

Brooklyn  
Academy  
of  
Music

Peter Jay Sharp Building  
30 Lafayette Avenue  
Brooklyn NY 11217—1486  
Telephone: 718.636.4129  
Fax: 718.857.2021  
BAM.org

**Gabriele Caroti**  
Publicity Manager  
gcaroti@BAM.org  
  
**Matthew Yeager**  
Publicity Coordinator  
myeager@BAM.org



**BAMcinématek presents *The Complete Vincente Minnelli*, the first full New York retrospective of the Hollywood master in more than 20 years, Sep 23—Nov 2 (32 days, 35 films)**

**35mm prints.**

***The Wall Street Journal* is the BAMcinématek and BAM Rose Cinemas sponsor.**

**Brooklyn, NY/Aug 30, 2011**—Beginning September 23 and continuing through November 2, BAMcinématek presents ***The Complete Vincente Minnelli***, the first full New York retrospective of the Hollywood master in more than two decades. This 35-film series pays homage to one of the all-time great Hollywood directors, with a career that included successful forays into the musical (which earned him his reputation at MGM), subversive and deeply personal melodramas and sensitive biopics, and airy comedies. The retrospective, presented in conjunction with the Locarno International Film Festival, offers a chance to reevaluate the Hollywood giant's status as an auteur, truly one of cinema's greatest artists. All films in *The Complete Vincente Minnelli* will be projected in 35mm, except for one which will be shown in 16mm.

Popularly associated with meticulously decorated, nostalgic musicals like ***Meet Me in St. Louis*** (1944), ***An American in Paris*** (1951), ***The Band Wagon*** (1953), and the beloved ***Gigi*** (which swept the 1959 Oscars, winning in all nine categories that it was nominated including Best Picture and Best Director), Minnelli also proved to be a master of multiple genres over his 34-year directing career, including several darker dramas that were under-appreciated by his contemporaries. Minnelli was as poetically cynical as Billy Wilder in the Kirk Douglas and Lana Turner vehicle ***The Bad and the Beautiful*** (1952) and its follow-up, ***Two Weeks in Another Town*** (1960). He was as skilled as Douglas Sirk at the Technicolor CinemaScope melodrama in ***The Cobweb*** (1955) and ***Home From the Hill*** (1960). Presenting his entire corpus at once offers a chance to appreciate his fabulous range, while also calling attention to the themes, motifs, and pet obsessions that unify his films. The majority of the prints in *The Complete Vincente Minnelli* come from the Warner Bros. studio archive, but many prints have also been unearthed from archives worldwide: the Cinémathèque Suisse, Cinémathèque Française, the British Film Institute, as well as American archives such as George Eastman House, the UCLA Film & Television Archive and the Academy Film Archive.

Lester Anthony Minnelli (1903–1986) was born in Chicago to vaudevillian showfolk: his parents operated the Minnelli Brothers Tent Theater and often had their son participate as an actor. The thrill of escapism stuck, and while the young Minnelli bounced between Chicago and Ohio, he dreamed of living and working in show business. After a stint decorating shop windows at Chicago's Marshall Field's—a telling start which clever critics of

his techniques of artifice would perennially note thereafter—he found his way to New York and began designing costumes and sets for Broadway productions and Radio City Music Hall spectacles. He eventually left Radio City to direct his own productions, including lauded runs of *The Ziegfeld Follies of 1936* (which he would later adapt for the screen) and *The Show is On*. Among those who took notice of the soft-spoken Midwesterner's immense talent for theatrical pomp was lyricist and Hollywood producer Arthur Freed, Minnelli's longtime champion. Freed offered Minnelli a job at MGM, where he would enjoy one of Hollywood's greatest (and longest) studio-director relationships, with over 30 films.

Opening *The Complete Vincente Minnelli* on Friday, September 23 is ***Cabin in the Sky*** (1943), Minnelli's first job as director and first musical. It features one of the highest concentrations of homegrown American talent ever assembled in one film; Pauline Kael called it "One of the best musicals ever made." With singing legend Ethel Waters as the patient wife to Eddie "Rochester" Anderson's rascally Little Joe, the film travels from waking to dream and heaven to hell, featuring Lena Horne, Louis Armstrong, Duke Ellington, and Rex Ingram as "The Devil." The forward-thinking use of an all-black cast meant *Cabin in the Sky* went unseen in many cities at the time, but the great cast and fantastic songs has made it last it as great entertainment for decades since.

Just one year later came *Meet Me in St. Louis* (screening on Sat, Oct 1), a riot of meticulous Technicolor, impossibly intricate set decoration, and Judy Garland's classic renditions of "The Trolley Song," "Have Yourself a Merry Little Christmas," and the ebullient title tune. The film is Minnelli's tribute to home, but the nostalgia is laced with wisdom and even horror, as in the incredible Halloween scene in which the director's fluid camera tracks a young Margaret O'Brien down the street after a successful prank. This sort of bracing, standout capital-s Scene would become *de rigueur* for Minnelli, as would working with Garland, who later became his wife and collaborator for the New York-set romance ***The Clock*** (1945—Sep 29), with Robert Walker, and the Technicolor Caribbean musical, ***The Pirate*** (1948—Oct 16), with songs by Cole Porter.

Minnelli would return to the musical often and at such a high level of artistry that there is no consensus among critics and fans about which is the best. Dave Kehr called *The Band Wagon* (Sep 30) "the height of the American musical... Rife with great numbers," and Pauline Kael enthused: "There have been few screen musicals as good as this one." It is hard to top Fred Astaire and Cyd Charisse dancing and serenading each other in Central Park to Arthur Schwartz and Howard Dietz's "Dancing in the Dark". And yet the same film features Astaire, Nanette Fabray, and Jack Buchanan in baby bodies performing the hilariously angry and utterly surreal "Triplets." Best Picture Oscar winner *An American in Paris* (Oct 8) is full of rapturous George Gershwin songs and the masterful dancing of Gene Kelly and limber Leslie Caron, and climaxes with a famous 16-minute dance sequence set to the title tune. Upon its release *Time* raved: "A grand show—a brilliant combination of Hollywood's opulence and technical wizardry with the kind of taste and creativeness that most high-budgeted musicals notoriously lack."

Minnelli again collaborated again with Kelly on ***Brigadoon*** (1954), "a classic—if not *the* classic—Minnelli musical" (Phil Hardy, *Time Out London*), which closes the retrospective on November 2. In this exercise in reality abandonment, the hero slips into a fantastical dream world (here, a mythical Scottish village) to the music of Lerner & Loewe. Minnelli brought all of his skill as a director of comedy to 1960's ***Bells are Ringing*** (Oct 29), in which Judy Holliday plays an operator for "Susanswerphone" who becomes too involved in the lives of her clients, especially Dean Martin's writer's-blocked playwright. In the director's final musical, ***On a Clear Day You Can See Forever*** (1970—Oct 24), he tells the story of Barbra Streisand's Daisy Gamble, who, while under hypnosis (as in *The Pirate*), reveals her past life as a 19<sup>th</sup>-century British flirt. "Minnelli's love of décor transforms the movie into very real fantasy... [He] handles [Streisand] gingerly but with an appreciation of her beauty and of the largely unrealized possibilities of her talent. Talent such as hers will not break when tested; it becomes enriched" (Vincent Canby, *The New York Times*).

It might come as a surprise to viewers relatively new to Minnelli that he was in every way as much a master of the melodrama as a master of the musical. In his excellent 1949 adaptation of *Madame Bovary* (Oct 7), he zeroes in on and sympathizes with Jennifer Jones' character's novel-fed ambitions of romance and glamour. While not tone-deaf to Flaubert's element of ironic mockery, Minnelli is hypersensitive to the unfairness of her pathetic condition, crystallized in the famous ball sequence as Emma, in overflowing white gown, swirls deliriously with both her chivalrous dance partner and the camera, catching the reflection of her ideal self in an ornate mirror.

Kirk Douglas proved himself as vital a collaborator as Gene Kelly in his films with Minnelli, starting with the sophisticated behind-the-scenes satire-tragedy *The Bad and the Beautiful* (Sep 24). Douglas, never more appropriately vigorous and alive, plays Jonathan Shields, a Sammy Glick-like producer, who brutishly, though not without caring, plows through relationships with screenwriter James (Dick Powell), director Fred (Barry Sullivan), and troubled star Georgia (Lana Turner). Shields' movie titles actually appear on a marquee in *The Band Wagon*, and the self-reflexive recycling is even more explicit in the unofficial sequel *Two Weeks in Another Town* (Sep 25), with Douglas now playing a washed-up actor recovering with a role on a set in Rome. Presaging the modernism and moviemaking commentary of *Contempt* and *8 1/2*, *Two Weeks* is "a great masterpiece, an extreme film in which personal disintegration and recovery play out against and amid the shattering of a culture of cinema" (Chris Fujiwara, *Moving Image Source*). In the biopic *Lust for Life* (1956—Oct 9), which Minnelli has suggested is the most personally meaning to him of any of his films, Douglas plays the first in a long line of memorable, cinematic Vincent van Goghs.

Perhaps the two Minnelli melodramas most ripe for full reevaluation are *The Cobweb* (Oct 26—part of a Cinematheque with film critic Elliott Stein) and *The 4 Horsemen of the Apocalypse* (1962—Nov 1). In the former, Gloria Grahame, who won an Oscar for her role as Powell's wife in *The Bad and the Beautiful*, plays wife to head doctor played by Richard Widmark, who flirts with the troubled painter and clashes with Lillian Gish's shrewish matron. The seemingly confining walls of the institution and small town are made Freudian and overwhelming by Keogh Gleason and Edwin Willis' set design and George Folsey's deft CinemaScope lensing. In *4 Horsemen*, an ambitious remake of the silent film, everything is on a grander scale at the service of illustrating, according to Minnelli, the "senselessness of war." With the action moved to World War II and Glenn Ford now starring as a reluctant but brave member of the French resistance, who must fight his own family members, the film is grand opera and the score by André Previn is near-constant. Even the found footage is dreamy, as Minnelli tints and superimposes it almost beyond recognition. "To understand this film is to penetrate the whole oeuvre of a filmmaker wrongly considered to be a minor one whose talent is confined to comedies and musicals" (Jean Douchet, *Cahiers du cinéma*).

Even Minnelli's "straight" laughs carry the darker tones of his melodramas. *Father of the Bride* (1950—Oct 11), based on then-amateur writer Edward Streeter's personal experience, captures the Spencer Tracy character's very real frustrations and sense of creeping mortality, particularly in an expressionistic nightmare sequence. The film, "a certifiable classic of American pop culture" (James Naremore, *The Films of Vincente Minnelli*), spawned a sequel a year later, *Father's Little Dividend* (also Oct 11), starring Elizabeth Taylor, who would work again with Minnelli (and husband Richard Burton) 15 years later in *The Sandpiper* (1965—Oct 13). *The Cobweb's* Lauren Bacall returned for the John Alton-shot battle-of-the-sexes comedy *Designing Woman* (1957—Oct 5), which won screenwriter George Wells an Oscar. In *Goodbye Charlie* (1964—Oct 17), a farcical flipside to *The Bad and the Beautiful* starring Tony Curtis and Debbie Reynolds, Minnelli raises questions about the slipperiness of identity.

Minnelli's biography is defined by his work, all-consuming as it was. Though of course, he, with Garland, also produced daughter Liza and cast her in his final film, *A Matter of Time* (1976—Oct 25), which was recut by the studio but ultimately a fascinating work. *The Complete Vincente Minnelli* is

filled out by additional comedies, melodramas, and musicals (complete schedule below), which in summary offers a rather overwhelming argument for Minnelli's mastery as not just a mere stylist, but an accomplished auteur. His work has often divided critics and spawned a conflicting mass of academics looking to diagnose Minnelli's own issues as reflected onscreen. Finding widespread acclaim and artistic success early on, he managed to maintain it for most of his career while never abandoning his own private, occasionally idiosyncratic devotion to presenting beauty, fantasy, and the intruding friction of the commonplace with an invariably awe-inspiring visual talent and sense of wonder.

**For press information, please contact:**

**Gabriele Caroti at 718.636.4125 x3 / [gcaroti@bam.org](mailto:gcaroti@bam.org)**

**Matthew Yeager at 718.636.4129 x6 / [myeager@bam.org](mailto:myeager@bam.org)**

### **Vincente Minnelli schedule**

#### **Friday, Sep 23**

2, 4:30, 6:50, 9:15pm: *Cabin in the Sky*

#### **Saturday, Sep 24**

2, 4:30, 7, 9:30pm: *The Bad and the Beautiful*

#### **Sunday, Sep 25**

2, 4:30, 6:50, 9:15pm: *Two Weeks in Another Town*

#### **Thursday, Sep 29**

4:30, 6:50, 9:15pm: *The Clock*

#### **Friday, Sep 30**

2, 4:30, 6:50, 9:15pm: *The Band Wagon*

#### **Saturday, Oct 1**

2, 4:30, 6:50, 9:15pm: *Meet Me in St. Louis*

#### **Sunday, Oct 2**

3, 6, 9pm: *Some Came Running*

#### **Monday, Oct 3**

4:30, 6:50, 9:15pm: *Yolanda and the Thief*

#### **Tuesday, Oct 4**

7pm: *Undercurrent*

#### **Wednesday, Oct 5**

4:30, 6:50, 9:15pm: *Designing Woman*

#### **Thursday, Oct 6**

7:20, 9:30pm: *The Long, Long Trailer*

#### **Friday, Oct 7**

3, 6, 9pm: *Madame Bovary*

#### **Saturday, Oct 8**

2, 4:30, 6:50, 9:15pm: *An American in Paris*

**Sunday, Oct 9**

2, 4:30, 7, 9:30pm: *Lust for Life*

**Monday, Oct 10**

4:30, 6:50, 9:15pm: *Ziegfeld Follies*

**Tuesday, Oct 11**

7pm: *Father of the Bride* screening with *Father's Little Dividend*—**Double Feature**

**Thursday, Oct 13**

7:20, 9:40pm: *The Sandpiper*

**Friday, Oct 14**

2, 4:30, 9:15pm: *Kismet*

6:50pm: *I Dood It*

**Saturday, Oct 15**

6:30, 9:30pm: *Home from the Hill*

**Sunday, Oct 16**

2, 4:30, 6:50, 9:15pm: *The Pirate*

**Monday, Oct 17**

6:50, 9:15pm: *Goodbye Charlie*

**Tuesday, Oct 18**

4:30, 7, 9:30pm: *The Story of Three Loves*

**Wednesday, Oct 19**

4:30, 6:50, 9:15pm: *Tea and Sympathy*

**Monday, Oct 24**

6:50, 9:30pm: *On a Clear Day You Can See Forever*

**Tuesday, Oct 25**

6:50, 9:15pm: *A Matter of Time*

**Wednesday, Oct 26**

7:30pm: *The Cobweb*

\*Cinemachat with Elliott Stein

**Thursday, Oct 27**

4:30, 6:50, 9:15pm: *The Seventh Sin*

**Thursday, Oct 28**

2, 6:50pm: *The Courtship of Eddie's Father*

4:30, 9:15pm: *The Reluctant Debutante*

**Friday, Oct 29**

6:50, 9:30pm: *Bells are Ringing*

**Saturday, Oct 30**

2, 4:30, 6:50, 9:15pm: *Gigi*

## **Tuesday, Nov 1**

6:30, 9:30pm: *The 4 Horsemen of the Apocalypse*

## **Wednesday, Nov 2**

6:50, 9:15pm: *Brigadoon*

## **Film descriptions for *The Complete Vincente Minnelli***

*All films in 35mm except where noted.*

### ***An American in Paris* (1951) 113 min.**

*With Gene Kelly, Leslie Caron, Oscar Levant.*

An Ex-GI turned bohemian (Kelly) soaks up the local culture while trying to make his name as a painter on the Left Bank in Minnelli's splashy Best Picture Oscar winner, featuring the songs of George Gershwin—including "I Got Rhythm," "S Wonderful," and "Our Love is Here to Stay." The ecstatic, tour-de-force climax is a 16-minute ballet set to the titular Gershwin tone poem with art direction inspired by Renoir, Dufy, and the Impressionists. The film also features the debut of Minnelli discovery Leslie Caron, playing Kelly's Parisian love interest.

**Sat, Oct 8 at 2, 4:30, 6:50, 9:15pm**

### ***The Bad and the Beautiful* (1953) 118 min.**

*With Lana Turner, Kirk Douglas, Walter Pidgeon.* Try and spot the real-life referents (from Selznick to von Stroheim) in Minnelli's cynical skewering of Tinseltown, as unscrupulous producer Jonathan Shields (Kirk Douglas) claws his way up from B-movie maven to Hollywood A-lister. Minnelli's five-Oscar winner (including Best Supporting actress Gloria Grahame) is highlighted by Shields' production *The Doom of the Cat Men* (obvious Val Lewton send-up) and Lana Turner's meltdown in a moving vehicle, "one of the great melodramatic arias ever staged for a film" (Tom Shales).

**Sat, Sep 24 at 2, 4:30, 7, 9:30pm**

### ***The Band Wagon* (1953) 112 min.**

*With Fred Astaire, Cyd Charisse, Oscar Levant.*

Widely considered one of the finest musicals ever made, Minnelli's MGM showstopper stars a post-Ginger Fred Astaire as a version of himself—an aging movie star looking to make a Broadway comeback in what turns out to be a ridiculously avant-garde musical production of *Faust*. The exuberant production numbers—which feature Astaire, alternately, as a disarmingly violent toddler in "Triplets," a moonlit charmer in the intoxicatingly romantic "Dancing in the Dark," and a Mike Hammer-type gumshoe in Mickey Spillane spoof "The Girl Hunt Ballet," among others—come fast and furious in this utterly joyous musical masterpiece.

**Fri, Sep 30 at 2, 4:30, 6:50, 9:15pm**

### ***Bells Are Ringing* (1960) 126 min.**

*With Judy Holliday, Dean Martin, Fred Clark.*

Minnelli's penultimate musical is a delight, thanks in large part to Judy Holliday's bravura performance (her last, as it would turn out) as a meddling telephone operator for "Susanswerphone" who gets too involved in the lives of her New York City clients—including an unemployed method actor, a tunesmith dentist, and, in particular, an in-need-of-inspiration playwright (Martin). *Bells Are Ringing* also marked the last MGM musical produced by frequent Minnelli collaborator, the famed Arthur Freed.

**Fri, Oct 29 at 6:50, 9:30pm**

### ***Brigadoon* (1954) 108 min.**

*With Gene Kelly, Van Johnson, Cyd Charisse.*

An American tourist (Kelly) stumbles upon the mythical Scottish village of Brigadoon—which appears for only one day every century—where he falls in love with a local lass (Charisse) in "the classic Minnelli musical" (*Time Out London*). Minnelli rapturously evokes the seductive dream world that

Kelly's disaffected New Yorker finds himself increasingly drawn to, the showdown between fantasy and reality forming the thematic core of many of the director's most personal works. With a haunting Frederick Loewe score. "Overlooked among 1950s musicals has its own quiet charm, and lovely score."—Leonard Maltin

**Wed, Nov 2 at 6:50, 9:15pm**

***Cabin in the Sky*** (1943) 98 min.

*With Ethel Waters, Eddie "Rochester" Anderson, Lena Horne.*

Lena Horne, Ethel Waters, Louis Armstrong, Duke Ellington, Eddie "Rochester" Anderson, John Bubbles, Rex Ingram... A who's-who of black entertainers light up Minnelli's first film as Waters and "Lucifer Jr." Ingram battle for control of recently-deceased Anderson's soul in this musical version of the *Faust* legend. Minnelli's direction is notable for both the stunning, dream-like sets he created as well as for the then-remarkable compassion with which he treats the all-black cast. "One of the best musicals ever made in this country. It becomes even better with the years because it's so exciting to see legendary artists, such as Ethel Waters, Lena Horne, Louis Armstrong, and Bubbles, as they were in the 40s."—Pauline Kael

**Fri, Sep 23 at 2, 4:30, 6:50, 9:15pm**

***The Clock*** (1945) 90 min.

*With Judy Garland, Robert Walker.*

While on leave, GI Robert Walker has just 48 hours in Gotham to fall in love with Judy Garland (never shot more beautifully or lovingly than by Minnelli), accompany her as they take over an indisposed milkman's graveyard shift, and find her again when he's separated in a subway snafu, all before racing furiously up and down Manhattan to get a marriage license. Minnelli crafts one of the most achingly romantic scenes of all time as the couple swoons to an urban sound collage in Central Park that builds to an ecstatic first kiss.

**Thu, Sep 29 at 4:30, 6:50, 9:15pm**

***The Cobweb*** (1955) 134 min.

*With Richard Widmark, Lauren Bacall, Charles Boyer, Gloria Grahame.*

One of the best films of Minnelli's middle period, this rich drama is set in the microcosm of an upscale mental clinic where the patients seem only a tad less loopy than the personnel. Widmark gives one of his most indelible performances as the analyst whose own life is breaking up. The director's subtle use of décor serves the story brilliantly, and the great cast also includes Gloria Grahame, Lillian Gish, Charles Boyer, and Susan Strasberg.

**Wed, Oct 26 at 7:30pm**

**Cinemachat with Elliott Stein and photo archivist Howard Mandelbaum**

***The Courtship of Eddie's Father*** (1963) 118 min.

*With Glenn Ford, Ron Howard, Shirley Jones.*

Following the commercial failure of *The 4 Horsemen of the Apocalypse*, its director, star, and screenwriter (John Gay) reunited for something completely different: this Manhattan-set comedic melodrama in which a widower's precocious son (Howard) sets out to find his father (Ford) a new wife. Per usual, Minnelli locates genuine pathos in the seemingly light material as well as occasion for his trademark displays of outsized emotion—most notably in eight-year-old Ron Howard's hysterics over his dead goldfish.

**Thu, Oct 28 at 2, 6:50pm**

***Designing Woman*** (1957) 118 min.

*With Gregory Peck, Lauren Bacall, Dolores Gray.*

Opposites attract and then subsequently duke it out, when an average Joe sportswriter (Peck) impulsively marries a sophisticated fashion designer (Bacall) in this battle-of-the-sexes farce (an update of the 1942 Tracy-Hepburn vehicle, *Woman of the Year*). A comedy about taste, Minnelli's

inventive camerawork and chic sensibility is on ample display here, including one particularly flamboyant Minnelli-ism: the blue LA skies going magenta through the eyes of a hungover Peck.

**Wed, Oct 5 at 4:30, 6:50, 9:15pm**

***Father of the Bride*** (1950) 92 min.

*With Spencer Tracy, Joan Bennett, Elizabeth Taylor.*

Papa's (Tracy) got separation anxiety as he braces himself for his daughter's (Taylor) impending nuptials—and the complications and costs for the lavish affair are only mounting. On the surface, a charming family comedy, but Minnelli infuses the lighthearted goings-on with a surprisingly bleak subtext, as the father grapples with universal fears of public humiliation and growing old—culminating in an expressionistic nightmare sequence that lays bare the underlying horror of the proceedings. One of Minnelli's greatest popular successes, with Oscar nominations for Best Actor (Tracy) and Best Picture.

*Screening with **Father's Little Dividend*** (1951) 82 min.

*With Spencer Tracy, Joan Bennett, Elizabeth Taylor.*

The cast and crew of the hit *Father of the Bride* reunited for this sequel (turned out very quickly during a break in the filming of *An American in Paris* to capitalize on the original's success), in which the neurotic father played Tracy must now come to grips with the revelation that he is going to be a grandfather. Like *Bride* (though sweeter and with less underlying vitriol) this domestic comedy offers an unexpectedly perceptive take on family life and proved another popular success for Minnelli.

**Tue, Oct 11 at 7pm—DOUBLE FEATURE**

***The 4 Horsemen of the Apocalypse*** (1962) 153 min.

*With Glenn Ford, Ingrid Thulin, Charles Boyer.*

MGM's ravishing CinemaScope updated remake of the classic Rudolph Valentino silent boasts a multinational cast in this epic about a family whose members fight on opposite sides during World War II. From a technical standpoint, this tale of the disintegration of a proud dynasty and doomed love in bad times, is one of the most accomplished productions Minnelli ever directed.

**Tue, Nov 1 at 6:30, 9:30pm**

***Gigi*** (1958) 115 min.

*With Leslie Caron, Maurice Chevalier, Louis Jourdan.*

In this musical adaptation of Colette's novella, a roué (Chevalier) belts out "Thank Heaven for Little Girls" while quintessential Minnelli misfit Leslie Caron captivates in the title role, a French schoolgirl groomed by her courtesan aunt to enter the family business—until romance comes along in the form of suitor (Jourdan). This utterly enchanting Lerner and Loewe production earned a whopping nine Oscars (including Best Picture and Director) and was art-directed to the hilt by Minnelli and costume and production designer Cecil Beaton, who brilliantly evoke fin-de-siècle Paris.

**Sat, Oct 30 at 2, 4:30, 6:50, 9:15pm**

***Goodbye Charlie*** (1964) 116 min.

*With Tony Curtis, Debbie Reynolds, Pat Boone.*

A philandering Hollywood screenwriter bites the dust and is reincarnated as blonde cutie (Reynolds, in a role originated onstage by Lauren Bacall and originally slated for Marilyn Monroe) in Minnelli's adaptation of George Axelrod's (*The Seven Year Itch*) sex farce. As in Minnelli's earlier *The Bad and the Beautiful*, the Malibu setting allows for ample Tinseltown skewering, while the gender-bending antics are occasion for one of Minnelli's most peculiar riffs on the theme of identity that recurs throughout his work.

**Mon, Oct 17 at 6:50, 9:15pm**

**Home from the Hill** (1960)

*With Robert Mitchum, Eleanor Parker, George Peppard, George Hamilton.*

Oedipal hysterics in small town Texas. Minnelli continued his explorations of young misfits with this powerful male melodrama about sensitive teenager George Hamilton who is torn between overprotective mother Eleanor Parker and domineering, ultra-macho father Robert Mitchum. The closest thing to a Minnelli Western, the director imbues the Texas backwoods locales with an ethereal, almost mystical, quality. “Explosive viewing.”—Rod McShane, *Time Out London*

**I Dood It** (1943) 102 min. 16mm

*With Red Skelton, Eleanor Powell.*

On the heels of Minnelli’s successful debut *Cabin in the Sky*, his second Hollywood assignment was this zany Red Skelton vehicle (an update of Buster Keaton’s *Spite Marriage*) in which the comedian stars as a pants presser enamored with a Broadway star (Powell). The film’s highlights include interludes by Jimmy Dorsey and his orchestra and a show-stopping musical showdown between divas Lena Horne and Hazel Scott. Watch for a cameo by Minnelli’s French poodle, Baba, as Butterfly McQueen’s canine companion.

**Fri, Oct 14 at 6:50pm**

**Kismet** (1955) 103 min.

*With Howard Keel, Ann Blyth, Dolores Gray.*

This fourth screen adaptation of the hit Broadway Arabian fantasy—with melodies (including standards “Stranger in Paradise” and “Baubles, Bangles, and Beads”) based on Borodin—is the most opulent. Full of romantic intrigue and set against an exotic backdrop, the story follows poet Hadji (Keel) as he goes from beggar to millionaire in the course of a day. Minnelli’s Baghdad is a triumph of set and costume design, with a smoldering performance by Dolores Gray.

**Fri, Oct 14 at 2, 4:30, 9:15pm**

**The Long, Long Trailer** (1953) 103 min.

*With Lucille Ball, Desi Arnaz.*

Minnelli teamed up with television’s ultimate power couple, Lucy and Desi (amplifying their small-screen personas to near caricature), for this farce about a husband and wife who travel the country in an enormous, unwieldy RV, instigating a string of comic pratfalls along the way. Broad slapstick on the surface, but look closer and it’s a wildly subversive deconstruction of 1950s domestic complacency and crass consumerism, “one of the most brilliant and thorough dissections of this peculiarly American idiom on film” (Dave Kehr, *Chicago Reader*).

**Thu, Oct 6 at 7:20, 9:30pm**

**Lust for Life** (1956) 122 min.

*With Kirk Douglas, Anthony Quinn.*

Minnelli thrilled at the opportunity to direct this biopic of iconoclastic painter (and fellow outsider and dreamer) Vincent van Gogh (Douglas, whose manic on-screen energy was seldom harnessed more effectively). Reflecting the color palettes of the Dutch artist’s canvases, Minnelli’s film is “alive with the same kind of passion, sensuousness, and mastery of color” (Minnelli biographer Mark Griffin). With Quinn as van Gogh’s friend and rival, Paul Gauguin.

**Sun, Oct 9 at 2, 4:30, 7, 9:30pm**

**Madame Bovary** (1949) 114 min.

*With Jennifer Jones, Van Heflin, Louis Jourdan, James Mason.*

Consummate dreamer Minnelli likely saw more than a little of himself in Flaubert’s tale of discontented housewife Emma Bovary (Jones), who yearns for the romance and beauty she reads about in novels—precipitating a tragic string of adulterous affairs. MGM appeased censors wary of the novel’s racy content by adding the framing story in which James Mason as Flaubert defends his novel in court against charges of indecency. The much-admired ballroom sequence, in which “the swirling camera

and mounting, vertiginous hysteria keep pace with Emma's spiraling ambition" (Armond White, *New York Press*), "is among the greatest set pieces of Minnelli's—or anyone else's—career" (Leonard Maltin).

**Fri, Oct 7 at 3, 6, 9pm**

***A Matter of Time*** (1976) 97 min.

*With Ingrid Bergman, Liza Minnelli, Charles Boyer.*

Minnelli's rarely-shown final film, shot on location in Italy, was mutilated and re-cut by a ruthless AIP studio but retains magical moments. It's based on a novel about the last days of an eccentric countess, a muse of great artists who had once seduced a generation of financiers and crowned heads. Bergman at 60 was still a radiant screen personality, looks eight feet tall and every inch a star. Her glamour in this role surpasses anything she's had before as a woman who only cared about being attractive to men, and now, has nothing left but memories of her conquests.

**Tue, Oct 25 at 6:50, 9:15pm**

***Meet Me in St. Louis*** (1944) 113 min.

*With Judy Garland, Margaret O'Brien, Mary Astor.*

Minnelli transformed Sally Benson's slice-of-Americana *New Yorker* short stories into a beloved musical classic and career-defining vehicle for his soon-to-be-wife Judy Garland (whom he met on the set). Set in turn-of-the-century St. Louis, the film follows the middle-class Smith family through the changing seasons and times as they anticipate the coming of the 1904 World's Fair. Minnelli's characteristically ravishing mise-en-scène poignantly evokes an era gone by, while Garland's debuting of now standards like "The Trolley Song" and "Have Yourself a Merry Little Christmas" retains its freshness. One of the most spellbinding set-pieces was the one dearest to Minnelli (which he fought to have saved from the cutting from floor)—the fantastical Halloween sequence as seen through the eyes of young Margaret O'Brien.

**Sat, Oct 1 at 2, 4:30, 6:50, 9:15pm**

***On a Clear Day You Can See Forever*** (1970) 129 min.

*With Barbra Streisand, Yves Montand, Bob Newhart.*

Minnelli's last musical was this sumptuous Alan Jay Lerner adaptation. Streisand stars as eccentric Brooklyn girl Daisy Gamble, who undergoes hypnosis and reveals a colorful past life as Melinda, a free-spirited 19th-century British coquette—whom her psychiatrist (Montand) finds himself falling for. A high point of the director's late career, the flashbacks are among Minnelli's greatest visual triumphs. Watch for a young Jack Nicholson as Streisand's stepbrother. Film critic Stuart Byron called it "an authentic masterpiece, a unique personal statement—perhaps Minnelli's most personal statement."

**Mon, Oct 24 at 6:50, 9:30pm**

***The Pirate*** (1948) 102 min.

*With Judy Garland, Gene Kelly.*

Minnelli's at his splashiest in this swashbuckling Caribbean-set musical with songs by Cole Porter. Determined to win the affections of a damsel played by Judy Garland, a traveling player (Kelly, spoofing Douglas Fairbanks) disguises himself as her romantic idol: mythical pirate "Mack the Black." "Lively, colorful, and lyrical—Minnelli was married to Garland at the time, and it shows in some of the most romantic close-ups ever put on film." —Dave Kehr, *Chicago Reader*

**Sun, Oct 16 at 2, 4:30, 6:50, 9:15pm**

***The Reluctant Debutante*** (1958) 94 min.

*With Rex Harrison, Kay Kendall, Sandra Dee.*

Harrison and Kendall are "a madcap delight" (Minnelli biographer Mark Griffin) as upper-crust Brits endeavoring to introduce their daughter Jane (Dee) to high society and Mr. Right. But Jane's only got eyes for an American drummer (John Saxon). For "one of his purest and airiest comedies" (film critic and Minnelli biographer Emanuel Levy), Minnelli was his own art director, relishing the opportunity to

design the posh British drawing rooms that contain the action. With a marvelous Angela Lansbury as Kendall's caustic confidante.

**Thu, Oct 28 at 4:30, 9:15pm**

***The Sandpiper*** (1965) 117 min.

*With Elizabeth Taylor, Richard Burton, Eva Marie Saint.*

Celebrity power couple Elizabeth Taylor and Richard Burton lent their megawatt marquee value to this deliriously sudsy romantic soap opera, with a script co-authored by blacklisted screenwriter Dalton Trumbo. A free-spirited beatnik painter (Taylor) with an illegitimate child falls in love with a minister (Burton)—who is already married to a devoted wife (Saint). Set on the beach in California's Big Sur with Minnelli capturing stunning seaside vistas. The film won an Oscar for its haunting theme song "The Shadow of Your Smile."

**Thu, Oct 13 at 7:20, 9:40pm**

***The Seventh Sin*** (1957) 94 min.

*Directed by Ronald Neame.*

*With Eleanor Parker, Bill Travers, George Sanders.*

An uncredited Minnelli inherited this assignment from original director Ronald Neame, who walked off the troubled production—a remake of the 1934 Greta Garbo vehicle *The Painted Veil*, adapted from Somerset Maugham's novel about an adulterous doctor's wife (Parker) set during the cholera epidemic in China. Though he was responsible for only a few scenes and some retakes, Minnelli's visual panache shines through in key moments. Miklos Rosza's memorable *Madame Bovary* waltz also makes a reappearance.

**Thu, Oct 27 at 4:30, 6:50, 9:15pm**

***Some Came Running*** (1958) 137 min.

*With Frank Sinatra, Dean Martin, Shirley MacLaine.*

Hard drinking writer Frank Sinatra (the last in the long line of loners and dreamers at the center of Minnelli's remarkable 50s melodramas) returns home from the war to Parkman, Indiana with good-hearted floozy Shirley MacLaine in tow, where he butts up against 50s suburban conformism and small town hypocrisy. Capped by perhaps the most explosive set-piece the director ever constructed outside of his musicals—a climactic shootout at a carnival that's an expressionistic riot of color and dizzying camera angles. Describing the sequence Minnelli remarked, "It should be like the inside of a jukebox." "One of Minnelli's great films, perhaps even his masterpiece."—Joe McElhaney

**Sun, Oct 2 at 3, 6, 9pm**

***The Story of Three Loves*** (1953) 122 min.

*Directed by Vincente Minnelli, Gottfried Reinhardt.*

*With Kirk Douglas, James Mason, Leslie Caron, Farley Granger.*

In "Mademoiselle," the fantastical, Minnelli-helmed middle segment of this omnibus film, a 12-year-old boy (Ricky Nelson) is transformed into a hunky young man (Granger)—and finds love with his Verlaine-reading French governess (Caron). This is high-gloss MGM at its most entertaining, with grande dame Ethel Barrymore as the sorceress who engineers the improbable switcheroo. The lovers in the other two segments directed by Gottfried Reinhardt are James Mason as a choreographer smitten with ill-fated dancer Moira Shearer, and Kirk Douglas and Pier Angeli as a pair of daredevil trapeze artists.

**Tue, Oct 18 at 4:30, 7, 9:30pm**

***Tea and Sympathy*** (1956) 122 min.

*With Deborah Kerr, John Kerr, Leif Erickson.*

Adapted from Robert Anderson's Broadway play, this melodrama—one of Minnelli's most personal (and underrated)—tackled the then-taboo subject of homosexuality with remarkable empathy. More interested in theater and classical music than sports and the opposite sex, an effeminate teenager

(John Kerr) struggles to survive in an all-male prep school—where he is ridiculed by his peers as “sister boy”—while forging a too-close connection with the empathetic housemaster’s wife (Deborah Kerr). One of the most anguished expressions of Minnelli’s eternal outsiderhood.

**Wed, Oct 19 at 4:30, 6:50, 9:15pm**

***Two Weeks in Another Town*** (1962) 107 min.

*With Kirk Douglas, Edward G. Robinson, Cyd Charisse.*

A companion to *The Bad and the Beautiful* but even more perverse and all pitched at an ever greater level of hysteria, features troubled Hollywood actor Kirk Douglas looking for redemption by re-teaming with once-great director Edward G. Robinson in Rome. But then old flame Cyd Charisse re-enters the picture and it looks like he’s headed straight for another nervous breakdown. The orgy scene that Minnelli intended to rival the one in *La Dolce Vita* was mercilessly cut by the studio but remains one of Minnelli’s most lavish set pieces, culminating in a wild midnight car ride that feels like the anguished howl of a great artist.

**Sun, Sep 25 at 2, 4:30, 6:50, 9:15pm**

***Undercurrent*** (1946) 116 min. 16mm

*With Katharine Hepburn, Robert Taylor, Robert Mitchum.*

This stylish MGM noir-melodrama (in the vein of similar menaced-bride thrillers *Rebecca* and *Gaslight*) cast Hepburn against type as a plain young bride who seeks refuge from her wealthy psychotic husband (Taylor) and into the arms of his sensitive half-brother (Mitchum). Karl Freund’s shadowy cinematography and Minnelli’s complex mise-en-scène transform this low-key suspense yarn into “a haunting and subtle study of malevolence and gullibility” (Geoff Andrew, *Time Out London*).

**Tue, Oct 4 at 7pm**

***Yolanda and the Thief*** (1945) 108 min.

*With Vincente Minnelli, with Fred Astaire, Lucille Bremer, Frank Morgan.*

Minnelli unleashed. Inspired by Dalí, Minnelli crafted what he described as “the first surrealist ballet ever used in pictures” for this dreamlike musical fantasy—one of the director’s most outlandishly experimental exercises in pure style. A con artist (Astaire) sets out to fleece a South American heiress (Bremer)—but then love gets in the way. Highlighted by the exuberant “Coffee Time” dance number—which takes place on an optical illusion floor!

**Mon, Oct 3 at 4:30, 6:50, 9:15pm**

***Ziegfeld Follies*** (1945) 100 min.

*With William Powell, Judy Garland, Lucille Ball, Fred Astaire.*

MGM’s galaxy of stars light up this Technicolor hodgepodge of comedy and music as impresario Ziegfeld (Powell) conjures up a fantastical imaginary revue, in which Fred Astaire and Gene Kelly share the screen for the only time in their careers, Judy Garland spoofs Greer Garson, and Lucille Ball uses her whip to tame a bevy of chorine tigers. Minnelli outdoes himself with the dreamy, foggy London-set “Limehouse Blues” number, featuring Astaire and Lucille Bremer.

**Mon, Oct 10 at 4:30, 6:50, 9:15pm**

### **About BAMcinématek**

The four-screen BAM Rose Cinemas (BRC) opened in 1998 to offer Brooklyn audiences alternative and independent films that might not play in the borough otherwise, making BAM the only performing arts center in the country with two mainstage theaters and a multiplex cinema. In July 1999, beginning with a series celebrating the work of Spike Lee, BAMcinématek was born as Brooklyn’s only daily, year-round repertory film program. BAMcinématek presents new and rarely seen contemporary films, classics from cinema history, work by local artists, and festivals of films from around the world, often with special appearances by directors, actors, and other guests.

BAMcinématek has not only presented major retrospectives by well-known filmmakers such as Michelangelo Antonioni, Shohei Imamura, Manoel de Oliveira, and Luchino Visconti, but it has also introduced New York

audiences to contemporary artists such as Pedro Costa and Apichatpong Weerasethakul. In addition BAMcinématek programmed the first US retrospectives of directors Nuri Bilge Ceylan, Arnaud Desplechin, and Hong Sang-soo. Recently BAMcinématek co-curated a three-year summer collaboration of new feature/documentary/short films with the Sundance Institute, from 2006 to 2008. BAMcinématek launched the first BAMcinemaFEST in June 2009, a 16-day festival of new independent films and repertory favorites; the third annual BAMcinemaFEST ran in June 2011. From November 10 to 23, 2010, BAMcinématek presented a complete retrospective of the restored works from around the globe of World Cinema Foundation (WCF).

### Credits

*The Wall Street Journal* is the presenting sponsor for BAMcinématek and BAM Rose Cinemas.

BAM Rose Cinemas are named in recognition of a major gift in honor of Jonathan F.P. and Diana Calthorpe Rose. BAM Rose Cinemas would also like to acknowledge the generous support of The Peter Jay Sharp Foundation, The Estate of Richard B. Fisher, Brooklyn Borough President Marty Markowitz, Brooklyn Delegation of the New York City Council, New York City Department of Cultural Affairs, New York State Council on the Arts, Bloomberg, and Time Warner Inc. Additional support for BAMcinématek is provided by The Grodzins Fund.

Special thanks to Olivier Père & Olmo Giovannini/Festival del film Locarno, Marilee Womack/Warners, Daniel Bish/George Eastman House, Brian Block/Criterion, Caitlin Robertson/Fox, Kent Youngblood/MGM, Kathryn Brennan/Paramount, Andrew Youdell/British Film Institute, André Schaublin & Virginie Allflatt/Cinémathèque Suisse, May Haduong/Academy Film Archive, Emilie Cauquy & Caroline Maleville/Cinémathèque Française

### General Information

Tickets:           General Admission: \$12  
                  BAM Cinema Club Members: \$7, BAM Cinema Club Movie Moguls: Free  
                  Seniors & Students (25 and under with a valid ID, Mon—Thu): \$9  
                  Bargain matinees (Mon—Thu before 5pm & Fri—Sun before 3pm no holidays): \$8

BAM Howard Gilman Opera House, BAM Rose Cinemas, and BAMcafé are located in the Peter Jay Sharp building at 30 Lafayette Avenue (between St Felix Street and Ashland Place) in the Fort Greene neighborhood of Brooklyn. BAM Harvey Theater is located two blocks from the main building at 651 Fulton Street (between Ashland and Rockwell Places). Both locations house Shakespeare & Co. at BAM kiosks. BAM Rose Cinemas is Brooklyn's only movie house dedicated to first-run independent and foreign film and repertory programming. BAMcafé, operated by Great Performances, is open for dining prior to BAM Howard Gilman Opera House evening performances. BAMcafé, currently on hiatus until mid-September, also features an eclectic mix of spoken word and live music for BAMcafé Live on select Friday and Saturday nights with a special BAMcafé Live menu available starting at 8pm.

Subway:           2, 3, 4, 5, Q, B to Atlantic Avenue (2, 3, 4, 5 to Nevins St for Harvey Theater)  
                  D, N, R to Pacific Street; G to Fulton Street; C to Lafayette Avenue  
Train:            Long Island Railroad to Atlantic Terminal  
Bus:             B25, B26, B41, B45, B52, B63, B67 all stop within three blocks of BAM  
Car:             Commercial parking lots are located adjacent to BAM

For ticket and BAMbus information, call BAM Ticket Services at 718.636.4100, or visit [BAM.org](http://BAM.org).

## ## ##