one gifted with histrionic talent.</p> <p>Most heroines of Myra's type are unusual and Myra is no exception. She tells Roy's mother that she is a chorus girl out of work who has fallen to selling her favors. To the gentle Mrs. Wetherby's satisfaction Myra appreciates the hopelessness of becoming Roy's wife.</p> <p>The ending is worked out in rather a different way to what it was in the play. It is quite dramatic, but leaves the young soldier going forth to the battlefield, still clinging to his love for Myra, although he has by that time learned of her belonging to the bedizened tribe.</p> <p>There are several views of London being bombed, some of which are quite good while others are exaggerated. Considering the scarcity of opportunities, Mr. Whale has done excellent work on this film, which is his second attempt at motion-picture direction.</p>
<b>Watermark</b>	<p>feature documentary from multiple-award winning filmmakers Jennifer Baichwal and Nick de Pencier, and renowned photographer Edward Burtynsky, marking their second collaboration after Manufactured Landscapes in 2006. The film brings together diverse stories from around the globe about our relationship with water: how we are drawn to it, what we learn from it, how we use it and the consequences of that use. We see massive floating abalone farms off China's Fujian coast and the construction site of the biggest arch dam in the world – the Xiluodu, six times the size of the Hoover. We visit the barren desert delta where the mighty Colorado River no longer reaches the ocean, and the water-intensive leather tanneries of Dhaka. We witness how humans are drawn to water, from the U.S. Open of Surfing in Huntington Beach to the Kumbh Mela in Allahabad, where thirty million people gather for a sacred bath in the Ganges at the same time. We speak with scientists who drill ice cores two kilometers deep into the Greenland Ice Sheet, and explore the sublime pristine watershed of Northern British Columbia.</p>
<b>Watership Down</b>	<p>In the Sandleford warren, Fiver, a young runt rabbit who is a seer, receives a frightening vision of his warren's imminent destruction. When he and his loving brother, Hazel, fail to convince their chief of the need to evacuate; they set out on their own with a small band of others who heeded the warning and barely manage to elude the Warren's military caste. What follows is a perilous journey in which the band faces dangers of all varieties like predators, humans and even their own kind. While they eventually find a peaceful new home at Watership Down, they have new problems that will lead to a deadly conflict with the neighbouring Warren called Efrafa, which is a police state by the powerful and insane General Woundwart.</p>

Title	Summary
<b>Way Back, The</b>	<p>The title <i>The Way Back</i> takes on an epic grandeur when you consider that the "way" stretches from a Soviet prison camp somewhere deep in World War II Siberia all the way across the Gobi Desert and the Himalayas to India. This is the route walked by a group of escapees in Peter Weir's utterly gripping movie, which joins the list of cinema's great tales of incredible endurance across inhospitable places. The movie is drawn from a book by Slavomir Rawicz, which was originally released as nonfiction but has subsequently had its veracity substantially debunked (Weir proceeded with the film as a dramatized story because of an account that three people really had survived a similar trek during the war). The escapees include a Polish political prisoner (Jim Sturgess, <i>Across the Universe</i>), a Russian criminal (Colin Farrell), and an American (Ed Harris) who was caught working in Moscow when war broke out. Along with a few others, they break out of the gulag into a blizzard--it will cover their tracks in the snow--and along the 4,000-mile odyssey pick up a teenage girl (Saoirse Ronan) who also has reasons to flee the Soviet Union. This material was made for Peter Weir: the director's measured pace and near-physical sense of landscape gives the film an inexorable forward motion, yet nothing is rushed. And, whether crossing desert or dense forest, the film's purpose is to test how individual humanity might survive in extremity--in other words, despite the large canvas, the tiniest issues are very much in the foreground. And that, too, makes it a film by Peter Weir.</p>
<b>We Can't Go Home Again</b>	<p>Shot around the time of Nixon's re-election, premiered at Cannes in rough form in 1973, and then promptly forgotten, what is ostensibly Nicholas Ray's final full-length motion picture is a strange specimen. Released nearly a decade after the legendary filmmaker's final studio picture, <i>We Can't Go Home Again</i> is a bizarre amalgam of social and artistic commentary, both real and staged, at once artifice and truth. It's hard to say if it's actually any good, or even remotely successful, but it is fascinating. As a work from the man Jean-Luc Godard declared to be cinema itself, it's a formalistic teardown of all that moviemaking was and could be. Cinema is looking in the mirror and is unhappy with what he sees.</p>
<b>We Were Strangers</b>	<p>Following the 1948 one-two punch of <i>The Treasure of the Sierra Madre</i> and <i>Key Largo</i>, and before hitting the halcyon streak of <i>The Asphalt Jungle</i> (1950), <i>The Red Badge of Courage</i> (1951), and <i>The African Queen</i> (1951), John Huston directed a fascinating movie called <i>We Were Strangers</i>--which could have been the working title of almost any picture Huston made. The first endeavor of his and Sam Spiegel's independent Horizon company, it's a very offbeat film that deserves to be better known. In 1933, an American leftist (John Garfield) returns to his native Cuba to help topple a dictator. Thrown together with a diverse band of co-conspirators--including a recently radicalized young woman (Jennifer Jones) and an endearingly lusty proletarian (Gilbert Roland)--he hatches a macabre plot for planting a bomb under El Presidente and his cabinet. Have no doubt that, in finest Hustonian tradition, the quest will trace a twisted itinerary, with several grotesque detours, to the most bitterly ironical of endings. The casting of Garfield, soon to be a victim of the Hollywood blacklist, retrospectively darkens this HUAC-era production. Aesthetically, the Cuban setting, spare rhythms, and stylized, quasi-literary dialogue speak to the looming shadow of Ernest Hemingway, a big influence on Huston's early writing and a boon companion of the director and co-screenwriter Peter Viertel, while in theme and mood the picture honors the growing cult of French Existentialism-with-a-capital-E (hardly coincidentally, Huston had directed the first American stage production of <i>No Exit</i> not long before). - Richard T. Jameson</p>
<b>Weather Underground, The</b>	<p>The key players in the radical movement known as the Weather Underground are skillfully brought to life in this Oscar-nominated documentary. The Weathermen were born of sixties protest, but took their scheme to overthrow the U.S. government to especially violent extremes. Never a well-populated movement, the Underground petered out as its leaders aged during the seventies; by decade's end, weary of hiding, most of them had turned themselves over to the authorities. That journey, by which a fire-breathing revolutionary such as Bernadine Dohrn became a (still fiery) gray-haired wife and mother, is an intriguing one. This film, rich in period footage (and some unnecessary sensationalism) captures the era somewhat broadly. But the present-day interviews with the participants, contrasted with their radical selves, provides an exceptionally detailed look inside the organization itself. It's not a nostalgic look back, and the overall mood is sobering rather than celebratory. Lili Taylor provides the narration. - Robert Horton</p>

Title	Summary
<b>Weeds: Season 1</b>	<p>With its fantastic comedy series Weeds, cable network Showtime finally gave up its also-ran status to HBO and found itself with a controversial, buzz-worthy show that was as hilarious as it was dark, one about a truly desperate housewife. A recent widow with two growing sons, Nancy Botwin (Golden Globe winner Mary-Louise Parker) looks like a typical resident of the affluent Southern California suburb of Agrestic. She keeps a clean, upscale house (with the help of a live-in maid), attends PTA meetings, goes to her kids' soccer games, makes frequent stops at the local coffee franchise.... and sells marijuana in order to make it all possible. Left with no way to support herself after her beloved husband's fatal heart attack, Nancy turns herself into the "suburban baroness of bud," dealing to her neighbors in the area, with the help of her supplier Heylia (Tonye Patano) and point man Conrad (Romany Malco). Nancy's clients run from the local councilman (Kevin Nealon) to the just-barely-legal students at the local community college, but many in Agrestic are still in the dark as to how she keeps her family afloat, including her best friend, the sardonic Celia (Elizabeth Perkins), a wife and mother whose blistering, withering put-downs could make Dorothy Parker cringe in fear. But like many small-business owners, Nancy yearns for more success and cash, and like her workaholic neighbors, finds keeping a balance between work life and home life to be extremely precarious at best.</p> <p>While Desperate Housewives yearned to be a suburban satire with bite, Weeds was the real deal, skewering upper-middle class mores with a sharp eye, a keen wit, and a mostly forgiving heart. In episode after episode, the show's creative team (led by creator Jenji Kohan) pulled back the layers of Agrestic's superficiality to show what lies beneath the squeaky-clean exteriors and smiling faces; it turns out that hunger, fear, desire, and, yes, desperation aren't that far down. However, Weeds forsakes pulpiness and florid drama for biting yet affectionate humor--its heroine is a woman with sliding morals, but one you'll root for to the very end. The effervescent Parker, the only actress who can mix perkiness with morbidity in just the right amounts, anchored the show with her amazing turn as Nancy, who by the end of the first season had become a kind of soccer-mom version of Michael Corleone, entering a corrupt world with both trepidation and fascination--and totally enamored of the power it brought her. Also perfectly cast, Perkins found the role of a lifetime as the bitterly hilarious Celia, and entering the show in its fourth episode, Justin Kirk (Parker's co-star in Angels in America) proved to be a potent secret weapon as Nancy's brother-in-law Andy, a slacker who wasn't above peddling t-shirts to elementary school kids. As icky as these characters might appear on the surface, Weeds made them all immensely appealing and great company to be around. Don't say we didn't warn you: one hit and you'll be hooked on this show. The DVDs feature six episode commentaries with cast and crew, outtakes, original featurettes, a music video, and most enjoyably, Agrestic Herbal Recipes (for entertainment value only, we assume) and the "Smoke and Mirrors" marijuana mockumentary. - Mark Englehart</p>
<b>Weeds: Season 2</b>	<p>The first season of Weeds ended with a shocker: Nancy (Mary-Louise Parker) found a dreamy new boyfriend, but he turned out to be a DEA agent (Martin Donovan). Luckily, she manages to find some pretty creative ways to "deal" with it. Despite that new obstacle, she decides it's also time to "grow" the business to higher levels, and all these risky moves lead up to another fabulous season finale cliff-hanger. Elsewhere in suburban utopia, comic relieving brother-in-law Andy (Justin Kirk) tries to dodge his army commitments by joining Rabbi school, while the hilarious Doug (Kevin Nealon) battles it out with Celia (Elizabeth Perkins) to maintain power over the Agrestic City Council. Plot aside, Season 2 of Weeds took this potentially great show to the next level. No matter how hard they tried in the first season, the show's makers had a heck of a time trying to shake the impression that they were mimicking the edginess of HBO's original programming. (Some might have gone as far as to say they were trying a little too hard.) This time around, the characters and the story have grown into their own skins, and they offer something much more authentic and convincing. The second season also starts a great new tradition: Malvina Reynolds "Little Boxes" is still the opening theme song, but it is performed by a different artist for each episode (from Elvis Costello to The Shins). Just one more thing to keep us "addicted." --Jordan Thompson</p>
<b>Weeds: Season 3</b>	<p>Weeds: Season Three continues the dark line of comedy that emerged in the previous season for this Showtime series. The story picks up exactly where it left off, with Nancy Botwin (Mary-Louise Parker) faced with a half-dozen guns pointing at her in her own kitchen, while an Armenian gang and Nancy's buyer, U-Turn (Page Kennedy), both demand she turn over her entire stash of marijuana (worth several hundred thousand dollars). Problem is, the pot is in the trunk of on-again, off-again friend Celia (Elizabeth Perkins), whose car has been stolen by Nancy's oldest son, Silas (Hunter Parrish). Silas wants in on mom's business, but his timing couldn't be worse as Celia and a police officer show up to reclaim the car while Nancy is still at gunpoint. The fallout from all this is that Nancy ends up working for U-Turn to repay her debt to him, a dangerous relationship that sends Nancy down a rabbit hole of underworld threats and violence. Meanwhile, Celia gets booted out of her home by her husband and becomes estranged from her young daughter, Isabelle (Allie Grant), who insists she's a lesbian. Celia rebounds a bit when a corrupt developer (Matthew Modine) gives her a house in exchange for her support on city council for one of his schemes. That goes wrong, too, when Celia allows Nancy, Doug (Kevin Nealon), and Conrad (Romany Malco), all of whom go into business after U-Turn stops being a problem, to put their endangered trove of marijuana plants in her house. Nancy's other son, Shane (Alexander Gould), claims he can see and talk to the ghost of Nancy's late husband, and Nancy's brother-in-law Andy (Justin Kirk) goes AWOL from the U.S. Army after his comrade is deliberately killed in an experimental missile test. As always, it's one thing after another on Weeds, and the blend of humor and suspense is uniquely compelling. Parker and the rest of the cast pull off some pretty surreal situations with great credibility. The show's lead star, particularly, can carry moments of blended terror and comedy: one of the season's most memorable moments finds Nancy forced to put on a sexy dance for a group of drug dealers in order to pick up a package U-Turn requires. The scene is humiliating, frightening, sexy, and comical all at once. Few actresses could have pulled it off, but Parker does. --Tom Keogh</p>

Title	Summary
<b>Weeds: Season 4</b>	<p>Nancy goes on a long, strange trip as Weeds celebrates its fourth year. After Mary-Louise Parker's drug-dealing mom burns down the Agrestic rental, the Botwin clan flees to Bubbie's beach house, near Tijuana, where they reluctantly join forces with Nancy's cranky father-in-law, Lenny (Albert Brooks). While Celia (Elizabeth Perkins) does time for renting out a grow house, Nancy cozies up to a Mexican drug cartel. With nowhere else to go, Doug (Kevin Nealon) joins Nancy, Andy (Justin Kirk), Silas (Hunter Parrish), and Shane (Alexander Gould) in Ren Mar. Sometimes change is a good thing, sometimes not. As creator Jenji Kohan explains in her commentary, "The writers were getting kind of restless." Adds writer Roberto Benabib: "We were done with suburbia." Fortunately, the new location adds interest, and Brooks makes for an inspired (albeit brief) addition, but Celia's punishment--humiliation, beating, pistol whipping--for selling out Nancy goes on too long. (The original theme song and opening credits also disappear after the premiere.) When a cigar-chomping politico (Demián Bichir) and an attractive divorcée (Julie Bowen) with an eye for 17-year-old Silas enter the picture, events take a darker, sexier turn. Even 13-year-old Shane, who longs to join the family business, acquires a couple of groupies.</p> <p>As in previous years, the season ends with a cliffhanger, but in light of the insurmountable scrapes she's got herself into before, Nancy seems likely to emerge unscathed in year five when Jennifer Jason Leigh joins the show. If comedy takes a backseat to drama this time around, Weeds remains compulsively, addictively watchable. Bonus features include seven cast and crew commentaries--Parker and Gould are the only key players missing--and eight featurettes, including a tour of Bubbie's tchotchke-filled abode and a look at the Drug Enforcement Agency, which plays a regular part in the program. --Kathleen C. Fennessy</p>
<b>Weeds: Season 5</b>	<p>In the fifth-season premiere, Nancy ponders her fate and her relationship with Mexican crime boss Esteban (Demian Bichir); Celia's daughter discovers there's not much interest---or money---in holding her mother hostage; Andy, Doug and Silas contemplate a partnership in the cannabis biz</p>

Title	Summary
<b>Weeds: Season 6</b>	<p>Season 6</p> <p>The sixth season premiered on Monday August 16, 2010 at 10ET/PT on Showtime.</p> <p>The Botwin family flees north in the wake of Shane's killing of Pilar. Andy joins them after Audra breaks off their relationship. Being unable to cross the Canadian border without the baby's birth certificate, Nancy, Andy, Silas, Shane and Stevie assume new identities as "The Newmans" (as Nathalie, Randy, Mike, Shawn and Avi, respectively) and settle in Seattle. Silas is 19 in this season with Shane, 15, the same age as Silas at the beginning of the series. Stevie would be 1 considering time frames.</p> <p>Nancy, Andy and Silas take menial jobs as scab labor at a local hotel, where Nancy discovers the resident drug dealer to be on strike. Seeing an opportunity to fill that void, she seeks out a local distributor (Hamilton) and, realizing she does not have enough money to buy much marijuana, she instead buys up the seller's trimmings and produces hashish, using the hotel's laundry equipment. While the rest of the family works, Shane babysits Stevie. Back in southern California, Esteban tasks Cesar and Ignacio with finding Nancy and bringing back his son. While looking for clues at the Ren Mar house, they encounter Doug and coerce him into helping find the Botwins.</p> <p>Andy asks Nancy to romantically free him, as he cannot do it himself. He begs her to tell him it will never happen, to which she replies with an inconclusive answer. As Nancy and Andy begin to leave the weed dealer's house, they are confronted by two police officers and asked about the unpaid parking tickets from the stolen license plates on Andy's minivan, resulting in the decision that the family would flee again. Cesar and Ignacio receive a phone call from OnStar about the location of the van (which blew a tire when Andy tried to remove the police boot with a blowtorch). Cesar, Ignacio, and Doug then travel to Seattle and search for clues in the van. After Nancy convinces Silas to steal his girlfriend's car, she spots Doug tied up in the back of Cesar's car at the motel and Cesar arguing with the manager. As she panics and hysterically tries to gather the family, a series of bizarre problems occur, culminating with Shane calling to tell her he'd been kidnapped by Cesar and Ignacio.</p> <p>Cesar negotiates a trade with Nancy: Shane for Stevie. Despite agreeing, Nancy meets Cesar with Gayle's crossbow hidden in a bassinet, then shoots Cesar in the leg. She receives a phone call from Ignacio, who unintentionally tells her about his run in with her three sons, Andy, and Doug at the local diner. When Nancy arrives there, she joins the group at the table and attempts to negotiate with Ignacio by holding a gun under the table. Ignacio calls her bluff - Shane then takes the gun. Ignacio reluctantly folds to Shane. Now the Botwin family and Doug continue off-the-grid living according to Andy. During the flee, they stop at a carnival (much to Andy's disapproval). They end up winning a RV, but without proper identification they are unable to claim it. Liking the idea of RV travel, they purchase an older used RV and travel to an out-of-the-way trailer park. Andy and Doug pose as a preacher and assistant, taking appropriate donations. A frustrated Nancy goes to a bar and has sex with the bartender. The next day she finds out the bartender has a wife who is also her neighbour and they are subsequently chased out of town. As the Botwins continue their nomadic lifestyle on the run in their RV, they stop in Colorado. They continue to bargain for the trimmings of other dealers' weed. In Aspen, Nancy and Andy drop off Silas and Shane to sell hash. When Stevie's feces are an abnormal colour, Nancy decides he needs a pediatrician. Shane discovers Silas wants to apply for college, and Silas in turn learns Shane doesn't have any of his own back up plans. At the pediatrician's office, Nancy sees herself on the TV listed as a missing person. The doctor says Stevie is fine, but suggests the baby may not be bonding with her, and that the baby's lifestyle could be a factor, making her rethink their way of life. Andy suggests moving to Denmark, with which Nancy agrees.</p> <p>The group travels to Nancy's hometown, Dearborn, where they stay with Nancy's former high school teacher Mr. Schiff (Richard Dreyfuss), with whom she had a sexual relationship from the age of 14. Silas discovers that Judah is not his father, but rather Nancy's former boyfriend Lars is. The Botwins are found by an investigative journalist named Vaughn, who is writing an article about Nancy. She gives him the information he needs to write her story in exchange for cash to buy passports. Doug returns to Agrestic, retitled Regrestic after the fire, where he tries to win back his wife. Mr. Schiff steals money from a post office for plane tickets to Copenhagen for the family, himself included. Silas says goodbye to Nancy, intending to stay behind with Lars.</p> <p>Nancy goes to meet Vaughn a final time before leaving, only to find his room has been ransacked with Esteban and Guillermo waiting for her.</p> <p>Esteban and Guillermo take Nancy to the airport, where they plan to find Stevie. Nancy makes contact with Andy, telling him they are going to use "Plan C". After Esteban threatens Silas and takes Stevie, Nancy agrees to leave the airport with them, and they tell her that they intend to kill her. Andy, Silas, Shane and Mr. Schiff board the plane to Copenhagen (via Paris), but Mr. Schiff is arrested for robbing the post office. As Nancy leaves the airport, the FBI are waiting for them outside. As part of "Plan C", she confesses to the murder of Pilar, thus saving her own life after ensuring the safety of her family, in particular, Shane.</p>
<b>Weeds: Season 7</b>	<p>In the Season 7 premiere, after three years in prison, Nancy receives an early parole to a New York halfway house and discovers her promised witness protection services are no longer necessary; Silas, Shane, Andy and Doug have settled into their new lives in Copenhagen.</p>
<b>Weeds: Season 8</b>	<p>The last time we saw Nancy and the Botwins it was through the scope of a hit man's rifle. Nancy had sprung from the joint and gone to New York City where she made a fresh start doing what she does best selling pot and making enemies. Now everyone's wondering who put out the hit and who got smoked.</p>



Title	Summary
<b>Weekend</b>	A cataclysmic traffic jam is just the beginning of a journey fraught with violent and dangerous encounters: rape, murder, pillage and even cannibalism. Famed for its virtuoso cinematography (including a stunning ten minute tracking shot), Godard's dystopian road movie is a ferocious attack on consumerism. The master of the French New Wave indicts consumerism and elaborates on his personal vision of Hell with this raucous, biting satire. A nasty, scheming bourgeois Parisian couple embarks on a journey through the countryside to her father's house, where they pray for his death and a subsequent inheritance. Their trip is at first delayed, and later it is distracted by several outrageous events and characters including an apocalyptic traffic jam, a group of fictional philosophers, a couple of violent carjackers, and eventually, a gross display of cannibalism. By the time the film concludes, their seemingly simple journey has deteriorated into a freewheeling philosophical diatribe that leaves no topic unscathed. With WEEKEND, Jean-Luc Godard reaches an impressive plateau of film originality, incorporating inter-titles, extended tracking shots, and music to add an entirely new grammar to film language. The result is a deeply challenging work that will most certainly invigorate some viewers just as much as it will as frustrate others. Standout highlights include a jarring, sexually graphic opening monologue shot with a roaming camera and blaring musical accompaniment, and the infamous traffic jam scene, where an endless parade of cars sit bumper to bumper amidst burning cars, picnics, and honking horns. The work of a true artist and pioneer, Godard's 'Weekend' is a landmark film that hasn't aged or lessened in impact over time.
<b>Welfare</b>	Welfare shows the nature and complexity of the welfare system in sequences illustrating the staggering diversity of problems that constitute welfare: housing, unemployment, divorce, medical and psychiatric problems, abandoned and abused children, and the elderly. These issues are presented in a context where welfare workers as well as clients struggle to cope with and interpret the laws and regulations that govern their work and life.
<b>Werckmeister Harmonies</b>	This story takes place in a small town on the Hungarian Plain. In a provincial town, which is surrounded with nothing else but frost. It is bitterly cold weather - without snow. It is twenty degrees below zero. Even in this bewildered cold hundreds of people are standing around the circus tent, which is put up in the main square, to see - as the outcome of their wait - the chief attraction, the stuffed carcass of a real whale. The people are coming from everywhere. From the neighbouring settlements, from different holes of the Plain, even from quite far away parts of the country. They are following this clumsy monster as a dumb, faceless, rag-wearing crowd. This strange state of affairs - the appearance of the foreigners, the extreme frost - disturbs the order of the small town. The human connections are overturning, the ambitious personages of the story feel they can take advantage of this situation, while the people who are condemned anyway to passivity fall into an even deeper uncertainty. The tension growing to the unbearable is brought to explosion by the figure of the Prince, who is pretending facelessness and is lying low behind the whale. Even his mere appearance is enough to break loose the destroying emotions. The apocalypse that sweeps away everything spares nothing. I does not spare the outsiders wrapped up in scientificness, does not spare the teenage enthusiasts, the people who have philistine fears for ease, the family - nothing that the European culture preserved as from of attitude in the last centuries.
<b>Werner Herzog Eats His Shoe</b>	A short documentary film directed by Les Blank in 1980 which depicts director Werner Herzog living up to his promise that he would eat his shoe if Errol Morris ever completed the film Gates of Heaven. The film includes clips from both Gates of Heaven and Herzog's 1970 feature Even Dwarfs Started Small. Comic song "Old Whisky Shoes", played by the Walt Solek Band, is the signature tune over the opening and closing credits.
<b>Wes Montgomery Live in '65</b>	Each DVD features a 24-page booklet with an essay written by an authoritative jazz historian as well as rare and unseen photos. Jazz Icons DVDs are produced with the full support and cooperation of the artists or their estates, who, in most cases, are contributing rare personal photographs, memorabilia, and forewords.

Title	Summary
<p><b>West Wing - The Complete Series Collection</b></p>	<p>Martin Sheen stars as President Josiah "Jed" Bartlet, a former three-term U.S. Representative and two-term Governor from the state of New Hampshire. Although a direct descendant of one of the state's first governors, Bartlet was never groomed for public office, instead focusing his studies on theology and economics, nearly becoming a priest but ultimately earning his doctorate and a Nobel Prize for the latter. His brilliant mind and deep understanding of world history, combined with a charismatic presence and strong personal integrity, make him an attractive candidate for elected office, but it is the political savvy and military experience of his close friend Leo McGarry (John Spencer) that elevates him to the highest office in the land.</p> <p>McGarry is the more traditional Washington personality. Both a lawyer and veteran of the Vietnam War, he once ran a major defense company and has worked in multiple areas of national government, including most prominently as Secretary of Labor for the previous administration. Inspired by what he feels Bartlet can do for the country, Leo is the one who convinces Jed to run for the nomination, using his vast political and business connections to assemble a team of top thinkers and campaign experts who will ultimately take his friend to the White House. Once elected, McGarry serves as Bartlet's Chief of Staff, the right-hand man to the President who oversees the managerial day-to-day operations of his senior advisers so the elected leader has time to focus on the larger issues of the day.</p> <p>While there are many senior staffers assisting the President at the White House, <i>The West Wing</i> focuses most heavily on communications and policy. Directly assisting Leo McGarry as Deputy Chief of Staff (for Strategic Planning) is Josh Lyman (Bradley Whitford), a brilliant individual who is acknowledged by most to be one of the top political minds in the nation. His duties entail pretty much whatever Leo tells him to do, but most of his time is concentrated on gathering support for the President's agenda, often meeting with congressional leaders and powerful special interest groups. Josh's political expertise also plays a prominent role when strategizing for elections, be it Bartlet himself or other key members of the party. Although it would not be accurate to characterize him as an "everyman", his passion and enthusiasm are the most identifiable for the audience, and as the series progresses through the years, <i>The West Wing</i> becomes as much about Josh Lyman than anyone else on the show.</p> <p>"If we're going to walk into walls, I want us running into them at full speed. We're going to lose some of these battles, and we may lose the White House, but we're not going to be threatened by issues."-- Leo McGarry</p> <p>Crafting the President's message for the American public is the communications staff, run by its Communications Director Toby Ziegler (Richard Schiff). Toby serves the President in many capacities, chiefly as his top speechwriter but also assisting in the development of policy. He is a gruff and often morose man from the Bronx who did not enjoy the same educational privileges of his peers, attending public schools and city college, and at times he seems to carry a chip on his shoulder about it. Like many writers, he is very self-contained, agonizing over every word and constantly unsatisfied with the results, a feeling that is sometimes exacerbated by his disagreements with the President on policy. While most of the staff are typically in agreement with Bartlet on the issues (or simply do not have a strong opinion one way or the other), Toby is incredibly passionate and opinionated about nearly everything, and this often puts him in the position of being critical of the President's decisions. Fortunately for him, Bartlet values the intelligent disagreement and often sees Toby as the conscience of his administration.</p> <p>Serving under Ziegler as the Deputy Communications Director is Sam Seaborn (Rob Lowe), a once future partner for one of the most powerful law firms in the nation. Recruited to the Bartlet campaign by Josh, he is less involved in policy than his boss and serves most prominently as a speechwriter. Sam's abilities in this capacity are described by his peers as freakish, and he has a distinct flair for the poetic. His unmitigated idealism and youthful exuberance make for an interesting pairing with the drab and often pessimistic Toby Ziegler, and their awkward interactions together add a lot of subtle humor to the series. Of all the staff members on the show, Bartlet sees the most of himself in Sam and predicts that one day his charismatic advisor will succeed him in this highest of elected positions. While it has been said that Seaborn's character was modeled after George Stephanopoulos from the Clinton administrations, most of his characteristics seem more likely to have been modeled after Aaron Sorkin himself.</p> <p>Rounding out the senior staff is Claudia Jean "C.J." Cregg (Allison Janney) in the role of White House Press Secretary. Having the least input of all regarding policy decisions, C.J.'s primary function is as a liaison between the White House and the press. Her duties range from the most mundane information dissemination about what the President had for breakfast or what the First Lady is wearing to dinner to critical damage control over major issues that can dramatically affect public perception. Although she has a master's degree in Political Science, C.J.'s background is mostly in public relations, her previous job developing ad campaigns for a major Hollywood studio that makes terrible movies. Politically she is sometimes in over her head and is frequently studying the minutia of various policy concepts in order to speak intelligently about them in her briefings. One of the more frustrating aspects of her job is that she may be shielded from certain information to avoid being placed in the position of lying to the press.</p> <p>Along with Leo, these four individuals make up the President's inner circle. While he has other advisors, many of whom appear on the show as guest stars, it's these key members of the senior staff who play the most prominent roles in the major issues faced by this administration. Bartlet's final close advisor comes in the form of a decidedly junior member of his staff. Charles Young (Dulé Hill) is the President's "body man", the personal aide who spends nearly every moment of each day within shouting distance of his boss. With the exception of the First Lady, he is the first to see the President in the morning and the last one to leave each evening. His job is not to negotiate the press or develop policy or campaign for votes. Charlie's number one priority is to assist the President directly in whatever manner possible, and this manifests itself in a wide array of tasks, from managing the President's travel schedule to arranging daily meals to acting as a gatekeeper to the Oval Office. His discretion and loyalty are highly valued, and his integrity rivals that of Bartlet himself, placing him in a position as a confidant unique among the staff. When policies and agendas are in heated debate and the weight of the world is on his shoulders, the President can turn to Charlie for a therapeutic level of apolitical friendship.</p>

Title	Summary
<b>West Wing - The Complete Series Collection</b>	<p>In fact, the relationships between the members of the President's inner circle go beyond friendship and have become a family. Each of these individuals has dedicated a significant portion of his life to serving the public and has undergone great personal sacrifice to be a part of this administration. They work endless hours for unimpressive wages and have almost no social lives or chances of holding together a marriage, but each of them recognizes that this is the greatest thing they will ever do, and they have all willingly made the sacrifice to be a part of something greater than themselves. Together they share an uncommon bond, formed through mutual struggle and admiration, and it is this sense of family that is one of the driving forces behind The West Wing.</p> <p>Another hallmark of the series is its romantic sense of idealism, its unfailing belief that people are inherently good and that our government is made up of noble individuals striving to make things better for everyone. To Sorkin's credit, while sometimes unrealistic, this idealism is never Pollyannaish or insulting. These characters still make mistakes and struggle to find the right solutions -- often realizing there is no "right solution" -- but at the end of the day, their primary motivation is for the greater public good. In a society where almost no one trusts his government, and politicians are a notch above ambulance chasers and telemarketers on the despised profession ladder, it is amazing just how much admiration and hope The West Wing is able to inspire.</p>
<b>Western</b>	<p>An intense, slow-burning thriller, Western follows a group of German construction workers installing a hydroelectric plant in remote rural Bulgaria. The foreign land awakens the men's sense of adventure, but tensions mount when, Meinhard, the strong, silent and newcomer to the group, starts mixing with the local villagers. The two sides speak different languages and share a troubled history. Can they learn to trust each other or is the stage being set for a showdown?</p>
<b>Westfront 1918</b>	<p>G. W. Pabst brought the war movie into a new era with his first sound film, a mercilessly realistic depiction of the nightmare that scarred a generation, in Germany and beyond. Digging into the trenches with four infantrymen stationed in France in the final months of World War I, Pabst illustrates the harrowing ordeals of battle with unprecedented naturalism, as the men are worn away in body and spirit by firefights, shelling, and the disillusion that greets them on the home front.</p>
<b>Westworld</b>	<p>Despite faults (chiefly a dispersal of its energies), a wonderfully enjoyable fantasy about a futuristic holiday resort offering robot worlds of exotic sex, romance or violence amid the licence of ancient Rome, the gallantries of a medieval chateau, or the gunslinging frontier town. Best and most fully realised of these worlds is the Western, with Brynner (brilliant) as the robot gunman required to die, bloodily, every time a greenhorn tourist challenges him to the draw. Until, that is, the robots begin to malfunction - or rebel: only the computers that designed them know exactly how they work - and the Brynner machine sets out, now part mad killer and part Frankenstein monster, in quest of revenge.</p>
<b>Westworld: Season 1</b>	<p>American science fiction western thriller television series created by Jonathan Nolan and Lisa Joy for HBO. It is based on the 1973 film of the same name, which was written and directed by American novelist Michael Crichton, and to a lesser extent on the 1976 sequel Futureworld. The story takes place in the fictional Westworld, a technologically advanced Wild West-themed amusement park populated by android hosts. Westworld caters to high-paying guests, who may indulge in whatever they wish within the park, without fear of retaliation from the hosts.</p>
<b>What Happened to Kerouac?</b>	<p>A lively and revealing investigation into the personal history and creative process of Jack Kerouac – father of the Beat Generation, author of "On The Road" and pivotal figure of the fifties countercultural revolution. This portrait shows us what happened when fame and notoriety were thrust upon an essentially reticent man whose influence is still felt all over the world.</p>
<b>What's Up, Tiger Lily</b>	<p>An evil mastermind with an addiction to egg salad! Sadistic, torture- hungry double crossers! Gorgeous girls hungry for lovin'! A weird marriage between a cobra and a chicken! Only one man is daring, clever and sexy enough to take on this kind of mission: superspy Phil Moscowitz! Woody Allen spoofs the spy thriller in one of his funniest films, a nonstop frenzy of skewed wit, hilarious parody and sidesplitting wackiness. With dialogue rewritten and redubbed for a Japanese James Bond-style movie, What's Up, Tiger Lily? turns the sex-and-danger world of filmdom's spy game upside down!</p>

Title	Summary
<b>When a Woman Ascends the Stairs</b>	<p>Every afternoon, a young widow named Keiko (Hideko Takamine) walks from her modest apartment to her job as a senior hostess in a Ginza bar. Compassionate and courteous, she is affectionately called "mama" by the younger hostesses who see her graciousness and charm as an unattainable ideal. At a glance, the beautiful and demure Keiko, impeccably dressed in a traditional kimono, seems unsuited for her profession. The bar manager, Kenichi (Tatsuya Nakadai) further supports her virtuous reputation by recounting an episode, revealed in confidence, of Keiko's pleas to the burial priest to have her love letter placed with the body of her late husband. Kenichi is devoted to Keiko, but keeps his respectful distance and instead, has a meaningless affair with a brash, ambitious young barmaid named Junko (Reiko Dan). The times are rapidly changing, and although other bars have resorted to unpalatable tactics in order to attract business in the increasingly competitive market, Keiko refuses to succumb to the trend of resorting to modern attire or welcoming the unwanted advances of patrons. As Keiko narrates with dispassionate reflection the daily routine of a bar hostess, it is clear that her dignity and perseverance separate her from the other hostesses in the Ginza district: "Around midnight, Tokyo's 16,000 bar women go home. The best go home by car. Second-rate ones by streetcar. The worst go home with their customers." However, at the relative "old age" of thirty and burdened with increasing financial responsibilities for her aging mother and hapless brother, Keiko is at a personal and professional crossroads. To open her own bar requires financial assistance from clients who, in turn, undoubtedly expect reprehensible favors in return. To remarry is to break her solemn vow to her beloved husband.</p> <p>Mikio Naruse creates an exquisitely realized, somber, and deeply affecting portrait of dignity and perseverance in <i>When a Woman Ascends the Stairs</i>. Using the recurring image of Keiko ascending the stairs that lead to the bar, Naruse reflects Keiko's symbolic transcendence from her increasingly disreputable profession. It is a strength of character that is reflected in her early narrative: "After it gets dark, I have to climb the stairs, and that's what I hate. But once I'm up, I can take whatever happens." Inevitably, the daunting stairs provide a reassuring ritual from crushing disillusionment and personal tragedy - a validation of courage and resilience in facing the unknown - a quiet triumph of the human spirit.</p>
<b>When Pigs Fly</b>	<p>About a pair of ghosts, a jazz musician, a go-go dancer and a guy who gets what s coming to him. Set in a grim industrial town in a fading Irish American community, the film is in the tradition of 'Topper' and the 'Canterville Ghost'.</p>
<b>When We Were Kings</b>	<p>Twenty-two years in the making, this documentary chronicles one of the most famous heavyweight championship bouts in history, the Muhammad Ali-George Foreman "Rumble in the Jungle" in Kinshasa, Zaire in 1974. Along with highlights of underdog Ali's stunning victory and infamous "Rope-A-Dope" tactics, the film also covers the back-story of the event and its cultural significance, with footage of Ali's goodwill tours, concert footage featuring B.B. King and James Brown, interviews with George Plimpton, Norman Mailer and Don King, and more. Academy Award winner for Best Documentary Feature.</p>
<b>Where Danger Lives</b>	<p>One night at the hospital, young doctor Jeff Cameron meets Margo, who's brought in after a suicide attempt. He quickly falls for her and they become romantically involved, but it turns out that Margo is married. At a confrontation, Margo's husband accidentally gets killed and Jeff and Margo flee. Heading for Mexico, they try to outrun the law.</p>

Title	Summary
<p><b>Where the Sidewalk Ends</b></p>	<p>Where the Sidewalk Ends marks a specific moment in Otto Preminger's directorial career. After the overwhelming success of <i>Laura</i> (1944), he made 11 more films before he turned independent with <i>The Moon is Blue</i> (1953). As Peter Bogdanovich points out, Preminger never repeated the commercial success of <i>Laura</i>, yet, in the following nine years, he produced a string of minor successes: <i>Fallen Angel</i> (1945), <i>Daisy Kenyon</i> (1947), <i>Whirlpool</i> (1949), <i>Where the Sidewalk Ends</i> and <i>Angel Face</i> (1952). However, these complex and revealing cinematic texts remain significant for the reading and interpretation of his work. (1)</p> <p>An adaptation of William L. Stuart's novel <i>Night Cry</i>, <i>Sidewalk</i> is an ostensibly simple tale, told with dark and ferocious intensity. In it, Preminger examines the social aftermath of the war against the squalor, corruption and desperation of 1950s America. The film is set in New York, a doleful metropolis of crime and violence; a city with no limits, no values and absolutely no rules, inhabited by a series of disillusioned and insecure loners who are casualties of urban decline and apathy. As Thomas Elsaesser points out, Preminger belongs to a group of directors influenced by German Expressionism and Max Reinhardt, who developed a new visual culture in the period following the domination of silent film with his theatrical methods of <i>mise en scène</i>. (2) The brooding atmosphere of mysterious nocturnal underworld, enhanced by cinematographer Joseph LaShelle, intensifies a sense of predestination, characteristic of early expressionist dramas and typical for the texture of film noir. In this ambience, bereft of compassion and understanding, in which everyone informs on everyone else and even the omniscient police have something to hide, the dwarfed and marginalised human figure is bound to fight for redemption and survival.</p> <p><i>Sidewalk</i> reflects a specific phase in the development of film noir. Thomas Shatz notes that Hollywood continued to turn out film noir in the early 1950s, including two classics, <i>Sunset Boulevard</i> (Billy Wilder) and <i>The Asphalt Jungle</i> (John Huston), both made in 1950. However, in spite of this, the big production houses backed away from the social-problem drama, opting for low-budget and low-risk thrillers such as: <i>Panic in the Streets</i> (Elia Kazan, 1950), <i>No Way Out</i> (Joseph L. Mankiewicz, 1950), <i>Night and the City</i> (Jules Dassin, 1950) and <i>Sidewalk</i>, avoiding the wrath of conservative critics and social watchdogs. (3) As Paul Schrader establishes, films produced in this period mainly concentrate on the forces of personal disintegration: "After ten years of steadily shedding romantic conventions, the later noir films finally got down to the root causes of the period: the loss of public honor, heroic conventions, personal integrity, and, finally, psychic stability." (4)</p> <p>The dismal and transient relationships of Preminger's characters suggest that they are bereft of emotional and personal harmony. This theme, central to his work in the 1940s and 1950s, emerges here as a specific dramaturgical feature in the narrative structure of the film, because, as Elsaesser suggests, "the drama moves towards its resolution by having the central conflicts successively externalised and projected into direct action." (5) This is particularly true of the main character in the film, a cynical and ruthless police investigator, Mark Dixon (Dana Andrews), haunted by his father's criminal past. Preminger portrays Dixon as a troubled and unhappy loner, whose investigation of the New York underworld reveals the intensity of an Oedipal quest. Pursuing his father's former companion, Tommy Scalise (Gary Merrill), the detective accidentally kills Ken Paine (Craig Stevens). He conceals the crime by creating a false alibi and continues the investigation, allowing for a case against wrongfully accused taxi driver, Jiggs Taylor (Thomas Lee Tully). Dixon's simmering anger and obsessive pursuit of Scalise reveal the loss of social coordinates, moral and professional integrity, and mental stability in the doomed and claustrophobic urban underworld. As Janey Place puts it, describing the dilemmas of male protagonists in film noir, "[M]an has been inexplicably uprooted from those values that offer him meaning and stability, and in the almost exclusively urban landscape of film noir [...] he is struggling for a foothold in a maze of right and wrong. He has no reference points, no moral base from which to confidently operate. Any previous framework is cut loose and morality becomes 'relative,' both externally [...] and internally. Values, like identities, are constantly shifting and must be redefined at every turn." (6) It is not surprising that Dixon's Oedipal equation of masculinity with power and authority gradually evolves into a feverish search for moral and emotional identity. His relationship with Paine's former wife and Taylor's daughter, Morgan (Gene Tierney) forces him to confront his fears and eventually confess to the crime.</p> <p>Preminger's detailed and articulate characterisation reveals that Dixon is surrounded by characters who are also trying to put their gloomy personal lives behind them. His girlfriend Morgan is trying to forget a failed marriage to an depressive war veteran prone to criminality, while his partner Steve (Neville Brand) lives in a dismal relationship marred by poverty and disagreements; and the owner of the restaurant Dixon frequents Martha (Ruth Donnelly) is recovering from a marriage to a ruthless, abusive husband. Stranded between destructive communal and dysfunctional family life, the characters strive to show their essential need and desire to belong, to disclose their emotional self and create relationships of confidence and understanding in an atmosphere of existential and emotional insecurity.</p> <p>The director is less concerned with the narrative development and mechanisms of noir thriller than the moral dilemmas of his protagonists, which, paradoxically, remain largely unresolved as the film unfolds. The death of a dismal war veteran and the incrimination of an aged and impoverished taxi driver are marginalised by the gangster tale and Dixon's cathartic confession. Yet, even then, the film remains open ended. Dixon's resolute decision to deal with the consequences of his crime, and Taylor's faith in the society's capacity to reform and rehabilitate a 'fallen' individual sound naive and contradictory in a climate of despair and moral disillusionment. This may well evince Brian Neve's contention that, in its era, film noir generally evaded social and political scrutiny. (7) Nevertheless, Preminger's uncompromisingly bleak, sombre vision of 1950s America persistently reminds the audience that Dixon and Taylor face the wrath of a society that denies any possibility of purgation.</p> <p>Preminger selected an experienced cast and crew that had continuously worked on most of his films throughout the 1940s. Stuart's novel was adapted by Ben Hecht, who worked with the director on <i>Whirlpool</i>. Other scriptwriters included Frank Rosenberg, former art director with Pabst, Victor Trivas, and the star of 1930s B grade movies, Robert Kent. The oppressive and</p>

Title	Summary
<b>Where the Sidewalk Ends</b>	claustrophobic visual compositions of cinematographer Joseph LaSelle (Laura, The Fan [1949] and The Thirteenth Letter [1951]) give a specific dimension to the film narrative, while the musical score of Cyril Mockridge, enhances the dramatic tension and sense of expectation besieging the main protagonist. Preminger assigned the two leading roles to Dana Andrews and Gene Tierney who played the leading characters in Laura. Andrews, who worked with Preminger on Fallen Angel and Daisy Kenyon is convincing as a ruthless, but vulnerable character, while Tierney, who also appeared in the leading role in Whirlpool, successfully portrays a beautiful woman who is a victim of tragic circumstances. The performances of two renowned Hollywood actors who never reached the status of stars, but maintained powerful cinematic presence as the central figures of Preminger's cinema of the 1940s, make the viewing of this bleak, exciting and often brutal film an engaging experience. - Boris Trbic
<b>Where to Invade Next?</b>	To show what the USA can learn from rest of the world, director Michael Moore playfully visits various nations in Europe and Africa as a one-man "invader" to take their ideas and practices for America. Whether it is Italy with its generous vacation time allotments, France with its gourmet school lunches, German with its industrial policy, Norway and its prison system, Tunisia and its strongly progressive women's policy and Iceland and its strong female presence in government and business among others, Michael Moore discovers there is much that American should emulate.
<b>While the City Sleeps</b>	A classic Fritz Lang thriller and a superb film noir, While the City Sleeps sees a group of newspapermen hunt for a sex murderer. However, their motive is purely greed as control of the newspaper is the ultimate prize at stake. Lang makes inspired use of the main locations of the news office and the downstairs bar and makes the crazed killer the most sympathetic character, particularly as the 'hero' uses his girlfriend as bait to catch the killer.
<b>Whiplash</b>	A talented young jazz drummer experiences a trial by fire when he's recruited by a ferocious instructor whose unyielding search for perfection may lead to his undoing. For as far back as Andrew Neyman (Miles Teller) can remember, he's been watching his father fail. Determined to make a name for himself no matter what it takes, Andrew enrolls in a prestigious east coast music conservatory where his talent quickly catches the attention of Terence Fletcher (J.K. Simmons) an esteemed music teacher who's notorious for his caustic approach in the classroom. The leader of the school's top jazz ensemble, Fletcher promptly transfers Neyman into his band, giving the ambitious young drummer a shot at true greatness. He may achieve it, too, if Neyman's methods don't drive him to madness first.
<b>Whirlpool</b>	Laura will always be director Otto Preminger's most beloved movie, but he gets closer to the essence of film noir in this fascinatingly slippery item about a psychiatrist's wife whose weakness for kleptomania makes her prey to an oily hypnotist, con artist, and manipulator par excellence. The fashion-plate wife (dresses, robes, and peignoirs by Oleg Cassini) is played by Laura herself, Gene Tierney. The mellifluous conniver is Jose Ferrer, coming off like the illegitimate son of Waldo Lydecker ("I'm so glad you're here--you make Tina's party seem an almost human event"). Among other things, Ferrer would probably like to get Tierney into bed, and a good many people--including Richard Conte as the caring husband--come to believe he has. But that's not the extent of his ambitions, and before long Tierney has been framed for a murder of convenience to clear up another bit of messiness in the cad's career. Whirlpool's mise-en-scène has a sinuous fluidity and subtle play of light and shadow (it was among the last films shot by that master of black-and-white, Arthur C. Miller), and the complexly structured screenplay--by Ben Hecht and Andrew Solt--takes us by surprise in reel after reel. There's nothing redeeming about Ferrer's character (except how much pleasure his villainy affords), but Preminger doesn't really side with any of the characters or permit our facile identification with anyone. Different parts of the movie are dominated by each of the key figures, including police detective Charles Bickford, and we keep learning there's more to each of them than we initially assumed. Whirlpool's a good title for it. Dive in. --Richard T. Jameson
<b>Whirlpool of Fate</b>	After the death of her father and her uncle had drunk all the heritage, Virginia is left alone. She is accepted by a family of bohemians but a quarrel between the bohemians and the peasants coerce her to flee the peasant's riot. She is then helped by the son Raynal who fall in love with her but is too shy to tell her. Sheltered by his father, she is robbed by her uncle of the money M. Raynal gived her to pay a bill in the village. He and his son then believed she's a thief.
<b>White Dog</b>	<p>One of the most controversial American films of the 1980s, Samuel Fuller's White Dog was originally withheld from release in the USA and has been rarely seen since. This head-on examination of racism remains a riveting and startlingly powerful film experience, with superb performances and a brilliant score by the great Ennio Morricone.</p> <p>When a young actress (Kristy McNichol) adopts a stray white Alsatian she hit with her car, she soon discovers that the dog has been conditioned to attack any black person on sight. Its only chance is Keys (Paul Winfield), an animal trainer focused on breaking the dog's behaviour and finding a way to eradicate its vicious instincts.</p> <p>An acclaimed and daring late-career highlight for its director, White Dog amply demonstrates Fuller's clear-eyed intelligence, impassioned humanity and filmmaking dynamism.</p>

Title	Summary
<b>White Heat</b>	The intense character study of criminal insanity in Raoul Walsh's "White Heat" (1949) is most likely the other great Cagney performance that has endured the test of time in Warner's gangster genre. Cagney plays the psychotic and sadistic Arthur 'Cody' Jarrett, a ruthless gang leader with a penchant for deriving pleasure from the affliction of pain. Plagued by torturous headaches and a mother fixation with Freud written all over it, Cody revels in murdering his wounded accomplice during a jail break. Cody's 'ma' (Margaret Whycherly) has allowed herself the luxury to forget that she's given birth to the criminal anti-Christ. Meanwhile, Cody's wife, Verna (Virginia Mayo) flaunts her sexuality to every man she meets while enduring the brutality and neglect of her unstable husband. This, of course, ends badly for all concerned. The plot thickens when a henchman plots an 'accident' for Cody, that is foiled when an undercover cop, Vic Pardo (Edmund O'Brien) infiltrates the gang. The finale of this barn-burner will justly go down as one of the greatest in all crime films, as Cody - betrayed and about to die, shouts triumphantly, "Made it, ma! Top of the world!" against the backdrop of a burning chemical plant. "White Heat" may have been a remake twice removed, but neither the 26' nor the 34' versions come close to the immediate panic and raw hysteria of this great film classic.
<b>White Material</b>	In White Material, the great contemporary French filmmaker Claire Denis (Chocolat, Beau travail), known for her restless, intimate dramas, introduces an unforgettably crazed character. Played ferociously by Isabelle Huppert (Story of Women, The Piano Teacher), Maria is an entitled white woman living in Africa, desperately unwilling to give up her family's crumbling coffee plantation despite the civil war closing in on her. Created with Denis' signature full-throttle visual style, which places the viewer in the center of the maelstrom, White Material is a gripping evocation of the death throes of European colonialism and a fascinating look at a woman lost in her own mind.
<b>White Sheik, The</b>	Ivan Cavalli (Leopoldo Trieste) brings his new wife Wanda (Brunella Bovo) to Rome on the least romantic honeymoon in history—a rigid schedule of family meetings and audiences with the Pope. But Wanda, dreaming of the dashing hero of a photo-strip cartoon, drifts off in search of the White Sheik, thus setting off a slapstick comedy worthy of Chaplin. The style and themes which made Federico Fellini world famous are already apparent in this charming comedy (his first solo directorial effort), featuring such long-time collaborators as his wife, actress Giulietta Masina, and composer Nino Rota.
<b>Who Are You, Polly Maggoo?</b>	After a nearly decade as New York Vogue's most subversive fashion photographer, William Klein made this wild, pseudovérité peek into the world of Parisian haute couture. Elegant, scathing humor ties together the various strands of this alternately glamorous and grotesque portrait of American in Paris Polly Maggoo (Dorothy MacGowan), a mannequin-like supermodel who becomes the pinup plaything of media hounds and the fragmented fantasy of haunted Prince Igor (Sami Frey). Klein's first fiction film is a daring deflation of cultural pretensions and institutions, dressed up in ravishing black and white.
<b>Who Done It?</b>	The boys are suspected of murder while being targeted by the actual killer.
<b>Who Framed Roger Rabbit</b>	Hollywood, 1947. Private eye Eddie Valiant is hired by Maroon Studios. The studio's cartoon star Roger Rabbit is unable to work from worry over whether his wife Jessica is fooling around or not. Eddie returns with the news that Jessica apparently is – with human toy manufacturer Marvin Acme who makes the gag devices that appear in the cartoons. The next day Acme is found dead. With Roger the prime suspect and hunted by the Toon-hating Judge Doom, Eddie reluctantly grants him sanctuary and sets about trying to prove his innocence.
<b>Who'll Stop the Rain</b>	Director Karel Reisz's adaptation of Robert Stone's acclaimed novel, Dog Soldiers (with a screenplay by Stone and Judith Rascoe), Who'll Stop the Rain (1978) focuses on a trio of Vietnam War casualties: a war correspondent (Michael Moriarty), a merchant marine (Nick Nolte), and the former's drug-addicted wife (Tuesday Weld). This trio becomes involved in a desperate plan to smuggle a load of heroin from Vietnam to San Francisco; a team of interested thugs are soon in hot pursuit.
<b>Who's Afraid of Virginia Woolf?</b>	New Biology instructor Nick and his wife Honey visit the campus home of burned-out History professor George and his viperish wife Martha. Exchange of late-night pleasantries turns into an ugly battle of words between George and Martha who use their guests to cut each other more and more deeply.
<b>Wicked City</b>	Two agents, a lady-killer human and a voluptuous demon, attempt to protect a signatory to a peace treaty between the human world and the demon world from radicalized demons.
<b>Wicker Man, The</b>	<p>The final cut of Robin Hardy's cult horror classic The Wicker Man, in which a devout Christian policeman (Edward Woodward) is summoned to a remote Scottish island to investigate the disappearance of a child. While there he uncovers a bizarre pagan cult, led by Lord Summerisle (Christopher Lee). As preparations for a sinister ritual celebration reach fever pitch, the policeman begins to realise what role the islanders intend him to play. Britt Ekland and Ingrid Pitt co-star.</p> <p>As far as 'cult classics' go, The Wicker Man takes some beating. From unpromising beginnings – print savaged by cutting, released as a B-movie, original rolls of film junked – Robin Hardy and Peter Shaffer's tale of pagan sacrifice is now universally praised as one of the most unforgettable works of British cinema.</p> <p>The original long version seems to be irretrievably lost (rumour has it the cans are landfill beneath the M3), but after a worldwide search a film print of the so-called 'middle version' of the film, assembled by Hardy and released in US cinemas in 1979, was found and restored for this release.</p> <p>Containing three cuts of the film, including the director-approved, newly restored 'final cut', a CD of the evocative soundtrack, plus Mark Kermode's 2001 documentary on the film, this is as complete a package as anyone can reasonably expect.</p>

Title	Summary
<b>Widow Couderc, The [La veuve Couderc]</b>	A middle-aged widow (Simone Signoret, Diabolique) takes a drifter (Delon) onto her farm, where he does odd jobs for her. Over time, they grow to love one another and make modest plans to build a life together. The drifter has a secret however, and the people next door seem to have their knowing eyes on him.
<b>Wife to Be Sacrificed</b>	Queen of Japanese erotica Naomi Tani plays a wife who charges her husband with sexual battery. He escapes from the police and goes into hiding. Three years pass, she divorces him and tries to put the pieces of her life back in order when suddenly he returns. Obsessed with rage and hatred, he kidnaps her and brings her to a house in remote wooded area. There he disciplines her vehemently, subjecting her to increasingly shocking forms of sexual torture, tetherings, suspensions and humiliations. Astonishingly, through the rage and lust, the pair develop a relationship that pushes the boundaries of lurid passions and perverse obsessions
<b>Wild at Heart</b>	Much to her mother's dismay, Lula Pace Fortune (Laura Dern, Blue Velvet, Jurassic Park) loves Sailor Ripley (Nicolas Cage, Adaptation, Matchstick Men). Momma Marietta Fortune (Laura Dern's real life mother Dianne Ladd, Stephen King's Kingdom Hospital, Alice Doesn't Live Here Anymore) will do anything to keep them apart, including hiring various hit men to take out Sailor. Not only is nobody good enough for her Lula, but Sailor may know some secrets of the family from his days working for a crime lord named Santos. The two crazy kids decide to hit the road to see if they can find a safe life away from big bad mamma's stranglehold, and find themselves tearing through the South and meeting dangerous types everywhere they turn. Will true love conquer all? Or will Marietta's not-so-secret connection to the underworld tear them apart? David Lynch makes sculptures out of celluloid. He molds visual elements such as color and fire around music to create palpable visceral fever dreams that play out in front of the viewer in disturbingly beautiful ways. Wild at Heart won a Palme d'Or at the 1990 Cannes Film Festival amid equally divided cheers and boos. Lynch was at the height of popularity and fashion after his successful television series Twin Peaks and the critically lauded Blue Velvet. The cast for Wild at Heart featured many of his regulars, and marked the first collaboration between the filmmaker and novelist Barry Gifford (who would later help him write Lost Highway). The story is simple, but it's the details and weird touches Lynch lays in that makes it complex and darkly disturbing. It's all played in a self-conscious style. Everything is linear and easy to follow, but Lynch allows his own trademark weirdness to muck things up enough to make it all resonate deeper than just any old "road flick."
<b>Wild Boys of the Road</b>	It's the depression, and Tom's mother has been out of work for months when Eddie's father loses his job. Not to burden their parents, the two high school sophomores decide to hop the freights and look for work. This socially conscience message film helped draw attention to wandering youths cut adrift by hard times. Frankie Darro, whose acting career stretched from the 1920s into the '70s, portrays Eddie. And the actress posing as a boy in the film is played by Dorothy Coonan, who became the real life Mrs. William Wellman.
<b>Wild Bunch, The</b>	Outlaws on the Mexican-U.S. frontier face the march of progress, the Mexican army and a gang of bounty hunters led by a former member while they plan a robbery of a U.S. army train. No one is innocent in this gritty tale of of desperation against changing times. Pump shotguns, machine guns and automobiles mix with horses and winchesters in this ultraviolent western.
<b>Wild Parrots of Telegraph Hill, The</b>	In San Francisco, there are at least two flocks of largely wild parrots who flock around the city. This film focuses on the flock of cherry-headed conures (and a lonely blue-headed one named Connor) who flock around the Telegraph Hill region of the city and their closest human companion, Mark Bittner. Through his own words, we learn of his life as a frustrated, homeless musician and how he came to live in the area where he decided to explore the nature around him. That lead him to discovering the parrot flock and the individual personalities of it. In a cinematic portrait, we are introduced to his colorful companions and the relationship they share as well as the realities of urban wild life that would change Bittner's life forever.
<b>Wild River</b>	With a touch of humanism and social conviction Wild River focuses on a TVA dam project that will evict a family (matriarch Van Fleet) and her significant number of black employees. Lee Remick, as well as being jaw-dropping stunning as a country lass, is a widowed daughter of said family and graces the screen with another of her magnificent performances. Montgomery Clift's character, Chuck Glover, has the unenviable job as the ministry employee who must shoo the tenants to vacate. Monty and Remick establish a relationship which helps convert Cliff to the side of the righteous. Kazan's build seems slower than the erratic pace of the plot but it is still superior Hollywood fare shot in magnificent cinemascope.
<b>Wild Strawberries</b>	Traveling to accept an honorary degree, Professor Isak Borg—masterfully played by veteran director Victor Sjöström—is forced to face his past, come to terms with his faults, and make peace with the inevitability of his approaching death. Through flashbacks and fantasies, dreams and nightmares, Wild Strawberries dramatizes one man's remarkable voyage of self-discovery. This richly humane masterpiece, full of iconic imagery, is a treasure from the golden age of art-house cinema and one of the films that catapulted Ingmar Bergman to international acclaim.
<b>William Kunstler: Disturbing the Universe</b>	Filmmakers Emily Kunstler and Sarah Kunstler explore the life of their father, the late radical civil rights lawyer. In the 1960s and 70s, William Kunstler fought for civil rights with Martin Luther King Jr. and represented the famed 'Chicago 8' activists who protested the Vietnam War. When the inmates took over Attica prison, or when the American Indian Movement stood up to the federal government at Wounded Knee, they asked Kunstler to be their lawyer.



Title	Summary
<b>Wind That Shakes the Barley, The</b>	Winner of the Palme d'Or at the 2006 Cannes Film Festival, this gripping drama by Ken Loach (Raining Stones) is set during the early days of the Irish Republican Army, when British occupation of the Irish radicalized many a citizen and caused some to take up arms. Cillian Murphy plays Damien, a medical student on his way to London when he witnesses a couple of atrocities committed by British troops. Instead of becoming a doctor, he turns into a leading and respected figure in an IRA division led by his brother, Teddy (Padraic Delaney). The film provides some fascinating historical insight into the nascent resistance movement as it was in 1920, and Loach brilliantly conveys the profound emotional transition young men had to make to become saboteurs and killers. Loach's realistic style is absolutely mesmerizing, with many scenes built around the dynamics of large groups: contentious meetings, torture sessions, battles, celebrations, and the like. One has the sense of history as a pool of energy, and one also develops a kind of Renoiresque appreciation for the fact that different people on opposing sides of a life-or-death issue have their reasons for believing what they believe. As the story moves along, subtle shifts in the perspectives of men and women who had once agreed to be absolute in their fight for freedom results in a tragic yet understandable schism among Irish patriots. The final half-hour of <i>The Wind That Shakes the Barley</i> says a lot about how the Irish, including people who had known one another all their lives, turned their wrath on one another for so many decades. This is an outstanding film, featuring the best performance yet by Murphy (Red Eye). --Tom Keogh
<b>Wings</b>	This winner of the first Academy Award for Best Picture was also the last silent film to receive that honor. Set against the backdrop of the Army Air Corps, the WWI adventure features stunning aerial photography and combat flying sequences.
<b>Wings</b>	For her first feature after graduating from the All-Russian State Institute for Cinematography (VGIK), Larisa Shepitko trained her lens on the fascinating Russian character actress Maya Bulgakova, who gives a marvelous performance as a once heroic Russian fighter pilot now living a quiet, disappointingly ordinary life as a school principal. Subtly portraying one woman's desperation with elegant, spare camera work and casual, fluid storytelling, Shepitko, with <i>Wings</i> , announced herself as an important new voice in Soviet cinema.
<b>Wings of Desire</b>	This Wim Wenders film centers around the story of two angels wandering post-war Berlin. Invisible to humans, they nevertheless give their help and comfort to all the lonely and depressed souls they meet. Finally, after many centuries, one of the angels becomes unhappy with his immortal state and wishes to become human in order to experience the joys of everyday life. He meets a circus acrobat and finds in her the fulfillment of all his mortal desires. He also discovers that he is not alone in making this cross over, and that a purely spiritual experience is not enough to satisfy anyone.
<b>Wings of Eagles, The</b>	John Ford had a big emotional investment in <i>The Wings of Eagles</i> , and his favorite star John Wayne rewarded the director with one of his strongest performances. The subject is Frank "Spig" Wead, Naval aviation legend turned Hollywood screenwriter, who had written Ford's very good 1932 movie <i>Air Mail</i> and his magnificent WWII elegy <i>They Were Expendable</i> (1945). Ford was fond of exploring the theme of "victory in defeat." Wead's life was made to order for that. The hell-raising flyboy shenanigans, and his flailing marriage to a scrappy Irish redhead ( <i>The Quiet Man</i> 's Maureen O'Hara reporting for duty), were abruptly curtailed by a fall that left him with severe spinal damage. He should never have been able to walk again, but he fought his way back to limited mobility and built a new career as a writer. And when WWII broke out, Wead made a key contribution to the Pacific air war. It would be satisfying to report that <i>The Wings of Eagles</i> is a triumph--that the broad comedy of the early reels cuts brilliantly against the raw pain of the Weads' marriage, the grief of a family broken and mended and broken again, the film's specters of death and deep frustration. There are powerful moments, but the low comedy is very low, the visual style sometimes stark but more often just drab, and the screenplay is very choppy about the passage of time.
<b>Winsor McCay: The Master Edition</b>	<p>Winsor McCay was the first master of animation and one of its greatest and most influential artists. His films — joyous, hilarious and beautiful — continue to delight and astonish audiences today. Milestone's <i>Winsor McCay: The Master Edition</i> features brand-new digital transfers of every surviving film by this cinema pioneer, a new piano score by composer Gabriel Thibaudeau, and John Canemaker's wonderful documentary <i>Remembering Winsor McCay</i> (1976, 18 minutes).</p> <p>McCay created a pantheon of beloved characters including Little Nemo, the intrepid traveler in <i>Slumberland</i>; Nemo's friends Flip and Impie; and the enchanting Gertie the Dinosaur. Highlights in this collection include the stunning hand-colored <i>Little Nemo</i> (1911) mastered from the only known 35mm print in existence, and <i>Gertie the Dinosaur</i> (1914) which was recently restored by the National Archives of Canada using four 35mm nitrate prints from the Cinémathèque's collection.</p> <p>Other cinematic treasures include the funny and bizarre <i>How A Mosquito Operates</i> (1912), the deeply moving <i>The Sinking Of The Lusitania</i> (1918), the existing fragments of the lyrical <i>The Centaurs</i> (1918-21), the charming <i>Gertie On Tour</i> (1918-21) and <i>Flip's Circus</i> (1918-21). McCay's final three works, all from his surreal and bizarre "Scenes from a Rarebit Fiend" series are featured: <i>Bug Vaudeville</i> (1921), <i>The Pet</i> (1921) and <i>The Flying House</i> (1921)</p>
<b>Winter Light</b>	Winter Light reunites Björnstrand, this time playing a pastor suffering a crisis of faith while ministering to a shrinking congregation, and Von Sydow as a parishioner lost to acute anxiety over the possibility of a nuclear holocaust. Neither man can help or heal the other, or even inspire renewed confidence in practiced rituals and older, more certain views of the world. Set on a chilly, Sunday afternoon, <i>Winter Light</i> 's heavy stillness, lack of music, preference for intense close-ups and distancing long shots, and barren setting all lead us inescapably into the core of a profound silence, an echo chamber in which love can't grow and religion rings hollow.

Title	Summary
<b>Winter's Bone</b>	<p>Winter's Bone, directed by Debra Granik from a script written by Granik and Anne Rosellini, won the 2010 Sundance Film Festival's grand jury prize for best drama and has received well-deserved critical acclaim since its US and European releases. The movie is set in the poverty-stricken Ozark mountains and based on the Missouri fiction writer Daniel Woodrell's novel of the same name.</p> <p>Winter's Bone centres on the determined efforts of 17-year-old Ree Dolly (Jennifer Lawrence) to track down her father who, after becoming embroiled in the illegal meth-amphetamine business and then arrested, has used the family home as a bail bond and disappeared.</p> <p>Ree is responsible for sustaining and keeping a roof over the heads of her incapacitated mother and her two young siblings but finds herself challenging local underworld figures. Unless she can find her father or pay the bond to the authorities, the house will be confiscated and the family evicted.</p>
<b>Wire, The: Complete Season 1</b>	<p>The first season, which began airing on June 2, 2002, introduces two major groups of characters—the Baltimore police department and a drug dealing organization run by the Barksdale family. The season follows the investigation of the latter over its 13 episodes.</p> <p>The investigation is triggered when detective Jimmy McNulty meets privately with judge Daniel Phelan following the acquittal of D'Angelo Barksdale for murder after a key witness changes her story. McNulty tells Phelan that she has probably been intimidated by members of a drug trafficking empire run by D'Angelo's uncle, Avon Barksdale, having recognized several faces at the trial, notably Avon's second-in-command, Stringer Bell. He also tells Phelan that nobody is investigating Barksdale's criminal activity, which includes a significant portion of the city's drug trade and several unsolved homicides.</p> <p>Phelan takes issue with this and complains to senior Police Department figures, embarrassing them into creating a detail dedicated to investigating Barksdale. However, owing to the department's dysfunctionality, the investigation is intended as a façade to appease the judge. An interdepartmental struggle between the more motivated officers on the detail and their superiors spans the whole season, with interference by the higher-ups often threatening to ruin the investigation. The detail's commander, Cedric Daniels, acts as mediator between the two opposing groups of police.</p> <p>Meanwhile, the organized and cautious Barksdale gang is explored through characters at various levels within it. The organization is antagonized by a stick-up crew led by Omar Little, and the feud leads to several deaths, bringing further police attention. Throughout, D'Angelo struggles with his conscience over his life of crime and the people it affects.</p> <p>The police have little success with street-level arrests or with securing informants beyond Wallace, a young low-level dealer and friend of D'Angelo. Eventually the investigation takes the direction of electronic surveillance, with wiretaps and pager clones to infiltrate the security measures taken by the Barksdale organization. This leads the investigation to areas the commanding officers had hoped to avoid, including political contributions.[120][121] When an associate of Barksdale's is arrested by another team and offers to cooperate, the commanding officers order a sting operation to wrap up the case. Detective Kima Greggs is seriously hurt in the operation, triggering an overzealous response from the rest of the department. This causes the detail's targets to suspect that they are under investigation.</p> <p>Wallace is killed by his childhood friends Bodie and Poot, on orders from Stringer Bell, after leaving his "secure" placement with relatives and returning to Baltimore. D'Angelo Barksdale is eventually arrested with a large quantity of drugs, and learning of Wallace's murder, is ready to turn in his uncle and Stringer. However, D'Angelo's mother convinces him to rescind the deal and take the charges for his family. The detail manages to arrest Avon on a minor charge and gets one of his soldiers, Wee-Bey, to confess to most of the murders, some of which he did not commit. Stringer escapes prosecution and is left running the Barksdale empire. For the officers, the consequences of antagonizing their superiors are severe, with Daniels and McNulty both assigned to undesirable jobs.</p>

Title	Summary
<b>Wire, The: Complete Season 2</b>	<p>The second season, along with its ongoing examination of the drug problem and its effect on the urban poor, examines the plight of the blue-collar urban working class as exemplified by stevedores (longshoremen) in the city port, as some of them get caught up in smuggling drugs and other contraband inside the containers that their port ships. In a season-long subplot, the Barksdale organization continues its drug trafficking despite Avon's imprisonment, with Stringer Bell assuming greater power.</p> <p>McNulty harbors a vendetta against his former commanders for reassigning him to the marine unit. When fourteen young unidentified women are found dead in the port area, he makes a point of proving that they were murdered in his commanders' jurisdiction. Meanwhile, police Major Stan Valchek gets into a feud with stevedore union leader Frank Sobotka over competing donations to their old neighborhood church. Valchek demands a detail to investigate Sobotka. Daniels, having impressed the major with his work on the Barksdale case, is assigned to lead the detail.</p> <p>As with the previous season, the targets of the investigations are explored and fully realized as characters. Life for the blue-collar men of the port is increasingly hard and work is scarce. As union leader, Sobotka has taken it on himself to reinvigorate the port by convincing politicians to support much-needed initiatives. Lacking the funds needed for this kind of influence, Sobotka has become involved with a smuggling ring. Around him, his son and nephew also turn to crime, as they have few other opportunities to earn money.</p> <p>It becomes clear to the Sobotka detail that the dead girls are related to their investigation, as they were in a container that was supposed to be smuggled through the port. They again use wiretaps to infiltrate the crime ring and slowly work their way up the chain towards The Greek, the mysterious man in charge. But Valchek, upset that their focus has moved beyond Sobotka, gets the FBI involved. The Greek has contacts inside the FBI and starts severing his ties to Baltimore when he learns about the investigation.</p> <p>After a dispute over stolen goods turns violent, Sobotka's son, Ziggy is charged with the murder of one of the Greek's underlings. Sobotka himself is arrested for smuggling; he agrees to work with the detail to help his son, finally seeing his actions as a mistake.[140][141] However, the Greek learns about this through the FBI and scuppers the case against himself by having Sobotka killed. The investigation ends with the fourteen homicides solved but the perpetrator already dead. Several drug dealers and mid-level smuggling figures tied to the Greek are arrested, but he and his second-in-command escape uncharged and unidentified. The Major is pleased that Sobotka was arrested; the case is seen as a success by the commanding officers, but is viewed as a failure by the detail.</p> <p>Across town, the Barksdale organization continues its business under Stringer while Avon and D'Angelo Barksdale serve prison time. D'Angelo decides to cut ties to his family after his uncle organizes the deaths of several inmates and blames it on a corrupt guard to shave time from his sentence. Eventually Stringer covertly orders D'Angelo killed, faking it as a suicide. Avon is unaware of Stringer's duplicity and mourns the loss of his nephew.</p> <p>Stringer also struggles with the loss of his drug suppliers and bad quality product. He again goes behind Avon's back, giving up half of Avon's most prized territory to a rival named Proposition Joe in exchange for a share of his supply. Avon, unaware of the arrangement, assumes that Joe and other dealers are moving into his territory simply because the Barksdale organization has too few enforcers. He contracts a feared assassin named Brother Mouzone. Stringer deals with this by tricking his old adversary Omar into believing that Mouzone was responsible for the vicious killing of his partner in their feud in season one. Seeking revenge, Omar shoots Mouzone, but realizes Stringer had lied and calls 9-1-1. Mouzone recovers and leaves Baltimore, and Stringer is free to continue his business with Proposition Joe.</p>

Title	Summary
<b>Wire, The: Complete Season 3</b>	<p>In the third season, the action focused back on the street and the Barksdale organization but expanded the scope to include the political scene. In addition, a new subplot was introduced to examine the potential positive effects of legalizing the drug trade within the limited boundaries of three uninhabited city blocks—referred to as Hamsterdam. These were continuations of storylines hinted at earlier.</p> <p>The demolition of the towers that had served as the Barksdale organization's prime territory pushes their dealers back out onto the streets of Baltimore. Avon Barksdale is released from prison early, as promised for his role in unveiling the cause of the inmate deaths. Stringer Bell continues his reform of the organization by cooperating with other drug lords, sharing with one another territory, product, and profits. Stringer's proposal is met with a curt refusal from Marlo Stanfield, leader of a new, growing crew. Against Stringer's advice, Avon decides to take Marlo's territory by force, and the two gangs become embroiled in a bitter turf war with multiple deaths.</p> <p>Omar Little continues to rob the Barksdale organization wherever possible.[158][159] Working with his new boyfriend and two women, he is once more a serious problem.[158][159] In a heist gone wrong, one of Omar's crew is shot and a Barksdale enforcer is killed.[160][161] The violence related to the drug trade makes it an obvious choice of investigation for Cedric Daniels' now-permanent Major Case Unit.</p> <p>Councilman Tommy Carcetti begins to prepare himself for a mayoral race. He manipulates a colleague into running against the mayor to split the black vote, secures a capable campaign manager, and starts making headlines for himself.</p> <p>Coming to the end of his career, Major Howard "Bunny" Colvin decides to achieve some real change in the neighborhoods he has long been responsible for. Seeing the spread of drug dealing into previously unscathed areas following the destruction of the towers, he assumes the task of containing the problem. Without the knowledge of central command, he sets up areas where drug trade would go unpunished and cracks down on any traffic elsewhere. His scheme achieves his aims and reduces crime in his district, but is eventually exposed to his superiors and city politicians, including Carcetti, who uses the scandal to make a grandstanding speech. With top brass outraged, Colvin is forced to cease his actions, accept a demotion, and retire from the department on a lower-grade pension.[</p> <p>Dennis "Cutty" Wise, once a drug dealer's enforcer, is released from prison alongside Avon. His struggles to adapt to life as a free man show an attempt at personal reform. Cutty tries to work as a manual laborer and then flirts with his former life, going to work for Avon. Finding he no longer has the heart for murder, he eventually uses funding from Avon to set up a boxing gym for neighborhood youths.</p> <p>The Major Case Unit learns that Stringer has been buying real estate and developing it in order to fulfill his dream of being a successful legitimate businessman. However, his lack of experience in the field leads to failure, so he reluctantly refocuses on the drug trade. Believing that the bloody turf war with Marlo is poised to destroy everything the Barksdale crew had worked for, Stringer gives Major Colvin information on Avon's weapons stash. But Stringer is himself being betrayed by Avon: Brother Mouzone had returned to Baltimore and tracked down Omar to join forces. Mouzone tells Avon that his shooting must be avenged. Avon, remembering how Stringer disregarded his order which resulted in Stringer attempting to have Brother Mouzone killed, possibly still furious over D'Angelo's murder (Stringer having finally confessed the truth), and fearing Mouzone's wrath, informs Mouzone of Bell's upcoming visit to his construction site. There, Mouzone and Omar corner him and shoot him to death.</p> <p>Colvin tells McNulty about Avon's hideout, and armed with the information gleaned from selling the Barksdale crew pre-wiretapped disposable cell phones, the detail stages a raid, arresting Avon and most of his underlings. Barksdale's criminal empire lies in ruins, and Marlo's young crew simply moves into their territory. Thus the drug trade in West Baltimore continues with little change.</p>

Title	Summary
<p><b>Wire, The: Complete Season 4</b></p>	<p>On September 10, 2006, <i>The Wire</i> returned for a fourth season, expanding its scope again to include an examination of the school system. Other major plots include the mayoral race that continues the political storyline begun in season three, and a closer look at Marlo Stanfield's drug gang, which has grown to control most of western Baltimore's trafficking.</p> <p>The show introduces Dukie, Randy, Michael, and Namond, four boys from West Baltimore, as they enter the eighth grade. At the same school, Prez has begun a new career as a math teacher. Despite mentorship from the more seasoned faculty, Prez has difficulties maintaining order and keeping his students focused in the chaotic and sometimes violent classroom. Namond, and later Michael, work as drugrunners for Bodie, who has had middling success selling Proposition Joe's product independently.</p> <p>The cold-blooded Marlo has come to dominate the streets of the west side, using murder and intimidation to make up for his weak-quality drugs and lack of business acumen. His enforcers Chris Partlow and Snoop conceal their numerous victims in boarded-up row houses where the bodies will not be readily discovered. The disappearances of so many known criminals come to mystify both the major crimes unit investigating Marlo and the homicide unit assigned to solve the presumed murders. Marlo coerces Bodie into working under him, and attempts to bring Michael into the organization as well.</p> <p>McNulty has found peace working as a patrolman and living with Beadie Russell, and refuses promotions from Daniels, now a major commanding the Western District. Detectives Kima Greggs and Lester Freamon, as part of the major crimes unit, investigate Avon Barksdale's political donations and serve several key figures with subpoenas. Their work is shut down by Commissioner Ervin Burrell at Mayor Clarence Royce's request, and after being placed under stricter supervision within their unit, both Greggs and Freamon request and receive transfer to the homicide division.</p> <p>Meanwhile, the city's mayoral primary race enters its closing weeks. Royce initially has a seemingly insurmountable lead over challengers Tommy Carcetti and Tony Gray, with a big war chest and major endorsements. Royce's lead begins to fray, however, as his own political machinations turn against him and Carcetti starts to highlight the city's crime problem. This propels Carcetti to victory in the primary,<sup>[184]</sup><sup>[185]</sup> and he easily wins the general election to become Baltimore's new mayor. Carcetti's desire to reduce crime leads him to restrict Burrell's duties and promote the more competent Daniels, whom he is considering later appointing Commissioner.</p> <p>Other familiar characters become involved in the same middle school where Prez works. Howard "Bunny" Colvin joins a research group attempting to study potential future criminals while they are still young. Dennis "Cutty" Wise continues to work with boys in his boxing gym, and accepts a job at the school rounding up truants. Bubbles takes a homeless teenager named Sherrod under his wing. He encourages the boy to attend class, which he fails to do. The two of them later find themselves assaulted and robbed constantly by a persistent drug addict.</p> <p>Prez has a few successes with his students, but some of them start to slip away. Disruptive Namond is removed from class and placed in the research group, where he gradually develops affection and respect for Colvin. Randy reveals to the assistant principal knowledge of a murder in a moment of desperation, leading to his being interrogated by police and thereafter labeled a "snitch" by his classmates. Michael is unresponsive to the adults around him, including Prez, Cutty, and Bodie, who all see promise in him. When Michael feels he must make his hated stepfather leave home in order to protect his little brother, he calls on Chris, the only authority figure whom he thinks he can trust. Dukie, who had been nurtured by Prez, is transferred to high school through social promotion, and thus will have to leave their relationship behind.</p> <p>Proposition Joe engineers a conflict between Omar Little and Marlo in order to convince Marlo to join the New Day Co-Op. After Omar robs Marlo, Marlo frames Omar for a murder and attempts to have him murdered in jail, but Omar manages to beat the charge with the help of Bunk. Omar learns Marlo set him up, and gets revenge on him and Proposition Joe by robbing the entire shipment of the Co-Op. Meanwhile, the co-op members, including Marlo, are furious at Joe for allowing the shipment to be stolen. Marlo demands satisfaction, and as a result, Joe sets up a meet between him and Spiros Vondas, who assuages Marlo's concerns. Having gotten a lead on Joe's connection to the Greeks, Marlo begins investigating them to learn more about their role in bringing narcotics into Baltimore.</p> <p>Freamon discovers the bodies Chris and Snoop had hidden. Bodie offers McNulty testimony against Marlo and his crew, but is shot dead on his corner by a young Stanfield soldier named O-Dog. Sherrod dies after ingesting a poisoned vial of heroin that, unbeknownst to him, Bubbles had prepared for their tormentor. Bubbles turns himself in to the police and tries to hang himself, but he survives and is taken to a detox facility.</p> <p>Michael has now joined the ranks of Marlo's killers and runs one of his corners, with Dukie leaving high school to work there. Randy's house is firebombed by school bullies for his cooperation with the police, leaving his caring foster mother hospitalized and sending him back to a group home. Namond is taken in by Colvin, who recognized the good in him. The major crimes unit from earlier seasons is largely reunited, and they resume their investigation of Marlo Stanfield.</p>

Title	Summary
<b>Wire, The: Complete Season 5</b>	While previous seasons focused on education, reform, race and class, these final 10 episodes look at the city through the eyes of the media, represented here by a fictional version of the very real Baltimore Sun. Ethics are the order of the day and the main series arc takes ambitious reporter Scott Templeton (Tom McCarthy) to a particularly questionable area. But what is most interesting is not the obvious ethical dilemma itself, but rather the presentation of the media as an insatiable monster that demands to be fed bigger headlines and more sensational stories. The competition from the Internet and declining ad revenue are shown to have created a system where ethics are more easily compromised to feed the beast.
<b>Wise Blood</b>	In this acclaimed adaptation of the first novel by legendary Southern writer Flannery O'Connor, John Huston vividly brings to life her poetic world of American eccentricity. Brad Dourif, in an impassioned performance, is Hazel Motes, who, fresh out of the army, attempts to open the first Church Without Christ in the small town of Taulkinham. Populated with inspired performances that seem to spring right from O'Connor's pages, Huston's Wise Blood is an incisive portrait of spirituality and Evangelicalism, and a faithful, loving evocation of a writer's vision.
<b>Wistful Widow of Wagon Gap, The</b>	Accused of murder, Lou is forced to take care of a widow and her children on a farm.
<b>Witch Hunter Robin</b>	Robin Sena is a "craft user", born in Japan and raised by the Roman Catholic Church in Italy. She is trained to use her craft (fire) to hunt down witches. Witchcraft is a genetic trait, dormant within a number of individuals within the human population. However, powers can be "awakened" in these dormant human "seeds" at any time. Trained hunters, usually craft-users or "seeds" themselves, are needed to keep watch over "seeds" and hunt those whose abilities become active, serving in secret organizations, such as the parent branch "Solomon" (and the "STN-J" branch in Japan), as self-appointed witch police to curtail the use of witchcraft in society, and to keep the witch kind in secret from the public. Even the police, who cooperate with STN-J in abnormal criminal cases, do not know what STN-J does. The series begins when Robin arrives in Japan to gain information for Solomon headquarters about a fabled item that holds the "secrets of the craft", while acting undercover as a new hunter to the STN-J in their efforts to capture witches. It is hinted that she subconsciously understands something of the STN-J's use of Orbo. Orbo is a green liquid that negates witch abilities. STN-J's hunters carry small vials of it on necklaces as a form of protection against their targets' craft. Hunters also carry air pistols which fire darts or pellets of orbo that dampen witch powers when it enters the bloodstream of the target witch. As the series goes on, Robin grows increasingly uncomfortable with her role in hunting and capturing other witches. She begins to question the treatment they receive while incarcerated in the mysterious "Factory". After the discovery of "secrets of the craft," she was entrapped and attacked twice by "witch bullets". Aside from that, STN-J is attacked, presumably for "secrets of the craft" (though as it turned out, the last attack was Solomon's attack to find out what Zeizen was planning). Robin begins to worry that she will become a target and grows to suspect that her partner Amon would hunt her. Eventually, Robin does become a target of Solomon and labeled a witch, becoming "hunted". In the end, Robin finds out more about her craft and that of witches than she knew at the beginning.
<b>Witch, The</b>	Eggers' hyper-mannered camerawork draws you in by evoking Johannes Vermeer's portraits and the landscape paintings of Andrew Wyeth (there's also an overt reference to one of Francisco Goya's more famous paintings, but I can't tell you which one for fear of ruining a surprise). The complex sound design and controlled editing also help establish a mood that is (paradoxically) both inviting and somber. "The Witch" draws you in so well that you won't realize its creators have been broadcasting exactly where they're taking you.
<b>Witchblade: The Complete Series</b>	The lead character in Top Cow's comic book and subsequent live action television series was a police officer who comes into possession of and bonds to the Witchblade, a supernatural artifact with immense powers. The weapon has always bonded with various women throughout history. This latter part remains intact in this anime adaptation, but now Masane Amaha is no longer a police officer, she is simply a hapless woman who has lost her memory during a cataclysmic event and the Witchblade has chosen to bond to her. She is found after this disaster with a child who is assumed to be her daughter, Rihoko, but she has no memory of giving birth.
	Masane ends up caught in a power struggle between a huge corporation and a government agency — both seeking to control the power of the Witchblade, — while trying to live her life peacefully with her daughter. Masane must do battle against women known as Neogenes, raised to wield clones of the Witchblade as well as Excons, which are violent weapons made from the reanimated corpses of humans.
	The series is very tightly integrated and, despite its marketing hype, it is far heavier on drama and tension than it is on simple action. There is a running sense of drama and mystery in Witchblade, even melancholy as Masane struggles to have a simple domestic life with her six-year-old daughter, but is befallen by the ancient fate of wielding the powerful Witchblade. At times, the anime series feels to have a twinge of an X-Files vibe with little bits of The Dark Knight thrown in. It's good drama and mystery — exactly what the Witchblade comic book is all about — just a little bit different.
<b>Wizard of Oz, The</b>	Dorothy Gale (Judy Garland, A Star is Born) finds trouble in her sleepy Kansas town when her dog Toto soils the garden of town tycoon, Miss Gulch (Margaret Hamilton, Brewster McCloud). Miss Gulch gets a legal order to seize Toto, but the dog escapes back to Dorothy. With a great deal of guilt, she decides to run away, but returns before a twister destroys her home. She is transported into another world where she meets a lion without courage (Bert Lahr), a scarecrow without a brain (Ray Bolger, April in Paris) and a tin man without a heart (Jack Haley, Rebecca of Sunnybrook Farm). They all start a quest to find a magical emperor that will give them all they want. It's usually at this point where I cut myself off from revealing any spoilers, so for everyone else, you can pretty much fill in the blanks.

Title	Summary
<b>Wolf</b>	<p>Director Mike Nichols thrilling modern-day werewolf movie boasts a stellar cast, including Jack Nicholson, Michelle Pfeiffer, James Spader, and presents itself as a witty and inventive hybrid of horror film, romantic thriller and biting satire about male anxiety and office politics, where the real monster is corporate greed.</p> <p>When a mild-mannered, middle-aged book editor (Jack Nicholson) gets bitten by a wolf, it gives him a shot of confidence over younger colleagues, highly tuned senses and a few new lycanthropic appetites. Like a clever New Yorker cartoon, this urbane horror film satirizes middle age in New York's cutthroat social and business worlds.</p>
<b>Wolf Man, The</b>	<p>Lon Chaney Jr. plays an everyman, clever but not too clever, impetuous, emotional, and a little noble, who finds himself out of place back on his father's estate. Sir John Talbot, played by Claude Rains, perhaps the most underrated actor of all time, is a good man, like his son, but is too proud and set in his ways. This is a setup for tragedy in the best of circumstances. Add in a too rapid romance and a werewolf, and The Wolf Man becomes an emotional ride. Scriptwriter Curt Siodmak used the werewolf as a metaphor for Nazi Germany, which he experienced first hand—otherwise good people became monsters and the world no longer made sense.</p> <p>There are few deaths, but unlike in most modern horror films, each is important and felt. The rest of the supporting cast is excellent (Bela Lugosi, Claude Rains, Ralph Bellamy, Warren William, Patric Knowles, Maria Ouspenskaya, Evelyn Ankers), and the atmospheric music was used again and again in later films. Made as a B-film, a tight meaningful script, superb performances, and precise directing put it well into "A" territory.</p>
<b>Wolf Man, The</b>	<p>"Even a man who is pure at heart/And says his prayers by night/May become a wolf when the wolf-bane blooms/And the moon is full and bright." Upon first hearing these words, Larry Talbot (Lon Chaney) dismisses them as childish folderol. After all, this is the 20th Century; how can a human being turn into a werewolf? Talbot soon learns how when he attempts to rescue Jenny Williams (Fay Helm) from a nocturnal attack by a wolf. Collapsing, Talbot discovers upon reviving that Jenny is dead-and, lying by her side, is not the body of a beast, but of a gypsy named Bela (Bela Lugosi). The son of fortune teller Maleva (Maria Ouspenskaya), Bela was a lycanthrope, or "wolf man." And now that he has been bitten by Bela, Talbot is cursed to suffer the torments of the damned whenever the moon is full.</p>
<b>Wolf of Wall Street, The</b>	<p>DiCaprio and Scorsese illustrate the lubricious, riotous art of blowing stock-market bubbles.</p>
<b>Wolf's Rain - Complete Collection 1</b>	<p>Although wolves are supposed to have died out more than 200 years earlier, a quartet of lycanthropes prowl the ruined world of this post-apocalyptic fantasy. The shape-shifters include Tsume, a cynical criminal; eager, naïve Toboe; perpetually hungry Hige; and charismatic Kiba, who's seeking "Rakuen," the prophesied wolf-paradise. Tied to his search are the Moon Flowers, and Cheza, a girl somehow created from those blossoms. But the wolf-boys aren't the only ones interested in the flower-girl. Scientist Cher Degré wants to continue studying Cheza in her laboratory, so she enlists the aid of detective Hubb. The fallen Noble Darcia and Lord Orkham and his minions are after Cheza, and she's somehow linked to Quent, a hunter bent on exterminating the wolf-humans.</p> <p>The world of high-tech machinery and the world of curses, prophecies, alchemy and shape-shifters would seem to be at odds, yet the filmmakers manage to integrate the two in this often intriguing fantasy-adventure. The dark palate, angular designs, alienated characters, and dramatic camera angles will appeal to fans of Blood: the Last Vampire, and "Rakuen," the paradise Kiba seeks, remains a tantalizing promise. But the plot of Wolf's Rain is complicated with secondary stories and minor characters the filmmakers fail to develop in the first half of the series. Episodes #15-18 consist almost entirely of flashbacks with only an occasional new scene or line of dialogue, which make the story feel both padded and underdeveloped.</p>
<b>Wolf's Rain - Complete Collection 2</b>	<p>As Nobles begin to fall under Lady Jaguarar's might grip, the Wolves continue their search for the kidnapped Cheza. Little do they know that Paradise is about to be opened. But whose will it be? Lady Jaguar has gained all the necessary components for her own ritual to paradise; but despite her power, there are those willing to stand against her, including the Wolves. And once the final battle is over, the wolves must still face a deranged Darcia, who intends to open his own way into paradise. Is it the end for the wolves, or is it just the beginning? Animation by Studio Bones, Music by legendary Yoko Kanno. Character designs by Toshihiro Kawamoto.</p>
<b>Woman In Hiding</b>	<p>Newlywed Deborah Chandler Clark (Ida Lupino, Road House) discovers on her honeymoon that her husband (Stephen McNally, Winchester '73) may have murdered her father for business reasons... and now wants to kill her. After surviving an attempt on her life, she disappears, moving to another town and changing her name. She meets a drifter and ex-GI named Keith Ramsey (Howard Duff, The Naked City) who may know more than he's letting on. Woman in Hiding marks the first pairing of Lupino and co-star Howard Duff, who would marry in 1951 and appear in four more features together including While the City Sleeps and as guest villains on the hit Batman TV series. Beautifully shot by legendary DP William H. Daniels (Cat on a Hot Tin Roof) and directed by Michael Gordon (Portrait in Black).</p>
<b>Woman in the Dunes</b>	<p>One of the 1960s' great international art-house sensations, Woman in the Dunes (Suna no onna) was for many the grand unveiling of the surreal, idiosyncratic world of Hiroshi Teshigahara. Eiji Okada plays an amateur entomologist who has left Tokyo to study an unclassified species of beetle found in a vast desert. When he misses his bus back to civilization, he is persuaded to spend the night with a young widow (Kyoko Kishida) in her hut at the bottom of a sand dune. What results is one of cinema's most unnerving and palpably erotic battles of the sexes, as well as a nightmarish depiction of everyday life as a Sisyphean struggle—an achievement that garnered Teshigahara an Academy Award nomination for best director.</p>

Title	Summary
Woman in the Moon	Two years after revolutionizing the science fiction film with his epic Metropolis, director Fritz Lang revisited the genre with an ambitious spectacle that dramatizes the first lunar expedition. Rather than a flight of pure fantasy, Lang, screenwriter Thea von Harbou and a group of technical consultants conceived a modernized "Trip to the Moon" grounded in state-of-the-art astrophysics. Spiced with romance and espionage (including a network of diabolical super-spies straight out of Lang's Mabuse films), Woman in the Moon was one of the most influential science fiction films of its era.
Woman in the Window, The	Gotham College professor Wanley and his friends become obsessed with the portrait of a woman in the window next to the men's club. Wanley happens to meet the woman while admiring her portrait, and ends up in her apartment for talk and a bit of champagne. Her boyfriend bursts in and misinterprets Wanley's presence, whereupon a scuffle ensues and the boyfriend gets killed. In order to protect his reputation, the professor agrees to dump the body and help cover up the killing, but becomes increasingly suspect as the police uncover more and more clues and a blackmailer begins leaning on the woman.
Woman Is the Future of Man	The title of Hong's comedy of manners and mores, taken from a Louis Aragon poem, is gently misleading: the woman here, bar-owner Sun-Hwa (Sung), is actually a figure from the pasts of the two men, aspiring film-maker Kim (Kim) and university lecturer Lee (Yu). Both men had affairs with her in their student days, although they recall her very differently. And when they meet for the first time in some years (Kim has been studying in the US) they decide to look her up - and both of them fall for her all over again. The fact that Lee is now married is only one of the complications which affect the resulting triangle of jealousies, rivalries and generally less than great sex. As usual, Hong loads the film with neat symmetries and patterns of repetition/variation, but there's less formalist play with narrative structures than before. (Maybe the French co-producer's demand for cuts forced him to axe some of his ideas this time?) Still, it's funny, wry and emotionally acute.
Woman Next Door, The	François Truffaut conducts another beautifully observed examination of the complexities of love in the critically acclaimed masterpiece The Woman Next Door. Bernard is living happily with his wife and son when one day some new neighbours arrive next door. To his surprise, one member of the recently arrived couple is a former lover of his from many years ago called Mathilde. Their relationship is revived and thus their lives hurled into crisis in this unflinching look at human emotions, desire and life.
Woman of Paris, A	At the height of his popularity, Charlie Chaplin chose to make a straight dramatic feature--without himself in a starring role. The plot of A Woman of Paris is perhaps not new: after a tragic misunderstanding, a small-town girl (former Chaplin paramour and longtime co-star Edna Purviance) goes to Paris and becomes the mistress of a rich playboy (Adolphe Menjou). But if the outline is familiar melodrama, the film still looks remarkable for its measured, adult attitude toward its characters; they are not black or white, but complicated, sophisticated shades of gray. Menjou, in particular, is a charming and thoroughly delightful cad. The film's matter-of-fact spirit on the subject of how adults conduct their sexual lives is also impressive. Critics loved the picture, but audiences did not, and Chaplin soon returned to comedy. He can be glimpsed, disguised, in a one-scene walk-through as a clumsy train porter.
Woman of the Year	Tracy and Hepburn were a great team, and this, their first outing together, set the seal on the pattern to follow into the next decade. He's a sports journalist, she's an influential political columnist, and after they marry he wants her to be a woman as well. The comic byplay between opposites - everyday guy Spence and haughty Kate - is a consistent pleasure, even if its sexual politics are ambiguous: Spence scores many more points than Kate, and the whole film is geared toward the climax when she cooks him breakfast like a good little housewife. Produced by Joseph L Mankiewicz, the film has that MGM glitter and literary sparkle.
Woman on the Run	Frank Johnson, walking his dog alone on a dark and deserted San Francisco street, witnesses a gangland murder. The police ask him to testify to the Grand Jury, but instead he goes into hiding. Trailing him is Inspector Ferris and Johnson's wife, Eleanor (Ann Sheridan), who thinks her husband is running away from their failing marriage. Newspaperman Danny Leggett (Dennis O'Keefe) joins in the hunt, promising to pay Eleanor \$1,000 if she'll give him Frank's story when they find him.  Eleanor and the reporter start gathering clues to Frank's whereabouts. An unexplained suicide and unidentified corpse keep them on the run, dodging the police, private eyes and the mysterious killer - all of them trying to get to Frank first. Along the way Eleanor finds out things about her husband's life that she never knew. By the time she realizes where he's hiding and who's really behind the gangster hit, it might be too late.
Woman Under the Influence, A	Peter Falk is a blue collar man trying to deal with his wife's mental instability. He fights to keep a semblance of normality in the face of her bizarre behavior, but when her actions affect their children, he has her committed.
Woman's Face, A	Anna Holm is a blackmailer, who because of a facial scar, despises everyone she encounters. When a plastic surgeon performs an operation to correct this disfigurement, Anna becomes torn between the hope of starting a new life, and a return to her dark past.



Title	Summary
<b>Women in Love</b>	With this film, the audacious Ken Russell vaulted onto the international stage, drawing on the psychosexual radicalism of D. H. Lawrence's classic novel to shatter taboos in his own time. Set in an English mining community on the crest of modernity, <i>Women in Love</i> traces the shifting currents of desire that link the emancipated Brangwen sisters (Jennie Linden and an Oscar-winning Glenda Jackson) to a freethinking dreamer (Alan Bates) and a hard-willed industrialist (Oliver Reed)—as well as the men's own erotically charged friendship. Coupling earthy sensuality with kaleidoscopically stylized images, Russell pursues this quartet to the heights of agony and ecstasy, crafting a breathtaking drama of human sexuality at its most liberating, dominating, and destructive extremes.
<b>Women of the Night</b>	After World War II, Mizoguchi was inspired by Italian neorealism to make one of the most emotionally and visually raw films of his career. Filmed on location in Osaka, <i>Women of the Night</i> concerns two sisters—Fusako, a war widow, and Natsuko, having an affair with a narcotics smuggler—who along with their younger friend Kumiko descend into prostitution and moral chaos amid the postwar devastation surrounding them.
<b>Wonderland</b>	There's little wonder in the working-class lives of Bill, Eileen, and their three grown daughters. They're lonely Londoners. Nadia, a cafe waitress, places personal ads, looking for love; Debbie, a single mom, entertains men at the hair salon after hours; her son spends part of the weekend with her ex, a man with a hair-trigger temper. Molly is expecting her first baby and its father acts as if the responsibility is too much for him. Eileen is bitter, complaining about her husband and the dog next door; Bill's a doormat. His West Indian neighbor offers him a drink; her own grown son locks himself in his room most of the time. Will anyone connect during this Guy Fawkes weekend?
<b>Wooden Crosses</b>	One of the greatest and least-known directors of all time, Raymond Bernard helped shape French cinema, at the dawn of the sound era, into a truly formidable industry. Typical of films from this period, Bernard's dazzling dramas painted intimate melodrama on epic-scale canvases. These two masterpieces—the wrenching World War I tragedy <i>Wooden Crosses</i> and a mammoth, nearly five-hour <i>Les misérables</i> , widely considered the greatest film adaptation of Victor Hugo's novel—exemplify the formal and narrative brilliance of an unjustly overshadowed cinematic trailblazer.
<b>Woodmans, The</b>	What caused Francesca Woodman, a prodigiously gifted 22-year-old photographer to throw herself out of a window in 1981? The daughter of George and Betty Woodman, respected artists who have been married for more than 50 years, she killed herself only five days before the most important show of her father's career, a group exhibition at the Guggenheim Museum. Francesca became posthumously famous for her ghostly black-and-white pictures of herself, often nude, her face blurred so that she seemed to merge with the objects around her. Those pictures, augmented by shots of her journal on which quotations from it are printed "I am so vain and I am so masochistic - how can they coexist?" reads one) run through "The Woodmans" like a counter-movie. Francesca's pictures and quotations evoke an ambitious, driven young woman impatient for recognition, who is cursed with that volatile combination common to artists: a voracious ego and a fragile psyche. Her story suggests the perils of becoming the subject of your work. As long as your creative fires burn, you are propelled forward. That her posthumous celebrity now overshadows the reputations of her parents is inescapably rankling to her father, although he acknowledges her superior talent. If she hadn't been so gifted, he confesses, he would resent it.
<b>Woodstock</b>	An intimate look at the Woodstock Music & Art Festival held in Bethel, NY in 1969, from preparation through cleanup, with historic access to insiders, blistering concert footage, and portraits of the concertgoers; negative and positive aspects are shown, from drug use by performers to naked fans sliding in the mud, from the collapse of the fences by the unexpected hordes to the surreal arrival of National Guard helicopters with food and medical assistance for the impromptu city of 500,000.
<b>World Is Not Enough, The</b>	<p>he nineteenth spy film in the James Bond series, and the third to star Pierce Brosnan as the fictional MI6 agent James Bond. The film was directed by Michael Apted, with the original story and screenplay written by Neal Purvis, Robert Wade and Bruce Feirstein.[1] It was produced by Michael G. Wilson and Barbara Broccoli.</p> <p>The film's plot revolves around the assassination of billionaire Sir Robert King by the terrorist Renard and Bond's subsequent assignment to protect King's daughter, Elektra, who had previously been held for ransom by Renard. During his assignment, Bond unravels a scheme to increase petroleum prices by triggering a nuclear meltdown in the waters of Istanbul.</p> <p>Filming locations included Spain, France, Turkey and the United Kingdom, with interiors shot at Pinewood Studios</p>
<b>World on a Wire</b>	<i>World on a Wire</i> is a gloriously paranoid, boundlessly inventive take on the future from German wunderkind Rainer Werner Fassbinder. With dashes of Stanley Kubrick, Kurt Vonnegut, and Philip K. Dick, Fassbinder tells the noir-spiked tale of reluctant hero Fred Stiller (Klaus Löwitsch), a cybernetics engineer who uncovers a massive corporate conspiracy. At risk? (Virtual) reality as we know it. Originally made for German television, this recently rediscovered, three-and-a-half-hour labyrinth is a satiric and surreal look at the world of tomorrow from one of cinema's kinkiest geniuses.

Title	Summary
<p><b>World, The</b></p>	<p>Globalization and its discontents form the molten core of "The World," the new film from the prodigiously talented Chinese director Jia Zhangke. Set in a sprawling Disney-like entertainment park in a Beijing suburb, the film centers on a young female dancer, Tao (Zhao Tao), whose entire universe seems to begin and end at the complex. Along with her boyfriend, a security guard named Taisheng (Chen Taishen), Tao yearns for a better life but can barely articulate much less envision what a life beyond this peculiarly conceived simulacrum might look like.</p> <p>As he did with his last feature, "Unknown Pleasures," Mr. Jia has fashioned a quietly despairing vision of contemporary China with an almost ethnographic attention to detail and a somewhat cavalier attitude toward narrative momentum. The film opens with Tao tramping through the backstage corridors and warrenlike dressing rooms where she and the other young performers spend so much of their time. Dressed like a Las Vegas version of a Hindu princess and insistently, rather hilariously bellowing for a bandage, she makes for a gaudy and curiously poignant spectacle. By the time she finally finds her Band-Aid, the credits have rolled and the dressing rooms have emptied out of the other performers, leaving her to tend to the first of many such wounds.</p> <p>Loosely constructed, "The World" drifts along pleasantly for much of its two-and-a-half-hour running time. Mr. Jia has a terrific eye and an almost sculptural sense of film space (especially in close quarters), and he brings texture and density to even the most nondescript rooms. And while he's too in love with the film's overarching metaphor, he nonetheless gracefully incorporates the theme park into the everyday lives of its workers. In one scene, we pass by a miniature Leaning Tower of Pisa with the nonchalance of an Italian citizen; in another scene, the pyramids of Egypt, complete with drifts of sand and a masticating camel, make a suitably dramatic backdrop to a fight between friends.</p> <p>Something of a story gradually emerges, built on incident, mood and the amorphous desires of the film's characters. Tao befriends a Russian woman whose melancholic smile, crumpled family photograph and horribly bruised shoulders speak volumes about her plight. The scenes of the two women trying to communicate despite their language differences at times veer dangerously close to melodramatic excess, in particular when the Russian starts to drunkenly serenade Tao, but Mr. Jia manages, for the most part, to keep sentimentality at bay. In the end, what makes Tao herself a figure of great pathos isn't that she understands the other woman's tragedy; it's that because, locked inside this false world, Tao does not and, suggests Mr. Jia, cannot see her.</p> <p>In a sense this miniaturized world creates a prison for the filmmaker, as well. Mr. Jia isn't just enamored with his metaphor; he's mesmerized by it. As he wanders around the amusement park, repeatedly cutting away to the phony Eiffel Tower jutting into the China sky, the pyramids and even the Manhattan skyline, he increasingly comes across less like a filmmaker who knows what he's after and more like a besotted tourist. Even when he occasionally takes us outside the park, for a glimpse of the whirring Beijing street life, with its teeming humanity and a shocking glimpse of Chairman Mao beatifically smiling over the city, you get the sense that Mr. Jia is, as much as any of the film's other caged birds, eager to return to his manufactured world. - Manohla Dargis, NYT</p>
<p><b>Woyzeck</b></p>	<p>German director Werner Herzog helms this cinematization of +Woyzeck, playwright Georg Büchner's anti-military tale of depersonalization run amok. Utilizing the more grotesque elements of German expressionism, combined with his own sense of the outrageous, Herzog plunges us directly into the middle of his story of a soldier (Klaus Kinski) who is conditioned to be an unthinking killing machine through lab experimentation. His one vestige of humanity is his love for the beautiful Marie (Eva Mattes), but even this is corrupted when he is goaded into murdering the girl.</p>

Title	Summary
<p><b>WR: Mysteries of the Organism</b></p>	<p>"Free cinema" has the dull ring of an oxymoron. The extreme level of control required and the mass of pressures that collide in the preparation, production, and marketing of a movie have conspired against a certain kind of unfettered vision, and those who have attempted to create features that dispense with linear narrative, sympathetic characters, and other supposed givens of the artform have generally been relegated to the marginalized "experimental film" category.</p> <p>During the heyday of the counterculture in the '60s and '70s, a few brave souls crept out of formula filmmaking and found surprisingly wide audiences — along with notoriety and censorship — for their work. Chief among these was Dusan Makavejev. Born in Belgrade in 1932 of Serbian parents, Makavejev, like his French counterparts in the late '40s and '50s, was a product of the local film societies, screening a wide array of works from British documentaries of the 1930s to important Russian silents and absorbing their influence. He made his first 16mm film, <i>The Journey to Old Yugoslavia</i>, in 1953, at a time when he was also studying psychology and writing film reviews. Starting in 1958, he made more than a dozen documentaries for Zagreb and other Yugoslav companies, a process that culminated in his first feature, the 1966 <i>Man Is Not a Bird</i>. This is one of six of his features (out of a mere nine, excluding a film he contributed a sequence to and a 50-minute self-portrait) released on VHS by Facets Video, four of which were screened.</p> <p>Makavejev's interest in political and sexual liberation, which he believed could not be separated, was evident early in his career. His second short, <i>Spomenicima Ne Treba Verovati</i> (1958), won praise at Cannes but censorship at home, when the Yugoslav authorities held it back for five years because of an "overly erotic" seduction scene. This would be the first of many run-ins with the censors that would plague his career and, arguably, keep him from being recognized as a major postwar film artist.</p> <p><b>Man Is Not a Bird</b>  <b>Man Is Not a Bird</b></p> <p>Makavejev has been more intimately involved with his productions than most directors, and <i>Man Is Not a Bird</i> (1965) is no exception. Scripted by the director, the film follows Jan (Janez Urhovec), an engineer who goes to work in a copper factory in eastern Serbia. He rents a room from the parents of sexy hairdresser Raika (Milena Dravic), with whom he has a passionate affair. Makavejev loves to poke holes in pomposity, and while Jan is accepting an award for being a good communist worker, Raika is screwing a rather sleazy truckdriver. Typical of the director, this scene is visualized in unselfconscious montage, with the swelling music (<i>Ode to Joy</i>) accompanying Jan's ceremony cross-cut with the sensual details of Raika's tryst. Makavejev's comments on his style — a word he disowns — are apropos here: "The guerrilla can use whatever weapons he likes, paving stones, fire, bullets, slogans, songs. The same with movies. We can use everything that comes to hand: fiction, documents, actualities, titles. 'Style' is not important. You must use surprise as a psychological weapon." <i>Man Is Not a Bird</i> indeed intermingles "fiction, documents, actualities" in its vivid location shooting — Jan's copper factory is a real one — and striking interpolations such as what looks like an improvised scene with a smalltown circus that includes a hypnotist and snake eaters. Makavejev's use of handheld camera deepens the viewer's sense of engagement with what's happening, from Jan's ceremony with what appears to be a cast of thousands of well-wishers, to the violent attack on Raika by her parents in their cramped apartment when they discover she's been making it with their boarder. A motif seen frequently in his work is introduced here, the coupling, or contrast, of a monumental work of state-sponsored art (architecture, a giant poster) and the individual dwarfed, threatened, and in a sense consumed, by it. <i>Man Is Not a Bird</i> has been called a "cornerstone of Eastern European cinema," and the director's "collage" method that pulls together disparate materials into a pleasurable whole, along with a strain of unabashed eroticism, validates that status.</p> <p>In his next film, <i>Love Affair, or The Case of the Missing Switchboard Operator</i> (1967), Makavejev expands his canvas, adding a brilliant manipulation of time to his repertoire. The film opens outside the diegesis, with a crusty old sexologist lecturing on sexual liberation and surveying phallic worship across centuries and cultures (a sequence the director illustrates with classical erotic art). Moving into the story proper we meet the title character, Isabela (Eva Ras), who talks often about sex with her friend Ruza (Ruzica Sokic). Isabela meets a sensitive rat catcher, Ahmed (Slobodan Aligrudic). From this homely scene, the film cuts jarringly to a black well from which a girl's body is removed. Following this action a criminologist displays murder weapons and other gruesome paraphernalia. It's not clear at this point who the girl is, and the film then switches back to the budding romance between Isabela and Ahmed. Makavejev ties a free-association format that includes images of a huge banner of Lenin and footage of the fall of the Romanovs to sweetly understated scenes of the lovers getting to know each other. Another switch to mortuary and autopsy telegraphs the dead girl's identity: Isabela. Again this is followed by further developments of the very living Isabela and Ahmed. The film's seesawing between the rise of a relationship and its grim decline gives a tragic potency to an affair that culminates in the disastrous encounter at the well.</p> <p><i>Love Affair</i> humanizes its characters in its natural love scenes and simple moments in which little appears to be happening — Isabela playing with bubbles or baking a pie, Ahmed proclaiming his goodness (and worthiness for Isabela) by saying "I get drunk only once a year, when I get sick of everything." Makavejev's casual simpatico toward the two makes it all the more unsettling when it becomes clear that both the affair and Isabel herself are doomed. The film also excels in its juxtaposition of seemingly unrelated elements, arguably replicating human consciousness with its twists and turns in scenes that mutate abruptly across the director's nonlinear narrative. Throughout, hoary "revolutionary" film clips are used to contrast the pompous ideals of the communist state with the lives of ordinary people who can't escape a malevolent fate. A baleful ode to a poisoned rat that scrolls down the screen shows how brazen Makavejev could be in his effects and presages the more chaotic films to come.</p> <p><b>Innocence Unprotected</b>  <b>Innocence</b></p>

Title	Summary
<p><b>WR: Mysteries of the Organism</b></p>	<p>Unprotected</p> <p>His next film, <i>Innocence Unprotected</i> (1968), opens with a typically witty Makavejev introduction: "New production of one good old film arranged, decorated, and supplied with comments." Here the director takes his penchant for introducing clips of other films to its extreme. The first <i>Innocence Unprotected</i> was a 1942 potboiler made secretly during the Nazi occupation by, and starring, "locksmith and acrobat Dragoljub Aleksic. The story concerns a woman who hates her stepdaughter and wants to marry her off to a man the girl doesn't love. Meanwhile, the girl's in love with Aleksic, aka "mighty boy" (per one of the revolutionary songs included). Makavejev's reinvention of the film quotes extensive excerpts (hand-tinted) intercut with commentary by Aleksic, newsreel footage, and interviews with some of the actors. The original film was a huge success, considered the first Serbian-language feature, but modern viewers will respond to the combination of Aleksic's shameless ego — his acrobatic exploits, banned by the Nazis, occupy much screen time — and Makavejev's whimsical "decorations" to it, as when he shoots an amusingly long close-up of Aleksic's muscle flexing. Makavejev's delight in transforming this material is evident throughout, particularly in his tinting of small objects or parts of the screen. During a scene in a bar, for example, while the entire frame is blue, every glass of beer is yellow. Such whimsy is mixed with great affection for a plucky man Makavejev has said was a childhood hero.</p> <p>Makavejev's most famous film is <i>WR: Mysteries of the Organism</i> (1968-1971), and while some critics — notably Robin Wood — have argued that here the director's collage approach has finally gone out of control, the match of subject and director is ideal. The "WR" of the title refers to Wilhelm Reich, the controversial psychologist and philosopher whose "orgone box" alleged to cure cancer and other diseases landed him in a Pennsylvania prison, where he died in 1958. Reich was, like Makavejev, an unapologetic liberationist, disgusted by both communism's hatred of creativity and capitalism's idolatry of consumerism. For both men, to quote Reich as quoted in the film, "Fascism is the frenzy of sexual cripples." Makavejev's paean to Reich is a kaleidoscope of constructs and effects, a wild mélange that's variously a heartfelt tribute to a martyred pioneer, a screed against war and more personal brutalities, a satire of communism, and a plea for liberation on all levels. Shot in both Yugoslavia and the United States, <i>WR</i> includes a rich sampling of Reich quotes, a bit of footage of Reich and his wife, interviews with family members, devotees, and Maine locals who knew him as an okay guy who was slightly eccentric. His influence is indicated in voiceover quotes from both Reich and Makavejev ("Comrade-lovers, for your health's sake, fuck freely!"), scenes of a bioenergetic workshop in New York, a penis plaster cast being made, and a rare sighting of one of the (then) "ten or fifteen orgone boxes left in the country."</p> <p>The film is a crazy quilt of visual quotes, ranging from the ironic hagiography of an old Russian melodrama about Stalin to the grisly horror of Nazi medical footage of electroshock therapy. <i>WR</i>'s weapons against these atrocities are whimsy, satire, and sex. He skewers war in the person of poet Tuli Kupferberg, seen prancing through the streets of New York in a comic costume holding a fake gun and quietly rattling passersby. Most impressive in this regard is a recurring story of Party faithful Radmilovic (Zoran Radmilovic), Reich enthusiast Milena (Mileana Dravic), and her roommate Jagoda (Jagoda Kaloper). Hilarious indeed are Milena's arguments with a canny old lady, who dishes the Reichian ideal as practiced by a couple nearby: "To me it's just a fuckfest!" When her boyfriend Radmilovic upbraids her thus, "Now that you've passed a Party course, you snub intimate proletarian friends!" she replies in perfect communist-speak: "That's a slanderous lie, you irresponsible element!" In a brilliant stroke, when a perfect orgasm leads to Milena's beheading, she continues to dispense Reichian homilies from the little white pan in which her head sits. Not surprisingly, <i>WR</i> had its share of censorship problems; in fact, Makavejev left the former Yugoslavia in 1971 when the film was banned there.</p> <p>Makavejev's post-<i>WR</i> career has been halting at best. <i>Sweet Movie</i> (1974) was widely reviled both critically and commercially, and banned in Canada after the leading lady walked off the film in disgust. <i>Montenegro</i> (1981) garnered mixed reviews, while <i>Coca-Cola Kid</i> (1985) was seen as a failed attempt to make a commercial film. <i>Manifesto</i> (1989) won kudos but not audiences; <i>The Gorilla Bathes at Noon</i> (1993) was criticized for its aimless plot; <i>A Hole in the Soul</i> (1995) is a rarely seen self-portrait less than an hour long; and <i>Danish Girls Show Everything</i> (1996) is a comic anthology to which he contributed an entry, unscreened. - Gary Morris, <i>Bright Lights Film Journal</i></p>
<p><b>Wrestler, The</b></p>	<p>The mystery of Mickey Rourke's career comes to a grungy apotheosis in <i>The Wrestler</i> the much-battered actor's triumphant return to the top rope. He plays Randy "The Ram" Robinson, a heavily scarred and medicated battler who's twenty years past his best moment in the ring. But he still schleps to every second-rate fight card he can get to, stringing out the paychecks (more likely a fistful of cash) and nursing what's left of his pride. His attempts to adjust to a more normal kind of life form the most absorbing sections in the movie, whether it's flirting with a stripper (Marisa Tomei is in good form, in every sense), establishing a bond with his understandably angry daughter (Evan Rachel Wood), or working behind the deli counter at a nondescript megastore. Rourke is commanding in the role; he obviously spent hours in the gym and the tanning salon, and his ease with the semi-documentary style adopted by director Darren Aronofsky allows him to naturalistically interact with the colorful real-life wrestlers who crowd the movie's ultra-believable locations. All of which helps distract from the film's overall adherence to ancient formula. You might find yourself waiting for the scene where the risk-taking Aronofsky (<i>Requiem for a Dream</i>) pulls the switch and reveals his true motives for pursuing this otherwise sentimental story, but there's no switch. <i>The Wrestler</i> is an old-fashioned hoke machine, given grit by an actor who doesn't seem to be so much performing the role of ravaged survivor as embodying it. --Robert Horton</p>

Title	Summary
<b>Wrong Man, The</b>	<p>Alfred Hitchcock was fond of telling the story about how his father discouraged his son from even the slightest criminal impulse by having young Alfred locked in a police holding cell for a brief period--a terrifying experience Hitchcock never forgot. Much of the fear from that childhood incident resonates through <i>The Wrong Man</i>, which is unique among Hitchcock's films in that it is based entirely on a factual case that occurred in New York City in January 1953. As Hitchcock states in a shadowy prologue, authenticity was his primary goal--including the use of actual names and locations from the case--and the film gains considerable power from Hitchcock's semi-documentary approach (a film noir style that was still in vogue when Hitchcock shot this film in 1957).</p> <p>Henry Fonda is perfectly cast as the financially struggling nightclub musician who is mistakenly identified as a robber when he attempts to cash in his wife's life-insurance policy to pay for her much-needed dental work. Vera Miles is equally superb as the suffering wife, who ultimately cracks under the pressure of her husband's wrongful accusation and the drawn-out process of proving his innocence. Through all of this, Hitchcock pays close attention to the mundane details of police procedure, intensifying Fonda's desperation and the narrative tension that was Hitchcock's directorial trademark. As it happens, the strict adherence to factual detail--no matter how absurd or incredible--also renders <i>The Wrong Man</i> somewhat weaker than Hitchcock's classic plots, since in this case truth is decidedly stranger than fiction. Nevertheless, this is still a riveting film that fits quite nicely alongside Hitchcock's better-known films of the 1950s. (Interesting trivia: Miles--who would later appear in <i>Psycho</i>, was Hitchcock's first choice for the Kim Novak role in <i>Vertigo</i>, and Hitchcock was vocally annoyed when Miles's pregnancy prevented her from taking the role that could have made her a star.) - Jeff Shannon</p>
<b>Wrong Move</b>	<p>The road-movie is a fairly well established cinematic construction, one that allows characters to interact and do a lot of soul-searching over the course of their journey of self-discovery. For a couple of decades – at least up to, but certainly not including <i>Until The End Of The World</i> - Wim Wenders was the undisputed king of the road-movie, exploring personality, character with almost expressionistic use of landscapes in an unconventional manner that certainly did not follow the standard character arc towards redemption or self-realisation.</p> <p><i>Wrong Move</i> from 1975, is one of Wenders best movies of this kind. Based on Goethe's "Wilhelm Meister's Apprenticeship", and written by Peter Handke, who scripted several of Wenders best films (<i>The Goalkeeper's Fear of the Penalty</i>, <i>Wings of Desire</i>), in essence the film explores the nature of what it means to be a writer and to express one's innermost thoughts in a truthful and meaningful way. In the context of the political climate of West Germany at the time, the film has further resonance on whether it is the duty and responsibility of the writer to express political views towards the public, and the difficulty of finding an absolute truth in this area.</p> <p>The would-be writer in <i>Wrong Move</i> is Wilhelm (Rüdiger Vogler). Depressed, listless and uncommunicative, living with his mother (Marianne Hoppe), Wilhelm takes a train journey to Bonn for a break of six days to try to find and master his means of expression. Along the way he meets various characters who help him gain a better understanding of the world around him – lowly street entertainers like Laertes (Hans Christian Blech) and his mute daughter Mignon (Nastassja Kinski), an aspiring poet (Peter Kern), a failed industrialist (Ivan Desny) and a beautiful actress, Therese (Hanna Schygulla). Following a kind of dream logic, these characters cling to Wilhelm on his journey, haunting his imagination as the writer grapples to understand them and learn something from them. At once they could be seen to be aspects of his own personality, represent a cross section of the German public and their differing outlooks on their situation, as well as symbolise the process that a writer must go through in his struggle to write, to express, to entertain and to educate.</p> <p>As a road-movie of sorts, much is also conveyed through the landscape and Robby Müller's cinematography. Filmed largely and significantly as the characters follow the Rhine through the heartland of Germany, the river often prominent in the background, the landscape is used to draw out further resonance and meaning from the conversations between Wilhelm and the other characters, the two often combining in a marvellous poetic flow that considers the power of music, poetry and dreams, what it means to be alive and to be inspired by others towards understanding the world around you.</p>
<b>Wrong Move</b>	<p>With depth and style, Wim Wenders updates a late-eighteenth-century novel by Goethe, transposing it to 1970s West Germany and giving us the story of an aimless writer (Rüdiger Vogler) who leaves his hometown to find himself and winds up befriending a group of other travelers. Seeking inspiration to help him escape his creative funk, he instead discovers the limits of attempts to refashion one's identity. One of the director's least seen but earthiest and most devastating soul searches, <i>Wrong Move</i> features standout supporting performances from New German Cinema regulars Hanna Schygulla and Peter Kern and, in her first film appearance, Nastassja Kinski.</p>
<b>X-Files: The Collector's Set</b>	<p>Now on Blu-ray, the original nine ground-breaking seasons of <i>The X-Files</i> and 2 feature-length theatrical films, <i>The X-Files Fight the Future</i> &amp; <i>The X-Files I Want to Believe</i>.</p> <p>Although they begin as reluctant partners, FBI special agents Fox Mulder and Dana Scully (Golden Globe Winners David Duchovny and Gillian Anderson) ultimately form a powerful bond as they struggle to unravel deadly conspiracies and solve paranormal mysteries.</p> <p>Over 23 hours of exclusive special features, including documentaries, and commentary by creator Chris Carter and the production team - as well as special effects sequences and deleted scenes.</p>

Title	Summary
<b>Y Tu Mamá También</b>	This smash road comedy from Oscar-winning director Alfonso Cuarón is that rare movie to combine raunchy subject matter and emotional warmth. Gael García Bernal and Diego Luna shot to international stardom as a pair of horny Mexico City teenagers from different classes who, after their girlfriends jet off to Italy for the summer, are bewitched by a gorgeous older Spanish woman (Maribel Verdú) they meet at a wedding. When she agrees to accompany them on a trip to a faraway beach, the three form an increasingly intense and sensual alliance that ultimately strips them both physically and emotionally bare. Shot with elegance and dexterity by the great Emmanuel Lubezki, Y tu mamá también is a funny and moving look at human desire.
<b>Yakuza Papers 1: Battles Without Honor and Humanity</b>	In the teeming black markets of postwar Japan, Shozo Hirono (Bunta Sugawara) and his buddies find themselves in a new war between fractious and ambitious yakuza. After joining boss Yamamori, Shozo is drawn into a feud with his sworn brother's family, the Doi. But that's where the chivalry of traditional yakuza film ends and the hypocrisy, betrayal, and assassinations begin. A rare and critical perspective on the history of Japan after World War II, BATTLES WITHOUT HONOR AND HUMANITY is a tour-de-force that revolutionized the yakuza genre and launched Kinji Fukasaku and Bunta Sugawara to international stardom.
<b>Yakuza Papers 2: Deadly Fight in Hiroshima</b>	Repeatedly beat to a pulp by gamblers, cops, and gangsters, lone wolf Shoji Yamanaka (Kinya Kitaoji, who went on to star as Rhatt Butler in the Tokyo stage version of GONE WITH THE WIND), finally finds a home as a Muraoka family hit man and falls in love with boss Muraoka's niece. Meanwhile, the ambitions of mad dog Katsutoshi Otomo (Sonny Chiba, KILL BILL) draws our series' hero, Shozo Hirono (Bunta Sugawara), into a new round of bloodshed, culminating with the tragic demise of the young Yamanka.
<b>Yakuza Papers 3: Proxy War</b>	The successor to Hiroshima's most powerful yakuza family, the Muraokas, is whacked in broad daylight on a busy city street. What unfolds is a yakuza succession crisis, as the weaseley Uchimoto (Takeshi Kato) dithers and the slimy, backstabbing boss Yamamori steps in as the Muraoka's new boss. Bunta Sugawara's would-be independent yakuza, Shozo Hirono, is caught in the middle, having to play powerbroker. But the opposing factions seek support from powerful families in Kobe, making all out war inevitable.
<b>Yakuza Papers 4: Police Tactics</b>	As Japan gears up for the 1964 Olympic games, the cops start to crack down under pressure from the public and the press, adding a new dimension in the war for power among the yakuza families of Hiroshima. Akira Kobayashi's Takeda tries to keep a lid on things, but hotheaded underlings create chaos, with one boss whacked in neutral territory, and the craven boss, Uchimoto, informing on an assassination attempt by his own minions. While the police round up hundreds of yakuza foot soldiers, Bunta Sugawara's Shozo Hirono plots to finally take out longtime nemesis, boss Yamamori.
<b>Yakuza Papers 5: Final Episode</b>	In the wake of a big police crackdown, Akira Kobayashi's icily sun-glassed Takeda attempts to transform the Hiroshima yakuza families into a legitimate political organization: The Tensei Coalition. When the young Matsumura ascends to the chairmanship of the coalition, the older, hardened yakuza led by Jo Shishido (BRANDED TO KILL) seize one last opportunity to stir up chaos and bloodshed. Culminating with the arrests, deaths, or retirement of the first postwar yakuza generation, this milestone series draws to an ambivalent close.
<b>Yakuza, The</b>	The film introduces itself in the classic form of a hardboiled detective story, where someone in trouble—here, a successful importer/exporter named George Tanner (Brian Keith)—hires a private investigator to disentangle him from shady dealings. The catch is that this particular detective, Harry Kilmer (Robert Mitchum), is a former war buddy who, along with Tanner, spent several years after World War II policing Japan as part of the occupying American force. Since then, Tanner has done business with a Japanese gangster boss, or oyabun, named Tono (Eiji Okada), but a dispute has arisen over a missing shipment of guns, and Tono is threatening violence. In The Yakuza's opening, one of Tono's henchmen delivers a message to Tanner in the form of a piece of cloth, the full significance of which is not explained until almost half an hour later.
<b>Yesterday, Today and Tomorrow</b>	<p>Stories about three very different women and the men they attract. Adelina sells black-market cigarettes in Naples, is married to the unemployed Carmine, and faces a jail sentence. She can avoid it as long as she's pregnant. Several years and seven children later, Carmine is exhausted, so jail looks inescapable as does her contempt for Carmine. In Milan, Anna drives a Rolls, is bored, and picks up a writer. She talks dreamily of running off with him until he dents her car; that gets her emotional attention. Mara, a Roman call girl, turns the head of a naive seminarian, prompting a run-in with his granny and a vow of abstinence. Mara's fizzy lover from Bologna grows impatient.</p> <p>Vittorio De Sica's delightful anthology comedy from 1963 pairs joined-at-the-hip costars Sophia Loren and Marcello Mastroianni in three funny stories about sex. The first finds Loren playing an impoverished woman with a jail sentence hanging over her head. A unique loophole in the law, however, keeps her out from behind bars: pregnant women and new mothers cannot be incarcerated. Forestalling her date with the pokey, this incredibly fecund felon keeps bearing children. Her lucky but exhausted accomplice is played by Mastroianni, who can't resist her siren call between deliveries. The middle vignette finds the two actors playing secretive lovers having an affair. Shot mostly from within and around his car, the pair self-consciously quibbles and keeps having comic mishaps that slow their progress. The last story is the cheekiest, featuring Loren as an expensive hooker whose date with a--shall we say "anxious"--Mastroianni is repeatedly broken up by a neighboring seminarian whose commitment to chastity has been rocked since seeing her. This tale includes Loren's famous striptease.</p>
<b>Yojimbo</b>	The incomparable Toshiro Mifune stars in Akira Kurosawa's visually stunning and darkly comic Yojimbo (The Bodyguard). In order to rid a village of corruption, masterless samurai Sanjuro turns a range war between two evil clans to his own advantage. Remade both as A Fistful of Dollars and, more recently, Last Man Standing, this exhilarating gangster-Western remains one of the most influential and entertaining genre-twisters ever produced. Criterion is proud to present Yojimbo in a luminous Tohoscope transfer.
<b>You Are Not I</b>	Based on a Paul Bowles short story; the film's negative was destroyed in a warehouse flood and recently restored from a print discovered in the writer's own collection. It is the spooky tale of a woman incarcerated in an insane asylum, who uses a fiery car accident outside the asylum's gates to escape and return to her sister's house.

Title	Summary
<p><b>You Can't Cheat an Honest Man</b></p>	<p>"I'm taking on the personality of a Mexican jumping bean. First the contortionist gets rheumatism. Then the sword-swallower gets tonsilitis. Hope nothing happens to that fan dancer...not 'til I get rid of this cold, anyway."—Larson E. Whipsnade</p> <p>1939, that golden year of Hollywood, produced so much classic material that it's surprising that W.C. Fields wasn't able to deliver as well. The celebrated "feud" between the Great Man and Edgar Bergen's wooden wiseacre Charlie McCarthy had been such a smash on the radio that a movie outing for the trio seemed inevitable. Unfortunately, though this movie features some savagely funny sequences, they are almost all exclusively Fields's. Granted, I've never been much of a Charlie McCarthy fan (partly because ventriloquist acts don't really do it for me in the first place, partly because Bergen really isn't that great a ventriloquist anyway, and partly because—hello?—a ventriloquist act on the radio?), but most of the Bergen/McCarthy stuff is just bad.</p> <p>But I thought the bits with Mortimer Snerd were funny. So sue me.</p> <p>Anyway, Fields is cast here as Larson E. Whipsnade, owner of Whipsnade's Circus Giganticus. Unfortunately, his circus has fallen on some hard times—his outfit is just one step ahead of the law and an army of creditors. Still, Whipsnade manages to squeeze by, earning at least enough to keep his kids in college. His son, Phineas (John Arledge, Devil Dogs of the Air), is aware of his father's harsh financial situation and has figured out a way to bring some money into the family: He wants his sister Victoria (Constance Moore, Buck Rogers) to marry the wealthy playboy Roger Bel-Goodie (James Bush, The Lady in Scarlet). Learning of her father's desperate finances, she decides to take one for the team and marry Roger—but she can't quite get over her feelings for Edgar Bergen, Whipsnade's most troublesome performer. The only performer that Whipsnade dislikes more than Bergen is Charlie McCarthy (and frankly, I'm inclined to take Whipsnade's part in this case).</p> <p>As always, Fields surrounds himself with excellent supporting players; Eddie "Rochester" Anderson is so rib-tickling that you wish he'd had more of Bergen's screen time, and Thurston Hall and Mary Forbes are quite good as Roger's snobbish parents. And the comedy is, for the most part, fast and furious; for instance, you'll find the funniest ping-pong game you're ever likely to see in this movie. So, while this isn't the best of Fields's movies, it's a far cry from being the worst, and it's well worth repeated viewings.</p>
<p><b>You Got to Move: Stories of Change in the South</b></p>	<p>Follows people from communities in the Southern United States in their various processes of becoming involved in social change. The film's centerpiece is the Highlander Folk School, an 80-year-old center for education and social action that was somehow involved in each of the lives chronicled. The Highlander Research and Education Center, established in 1932 as the Highlander Folk School, serves to encourage those who struggle for justice by teaching them to become leaders of social movements. It educated some of the most monumental leaders of the Civil Rights Movement, leaders of change for labor laws, and citizens who fought to protect their communities against environmental destruction. Though outlawed in 1961 by the Tennessee Supreme Court for being accused of Communist behavior, the school reopened in Knoxville, Tennessee under the name it carries today. Today, the group continues to educate, inspire, and encourage community leaders in current fights for justice. You Got to Move follows the fights of several Highlander-educated citizens who sought to end injustice in their own communities. The film captures the unwavering determination of each quietly heroic citizen, as well as moving shots of several peaceful, yet somber demonstrations and beautiful scenes of the Tennessee countryside. Moving, honest, and inspirational, You Got to Move was a Blue Ribbon Winner at the 1986 American Film Festival as well as a winner at the 1986 National Educational Film Festival.</p>
<p><b>You Only Live Once</b></p>	<p>A brilliant Fritz Lang noir from his Hollywood period. Henry Fonda and Sylvia Sydney play the Depression-era couple caught up in violent crime.</p> <p>Eddie Taylor (Fonda) is an ex-con trying to make a good life for himself and his new bride Joan (Sidney) - but fate has other plans and wherever he turns things go wrong. First he is fired from his job over a small misunderstanding. Next he and Joan are thrown out of their motel during their honeymoon as the owner sees his photo in a true crime magazine. Then he is suspected as having been the main player in an armoured robbery and sent to prison, framed for murder. Can anything else go wrong - and can Eddie prove his innocence?</p>
<p><b>You Only Live Twice</b></p>	<p>he fifth spy film in the James Bond series, and the fifth to star Sean Connery as the fictional MI6 agent James Bond. The film's screenplay was written by Roald Dahl, and loosely based on Ian Fleming's 1964 novel of the same name. It is the first James Bond film to discard most of Fleming's plot, using only a few characters and locations from the book as the background for an entirely new story.</p> <p>In the film, Bond is dispatched to Japan after American and Soviet manned spacecraft disappear mysteriously in orbit. With each nation blaming the other amidst the Cold War, Bond travels secretly to a remote Japanese island in order to find the perpetrators and comes face to face with Ernst Stavro Blofeld, the head of SPECTRE. The film reveals the appearance of Blofeld who was previously a partially unseen character. SPECTRE is extorting the government of an unnamed Asian power, implied to be Red China,[1][2] in order to provoke war between the superpowers.</p> <p>It was announced during the Japanese location filming that Sean Connery would retire from the role of Bond; but Connery returned, after a hiatus, in Diamonds Are Forever and the non-Eon Bond film Never Say Never Again.</p>

Title	Summary
<b>You, the Living</b>	<p>You, the Living can be seen as a gentler companion piece to Roy Andersson's 2000 Cannes Jury prize-winner, <i>Songs From the Second Floor</i> and takes a slightly lighter tone in presenting a series of tragi-comic vignettes from modern life. Andersson takes his title from lines by Goethe: "Be pleased then, you, the living, in your delightfully warmed bed, before Lethe's ice-cold wave will lick your escaping foot." "Lethe" is the destination of a tram glimpsed in a typically enigmatic scene. Those lines have the gloomy compassion and northern European black humour that permeates Andersson's films. Are these people actually the "living"? Or the demi-zombie dead? Tragically, they cling to the scraps of life allowed to them in this wretched world.</p>
<b>Young Frankenstein</b>	<p>Young Frankenstein is the gold standard of cinematic spoofs. It represent the zenith of Mel Brooks' manic mockery, and offers career-defining work from Feldman, Kahn, Garr, and the sensational Wilder. Originally conceived of as a plain horror homage to the days of Universal fright films, this hodgepodge of slapstick and satire proves that lampooning doesn't have to be a brain-dead collection of passable pop culture references. Instead, when character and story are made the most important elements within the comedy, the laughs come naturally -- and abundantly. Even now, three decades after its initial release, there's enough rapier wit and repeatable dialogue to redesign its cult of cleverness.</p> <p>As an example of how to properly plan your parody, Brooks maintains a serious tone throughout. His sets borrow liberally from the old James Whale classics (even sharing some still available props) and the tone accurately mimics the melodramatic pitch of the subject matter. Of course, lunatic levity enters the room whenever Feldman appears. In a project overrun with incredible talent, his hilarious hunchback with the Monty Python mannerisms steals every single scene he's in. This is also true of Garr, who gives her natural sexiness a decidedly Swedish bent as a buxom scientist with a weird one-track mind.</p> <p>Of course, it's Wilder that holds it all together, his character's combination of arrogance and cluelessness enough to fuel much of the funny business. Never once winking at the camera, no matter how goofy it gets, the actor (who also contributed to the original screenplay) transcends type to be both witty and slightly sinister.</p>
<b>Young Girls of Rochefort, The</b>	<p>Jacques Demy followed up <i>The Umbrellas of Cherbourg</i> with another musical about missed connections and second chances, this one a more effervescent confection. Twins Delphine and Solange, a dance instructor and a music teacher (played by real-life sisters Catherine Deneuve and Françoise Dorléac), long for big-city life; when a fair comes through their quiet port town, so does the possibility of escape. With its jazzy Michel Legrand score, pastel paradise of costumes, and divine supporting cast (George Chakiris, Grover Dale, Danielle Darrieux, Michel Piccoli, and Gene Kelly), <i>The Young Girls of Rochefort</i> is a tribute to Hollywood optimism from sixties French cinema's preeminent dreamer.</p>
<b>Young Karl Marx, The</b>	<p><i>The Young Karl Marx</i> opens with a dramatization of the events that caused Marx to publish an article in the <i>Rheinische Zeitung</i> in 1843 defending the right of poor peasants to gather fallen wood for fuel in the forests of wealthy landowners. It concludes with the publication of <i>The Communist Manifesto</i>. In between, the film focuses on Marx's life as an exile, first in Paris (1843-45), then in Brussels (1845-48). This was a hugely important period in Marx's life and in the development of his thought. This is when Marx discovered socialism and the proletariat, inaugurated his life-long partnership with Engels, and adopted the French Revolution as the prototype for a future German revolution. During these years Marx made the concepts of political economy his own and then criticized them in the light of French socialism and German historical theory. He studied the French materialist philosophers and found in their work weapons to turn on Hegelian idealism. At the same time, he used Hegelian categories to understand labor and material life, proceeding from the unmasking of religious alienation to a critique of alienated labor based on the assumption that we are our own creators—that we form and develop ourselves by transforming the world around us in cooperation with other human beings. Finding a cinematic equivalent to any of this was obviously a challenge.</p> <p>Peck chose to focus on the budding friendship between Marx and Engels and their own relationships with the women in their lives, Jenny Marx and Mary Burns. Indeed, the whole film can be seen as a Romance with four central figures. We see Marx and Engels and their women incessantly talking, arguing, and learning from each other. Engels, who often defers to Marx, tells him that he is a genius. Marx replies, "Your knowledge of the working world is unparalleled." The final thesis on Feuerbach—"The philosophers have only interpreted the world in various ways; the point is to change it."—is hit upon by Marx in the course of an all-night, alcohol-fueled discussion with Engels. Engels also provides emotional support to Marx. In January 1848 in Belgium when Marx laments that he has no money and no more energy and is sick of writing, Engels lifts his spirits. "But we're winning," Engels says. "And now we need a communist manifesto."</p> <p>The film evokes beautifully the world in which the young Marx and Engels lived; and it brings to life a host of minor—and not so minor—characters whom they attacked, argued with, and (occasionally) learned from, while working out their own ideas: the anarchists Pierre-Joseph Proudhon and Mikhail Bakunin; the windy Christian communist Wilhelm Weitling; the Young Hegelians Arnold Ruge, Moses Hess and Karl Grün. Even the wealthy memoirist and improbable friend of Marx, Pavel Annenkov, has his moment on the screen. The casting is fantastic. Almost all the actors look like the individuals they represent, and the one who does not, Olivier Gourmet, nonetheless delivers an exciting and finely-drawn portrayal of Proudhon.</p>
<b>Young Mr. Lincoln</b>	<p>Few historical figures are as revered as Abraham Lincoln, and few director-star pairings embody classic American cinema as perfectly as do John Ford and Henry Fonda. In <i>Young Mr. Lincoln</i>, their first collaboration, Fonda gives one of the finest performances of his career as the young president-to-be struggling with an incendiary murder case as a novice lawyer. Compassionate and assured, this indelible piece of Americana marks the beginning of Ford and Fonda's ascent to legendary status.</p>
<b>Young Philadelphians, The</b>	<p>Up and coming, young lawyer Anthony Lawrence faces several ethical and emotional dilemmas as he climbs the Philadelphia social ladder. His personal and professional skills are tested as he tries to balance the needs of his fiance Joan, the expectations of his colleagues and his own obligation to defend his friend Chester on a murder count.</p>



Title	Summary
<b>Young Pope, The</b>	<p>This 10-episode series begins after the election as pope of Lenny Belardo (Jude Law), a fresh-faced, little-known American. The church establishment, led by the Vatican secretary of state, Cardinal Voiello (Silvio Orlando), hopes he will be “a telegenic puppet” and a bridge between church conservatives and liberals. Cardinal Belardo chooses the name Pius XIII. For the complacent cardinals, XIII proves to be an unlucky number. The new pope is, superficially, novel: He’s hooked on Cherry Coke Zero, he’s pop-culture literate, he — well, he looks like Jude Law. But his beliefs turn out to be militantly conservative, if not medieval. What’s more, he’s a tyrant. He has a priest break the seal of confession to share his cardinals’ secrets, the better to blackmail and rule by fear. (It’s not a sin if the pope does it, he assures the confessor.) Spurning the Curia’s influence, he installs Sister Mary (Diane Keaton), the nun who raised him as an orphan, as consigliere.</p>
<b>Your Vice Is a Locked Room and Only I Have the Key</b>	<p>Oliviero (Luigi Pistilli) is a writer who has a sadomasochistic relation masochist with his wife Irina (Anita Strindberg). Oliviero is having an affair with a woman at a local book store. He agrees to meet the woman at secluded place so they won't be seen and when he doesn't show up after a night of heavy drinking he finds out the woman had been murdered. A killer is on the loose and kills victim after victim to keep their secret at any cost. After Irina's niece Floriana (Edwige Fenech), shows up things start to heat as she seduces her uncle and she then moves on to her sleeping with her aunt as she tries to pit them against each other with the help of her boyfriend Dario (Ivan Rassimov).</p>
	<p>In the early 1970's Sergio Martino directed several Gialli that were extremely successful like Torso, The Case of The Scorpions Tale, Next!, and All The Colors of The Dark. Sergio Martino for Gently Before Shes Dies would freely adapt a script from Edgar Allan Poe's The Black Cat. Edwige Fenech would star in Gently Before She Dies she had previously worked with Sergio Martino in two other Giallo's Next!, and All The Colors of The Dark. This time around Edwige Fenech is the protagonist instead of the victim as she is all too often cast as in other Gialli, still in this film as in most of her films she is more than happy to disrobe. I really enjoyed watching Edwige Fenech playing against type casting as she dug in her claws for what is one of her most devilish roles. The camera loves her and through out the film she is introduced into scenes in a grand fashion whether she is wearing knee high boots at the train station or lay half dresses writing in bed. Anita Strindberg performance as the cheated wife who goes over the edge is sincere as she lays her emotions out for all to see and it is one of her best performances. In this role Anita rally lays it on the line as her character is far removed from the glamorous characters she usually plays. There are a few moments like when she takes out her aggression on the cat that has been pestering her that are dangerously over the top. Luigi Pistilli gives one of his most fearless performances of his career. His character is sadistic and he totally lacks any kind of sympathy. Sergio Martino always the master craftsman he has an excellent cast to work which allows him to be bolder in his choices as he mixes bizarre camera angles with precise editing. There is some really cool compositions in the film most notably the murder scenes which are shot from the killer point of view as he chases and finishes off his victims. Like most giallo's there are a few red herrings and one of the most important ones pertaining to the plot comes completely out of left field. The screenplay is the films weakest link it fails to bring something fresh and new to the Poe's story. The vastly underrated composer Bruno Nicolai composes one of his most versatile score's for Gentle before She Dies. The score has a chamber like music feel to it that perfectly fits the Poe elements of the film.</p>
<b>You're Telling Me!</b>	<p>Sam Bisbee is an inventor whose works (e.g., a keyhole finder for drunks) have brought him only poverty. His daughter is in love with the son of the town snob. Events conspire to ruin his bullet-proof tire just as success seems near. Another of his inventions prohibits him from committing suicide, so Sam decides to go on living.</p>
<b>You're Welcome, America. A Final Night with George W. Bush</b>	<p>Steadily. Ferrell gives us the greatest hits: My Pet Goat Day, Iraq and WMD, the Ranch, the extended family, Katrina, along with the signature moods—the pouty put-upon-ness, the fratty magnanimity, and, of course, the misspeaks. “You Paul Krug?” he asks one audience member. “Marino Dowd?” (He’s convinced that someone from “The New York Suck My Dick Times” has showed up to mock him.) He prays, at length, to a “blonde, almost Swiss-looking Jesus.” He disastrously mispronounces “Niger,” after a world-class windup. And he peers into “the annals of history.” “It comes down to this,” says Ferrell’s Dubya. “Am I the worst president of all time?” Whereupon the audience, unbidden and Pavlovian, responds, “Yes!” “Hold on now!” the prez retorts. “I didn’t know it was amateur-historian night here at the Cort Theater!” Well, of course it is. And it will be, forever. The real Bush, deplored by real and imagined “elites,” left his legacy to history. And here it is, already. Ferrell’s impression is this presidency’s death mask. Buffoonery and error are already the Horus and Osiris on its sarcophagus.</p> <p>The real triumph of You’re Welcome is that it really isn’t about Bush. It’s about us. The man onstage represents Dubya, but also another institution, the Dubya Impression—our only real ownership over a remote, diffident, and frightening presidency. We’re saying good-bye to both. The experience is bittersweet, but Ferrell and McKay clearly lean toward the bitter. There’s detectable pity here, albeit pickled in years of disgust, but no sympathy—not for Bush, who’s more or less beside the point, anyway, and certainly not for the electorate that made him possible. “So I got the job. Cool!” is how Dubya sums up the 2000 Florida recount, and we’re reminded that all of us—even those who voted against, campaigned against, and spent countless hours aerobically loathing Bush—bear a measure of responsibility. After Ferrell reminds us of Katrina, then reminds us that he has to remind us of Katrina, he praises the American attention span (“It’s great ‘cause you can half-ass shit and it doesn’t matter”), and it becomes clear that we, not George, are the butt of the joke. Bush is just the stick they beat us with. You won’t have this impression to kick around anymore, the comics are saying. You’re on your own.</p> <p>In a remarkable improvised segment, Ferrell showcases Bush’s famous ability to bestow instant nicknames upon all he meets, with nothing but a first impression to go on. He calls on audience members, asks for a Christian name and occupation, and brands them, Texas-style. At the show I attended, one soul was bold (or foolish) enough to call out “Reviewer!” Ferrell, in character, cracked a huge grin, and didn’t miss a beat: “I’m gonna call you ‘Obsolete Profession.’ ” The house came down. It was more than a death-of-media inside joke. It was Dubya’s joke on all of his critics—amateurs all, in his estimation. What did they matter, in the end? He was president. He did what he did, and he left an impression. More of a crater, actually. But we’re welcome to play in it.</p>

Title	Summary
<b>Youth of the Beast</b>	Seijun Suzuki's delirious take on pulp-gangster films blows the lid off the genre with mad energy and stylistic excess, twisting a cliché-riddled revenge plot lifted from Akira Kurosawa's Yojimbo (which also inspired Sergio Leone's A Fistful of Dollars) into a wild yakuza explosion. The somber black-and-white opening with a single color element—a pink flower lying on the floor—explodes into bright color, blaring music, and random violence. Chipmunk-cheeked Suzuki regular Jo Shishido hides behind dark glasses as the brutal thug Jo, who auditions for the Nomota mob boss by beating up underlings in his own nightclub (we watch the spectacle from behind soundproof glass while a go-go dancer shimmies in the foreground). Quickly establishing himself as the outfit's most ruthless debt collector and enforcer, he visits a rival gang (headquartered in a loft overlooking a movie house) and before long is playing the two against one another. The tangled plot also involves the Nomota honcho's gay brother, a scheme against his sixth wife, and the mysterious Takeshita School of Knitting, all set at a barreling pace and spiced with jagged narrative leaps, avant-garde riffs, and glowing colors that would make Douglas Sirk jealous. In one bizarre scene, a raging wind whips an amber-hued desert into a surreal dust storm just outside the picture window of the Nomota boss's living room window as he blithely flogs his mistress.
<b>Yoyo</b>	This elaborately conceived and brilliantly mounted comedy is Pierre Etaix's most beloved movie, as well as his personal favorite. Beginning as a clever homage to silent film, complete with intertitles, Yoyo blossoms into a poignant family saga (in which Etaix plays both a father and his grown son) and a celebration of the circus Etaix adored. Chock-full of nimble sight gags and ingenious sound effects, Yoyo is very sweet, a little bit melancholy, and wholly imaginative.
<b>Yum, Yum, Yum! A Taste of Cajun and Creole Cooking</b>	Accordionist Marc Savoy and his family and friends show us how to make goo courtbouillon, gumbo, étouffée, boudin, and other Cajun and Creole delights.
<b>Z</b>	A pulse-pounding political thriller, Greek expatriate director Costa-Gavras's Z was one of the cinematic sensations of the late sixties, and remains among the most vital dispatches from that hallowed era of filmmaking. This Academy Award winner—loosely based on the 1963 assassination of Greek left-wing activist Gregoris Lambrakis—stars Yves Montand as a prominent politician and doctor whose public murder amid a violent demonstration is covered up by military and government officials; Jean-Louis Trintignant is the tenacious magistrate who's determined not to let them get away with it. Featuring kinetic, rhythmic editing, Raoul Coutard's expressive vérité photography, and Mikis Theodorakis's unforgettable, propulsive score, Z is a technically audacious and emotionally gripping masterpiece.
<b>Zazie dans le Metro [aka 'Zazie in the Metro']</b>	A brash and precocious ten-year-old (Catherine Demongeot) comes to Paris for a whirlwind weekend with her rakish uncle (Philippe Noiret); he and the viewer get more than they bargained for, however, in this anarchic comedy from Louis Malle, which rides roughshod over the City of Light. Based on a popular novel by Raymond Queneau that had been considered unadaptable, Malle's audacious Zazie dans le métro, made with flair on the cusp of the French New Wave, is a bit of stream-of-consciousness slapstick, wall-to-wall with visual gags, editing tricks, and effects.
<b>Zéro de conduite</b>	So effervescent and charming that one can easily forget its importance in film history, Jean Vigo's enormously influential portrait of prankish boarding-school students is one of cinema's great acts of rebellion. Based on the director's own experiences as a youth, Zéro de conduite presents childhood as a time of unfettered imagination and brazen rule-flouting. It's a sweet-natured vision of sabotage made vivid by dynamic visual experiments—including the famous, blissful slow-motion pillow fight.
<b>Zero Woman: Red Handcuffs</b>	<p>Rei (Miki Sugimoto) an undercover police officer is sent to prison when she kills an embassy official who is suspected of murder. Nagumo has just been released out of prison and he quickly rejoins his former gang. It doesn't take them long before they find their next target a politician's daughter who they all take turns raping before they finally take her back to their hideout and demand a large ransom from her father for her safe return. Wanting to avoid a scandal former police officer Rei is offered a full pardon for the murder she committed if she safely returns the politician's daughter and she is also ordered to murder every one of the suspects leaving no witnesses alive.</p> <p>Zero Woman: Red Handcuffs was directed by Yukio Noda who also directed several Sonny Chiba films like Yakuza Deka, Yakuza Deka: The Assassin, Golgo 13: Kowloon Assignment and Soul of Chiba. Noda's directs Zero Woman: Red Handcuffs with the bombastic style that is evident in every composition which has been meticulously designed to their fullest effect like when nudity is about to appear somehow something always gets in the way to block the naughty parts. This film is filled with many symbolic shots like when Nagumo and his gang of thugs rape the politician's daughter. There is an inter-cutting of shots during this scene as a play passes over head as each new guy penetrates the girl. There is a vigilante style justice in Zero Woman: Red Handcuffs that is reminiscent of the Dirty Harry and Death Wish. Miki Sugimoto plays Rei a satori like loner assassin who is hell bent on justice and ridding the street of scum. There is a coolness to her character as she is rarely animated in her emotions and she speaks very little. One thing that I enjoyed most about her character was the way she played each of the kidnapers against each other. She also has a pair of red handcuffs that she uses as a weapon as she throws them like a boomerang at the bad guys. These handcuffs are just as deadly as throwing stars as they cut right through the flesh. Tetsuro Tamba is the other main lead and he portrays the psychopathic Nagumo perfectly. Nagumo and his gang of thugs are extremely unsympathetic characters who rape and beat their victims with a sadistic glee that is more disturbing than anything else in the film. The kidnapers are not the ones in the film that take torture to far. The police and men working for the girl's who has been kidnapped father get a hold of one of the kidnapers and torture him. This scene is by far and away the most sadistic in the whole film as the pain becomes so unbearable at one point he pisses himself. One part of the film that I didn't like was how Rei and the other men who pursued the kidnapers took their sweet time and in the process more were raped and murdered. I guess in order to save the politician any scandal some lives had to be sacrificed. Most of the main characters in the film are given just the right amount of time to get to know them and their past. The plot is well defined and there is never a dull moment.</p>

Title	Summary
<b>Zodiac</b>	<p>Closer in spirit to a police procedural than a gory serial-killer flick, David Fincher's Zodiac provides a sleek, armrest-gripping re-invention of the crime film. It surveys the investigation of the Zodiac killings that terrorized the San Francisco Bay area in the late -60-early -70s; Zodiac not only killed people, but cultivated a Jack the Ripper aura by sending icky letters to the newspapers and daring readers to solve coded messages. But the film's focus isn't on the killer. We follow the reporters and detectives whose lives are taken over by the case, notably an addictive crime writer (a sartorially splendid Robert Downey Jr.), an awkward editorial cartoonist (Jake Gyllenhaal), and a hard-working cop (Mark Ruffalo). Fincher and his brilliant cinematographer Harris Savides are deft at capturing the period feel of the city, without laying on the seventies kitsch, and James Vanderbilt's script doles out its big moments to major and minor characters alike. Fincher's confidence is infectious; the movie glides through its myriad details with such dexterity that even the blind alleys and red herrings seem essential. The well-chosen cast includes unexpected people popping up all over: Anthony Edwards as a lunch-bucket homicide cop; Charles Fleischer as a mysterious suspect; Elias Koteas and Donal Logue as small-town policemen whose districts are hit by Zodiac; Chloe Sevigny as Gyllenhaal's sweet-natured wife; Brian Cox as the media-friendly lawyer Melvin Belli, so famous he once appeared on Star Trek; and the mighty John Carroll Lynch, as a supremely creepy suspect. The film is based on non-fiction books by Robert Graysmith (he's portrayed by Gyllenhaal), although Fincher and co. did extensive research on their own. The result is a propulsive whodunit without (thus far) an ending, but the uncertainty makes the film even more intriguing.</p>
<b>Zombie Flesh Eaters</b>	<p>From the sleazy video nasty vaults comes a movie so stained with controversy and moral indignation that the very mention of its name sends shudders down the spines of the weak stomached and censorious Zombie Flesh Eaters. A gut-munching, shark wrestling, eye-gouging orgy of topless skin divers, mud-caked undead terror and Italian splatter from the dark imagination of horror genius Lucio Fulci (The Beyond, City of The Living Dead).</p> <p>An abandoned boat in New York Harbour unleashes a deadly flesh crazed Zombie cargo... A Young American woman and a journalist investigate a tropical island where a deadly disease is making the dead walk... Soon, thoughts of getting to the bottom of the murderous curse will be forgotten, as Fulci s walking corpses overwhelm the living and reports come in that the Big Apple is swarming with the living dead.</p>
<b>Zorba the Greek</b>	<p>British writer Basil (Alan Bates) is on his way towards Crete to the beach house which his parents owned until their deaths so that he can re-launch an abandoned mine and gather his thoughts once more. On the way though, he meets Alexis Zorba (Quinn) an eccentric if not crazy multi-laborer and womanizer who practically sells himself to Basil and pleads to go with him. Basil reluctantly agrees, and they go off to Crete, where Zorba introduces him the highs and lows, the lust and the greed as well as the extremes of the Greek culture as well as meeting a courtesan in Madame Hortense (Lila Kedrova) whom Zorba flirts around with, and a widow (Irene Papas) whom Basil would later have an ill-fated fling. The experience would change Basil forever at first for the worse, but ultimately for the better.</p>