

AUGUST/SEPTEMBER 2004 CALENDAR

American Cinematheque at the Egyptian Theatre

6712 Hollywood Blvd. | www.egyptiantheatre.com | 323.466.3456

Wednesday, August 11 – 7:00/9:00 PM [Spielberg Theatre]

OutFest Wednesdays:

Best of the Fest: Favorites from Outfest 2004

During the months of August, September and October Outfest will present the award-winners and audience favorites from Outfest 2004 (July 8-19). Programs will include Favorite Girls' Shorts and Favorite Boys' Shorts. For specific program info, please check www.Outfest.org.

5th ANNUAL FESTIVAL OF FANTASY, HORROR & SCIENCE-FICTION

August 5 – 29, 2004

The Cinematheque's 5th Annual Fantasy/Horror/Sci-Fi Fest continues with more L.A. Premieres, including the Spierig Brothers' exhilarating Aussie zombie pic **UNDEAD**; Dario Argento's new *giallo* **THE CARD PLAYER**; a program of exciting new shorts including the acclaimed "Man Without a Head," with several filmmakers in person; acclaimed Japanese director Kiyoshi Kurosawa's (CURE) latest, **DOPPELGÄNGER**; and the Cinematheque's own Chris D. with his junkie/ghost/vampire drama **I PASS FOR HUMAN** - ! Plus Shintaro Katsu's final appearance as the blind swordsman, **ZATOICHI** (from 1989 which he also directed); Japanese TV's **GHOSTS AT SCHOOL** with episodes by horror experts, including Hideo Nakata (RING) and Kiyoshi Kurosawa.

There are also older treasures, including a pre-LORD OF THE RINGS Peter Jackson double header of **MEET THE FEEBLES/BAD TASTE**; a 50th Anniversary screening of the giant ants-in-the-L.A.-sewers classic **THEM!**; the original, unsurpassed **NIGHT OF THE LIVING DEAD** by George Romero, paired with Gary Sherman's rarely-screend '70s British chiller **DEATH LINE**; and the L.A. Premiere of a previously lost BBC ghost story written by legendary author Nigel Kneale, "**The Stone Tape.**" Not to mention our Roger Corman/Vincent Price double header of **THE HOUSE OF USHER/TOMB OF LIGEIA**; a pair of demented '50s B&W sci-fi flicks, **THE BRAIN THAT WOULDN'T DIE/THE GIANT CLAW**; and a double bill of two of Forrest Ackerman's favorite 1930s Universal chillers, **MURDERS IN THE RUE MORGUE/DRACULA'S DAUGHTER** - !

This year's series also features mini-tributes to two overlooked masters of European horror, sci-fi and fantasy filmmaking:

Screenwriter and director **Pavel Juracek** (1935 – 1989) was an unheralded pioneer of the Czech New Wave who brought a rare intellectual and thematic weight to such rarely-seen '60s productions as **THE END OF AUGUST AT THE HOTEL OZONE** and **VOYAGE TO THE END OF THE UNIVERSE** (both of which he scripted) and his own directorial efforts including the short "**Joseph Killian**" and the "Gulliver's Travels"-inspired **CASE FOR A ROOKIE HANGMAN**. Born in 1935 in Pribram, Juracek studied journalism and the Czech language in college before being suspended from school in 1956 for his "rebellious attitude." He later attended the famed Prague Film Academy, where he worked on scripts for fellow students Jan Schmidt and Vera Chytilova. Throughout the 1960s, Juracek remained at the forefront of the Czech New Wave as screenwriter, director and film critic. But the outspoken, anti-authoritarian themes of his writing and his personal lifestyle earned him many enemies; in 1971, he was dismissed from his position at the Barrandov Film Studios, and in 1977, after signing the human rights declaration Charter 77, he was forced to flee from the secret police into West Germany. He returned to Czechoslovakia in the early 1980s, physically and spiritually broken by the years of persecution; he died there in November, 1989, of lung cancer, leaving behind a small but brilliantly subversive cinematic legacy. The Pavel Juracek mini-tribute was organized by Irena Kovarova, with the assistance of the Narodni Film Archive in Prague.

Master Belgian filmmaker **Harry Kümel** is an elusive figure, apparently known only to a few ardent cinephiles and followers of the *fantastique*. If he's recognized at all, it's usually for two cult classics: **DAUGHTERS OF DARKNESS** and **MALPERTUIS**. The presence of such iconic figures as Delphine Seyrig and Orson Welles in these films has, of course, helped their reputation, and with the new restoration of **MALPERTUIS**, this is a fitting moment to uncover the missing works of this mysterious Belgian and find out what has been the trouble with Harry.

In fact, Kümel has spent most of his career as a notable teacher of the Dutch Film School. The critic and writer David Thompson (in an entry on Kümel in the first edition of his Biographical Dictionary of Cinema) expressed a kinship with the spirit of inquiry and exploration that such a role suggests, and commended Kümel for his interest in "the difference between the appearance and nature of sexuality." Indeed, that has been a major theme of his work, from his initial feature with its cross-dressing heroine causing confusion everywhere she goes, to his vampire movie, in which the focus is more on allure and sexual ambiguity than blood-letting. And **MALPERTUIS** finds Orson Welles lording it over a gothic Xanadu as imagined by a Belgian surrealist, with startling erotic imagery that echoes fellow countrymen like Magritte, Delvaux and Ensor.

While Kümel's output has been sparse (though he has not been idle, making TV documentaries and dramas as well as directing theatre and opera), there is an attention to cinema aesthetics and a cultivation of elegance and poetry in his work that many directors could learn from. If you missed the screening of **MALPERTUIS** at the Egyptian Theatre last year during our 4th Fantasy/Sci-Fi Fest, or if you saw it and were mesmerized by it, come and savor Kümel's rare and remarkable films for yourself, before they are lost again from our sight. [Kümel program notes Courtesy of David Thompson and the British Film Institute.]

We're very pleased to welcome as in-person guests for this year's series: directors Vincenzo Natali (NOTHING), Roger Corman (HOUSE OF USHER/TOMB OF LIGEIA) and Harry Kümel (DAUGHTERS OF DARKNESS; MALPERTUIS); and actor/writer Andrew Miller (NOTHING).

Series Compiled by Dennis Bartok, Chris D and Gwen Deglise. Short films compiled by Andrew P. Crane.

Special Thanks to: Paul Ginsburg/UNIVERSAL DISTRIBUTION; Sunmin Park and Jeffrey Winter/MAXMEDIA; Michael Grant/MOONSTONE ENTERTAINMENT; Adam Gierasch; Tama Hamalian; Mike Schlesinger/COLUMBIA PICTURES REPERTORY; Amy Lewin/PARAMOUNT PICTURES REPERTORY; John Kirk, Irene Ramos and Latanya Taylor/MGM-UA; Margo Coughlin and Danielle Garnier/MANGA; Antoine Cochet/PATHE INT'L; Germaine Simiens/CONCORDE-NEW HORIZON; Todd Wiener/UCLA FILM & TV ARCHIVE; Irena Kovarova; Vladimir Opela/NARODNI FILM ARCHIVE; The Czech Center, N.Y.; Rebecca Green/LIONS GATE FILMS; Rick Arens/ROXIE RELEASING; Vincenzo Natali; Steve Hoban/49th PARALLEL FILMS; Mark Ward/ANCHOR BAY; Nigel Kneale; Peter Sasdy; Polly Eckles/BBC; Veronica Taylor/BRITISH FILM INSTITUTE; Florence Dauman and Raphael Streit/ARGOS FILMS; Peter Marai; Matthew Dravitzki/WINGNUT FILMS; Pamela Harvey-Whyte/NEW ZEALAND FILM COMMISSION; Kyoko Hirano/JAPAN SOCIETY; Reiko Sakuma/KANSAI TV; Yoshino Sasaki/ALTAMIRA PICTURES; Marilee Womack/WARNER BROS. CLASSICS; Jamie Lee/MIROVISION; Mark Altman and Steven A. Simak/ CINEFANTASTIQUE MAGAZINE; Carl Morano/MEDIA BLASTERS; Forrest Ackerman; David Shultz.

Wednesday, August 11 – 7:00 PM

Fantasy, Horror & Sci-Fi Shorts Program

L.A. Premiere! Rene Andre's "**An Enchanted Tale**" (7 min.) An ancient fairy tale erupts on the shores of a large city, proving that the supernatural can still play a role in the modern world.; *U.S. Premiere!* Richie Mehta's "**System Of Units**" (21 min.) In the near future, the entire world is online. Simple concepts of art, emotion and even love have vanished. One man tries to change that.; Colin Elliott's "**Duel**" (4 min.) Animated fantasy tale about the struggle between wisdom and ambition.; Nirvan

Mullick's "**The Box Man**" (5 min.) An eerie stop-motion short about alienation and the fear of being seen. Based on a 1974 novel by Japanese existentialist writer Kobo Abe (*Woman in the Dunes*); *L.A. Premiere!* Toni Harman's "**Daddy's Boy**" (10 min.) This British short will make you pause at taking up with a butcher, no matter how cute!; *U.S. Premiere!* Tinieblas Gonzalez's "**Ecosistma**" (9 min.) This Basque short is a creepy, creatively-shot short about the horror of natural selection.; Aristomenis Tsirbas's "**Terra**" (6 min.) From the director of "The Freak" comes this all-CGI short about a curious alien creature who must discover the terrifying truth behind a mysterious object in the sky.; Juan Solanas' "**The Man Without a Head**" ("L' Homme sans Tete," 18 min.) Gorgeous, award-winning fantasy piece, about, literally, the title character. **Discussion following with filmmakers Colin Elliot ("Duel"), Nirvan Mullick ("The Box Man") & Aristomenis Tsirbas ("Terra").**

Wednesday, August 11 – 9:15 PM

Pavel Juracek Tribute:

END OF AUGUST AT THE HOTEL OZONE (KONEC SRPNA V HOTELU OZON), 1966, 80 min. Dir. **Jan Schmidt.** Scr. **Pavel Juracek.** Decades after a nuclear holocaust, the world is devoid of men, leaving only an isolated band of feral young women on horseback roaming the forests of Europe – until they reach the last vestige of civilization, the Hotel Ozone. Superb, thought-provoking sci-fi, something like Andrei Tarkovsky directing *MAD MAX* with an all-female cast. With memorable b&w cinematography by Jiri Macak.

VOYAGE TO THE END OF THE UNIVERSE (IKARIE XB-1), 1963, 84 min. Dir. **Jindrich Polak.** Scr. **Pavel Juracek** and Jindrich Polak. Another Czech sci-fi rarity, this was briefly released in the U.S. in the early '60s by AIP and then promptly disappeared – until now. A crew of astronauts encounter a deadly plague during a cross-galaxy voyage, in this excellent precursor to both "Star Trek" and *2001: A SPACE ODYSSEY*. Another beautiful b&w film, with eye-popping '60s Pop-Art design. [Prints courtesy the Narodni Film Archive in Prague.] [Both films in Czech with English subtitles.]

Thursday, August 12 – 7:30 PM

Alternative Screen:

Sneak Preview! **BUSH'S BRAIN,** 2004, Dada, 80 min. Dirs. Michael Paradies Shoob & Joseph Mealey. This documentary explores the remarkable political journey of the man who is running the United States of America – a ruthless political mastermind whose name is not George W. Bush. A chilling look at the extraordinary behind-the-scenes secret machinations of Bush's closest advisor, Karl Rove (aka "Bush's Brain"), and how he orchestrated Bush's rise to the top and continues to dramatically influence every aspect of the presidency. Based on the best-selling book *BUSH'S BRAIN* (Wiley, 2003) by journalists James Moore and Wayne Slater. **Discussion following with directors Michael Paradies Shoob & Joseph Mealey.**

Friday, August 13 – 7:00 PM

Los Angeles Premiere!!

UNDEAD, 2003, Lions Gate, 104 min. Australian directors **Michael & Peter Spierig** make a gory, gleeful splash with their debut feature, a combo splatter zombie/alien invasion/Spaghetti Western flick that's created significant buzz on the international festival circuit. **Felicity Mason** stars as blasé beauty queen Rene, desperate to escape the backwater town of Berkeley – especially once a meteor shower starts, turning all of her neighbors into flesh-eating zombies! With **Mungo McKay** as a very offbeat action hero, a bearded, hulking giant who wields a nasty triple-barrelled shotgun. [UNDEAD will soon be released in the U.S. by Lions Gate.]

Friday, August 13 – 9:15 PM

Living Dead Double Header!!

NIGHT OF THE LIVING DEAD, 1968, Roxie Releasing, 96 min. Director **George Romero's** unqualified masterpiece pits a handful of citizens holed up in a farmhouse against a newly revived horde of flesh-eating zombies. The cast of talented unknowns headed by **Duane Jones** are all alarmingly believable as they fight for life, trying to escape a bad dream that gets more and more

horrifying as the hours crawl by. If you've never seen this hackles-raising classic on the big screen, here's your chance.

DEATH LINE (aka RAW MEAT), 1972, MGM/UA, 87 min. Director **Gary Sherman's** debut feature is a gruesomely convincing precursor to 28 DAYS LATER, about the cannibalistic descendant of survivors of a long-ago tunnel cave-in, living in the London Underground. When a top government official is snatched from the subway platform late one night, vexed Inspector Calhoun (**Donald Pleasence**) finally begins to take seriously the missing persons reports that have long plagued the area. Hip couple Alex and Patricia (David Ladd, Sharon Gurney) are sucked into the nightmare when Patricia is kidnapped by the brute as a prospective mate. A wonderfully ghastly evocation of dank subterranean terror.

Saturday, August 14

Egyptian Theatre Historic Tours & FOREVER HOLLYWOOD

10:30 AM Behind the Scenes Tour

11:30 AM, 2:00 PM & 3:30 PM FOREVER HOLLYWOOD

Saturday, August 14 – 3:00 PM [Spielberg Theatre]

Free Screening:

VINCENT PRICE – THE SINISTER IMAGE, 1987, Allday Ent., 62 min. Prior to our Vincent Price double-bill on 8/21, join us for this in-depth video interview with the legendary actor and horror/sci-fi expert David Del Valle conducted in 1987, where Price discusses his entire career including such classics as THE FLY, HOUSE OF WAX and many others. **Introduction to screening by David Del Valle.** [Note: There is no admission charge to this event.]

Saturday, August 14 – 6:00 PM

Los Angeles Premiere!!

NOTHING, 2003, 49th Parallel Prod., 90 min. Canadian director **Vincenzo Natali's** (CUBE, CYPHER) whimsical and refreshingly original fantasy plays something like Terry Gilliam directing "Waiting For Godot." Two lifelong friends and total losers (played with scuzzy humor by **David Hewlett** and co-writer **Andrew Miller**) are facing multiple disasters (police, tear gas, a demonic Girl Scout) on the worst day of their lives – when they suddenly find themselves transported into... Nothing. A white void, zippo, absolute emptiness. With their trusty turtle Stan and their beloved video games, the pair set out to explore what Nothing really is. And stick around for those bouncing heads...! **Discussion following with director Vincenzo Natali and actor/screenwriter Andrew Miller.**

Saturday, August 14 – 8:30 PM

New from Dario Argento!

THE CARD PLAYER (IL CARTAIO), 2004, Anchor Bay, 96 min. Police detective Anna Mari (superb Stefania Rocca, looking like Björk's sexy older sister) teams up with UK cop Liam Cunningham (John Brennan of DOG SOLDIERS) to find a serial killer who plays internet poker with the police for the fate of his captive victims. Director **Dario Argento's** (SUSPIRIA, DEEP RED) new *giallo* thriller is intense and straightforward, a streamlined reinvention of the genre painted in bleakly cold hues and nightmarish darkness. [THE CARD PLAYER will soon be released in the U.S. by Anchor Bay Entertainment.] [English dubbed version.]

Sunday, August 15

Egyptian Theatre Historic Tours & FOREVER HOLLYWOOD

10:30 AM Behind the Scenes Tour

11:30 AM, 2:00 PM & 3:30 PM FOREVER HOLLYWOOD

Sunday, August 15 – 4:00 PM

L.A. Theatrical Premiere – "Lost" Nigel Kneale Classic:

"The Stone Tape," 1972, BBC, 90 min. A major rediscovery, this superb, long-lost BBC-TV ghost story scripted by legendary British writer **Nigel Kneale** (of Quatermass fame) and directed by **Peter Sady** (TASTE THE BLOOD OF DRACULA) was recently rescued by the British Film Institute. A

group of cocky young electronics researchers move into a centuries-old British country house as their new H.Q. – but one room retains the “memories” of inhabitants from ages past. Instead of leaving the house to its restless ghosts, the young upstarts decide to challenge the spirits with all the newfangled gadgets at their disposal. **Jane Asher** (DEEP END) delivers a terrific performance as the only member of the team with psychic abilities. As terrifying as THE HAUNTING or THE INNOCENTS, and not to be missed! [Please note: admission charge for this program is suggested donation only.]

Sunday, August 15 – 6:00 PM

Rene Laloux Memorial Screening:

FANTASTIC PLANET (LA PLANETE SAUVAGE), 1973, Argos Films, 72 min. In memory of visionary French director and animator **Rene Laloux**, who passed away recently, we're honored to screen his masterpiece, FANTASTIC PLANET, an astonishingly beautiful and otherworldly vision of a far-distant planet where humans are kept as pets by a race of gigantic, blue-skinned overlords called The Traags. With incredible design work by Roland Topor, and a mind-blowing progressive rock score by Alain Goraguer. Winner of the Special Grand Prize at the Cannes Film Festival in 1973. [In French with English subtitles.]

Monday, August 16 – 7:30 PM

Movies Not On Video:

SONS AND LOVERS, 1960, Fox (Criterion), 103 min. Director **Jack Cardiff's** magnificent film adaptation of one of D.H. Lawrence's most famous novels received a slew of awards and nominations upon its original release, including an Oscar win for Best Cinematography (Freddie Francis). Former child star **Dean Stockwell** gives a knockout performance with one of his first adult roles as brilliant young Paul Morel in turn-of-the-century Britain, torn between his nurturing, yet controlling mother (Wendy Hiller) and his alcoholic coal miner dad (**Trevor Howard**), as well as two very different kinds of lovers (Heather Sears and Mary Ure). And remember, it's not available on video!

Wednesday, August 18 – 7:30 PM

OutFest Wednesdays:

Best of the Fest: Favorites from Outfest 2004

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Friday, August 20 – 7:00 PM

Los Angeles Premiere!

I PASS FOR HUMAN, 2004, Poison Fang Films, 103 min. Cinematheque programming staff member **Chris D.** (also renowned as lead singer of seminal L.A. punk band The Flesh Eaters) makes his directorial debut with this gritty, hypnotic junkie/ghost movie that plays like Jean Rollin directing PANIC IN NEEDLE PARK - ! **Eleanor Whitlege** stars as a young woman distraught over the recent overdose of her musician boyfriend; soon, she too is sucked into the black whirlpool of addiction. Is it the heroin that makes her see strange vampiric figures lurking the mean streets of L.A. – or are these demons real? **Josh Cox** (“Strong Medicine”) co-stars as a fellow addict trying to help her back into the light, with support from indie icon **Mary Woronov** (EATING RAOUL) as a sympathetic doctor and **John Diehl** (STARGATE, JURASSIC PARK III). Music by Shepherd Stevenson, Danny Carey of Tool and J.G. Thirlwell with songs by Lydia Lunch/Rowland Howard, The Hangmen, The Flesh Eaters and The Birthday Party. **Discussion following with writer/director Chris D. and producer Lynne Margulies.**

Friday, August 20 – 9:45 PM

Before “Lord Of The Rings” – Early Peter Jackson Double Header!

MEET THE FEEBLES, 1989, WingNut Films, 94 min. Director **Peter Jackson** takes us on a wildly satiric ride dedicated to anyone who ever had naughty thoughts about those furry puppets seen on morning TV kids' shows. Behind the scenes at the “Meet The Feebles” show, we glimpse these

“lovable” fuzzy-wuzzies as anything-but; indeed, they are just as lustful, backstabbing and homicidal as their human counterparts! One of the greatest puppet movies ever made, and definitely the sickest. **BAD TASTE**, 1987, New Zealand Film Commission/WingNut Films, 91 min. Director **Peter Jackson's** first film is a mind-bending, sci-fi splatter comedy following some good old boys attempting to defend backwater New Zealand from aliens intent on marketing the human race as fast food for their inexhaustible supply of interstellar patrons. A gloriously gross, lo-tech and funny debut for a filmmaker who went on to win the Oscar for Best Director! With Terry Potter, Craig Smith, Peter O'Herne and Peter Jackson himself. [Note: Both films contain graphic violence and adult material. No one under 18 will be admitted to these screenings.]

Saturday, August 21 – 2:00 PM

Los Angeles Premiere!!

“**GHOSTS AT SCHOOL**” (GAKKO NO K Aidan), 1997 – 2001, Kansai TV/Altamira Pictures, 102 min. Four episodes drawn from the wickedly inventive Japanese TV series “Ghosts At School,” a “Night Gallery” type series that's been running since 1994, featuring some of the best and brightest new horror directors in the country. Cinematheque favorite **Kiyoshi Kurosawa** (CURE) delivers an enigmatic mini-masterpiece with “**The Strange Story Of An Abandoned School**,” following the unexplained happenings in a high school facing demolition. And just before making his breakout hit THE RING, director **Hideo Nakata** helmed the eerily-similar “**Video Of Spirit**,” about a group of girls in a high school photo club who believe they've captured a ghost on video! Plus episodes from directors Shinobu Yaguchi (RING O) and Norio Tsuruta (WATERBOYS). [In Japanese with English subtitles.]

Saturday, August 21 – 5:00 PM

Special 50th Anniversary Screening:

THEM!, 1954, Warner Bros., 94 min. Director **Gordon Douglas** (KISS TOMORROW GOODBYE) was an unheralded tough guy director from the 1940s - 1960s who deserves far more recognition – and this high profile, giant-bugs-on-the-loose movie is prime evidence why. From an expertly-orchestrated, you-are-there delivery that starts in the spooky New Mexico desert with mysteriously savage murders and ends with the military duking it out with a horde of giant ants in the storm drains beneath L.A., director Douglas delivers crackerjack matinee material that is as entertaining for adults as kids. With **James Whitmore**, Edmond Gwenn, James Arness and Joan Weldon.

Saturday, August 21 – 7:30 PM

Vincent Price/Roger Corman Double Feature:

HOUSE OF USHER, 1960, MGM/UA, 85 min. Director **Roger Corman's** first in his atmosphere-saturated series of Edgar Allan Poe adaptations starring the great **Vincent Price**. Here, Price appears with a shock of white hair and sans moustache as the ultra-sensitive Roderick Usher, a recluse who is over-protective of his younger sister, Madeline (Myrna Fahey). When Madeline's lover Philip (Mark Damon) arrives to fetch her, he's horrified to find her suffering from catalepsy and the whole Usher household under the shadow of a doom-laden curse that threatens to destroy him as well.

TOMB OF LIGEIA, 1964, MGM/UA, 81 min. The last – and some say the greatest – of the **Roger Corman/Vincent Price/Edgar Allan Poe** cycle is one of the high watermarks of 1960s horror, a gorgeous, color-drenched meditation on marital fidelity from beyond the grave. Price is at his very best as the black-clad nobleman (dig those mod shades he's wearing!), pursued by multiple incarnations of his dead wife. Scripted by **Robert Towne** of CHINATOWN fame, with wonderful cinematography by Hammer Films vet Arthur Grant. *Discussion between films with director Roger Corman.*

Sunday, August 22 – 4:00 PM

Gonzo 50's Double-Header:

THE BRAIN THAT WOULDN'T DIE, 1962, MGM/UA, 82 min. Dir. **Joseph Green**. A megalomaniacal surgeon (Jason Evers) is driving near his upstate New York home with his nurse fiancée (Virginia Leith of KISS BEFORE DYING) when they have an accident, and she's decapitated. He spirits her head to his nearby house and manages to keep it alive in his threadbare basement lab while he searches local strip clubs for a suitable new body! Meanwhile, Leith's embittered head conspires with the monster that

Evers keeps locked in the closet! Jawdropping drive-in madness with equal doses of grisly mayhem and sleaze/noir ambience. They don't make 'em like this anymore!

New 35 mm. Print! **THE GIANT CLAW**, 1957, Columbia, 75 min. **Fred F. Sears** (EARTH VS. THE FLYING SAUCERS) does his best to direct this unintentionally surreal, monster-bird-from-space opus. Jeff Morrow and sexy Mara Corday join a cast of hundreds fleeing from one of the goofiest-looking big creatures to ever hit the silver screen. Producer Sam Katzman farmed out the effects to a small Mexican SFX house and got something he hadn't bargained for: a titanic bird resembling a cross between a hideously deformed marionette and a cartoonish piñata! Bizarre doesn't even begin to describe the unnerving result. Ah, the days before CGI - !

Sunday, August 22 – 7:30 PM

Pavel Juracek Tribute:

“Joseph Kilian” (“Postava K Podpirani”), 1963, 38 min. Dirs. **Jan Schmidt** and **Pavel Juracek**.

This stunning, Kafka-esque short follows a man who sees a shop marked “Cat Rentals,” and rents a kitty for the day. But when he tries to return the animal, the shop has vanished. Terrified by the late fees he'll incur, he searches desperately for the one official who can help him: Joseph Killian.

CASE FOR A ROOKIE HANGMAN (PRIPAD PRO ZACINAJICIHO KATA), 1969, 102 min. Dir. and scr. **Pavel Juracek**. Brilliant, surrealist feature inspired by the third section of “Gulliver's Travel,” updated to modern day. After crashing his car to avoid a rabbit, Gulliver discovers a pocket watch in the hare's clothes – and he immediately plunges into Balnibarbi, a world of complete absurdity.

Feature and short followed by the documentary: **THE KEY TO DEFINING DWARVES, OR THE LAST TRAVEL OF LEMUEL GULLIVER**, 2002, 58 min. Dir. Martin Sulik. Inspired by Juracek's journals, this idiosyncratic documentary on his life and career mixes rare archival footage and photographs with re-enacted scenes from Juracek's past. [Prints courtesy the Narodni Film Archive in Prague.] [All films in Czech with English subtitles.]

Tuesday, August 24 – 7:00 PM

New from Kiyoshi Kurosawa:

DOPPELGÄNGER, 2003, Mirovision, 107 min. Japanese director **Kiyoshi Kurosawa** and his CURE star, **Koji Yakusho**, return with this wildly eccentric, black comic fantasy about the dual nature of mankind. Hayasaki (Yakusho) is a brilliant if overworked scientist struggling to perfect his latest invention, a bionic wheelchair to assist paraplegics. In the midst of repeated failures and pressure from his corporate bosses, Hayasaki suddenly confronts his exact double: a doppelgänger who is as hot-tempered and impulsive as he is distant and repressed. This enigmatic “other” yanks Hayasaki from his daily routine, and sends him crashing headlong into a very strange and typically Kurosawa-esque future. [In Japanese with English subtitles.]

Tuesday, August 24 – 9:15 PM

L.A. Theatrical Premiere!!

ZATOICHI, 1989, Media Blasters, 116 min. **Shintaro Katsu** not only starred-in but directed this lyrical, bloodsoaked 26th entry in the Zatoichi/Blind Swordsman saga – notable as Katsu's final appearance in the role he created. Although there hadn't been a Zatoichi film since 1973, Katsu had successfully taken the series to Japanese television in the mid-1970s, and one can see the influence here with a wealth of character detail not always found in the movies. Katsu was approaching 60 at the time of this finale, yet his blind masseur is still wandering the back roads of 19th century Japan, pursued by yakuza killers lured by the bounty on his head. Along the way, he encounters a destitute artist samurai (**Ken Ogata**), makes love to a tattooed female gambler (Kanako Higuchi) and must dodge sharp steel from two rival gang bosses (Yuya Uchida and Katsu's real life son, Takeo Okumura). The customary swordfight climax, where Zatoichi dispatches scores of opponents, is epic in stature and not-to-be-missed! See the inspiration for Takeshi Kitano's 2003 film and one of the finest in the Blind Swordsman series. [In Japanese with English subtitles.]

Wednesday, August 25 – 7:30 PM

Forry Ackerman's Favorite Flicks Nite!

MURDERS IN THE RUE MORGUE, 1932, Universal, 61 min. Director **Robert Florey** (BEAST WITH FIVE FINGERS) follows the exploits of discredited scientist Dr. Mirakle (**Bela Lugosi**) as he travels with a fly-by-night carnival by day and experiments on Parisian street women by night, injecting them with the blood of his killer ape, Erik. A very creepy adaptation of the famous Edgar Allan Poe mystery with a macabre German Expressionist influence. Pre-Code Hollywood horror at its best! With Leon Ames.

DRACULA'S DAUGHTER, 1936, Universal, 71 min. Dir. **Lambert Hillyer**. Dracula's tormented daughter, Countess Marya (**Gloria Holden**), longs to escape the bloodsucking curse visited on her by her father in this haunting sequel to the Bela Lugosi original. But her efforts to do so prove futile as she stalks young women and attempts to seduce Dr. Van Helsing's colleague, Dr. Garth (Otto Kruger), away from the realm of the living. A surprisingly effective little chiller with a good cast that also includes Edward Van Sloan, Marguerite Churchill and Irving Pichel. **Introduction to screening by "Dr.acula" himself, Forry Ackerman, creator of "Famous Monsters Magazine" - !**

Wednesday, August 25 – 7:30 PM [Spielberg Theatre]

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Thursday, August 26 – 7:30 PM

Alternative Screen:

UNTIL THE NIGHT, 2004, 90 min., USA. Dir./Scr. Gregory Hatanaka. An intimate, Cassavetes-style portrait of three lives on the brink of emotional and spiritual explosion. Robert (Norman Reedus, MIMIC) circulates in a BLOW UP-type world of models, sex and fashion photography – striving to live in moments of idealized beauty and inspiration, while his girlfriend Mina (FRAILTY) struggles with depression at home. And Elizabeth (Kathleen Robertson, NOWHERE), a successful career woman, begins to face the fact that her marriage is in ruins. With Sean Young. **Discussion following with Gregory Hatanaka and cast and crew.**

Friday, August 27 – 7:00 PM

DAUGHTERS OF DARKNESS (LES LEVRES ROUGES), 1971, Royal Film Archive, 100 min. Director **Harry Kümel's** most famous and popular film is a sumptuous re-working of the legend of the lesbian vampire, the Hungarian Countess Elisabeth Bathory, seductively incarnated by the immortal **Delphine Seyrig**. When a honeymooning couple are stranded in a hotel in off-season Ostend, they find the only other guests are the mysterious countess and her exotic female companion. With Andrea Rau, Paul Esser, Danielle Ouimet. [In English.] **Discussion following with director Harry Kümel.**

Friday, August 27 – 9:30 PM

With the support of the Flemish Community

MALPERTUIS: HISTORY OF A CURSED HOUSE (MALPERTUIS: HISTOIRE D'UNE MAISON MAUDITE), 1971, Belgium Cinémathèque Royale, 125 min. Director **Harry Kümel's** surrealist cult classic has been more talked about than seen since its premiere at the Cannes Film Festival in 1972, when it was shown in a hastily shortened English-language version which distributors subsequently hacked down even further. Now the Belgium Cinémathèque Royale has worked with Kümel to produce a definitive "director's cut," Flemish-language version of over two hours – longer than has ever been seen before, and giving its labyrinthine story far greater clarity and depth. Of course, to "explain" MALPERTUIS or to reveal its final twist would be to spoil the fun. Based on the famous fantasy novel by Belgian writer Jean Ray, most celebrated for his Harry Dickson detective stories, the film follows handsome young sailor Yann (Mathieu Carrière) on his return home to the family mansion of Malpertuis where his dying Uncle Cassavius (**Orson Welles**) has summoned his relatives for the reading of his will. Once inside Malpertuis, a haunted house of endless corridors and hidden chambers, Yann finds it impossible to escape, and he is entranced by three young women there: his cynical sister Nancy, the

lubricious Alice and the exotic Euryale, all of whom are played by an unexpectedly sensuous Susan Hampshire. Filmed in luscious color by Gerry Fisher with a haunting Georges Delerue score, MALPERTUIS is a dream film unlike any other, and can now be seen in its full glory. With Sylvie Vartan, Johnny Halliday. [In Flemish with English subtitles.] **Director Harry Kümel to introduce screening.**

Saturday, August 28 – 5:00 PM

With the support of the Flemish Community

MALPERTUIS: HISTORY OF A CURSED HOUSE (MALPERTUIS: HISTOIRE D'UNE MAISON MAUDITE), 1971, 125 min. [For description, see 8/27.] **Discussion following with director Harry Kümel.**

Saturday, August 28 – 8:00 PM

Double Feature – L.A. Premieres!!

MONSIEUR HAWARDEN, 1968, Royal Film Archive, 101 min. Based on a true story, **Harry Kümel's** stylish first feature (shot in elegant black and white) plays with sexual ambiguity and social manners. The 'Monsieur' of the title is a woman, who disguises herself as a man when forced to flee from a duel, and enters into relationships with her travelling companion (female) and a young farmboy (who fails to realize her true gender!).

THE SECRET LOVE (SECRETS DE L'AMOUR), 1986, Royal Film Archive, 85 min. Dir. **Harry Kümel**. Compiled from the infamous sex series, "Série Rose," made for French TV (on which Kümel worked alongside the likes of Walerian Borowczyk), this light-hearted erotic entertainment features three period stories by Marguerite de Navarre, Restif de la Bretonne and Guy de Maupassant, entitled "The Spanking;" "The Pupil" and "The Greenhouse." [Note: Due to sexual content, no one under 18 admitted to this program.] [Both films in Dutch with English subtitles.]

Director Harry Kümel to introduce screenings.

Sunday, August 29 – 4:00 PM

With the support of the Flemish Community

THE COMING OF JOACHIM STILLER, 1976, Belgium Cinémathèque Royale, 120 min. Dir. **Harry Kümel**. Condensed from a hugely successful television series, this feature film of 'magic realist' Hubert Lampo's novel about a possible second coming of the Savior begins with a journalist witnessing three strange workmen digging up a road for no apparent purpose. He files a story, and in response hears from Mr. Stiller, whose letter is postmarked 50 years earlier. [In Flemish with English subtitles]

Sunday, August 29 – 6:30 PM

Double Feature:

THE LOST PARADISE (HET VERLOREN PARADIJS), 1978, Royal Film Archive, 96 min. Dir. **Harry Kümel**. Described by the director as 'a love story with a political twist,' this bizarre comedy centers on the conflict between a mayor determined to protect his bird sanctuary against highway construction, and the local villagers whose homes are threatened. Matters take on a surreal twist when the local burgomaster enlists the help of a beautiful prostitute.

ELINE VERE, 1991, Royal Film Archive, 117 min. Director **Harry Kümel's** most ambitious film to date is an elegant costume drama based on the Flemish classic of 1898 by Louis Couperus. Desperate to escape her stodgy bourgeois family, the beautiful Eline (Marianne Basler) successively falls in love with three totally unsuitable men. The film moves from ironic comedy to a stunning tragic denouement played out to Wagner. With Monique van der Ven, Thom Hoffman, Aurore Clément. [Both films in Dutch with English subtitles.] **Discussion between films with director Harry Kümel.**

Monday, August 30 – 8:00 PM

Ken Annakin 90th Birthday Tribute

Co-presented with the British Academy of Film & Television Arts/Los Angeles (BAFTA/LA).

British director **Ken Annakin** (born August 10, 1914) has proven himself adept at everything from comic fantasy (the delightful MIRANDA), to costume adventure (THE STORY OF ROBIN HOOD), to

classic family entertainment (SWISS FAMILY ROBINSON) and to epic military drama (THE LONGEST DAY, BATTLE OF THE BULGE). Join us for a 90th Birthday Salute to this grand veteran of the British film business with a screening of a newly restored 70mm print (courtesy of 20th Century Fox) of his personal favorite of all his films:

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES, 1965, 20th Century Fox, 132 min. **Stuart Whitman, Sarah Miles, Robert Morley, James Fox** and the ever-delightful **Terry-Thomas** star as a group of lovably crack-pot aviators, inventors & villains competing to win a London to Paris air race in 1910, in director **Ken Annakin's** irresistible combination of epic adventure and slapstick comedy. [BAFTA/LA members will receive a discount for this screening only.] **Introduction to screening by director Ken Annakin. There will be a birthday reception beforehand from 6:30 – 7:30 in the Courtyard in Ken Annakin's honor.**

Wednesday, September 1 – 7:30 PM

OutFest Wednesdays:

Best of the Fest: Favorites from Outfest 2004

During the months of August, September and October Outfest will present the award-winners and audience favorites from Outfest 2004 (July 8-19). Programs will include Favorite Girls' Shorts and Favorite Boys' Shorts. For specific program info, please check www.Outfest.org.

September 2-6, 2004

CINECON

[This is not a program of the American Cinematheque. For more information, see www.cinecon.org or call 800.411.0455.]

WHAT MAKES A CARTOON CARTOONY: AN IN-PERSON TRIBUTE TO JOHN KRICFALUSI!

September 7 - 8, 2004

John Kricfalusi is the animated cartoon's modern pioneer. With his landmark 1991 TV series "Ren & Stimpy," featuring the demented, wildly anti-social and hilariously inappropriate antics of the two title characters, Canadian-born animator John Kricfalusi (b. 1955) kicked modern cartooning in its underpants, starting a myriad of trends: the gross-out subversive cartoon ("Beavis and Butthead," "South Park"), the thick-lined flat retro cartoon ("Dexter's Lab," "Fairly Odd Parents," etc.), the caricatured revival of classic characters cartoon ("Boo Boo Runs Wild," "The Flintstones On The Rocks"). After revolutionizing TV cartoons, Kricfalusi followed up by inventing internet cartoons in 1996 with "The Goddamn George Liquor Program" and developed the techniques for Flash animation that are used at practically every studio today.

Kricfalusi started his career during the dark-ages of cartoons. In the 80s, he worked on such "crap" (as he calls it) as "The Smurfs," "Laverne and Shirley In The Army" and other Saturday Morning Cartoons being churned out by the animation factories. During this depressing period, he and other disgruntled cartoonists developed and pitched his own cartoon creations. His frantic and extremely sweaty pitches terrified network executives.

Luckily for Kricfalusi and the animation world, Ralph Bakshi discovered John in 1987 and hired him to direct CBS' Bakshi's "Mighty Mouse." This was the cartoon that started the so-called 'creator-driven' revolution. Kricfalusi hired a crew of artists that, like him, were dissatisfied with the formula cartoons they were forced to work on at other studios. Kricfalusi developed a production system based on the classic cartoon system of the 40s, but adapted it to the realities of TV production. Bakshi's "Mighty Mouse" became the foundation of not only the creative revolution that followed, but also gave the industry the mechanism that would allow it to happen. It put the artists back in charge for the first time in 30 years. Two years later, "Ren and Stimpy" debuted and the revolution was in full swing.

We're thrilled to welcome animator John Kricfalusi to the Lloyd E. Rigler Theatre at the Egyptian for a special two-night tribute. The first night is a retrospective of Kricfalusi's work, including an uncensored

episode of Bakshi's "Mighty Mouse," "Boo Boo Runs Wild," commercials, webtoons and some brand-new, no-holds-barred "Ren and Stimpy" cartoons with NAKED GIRLS made for Spike TV. This will be followed by a question and answer period... and you will meet some of John's co-horts. Also you will see the birth of Ren and Stimpy's first child in "Stimpy's Pregnant" - !

The second night, Kricfalusi presents the classic cartoons that inspired him. These are the greatest cartoons ever made! Clampett, Fleischers, Jones, Avery, Lantz and Terrytoons. John will introduce the films and tell how they inspired him. You will laugh! Followed by question and answer period.

Series Compiled by Dennis Bartok and Jon M. Gibson.

Special Thanks to: Nicole Mazer/NICKELODEON TV.

Tuesday, September 7 – 8:00 PM

"John Kricfalusi Tribute: Ren & Stimpy, New & Old"

"Naked Beach Frenzy" (20 min.) Ren and Stimpy are bathroom attendants in the girls' shower room at a topless, sometimes bottomless beach. Ren's lusts are kept in check by the hairiest, most outraged lifeguard in the world. Special appearance by Shampoo Master and his magic spurting dispenser.; **"Stimpy's Pregnant"** (30 min.) This just might be the greatest moment in television history: Stimpy delivers the long-awaited full-on-screen birth of Ren's child. Full of trauma, love and sincere disregard for the FCC.; **"Altruists"** (40 min.) Ren and Stimpy help a poor widow and her idiot child in distress. John K.'s tribute to The Three Stooges has more jokes per second than any other Ren and Stimpy cartoon. Plus: **"Mighty's Benefit Plan"** (Bakshi Mighty Mouse) (11 min.); **"Big House Blues"** (uncut) (8 min.); **"Old Navy Commercials etc."** (5 min.); **"Weekend Pussy Hunt episode"** (12 min.); **"What Pee Boners are for"** (3 min.); and **"Boo Boo Runs Wild"** (20 min.). [Approx. 2 hrs. total.] ***Animator John Kricfalusi will appear for Q&A during program (schedule permitting).***

Wednesday, September 8 – 7:30 PM [Spielberg Theatre]

OutFest Wednesdays:

Best of the Fest: Favorites from Outfest 2004

During the months of August, September and October Outfest will present the award-winners and audience favorites from Outfest 2004 (July 8-19). Programs will include Favorite Girls' Shorts and Favorite Boys' Shorts. For specific program info, please check www.Outfest.org.

Wednesday, September 8 - 8:00 PM

"John Kricfalusi Tribute: John presents Classic Cartoons"

Kricfalusi's personal selection of some of the greatest cartoons ever made from the glory days of Warner Bros., the Fleischer Studios, MGM, Walter Lantz and more! ***Animator John Kricfalusi will appear for Q&A during program (schedule permitting).***

Thursday, September 9 - 7:30 PM

Alternative Screen:

Co-presented with LA.com. Pre-Screening Party at 6 PM in the Courtyard.

LOS ANGELES PLAYS ITSELF, 2003, 169 min., USA. Dir. Thom Anderson. 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." – Toronto Star. ***Discussion following with filmmaker Thom Anderson.***

FOR ADULTS ONLY: PRE- NC-17 CINEMA IN AMERICA

September 10 – 12, 2004

Starting in the late 1950s, a flood of largely foreign motion pictures offering a franker, more realistic view of the world hit American shores, some prime examples being Roger Vadim's ...AND GOD CREATED WOMAN (1956), Jean-Luc Godard's BREATHLESS (1959) and Federico Fellini's LA DOLCE VITA (1960). But there were also such groundbreaking domestic movies as Otto Preminger's MAN WITH THE GOLDEN ARM (1955) and Alfred Hitchcock's PSYCHO (1960) that pushed the envelope of what was acceptable on American screens. As the 1960s progressed, the mushrooming counterculture, coupled with the struggle for civil rights, the equality of the sexes and a growing anti-war mentality, spurred a gradual, steady rise of ever more controversial films on U.S. screens.

When Jack Valenti became president of the Motion Picture Association of America (MPAA) in 1966, he quickly acknowledged that changes would have to be made. In an effort to stave off federal censorship and find a replacement for the antiquated, virtually useless Hays code, Valenti laid the groundwork for a ratings system that would address the concerns of parents, educators and politicians but still leave a "liberal latitude" of what the discriminating adult might view on his or her neighborhood movie screen.

The rating system went into effect in November, 1968. Out of the initial rating letter symbols – "G" for General, "M" for Mature, "R" for Restricted, and most notoriously, "X" for no one under 17 admitted – only X was not trademarked by the MPAA. Brian De Palma's biting anti-war satire, GREETINGS, was the first film to receive the X rating, followed soon after by such adult-themed movies as MIDNIGHT COWBOY (famous as the only "X" film ever to win the Academy Award for Best Picture), IF ..., THE KILLING OF SISTER GEORGE, BEYOND THE VALLEY OF THE DOLLS, MEDIUM COOL, THE DEVILS, MYRA BRECKINRIDGE, LAST TANGO IN PARIS, IN THE REALM OF THE SENSES and A CLOCKWORK ORANGE. While many of these films contain sexual material that seems tame today, by the standards of the era they were seen as seriously provocative. Just as important, many of these films were politically and socially subversive, redefining the boundaries of what could be shown and said in commercial, mainstream cinema.

Unfortunately, every pornographer in the country began exploiting the X-rating as bait for the libidinous viewer interested in hardcore porn. The deleterious effect on serious adult fare with artistic or social merit still too edgy for an R rating was almost immediately felt. Many "respectable" theater chains refused to book films with an X rating, no matter the quality or origin, and newspapers boycotted advertising for any movie with the disreputable rating.

The ratings system went through a series of various permutations, especially during its first two decades in existence. Although the ratings were amended to change the confusing M (Mature) rating to GP, then once again in 1984 transforming the GP to PG and PG-13, it wasn't until 1990 that the X-rating was abolished and replaced with NC-17. Initial films to receive the rating were Philip Kaufman's HENRY & JUNE and Pedro Almodovar's TIE ME UP, TIE ME DOWN (both 1990). The intent behind the NC-17 rating revision was to rescue quality adult cinema from the pariah status of what had become an X-rated ghetto. Unfortunately, as many studios, distributors and exhibitors soon learned, NC-17 carried its own commercial stigma, largely propagated by the religious right in America. Many theater chains and newspaper and media outlets picked up the torch, boycotting exhibition and advertising of NC-17 movies, a heinous practice that continues to this day. Although several of the films in our series such as **MIDNIGHT COWBOY**, **PERFORMANCE** and **THE DEVILS** (as well as many other worthwhile, originally-rated-X movies) were later re-rated with the R rating after miniscule cuts (or sometimes no cuts at all), others would undoubtedly receive the stronger NC-17 if released today for the first time.

Series compiled by Dennis Bartok and Chris D.

Special Thanks to: John Kirk, Irene Ramos and Latanya Taylor/MGM/UA; Marilee Womack/WARNER BROS. CLASSICS; Anne Goodman/CRITERION; Chip Blake and Schawn Belston/20th CENTURY FOX

Friday, September 10 – 7:00 PM

Marlon Brando Tribute – New 35mm Print:

LAST TANGO IN PARIS, 1972, MGM/UA, 136 min. The late **Marlon Brando** gives one of the finest performances of his career in a sensual exploration of the dark night of one man's soul - a movie that sent shock waves through not just the motion picture industry but society-at-large when it was initially released. Expatriate American Paul (Brando) tries to exorcise the demons unleashed by his wife's suicide with the erotic assistance of young waif Jeanne (**Maria Schneider**). But there's no escape and Paul's lovemaking brings him neither desired relief nor intimacy, something that is ruthlessly charted in director **Bernardo Bertolucci's** erotic masterpiece. ***This screening is dedicated to the memory of one of American cinema's greatest actors, Marlon Brando.***

Friday, September 10 – 9:45 PM

Russ Meyer/Ralph Bakshi Double Feature:

BEYOND THE VALLEY OF THE DOLLS, 1970, 20th Century Fox/Criterion, 109 min. Dir. **Russ Meyer**. Girl-group madness from the director of **FASTER, PUSSYCAT! KILL! KILL!** Dolly Reed, Marcia McBroom and Cynthia Myers journey from hicksville to Hollywood, hoping to make it with their rock trio, The Carrie Nations. They fall prey to the "business" as well as their own inflated ambitions – in what is arguably Meyer's most purely entertaining, pop-culture sex-fest (co-written by film critic Roger Ebert). With additional tunes by The Strawberry Alarm Clock.

FRITZ THE CAT, 1972, MGM/UA, 79 min. Director **Ralph Bakshi** delivers his take on **R. Crumb's** notorious, sidesplittingly funny underground comic of the same name, a paean to the highs and lows of 60s counterculture, with emphasis on sexual and social chaos. The first major animated motion picture to receive an X rating!

Saturday, September 11 – 5:00 PM

A CLOCKWORK ORANGE, 1971, Warners, 137 min. Master filmmaker **Stanley Kubrick** was so stunned by **Malcolm McDowell's** debut in *IF...* that he was reportedly unwilling to begin his film of Anthony Burgess' savagely brutal, futuristic satire until he could be assured of McDowell's participation. **A CLOCKWORK ORANGE** proved to be more prophetic than anyone dreamed, as the punk explosion and skinhead-fomented violence in the later 1970s witnessed. ***Discussion following with writer/critic and author of the book The Ratings Game, Stephen Farber.***

Saturday, September 11 – 8:30 PM

Double Feature:

MIDNIGHT COWBOY, 1969, MGM/UA, 113 min. Director **John Schlesinger** (**DARLING**) tracks naïve male hustler Joe Buck (**Jon Voight**) on his sordid adventures from 42nd street peepshows to upscale parties with the Warhol crowd in this trailblazing, alternately shocking and poignant study of being down-and-out in the Big Apple. **Dustin Hoffman** as homeless thief Ratso Rizzo supplies one of the touchstone performances of the burgeoning New Hollywood. A masterpiece that won three Oscars, including Best Picture and Best Director. Also starring Brenda Vaccaro, Sylvia Miles, John McGiver, Barnard Hughes and Jennifer Salt.

MEDIUM COOL, 1969, Paramount, 110 min. Photographed in and around the riots at the 1968 Democratic Convention in Chicago, **MEDIUM COOL** stars **Robert Forster** (**JACKIE BROWN**) as a cynical TV reporter trying to maintain his equilibrium amid tear gas, yippies, black militants, and working-class mother **Verna Bloom**. Written, directed and photographed by **Haskell Wexler** in a raw, unnerving mixture of radical politics, documentary footage and blistering Chicago blues (courtesy of Mike Bloomfield).

Sunday, September 12 – 5:00 PM

Double Feature:

PERFORMANCE, 1970, Warner Bros., 105 min. Dirs. **Donald Cammell** and **Nicolas Roeg**. Perhaps the wildest, most deeply layered psychedelic movie ever made. Gangster **James Fox** goes on the lam, hiding out in reclusive pop star **Mick Jagger's** decaying townhouse in the hippie London ghetto.

Jagger and poly-sexual pal Anita Pallenberg put Fox through his paces with mind games and large doses of psilocybin mushrooms – all climaxing in the mind-blowing "Memo for Turner" production number. Brutal beatings, sexual identity crises and prodigious drug taking is punctuated by one of Jack Nitzsche's best scores (highlighted by Ry Cooder's incredible bottleneck guitar work).

THE DEVILS, 1971, Warner Bros., 111 min. Director **Ken Russell's** still-shocking adaptation of Aldous Huxley's "Devils Of Loudon" was vilified as blasphemous and excessive upon its initial release, and remains one of the most disturbingly memorable films from the early 1970s. The film's allegory of a corrupt power structure equating sexual activity with satanism, all for the sake of political and religious repression, is more relevant today than ever. In the 17th century, French Cardinal Richelieu's minions use the womanizing of activist priest Urban Grandier (**Oliver Reed**) as pretext for the Inquisition to investigate his "diabolic possession" of the local nuns, including demented, hunchbacked Mother Superior Sister Jeanne (an unforgettable **Vanessa Redgrave**). With support from an excellent cast that includes Dudley Sutton, Gemma Jones and Michael Gothard.