



OMAHA'S OWN NONPROFIT CINEMA 402.933.0259 FILMSTREAMS.ORG
 FILM AS AN ART FORM DEVOTED TO THE PRESENTATION AND DISCUSSION OF FILM AS AN ART FORM DEVOTED TO THE PRESENTATION AND DISCUSSION OF FILM AS AN ART FORM DEVOTED TO THE PRESENTATION AND DISCUSSION OF FILM AS AN ART FORM

Film Streams Repertory Calendar

October – December 2007

v1.2

Badlands 1973



Great Directors: Sturges & Wilder

October 5 – November 1, 2007

Sponsored by Omaha Steaks

- | | |
|----------------------------------|--------------------------------|
| Sunset Boulevard 1950 | Unfaithfully Yours 1948 |
| Sullivan's Travels 1941 | The Lost Weekend 1945 |
| The Apartment 1960 | Sabrina 1954 |
| The Palm Beach Story 1942 | The Lady Eve 1941 |
| The Seven Year Itch 1955 | Kiss Me, Stupid 1964 |
| Some Like It Hot 1959 | |

Ah, Preston Sturges and Billy Wilder. Where to begin? Well, somewhere around the mid-twentieth century, they pretty much reinvented the American movie comedy, pulling more humor and wit from single lines of dialogue than most directors get out of entire scenes. Sturges proved that the heart of great slapstick is great writing, paving the way for contemporary giants like the Coen brothers (who've paid him cinematic homage more than once). Wilder, of course, brought us THE APARTMENT and Marilyn Monroe and comedic inventiveness, all the while leading one of the most productive careers in film history. Sturges and Wilder, Wilder and Sturges, their voices as fresh today as ever. Either is deserving of a single retrospective, but here we present them both with infinite reverence.

See reverse side of this newsletter for full calendar of films, dates, and showtimes.



Out There: Nebraska and the Great Plains in the Movies

Curated by Kurt Andersen

November 16 – December 13, 2007

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|--------------------------------|--------------------------------|
| Badlands 1973 | Election 1999 |
| Boys Town 1938 | Boys Don't Cry 1999 |
| A Time for Burning 1966 | The Straight Story 1999 |
| Tender Mercies 1983 | About Schmidt 2002 |
| The Indian Runner 1991 | My Antonia 1995 |
| Fargo 1996 | |

BADLANDS began the modern cinema of the 100th meridian—movies not just set or filmed in Nebraska and hereabouts, but movies about this physical, social and spiritual geography.

Five of the eleven films in this series were actually shot in Omaha (BOYS TOWN, A TIME FOR BURNING, ELECTION, THE INDIAN RUNNER, ABOUT SCHMIDT), another outstate (MY ANTONIA), and two others, BADLANDS and BOYS DON'T CRY, elsewhere in the Great Plains (Colorado and Texas, respectively) but portray real-life events that happened in Nebraska.

Indeed, apart from the documentary, six of the ten feature films are based in part or whole on real events. On the one hand, that's because to most people who make movies, the salient feature of this part of the country is kind of extreme "realness." (Even though Alexander Payne's three Omaha films are fictional, they're defined by their cinematically unfamiliar and pointedly mid-American settings—that is, by their unglamorous authenticity.) Less generously, it pretty much requires some over-the-top true-life event—a teenaged couple's homicidal joyride, the rape and murder of a secretly transgendered girl in Richardson County, the quixotic cross-country lawnmower ride of a gimpy old man in Iowa—to galvanize the interest of filmmakers and their show business handlers who consider the thousand miles between Chicago and Aspen the very definition of "flyover country."

A profoundly all-American ordinariness is a main subject of most of these films. In some cases that means a regular-schmo protagonist who, in his or her quiet way moves toward redemption (MY ANTONIA, ABOUT SCHMIDT, TENDER MERCIES) or actual heroism (FARGO, THE STRAIGHT STORY). Most of them fixate on the wide open country itself, finding in the vast expanses of land and sky something sublime (TENDER MERCIES, MY ANTONIA, THE STRAIGHT STORY) or unendurably desolate (BADLANDS). The plain Plains landscapes and towns can be backdrops for (if not implicitly causes of) monstrous violence (BADLANDS, THE INDIAN RUNNER, BOYS DON'T CRY), or else opportunities for comedy (ELECTION, FARGO, ABOUT SCHMIDT). And the local cultures run the spectrum from the heartwarmingly decent (BOYS TOWN, THE STRAIGHT STORY) to the heartbreakingly benighted (A TIME FOR BURNING, BOYS DON'T CRY)—but with a plurality (FARGO, ABOUT SCHMIDT) lying in a midwestern, middle-American middle range, where things are simultaneously funny and sad, banal and a bit beautiful. In other words, lovably, amusingly, uncomfortably familiar.

—Kurt Andersen, author and public radio host

When I was growing up in Omaha in the 1960s and early 1970s, the movies and Nebraska were distinct and separate worlds, and not just because one was real and the other a web of glamorous fictions. Surely a significant reason that I migrated, lemming-like, to New York City at age 21 was the fact that New York was the American place I'd seen most vividly depicted on screen—on TV sitcoms ("The Patty Duke Show," "The Odd Couple") and talk shows hosted by former Nebraskans Johnny Carson and Dick Cavett, in movie theaters (UP THE DOWN STAIRCASE, CHELSEA GIRLS, THE FRENCH CONNECTION), and, most of all, in old movies that I watched on television (MY MAN GODFREY, THE LOST WEEKEND, MIRACLE ON 34TH STREET, REAR WINDOW, MY SISTER EILEEN).

The one, absolutely thrilling moment during my childhood when the two worlds intersected was the afternoon I happened to see BOYS TOWN, from 1938, on TV. A movie, with movie stars, set (and shot) in Omaha!

The next time I experienced that thrill of self-recognition watching a movie I was 19, going to college back east, no longer a child but with the full impressionability of youth. Terrence Malick's BADLANDS (1973) was based on the real-life murder spree of 19-year-old Charles Starkweather and his 14-year-old girlfriend, who killed ten people in Nebraska (including the girlfriend's mother and sister) and drove in a stolen car across the state to Wyoming, where he killed an elephant. BADLANDS was unlike any movie I'd seen—the pulpier story imaginable made with jaw-dropping craft and restraint, graphic but absolutely unromantic depictions of murder, chillingly plausible antiheroes of an existentially extreme, contemporary kind. And the film had a powerful child-of-Nebraska resonance for me as well: that moment of terrorized Starkweather panic in January 1958, when I was three, is my earliest memory.

See reverse side of this newsletter for full calendar of films and dates.

Coming Soon to Films Streams

Events This Fall

Thursday, November 22 (Thanksgiving Night)

The Shop Around the Corner 1940

Directed by Ernst Lubitsch. Running Time: 99 min. Presented in conjunction with the Holiday Lights Festival. Tickets are \$5 general admission and \$4 for members.

Saturday, December 15, 2007

Metropolitan Opera: Live in HD — Romeo and Juliet

Presented in collaboration with Opera Omaha. On sale to Film Streams Members and Opera Omaha Members on Oct. 26 and to the public on Nov. 9.

December 14 – 20, 2007

Members Select:

You vote, we screen, and democracy wins.

Film Streams Members: grab a ballot at the theater this fall and vote for the film you'd like to see us bring back to the big screen. The winning picture will be screened December 14 – 20. Watch for updates in our weekly e-newsletter.

First-Run Films

October 12 – 25

Great World of Sound 2007

Directed by Craig Zobel. Running Time: 106 min.

October 26 – November 15

Lust, Caution 2007

Directed by Ang Lee. Running Time: 157 min.

November 9 – 15

Kurt Cobain: About a Son 2007

Directed by AJ Schnack. Running Time: 96 min.

Visit filmstreams.org for film information, showtimes, and advance tickets.

Film Streams Information

Film Streams is a 501(c)3 nonprofit arts organization dedicated to enhancing the cultural environment of the Omaha-Council Bluffs area through the presentation and discussion of film as an art form. For more info, visit us at filmstreams.org.

Location, Hours & Parking

Film Streams' Ruth Sokolof Theater is located at 1340 Webster Street in downtown Omaha, within the Saddle Creek Records development—west of Qwest Center Omaha and one block south of Cuming Street. Showtimes occur during the evenings Monday-Friday and all day Saturday-Sunday.

Parking is available in the lot behind our theater, accessible from 14th Street (heading southbound, between Cuming and Webster). Street parking is also available in the vicinity surrounding the cinema (free after 5pm weekdays and all day on weekends).

Tickets

Buy tickets in-person at the box office (open 30 minutes before the first showtime of the day), online at filmstreams.org, or at any Homer's location. Unless otherwise noted, tickets are \$8 general admission, \$6 for students and seniors, and \$4 for members. Please see the reverse side for more info.

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Stay in Touch: Sign up to receive our e-newsletter at filmstreams.org.

Film Streams Supporters

Many thanks to our contributing members for their additional support of our programming and operations.

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FILM STREAMS DESIGN PARTNER List complete through September 28. For corrections, please email rachel@filmstreams.org.



Great Directors: Sturges & Wilder

October 5 – November 1, 2007

Sponsored by Omaha Steaks



October 5 – 7

Sunset Boulevard 1950

Directed by Billy Wilder.

With *SUNSET BOULEVARD*, Billy Wilder rolls noir, dark comedy, and tragedy into a masterpiece about the trappings of Hollywood. Featuring Gloria Swanson in an astonishing performance as an aging silent-film star desperate to regain her fame, and William Holden as the struggling screenwriter hired to help her. Running Time: 110 min.

4:00, 6:20, 8:40 (Fri)
1:30, 4:00, 6:20, 8:40 (Sat – Sun)

October 8 – 10

Sullivan's Travels 1941

Directed by Preston Sturges.

A privileged and naive Hollywood director sets out to make his opus, a social film about the hardships of poverty called *O BROTHER WHERE ART THOU*. Knowing nothing of the lifestyle he intends to capture, Sullivan (Joel McCrea) takes to the road as hobo, encountering a down-on-her-luck actress (Veronica Lake) and many unforeseen troubles. Running Time: 90 min.

5:00, 7:15, 9:20 (Mon – Wed)

October 14 – 15

The Palm Beach Story 1942

Directed by Preston Sturges.

Screwball comedies don't come much screwier or comedic as this Sturges classic about a couple in love, but out of money. With her husband Tom at a financial dead-end, Gerry (Claudette Colbert) moves to Florida with hopes of netting a wealthy suitor who could fund Tom's projects. About as fun as it gets. Running Time: 88 min.

12:30, 2:30, 4:30, 6:30, 8:30 (Sun)
4:30, 6:30, 8:30 (Mon)

October 19 – 21

Some Like It Hot 1959

Directed by Billy Wilder.

The Mafia, Marilyn Monroe, and cross-dressing pioneers Jack Lemmon and Tony Curtis—there's something for everyone in *SOME LIKE IT HOT*. Lemmon and Curtis are hysterical as witnesses on the run from the Mob, and Marilyn Monroe is... well, Marilyn Monroe. Running Time: 120 min.

4:00, 6:30, 9:00 (Fri)
11:00, 1:30, 4:00, 6:30, 9:00 (Sat – Sun)

October 24 – 26

The Lost Weekend 1945

Directed by Billy Wilder.

A stunning portrait of an alcoholic's personal descent, Billy Wilder's *THE LOST WEEKEND* earned Academy Awards for Best Picture, Best Director, Best Screenplay (Wilder and longtime collaborator Charles Brackett), and Best Actor (Ray Milland). Running Time: 101 min.

4:00, 6:30, 9:00 (Wed – Fri)

October 29 – 30

The Lady Eve 1941

Directed by Preston Sturges.

Still one of the best-acted, well-written films within a genre that's spawned countless imitations in the 66 years since. Featuring Henry Fonda as wealthy beer-magnate, snake expert, and hilariously easy mark Charles Pike and Barbara Stanwyck as his scheming seductress. Running Time: 97 min.

5:00, 7:20 (Mon – Tue)

October 11 – 13

The Apartment 1960

Directed by Billy Wilder.

A young Jack Lemmon and even younger Shirley MacLaine star in this brilliantly executed, wonderfully acted, and impeccably scripted comedy about climbing the corporate ladder and getting snagged by love. Nominated for ten Academy Awards, and the winner of five, including Best Picture. Running Time: 125 min.

4:45, 8:10 (Thu – Fri)
11:45, 2:10, 5:00, 8:25 (Sat)

October 16 – 18

The Seven Year Itch 1955

Directed by Billy Wilder.

There are iconic images, and then there's Marilyn Monroe standing over a subway grate. One of the most popular comedies of all time, about a married man (Tom Ewell) torn between his desires to do wrong and an overactive imagination showing him what might happen if he does. Running Time: 105 min.

4:20, 6:40, 9:00 (Tue, Thu)
4:20, 6:40 (Wed)

October 22 – 23

Unfaithfully Yours 1948

Directed by Preston Sturges.

Rex Harrison stars as a conductor who finds evidence of his wife's affair and becomes consumed with thoughts of vengeance. While conducting a concert, he fantasizes about three possible revenge scenarios, and as his mood goes, so goes the music. From concept to execution, a landmark in slapstick comedy and a meditation on the emotional outlet of the artistic process. Running Time: 105 min.

4:00, 6:30, 9:00 (Mon – Tue)

October 27 – 28

Sabrina 1954

Directed by Billy Wilder.

Humphrey Bogart does his fiendish worst to derail a budding romance between Audrey Hepburn and William Holden, who shared a brief off-screen romance during the making of this romantic comedy classic adapted from the play by Samuel Taylor. Running Time: 113 min.

11:00, 1:30, 4:00, 6:30, 9:00 (Sat – Sun)

October 31 – November 1

Kiss Me, Stupid 1964

Directed by Billy Wilder.

In a deft piece of self-parody, Dean Martin stars as a hot-shot womanizing crooner (named "Dino") in Billy Wilder's unapologetically brash comedy about marital infidelity. Co-starring Kim Novak as a prostitute hired by Ray Walston to keep Dino from stealing his wife. Running Time: 125 min.

5:00, 8:00 (Wed – Thu)

Buy tickets and read more about the films in this series at filmstreams.org.

Programming and showtimes subject to change.

Out There: Nebraska and the Great Plains in the Movies

Curated by Kurt Andersen, author and public radio host

November 16 – December 13



November 16 – 19

Badlands 1973

Directed by Terrence Malick.

Literally, mesmerizingly bright and figuratively very, very dark, horrifically grisly and beautifully antiseptic, *BADLANDS* is a brilliant paradox. If I ever make a list of my favorite films, *BADLANDS* will be on it. It was Terrence Malick's first feature and, I think, his finest. (Kurt Andersen) Running Time: 95 min.

Special screening on Friday, November 16, featuring an introduction and post-show Q&A with Kurt Andersen. Watch for more info in our e-newsletter and at filmstreams.org.

November 20 – 22

Boys Town 1938

Directed by Norman Taurog.

When I was growing up on 90th Street, houses ended and corn fields started at 96th Street, which made me feel as if Boys Town was virtually next door. So in the 1960s when I discovered this movie on TV I was flabbergast. Its version of uplift is the conventional Hollywood kind, but when I was ten years old it choked me up, and introduced me to Spencer Tracy. (K.A.) Running Time: 96 min.

November 26 – 27

A Time for Burning 1966

Directed by William C. Jersey & Barbara Connell

In 1965, a year after the federal Civil Rights Act became law, Bill Jersey and Barbara Connell came to Omaha, commissioned by the film division of the national Lutheran church to make a documentary about the all-white Augustana Lutheran Church. Ernie Chambers appears prominently, younger, darker-haired, but otherwise pretty much unchanged. The year after the documentary was filmed Omaha experienced its race riots, and that fall *A TIME FOR BURNING* was broadcast on national public television. It is an amazing, moving film to watch today; I don't quite understand why I didn't see it 41 years ago. (K.A.) Running Time: 58 min.

November 28 – 30

The Indian Runner 1991

Directed by Sean Penn.

After four feature films, Sean Penn's talent as a director is now inarguable, which makes his fine debut even more interesting to watch. Filmed in Plattsburgh (as well as Omaha and Council Bluffs) and set in the early 1970s, *THE INDIAN RUNNER* shares some DNA with his latest feature, *INTO THE WILD*—a fetish for the road and the prairie landscape, affinity for regular-guy working-class midwesterners, the difficulty of relationships between parents and grown children, rage at the Man. (K.A.) Running Time: 127 min.

December 3 – 5

Election 1999

Directed by Alexander Payne.

Alexander Payne manifestly adores the city and state where he grew up—but he seems to love it like one loves an old pal or sibling rather than the blind, unconditional way parents and children love each other. That is, he teases his hometown even as he's giving it a great big hug, and seems besotted despite its slightly goofy faith in its own perfect normalcy. *ELECTION* pays Omaha the perverse compliment of showing that glamorous coastal sins—overweening ambition, extramarital sex, lesbianism, cynicism—are available locally as well, even in Papillion and La Vista. (K.A.) Running Time: 103 min.

December 9 – 10

Tender Mercies 1983

Directed by Bruce Beresford.

On one hand, not very much happens in this film, certainly nothing exciting. On the other, I've never seen a more moving, subtle, believable depiction of human frailty and love and redemption and the heroism of the everyday. In other words: middle-of-American virtues at their best. Robert Duvall's Academy Award for Best Actor and Horton Foote's for Best Original screenplay were well-deserved. (K.A.) Running Time: 100 min.

December 1 – 2

The Straight Story 1999

Directed by David Lynch.

Running Time: 112 min.

December 6 – 8

Fargo 1996

Directed by Joel Coen.

Joel and Ethan Coen grew up in a suburb of Minneapolis at the same time I was growing up in west Omaha, which is part of the reason, I suppose, that I respond so strongly to their fondly satirical depiction of a certain kind of midwesternism. By which I mean that Marge Gunderson (Frances McDormand) is honest, cheerful, hard-working, low-key, unpretentious—and a crime-solving hero. (K.A.) Running Time: 98 min.

December 11 – 13

Boys Don't Cry 1999

Directed by Kimberly Peirce.

Running Time: 118 min.

Find showtimes and read more about the films in this series at filmstreams.org.

Programming and dates subject to change.

Also This Fall at Film Streams

November 2 – 8

Two Films By Charles Burnett:

Killer of Sheep 1977 & My Brother's Wedding 1983

Among the first 50 films chosen for the Library of Congress' national registry, Charles Burnett's *KILLER OF SHEEP* film—an long languished as America's most acclaimed unseen film—an absolute masterpiece shelved over legal entanglements regarding its soundtrack. Now, three decades later, *KILLER OF SHEEP* is finally receiving its just theatrical release alongside Burnett's masterful follow-up, *MY BROTHER'S WEDDING*. Both films are stunningly fresh portraits of life in Watts, Los Angeles, told with a ferociously original voice by an African American filmmaker who belongs in the canon of cinema's great directors.

December 21 – 27

Double Feature: Albert Lamorisse's

The Red Balloon 1956 & White Mane 1953

Two of the most beloved children's films of all time, now re-released by Janus Films in newly restored 35mm prints—one of them (*THE RED BALLOON*) famous around the world, and the other (*WHITE MANE*) a treasured classic in France now getting its first widespread theatrical release in North America. Running Times: 34 min. and 47 min.

Visit filmstreams.org for film information, showtimes, and advance tickets.

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