



Thetford
Arthouse
Cinema

Season Two
March 16 - April 11
July 18 - August 19 and
September 12 - October 6

**Thetford Arthouse Cinema
at the Martha Jane Rich Theater
in Anderson Hall
on the campus of Thetford Academy**

proudly presents: 12 arthouse films (*Thursday 3/16* and the rest on Tuesdays at 7 PM)
12 repertory films (Fridays at 7 PM)
and 11 hours of “Brideshead Revisited” (Monday through Saturday 8/14-8/19 at 7 PM)

All screenings are open and free to the public without membership or reservations required.

Refreshments, including popcorn, light snacks and soft drinks are free as well. **Note:** Refreshments are not permitted inside the theater.

The doors will open 15 minutes prior to the screenings. A brief welcome and introduction to the film will precede viewings; and those who wish to stay after for discussion are of course welcome. With a few exceptions, the films run less than 2 hours (running times are set out in this schedule). We'll post each week's films on the local listervs on Sundays or Mondays, and any unavoidable scheduling changes will be announced there. Our licensing prohibits setting out the film titles on the TAC website — thetfordcinema.org — so we'll list the screening dates there with descriptions of the films and assorted clues *but without the actual titles*.

If you haven't already, **please sign onto our mailing list** via the website or at the theater, which helps us when we apply for grants and also keeps you in the know. **If you wish to donate**, visit the website or mail a check to: Thetford Arthouse Cinema PO Box 312 Thetford Center, VT 05075. We are a Vermont charitable and federal 501(C)(3) tax-exempt organization, so your donations are both essential to our continuation beyond 2023 and tax-deductible.

Thursday, **March 16** (7 PM, 1:46)

Can You Ever Forgive Me? dir, Marielle Heller (2018)



Often hilarious, one writer's solution to the predicament of staying afloat leads down a delightful criminal path on which we feel complicit. Fine performances by SNL's Melissa McCarthy and Richard Grant, he of "Whithnail" fame or infamy (see Oct 13, below).

(IMDB metascore 87)

Tuesday, March 21 (7 PM, 1:52)

Talk to Her dir, Pedro Almodovar (2002)



When the Academy Museum of Motion Pictures opened last year, an entire room displayed Almodovar's work, with *Talk to Her* positioned as the crown jewel. An exploration of love in its semblances — pure and impure — which are romanticized in a gorgeously mournful, transporting song of Spain ("Cucurrucucu"). Beautifully filmed, morally challenging, don't miss this one. Oscar for best screenplay, BAFTA Best Foreign Language Film.

S/T (IMDB 86)

Friday, March 24 (7 PM, 3:09)

Children of Paradise dir, Marcel Carne (1945)



One of the greatest and most romantic films of all time, well worth the investment of 3 hours. *Les Enfants du Paradis* sets in collision the love that issues from the heart of the artist (here, the brilliant mime Jean- Louis Barrault) — with the transactional staple of the material world.

"Few achievements in the world of cinema can equal it." Roger Ebert
S/T (IMDB 96)

Tuesday, March 28 (7 PM, 1:35)

Touch of Evil
dir, Orson Welles (1958)



The crime thriller, set in Tijuana, has an expressionist feel to it. Lurid in all respects — including the outlandish casting of Charlton Heston and Marlene Dietrich — the febrile tenor sweeps us along to a breathless finish. This is a film where we're in the grasp of the director from the famous opening tracking shot to the climax. Winner of the *Cahiers du Cinema* Best Film award (and 7 others) while unnoticed at the Academy Awards.

(IMDB 99)

Friday, March 31 (7PM, 1:49)

Last Orders
dir, Fred Schepisi (2001)



From Graham Swift's broodingly affectionate Booker-winning novel, and altogether faithful to it, this is one that Anglophiles shouldn't miss. Just as the ensemble cast in *Glengarry Glen Ross*, a group of America's finest actors, bought into the effort and worked for pennies, here we have Michael Caine, Tom Courtenay, Bob Hoskins, David Hemings, Helen Mirren, and — from the next generation — Ray Winstone doing the same in splendid cockney fashion. (Will be S/T for that reason.)

(IMDB 78)

90+ if yours is Bells and water

Tuesday, April 4 (7 PM, 1:39)

M
dir, Fritz Lang (1931)



Well ahead of his time, Lang brilliantly directs what would be called a “police procedural” but which is truly an expressionist-influenced psychological bone-chiller in which we focus on *the horror* and, finally, on what it means *to be the horror*. One of the greatest films of its time and still relevant. From its haunting opening scenes to the finale, only a moment seems to have passed.

“It’s hard to believe that M was made in 1931.... it’s more engaging to the eye, more incisive in its irony, more firm in its grasp of social complications” than current films. Stanley Kauffmann, Criterion Confessions.

S/T

Friday, April 7 (7 PM, 2:18)

The Master

dir, Paul Thomas Anderson (2012)



“If there were ever a movie to make the lame to walk and the blind to see, *The Master* may just be it.” *The Guardian*

“... nirvana for movie lovers.” *The Rolling Stone*

For the amazing performances of Joaquin Phoenix and the late Philip Seymour Hoffman — if only for that although there's more — this is one to see.

(IMDB 86)

Tuesday, April 11 (7 PM, 2:17)

The Lives of Others

dir, Florian Henkel von Donnersmarck (2006)



An officer of the *Stasi*, following orders, spies on a writer and his lover — and on a different kind of life in a milieu very much unlike his own.

S/T (IMDB 89)

Tuesday, July 18 (7 PM, 2:25)

Army of Shadows

dir, Jean-Pierre Melville (1969)



Like Simone de Beauvoir's "The Blood of Others", this French Resistance thriller captures the life-and-death complexities and contrarities of participation in the Underground. Gripping, all the way to the finish.

S/T (IMDB 99)

Friday, July 21 (7 PM, 1:40)

Barfly

dir, Barbet Schroeder (1987)

One wag scoffed, "The first four letters say it all," which is how some might see this somewhat flawed — I would say cult — masterpiece. For Mickey Roark adherents (count me one) and Charles Bukowski fans (more of a Henry Millerian) this film has wings! In a sign of my confidence in you — "All my friends!" — I invite the TAC faithful to bear witness to this affecting poem to these drunken angels of LA.

IMDB 70 (85 Arthur points)



Tuesday, July 25 (7 PM, 1:42)

Lost in Translation

dir, Sofia Coppola (2003)



In a role familiar to him ("Groundhog Day") Bill Murray as Bob is in an existential funk when he befriends Charlotte (Scarlett Johansson who is sliding into one, herself.) Sofia Coppola's engaging study of alienation — lost as they are personally, they are strangers in the strange land of Japan as well — is that rare American film that has the visual texture and pacing of high European cinema.

(IMDB 91)

Friday, July 28 (7 PM, 1:32)

I Know Where I'm Going
dir, Powell and Pressburger (1945)



A film straight from TAC's mission statement: A great print from top directors that you haven't seen repeatedly. Someday we'll show *The Seventh Seal*, *Citizen Kane* and *Pulp Fiction* but it's in our DNA to bring viewers to lesser known films that don't deserve to be LNF. This is a prime example, a romantic comedy that's serious at the core, a movie that from the opening credits (you want to pay attention to them) projects the joy its directors felt in its making. Do come, it's a wonderful work of the filmmaker's art.

(95 TAC points)

Tuesday, **August 1** (7 PM, 2:01)

The Piano
dir, Jane Campion (1993)



"Magical and haunting, *The Piano* has the power and delicate mystery of a gothic fairy tale." *San Francisco Chronicle*

"With its breathtaking visual style and careful attention to sound and movement, the movie provokes contemplation about the ways people communicate — through words, through music, through sex and, most significantly, through touch." *WSJ*

(IMDB 89)

Friday, August 4 (7 PM, 1:23)

Young and Innocent
dir, Hitchcock (1937)



No director has given us more great films than H. This doesn't make his "best of" lists, and yet it's as fine as its '30s counterparts of greater renown (*The 39 Steps*, *The Lady Vanishes*, *The Man Who Knew Too Much*, *Secret Agent*, *Sabotage*). Mixing comedy, romance and, per usual, a plot replete with coincidences, "young and innocent" is something you can't say about any other Hitchcock film. Indulge yourself for 83 minutes and you, too, will drive home smiling.

(IMDB 89)

Tuesday, August 8 (7 PM, 2:06)

The Passenger

dir, Michelangelo Antonioni (1975)



Antonioni's most approachable film, with Jack Nicholson perfectly cast as the existentially foreshortened protagonist. The beautiful aridity of the setting, the unforgiving sun and whitewashed Saharan facades, the moment-to-moment, studied pace of the action — all conspire to set the psychodramatic elements in sharp relief. At the same time, the material aspects of the plot have a feeling of inexorability as an early grasp at authenticity gives way to ennui.

(IMDB 90)

Friday, August 11 (7 PM, 1:38)

In the Mood for Love

dir, Wong Kar Wai (2000)



Set in Hong Kong in 1962, two couples move into the same apartment building on the same day. One of the husbands and one of the wives often find themselves at home at the same time.....

Winner, New York Film Critics and the Russian Guild of Film Critics awards for best foreign language film.

S/T (IMDB 86)

From Monday, August 14 at 7 PM, and continuing nightly through Saturday, August 19, Thetford Arthouse Cinema will screen the outstanding British television series.



Brideshead, Revisited (1981)

The episodes (total running time 11 hours) will be divided into six screenings, followed by dinner for attendees on Sunday, 8/20, in Thetford Center. Come for the first screening on 8/14. You won't be able to stay away from the next one. And the next one....



Tuesday, **September 12** (7 PM, 1:24)

Broadway Danny Rose

dir, Woody Allen (1984)



Pathos and humor, throw in a Greek chorus of retired Borscht Belt comedians convening at the Carnegie Deli (sadly gone missing) and you have what a few of us hold to be Allen's pinnacle achievement. After the screening, let's discuss whether it's ok to screen films from actors (Spacey, Baldwin), directors (Allen, Polanski), producers (Weinstein), studios (MGM) whose lives aren't, say, exemplary.



Friday, September 15 (7 PM, 1:57)

Les Diaboliques

dir, Henri-Georges Clouzot (1955)



The wife and lover of the schoolmaster, together, plot his murder: Diabolical?

S/T

Tuesday, September 19 (7 PM, 1:44)

The Blue Angel

dir, Josef von Sternberg (1930)



The great tragic romance with Marlene Dietrich's iconic rendering of *Falling in Love Again* and Emil Jannings' unforgettable Professor Rath. One of world cinema's finest creations.

S/T (IMDB 88, TAC 100)

Friday, September 22 (7PM, 2:18)

L. A. Confidential
dir, Curtis Hanson (1997)



A great, arguably the greatest crime thriller/police procedural, the film has everything: superb acting by a stellar cast, intriguing plot, and quite a lot to say about love/sex, ambition and policing.

(IMDB 91)

Tuesday, September 26 (7 PM, 2:18)

All About Eve
dir, Joseph L. Mankiewicz (1950)



Nominated for 14, winner of 6 Oscars, the best screenplay in the golden era of screenwriting. *The* movie about ambition and its undertow, with career-best performances from Bette Davis, George Sanders and Anne Baxter.

(IMDB 98)

Friday, September 29 (7 PM, 1:43)

The Truman Show
dir, Peter Weir (1998)



A satire that's become acutely relevant in a world of "fake news" and online alt-realities, but with an existential off-ramp if only Truman can find it.

"That rare cinematic experience — a movie so close to pure perfection that it seems a shame to spoil it by even reading a review beforehand." Washington Post

(IMDB 98)

Tuesday, **October 3** (7 PM, 1:53)

The Conformist

dir, Bernardo Bertolucci (1970)



Why would an upper-class intellectual obsessively wish to become homogenized into the Italian Fascist party, to disappear into the average or “normal?” The passion to conform is not without political, sexual, and violent implications in Bertolucci’s masterwork.

S/T (IMDB 100)

Friday, October 6 (7PM, 1:47)

Whithnail and I

dir, Bruce Robinson (1987)



Cult classic makes comeback in Vermont!
Not for everyone. Didn’t work for me on first viewing though it’s now an adorable pet.

Profoundly satirical and transgressive, its leads — Richard Grant is brilliantly one of them — bring us around with their authenticity.

(IMDB 84!)



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