

Document Citation

Title	You are invited to press screenings of Max Ophüls' films <i>Liebelei</i> and <i>La Signora di Tutti</i>
Author(s)	
Source	<i>San Francisco Film Society</i>
Date	1999 Aug 19
Type	press release
Language	English
Pagination	
No. of Pages	1
Subjects	Ophüls, Max (1902-1957), Saarbrücken, Saarland, Germany
Film Subjects	La signora di tutti, Ophüls, Max, 1934 <i>Liebelei</i> (Flirtation), Ophüls, Max, 1933

**SAN FRANCISCO
FILM SOCIETY**



SCREENING NOTICE

1521 Eddy Street, San Francisco, CA 94115
TEL 415-929-5000 FAX 415-921-5032 EMAIL sfiff@siff.org

August 19, 1999

Media Contact: Hilary Hart
415.929.5022; publicity@sfiff.org

**YOU ARE INVITED TO PRESS SCREENINGS OF
MAX OPHULS' FILMS
LIEBELEI and LA SIGNORA DI TUTTI
ON FRIDAY, AUGUST 27 AT 10:00 AM AND NOON
AT THE CASTRO THEATRE, CASTRO STREET AT MARKET
PLEASE R.S.V.P. TO JEFF ROSS AT 415.929.5000**

MAX OPHULS: MOVING PICTURES

Rarely Screened Classics by a Master of Visual Poetry at the Castro Theatre

San Francisco – To kick off its calendar of fall film events the San Francisco Film Society will present **MAX OPHULS: MOVING PICTURES**, twelve films by the master visual stylist Max Ophuls, October 1-7 at the Castro Theatre.

Max Ophuls (1902-1957) began his career as an actor, but soon gravitated to directing. His earliest work was produced in his native Germany, but the Jewish Ophuls left his homeland in the mid-thirties, and spent several years making films in France, Italy and Holland before settling in Hollywood in 1941. At the top of his form he returned to France in the 1950s and created his final masterpieces. **MAX OPHULS: MOVING PICTURES** includes films from each of these countries and spans his career from 1932 to 1955. Ophuls was a virtuoso of the directing style that emphasizes mise-en-scène and sequence shots. His camera was incredibly fluid, constantly moving in an intoxicating array of tracking shots, crane shots, tilts and pans, and sensuously caressing the luxurious baroque texture of the timeless world in which his romantic characters moved. "He gave camera movement its finest hours in the history of the cinema," wrote Andrew Sarris. In announcing the series Peter Scarlet, Artistic Director of the Film Society, remarked that "Few films reward repeated viewings as much as those of the great Max Ophuls. How sad that few decent copies of any of them are available any longer in the US – and sadder still that a number of them were never subtitled or released in this country at all. But what great news that thanks to Pacific Film Archive's heroic efforts, a near-complete retrospective of these extraordinary films has finally been assembled. We're especially grateful that we'll be able to present the highlights of this series at the Castro the first week in October. These dozen titles are not to be missed."

10:00 AM LIEBELEI (*Flirtation*) Germany, 1932, 88 min., in German with English subtitles
In turn-of-the-century Vienna, a young officer (Wolfgang Liebeneiner) and the daughter of a violinist (Magda Schneider) fall in love and seem to be destined for happiness. Then a duel over a married woman puts the lovers in jeopardy. Adapted from a play by Arthur Schnitzler. (*Kathleen Murphy*)
Print source Biograph Entertainment; permission Canal Plus, Paris.

12:00 NOON LA SIGNORA DI TUTTI (*Everybody's Lady*) Italy, 1934, 89 min., in Italian with English subtitles
By means of intricate flashbacks and symbolic ellipses Ophuls weaves the eventful life story of a movie star, Gaby Doriot (Isa Miranda), triumphant as a performer, personally despairing. A suicide attempt and subsequent emergency treatment propel her to re-experience the (almost musical) patterns of narcissism, love and heartbreak that have brought her to the present sad state of affairs. (*Kathleen Murphy*)
Print source British Film Institute; courtesy Mediaset, Rome.

This series features the highlights of a larger retrospective, organized locally by the Pacific Film Archive, Berkeley, which is to be presented in the new PFA Theatre September 17 through October 10.

If you need a photo or would like a screener tape, please contact Hilary Hart at 415.929. 5022 or publicity@sfiff.org.

###