

American Cinematheque at the Egyptian Theatre
MAY 2004 CALENDAR

6712 Hollywood Blvd. | 323.466.3456 | www.egyptiantheatre.com
General Admission: \$9

BLACK ON BLACK: THE DIABOLICAL CINEMA OF HENRI-GEORGES CLOUZOT
Continues May 1 – 4, 2004

Monday, May 3 – 7:30PM

Special Sneak Preview!!

THE SADDEST MUSIC IN THE WORLD, 2004, IFC Films, 100 min. Visionary Canadian director Guy Maddin returns with his latest, visually-stunning feature – a Depression-era, musical fable centering around Port-Huntly Beer Company's international contest to find the world's saddest music. Isabella Rossellini sizzles as Beer Baroness Lady Port-Huntly, the broken-hearted, amputee/diva host of the \$25,000 competition. As musicians from all around the globe (West Africa, Scotland, Mexico, Siam, etc.) flock to Winnipeg to compete, a dysfunctional family composed of an alcoholic Canadian father and his two dramatic sons (both posing as foreigners) squares off against each other in hopes of landing the prize money – and the hearts of both Lady Port-Huntly and Narcissa, a self-proclaimed nymphomaniac with a talking tapeworm. With Mark McKinney, Maria de Medeiros, Ross McMillan and David Fox. **Plus three brand-new Guy Maddin shorts!!!** “**Sissy Boy Slap Party**,” 2004, 4 min.; “**A Trip to the Orphanage**,” 2004, 4 min.; “**Sombra Dolorosa**,” 2004, 4 min.

[THE SADDEST MUSIC IN THE WORLD will be released theatrically on May 7th by IFC Films.]

OUTFEST WEEKLY SCREENINGS

Wednesdays, beginning May 5, 2004

Wednesday, May 5 – 7:30 PM

Inaugural Outfest Weekly Screening!!

Co-presented with Outfest. Sponsored by IN Magazine Los Angeles.

“**Queer Shorts**” (approx. 71 min. total) To celebrate our new collaboration with Outfest and their move to the Egyptian Theatre, we present our annual program of co-programmed Queer Shorts. This year's selection represents some of the best filmmaking of the past year and includes three Los Angeles Premieres! Jonah Markowitz's “**Hung Up**” (9 min). A cell phone catastrophe sends a man on a race to regain his dignity.; Ana Lopez's “**Gay Girls on the P.L.**” (8 min). Intrigue and dyke-o-drama reign when three young girls discover the Party Line.; Eve Bregman's “**Afterschool Delight**” (10 min). Scout and her best friend Angie get trapped in her older brother's closet.; *L.A. PREMIERE!* Michael Apted's “**Lipstick**” (10 min). A high school girl attempts to come to terms with her sexuality.; *L.A. PREMIERE!* Jowan Carbin's “**Welcome to Life**” (10 min). After a kiss on the playground, the life and friendship of two boys will never be the same.; Lars Daniel & Kruzko Jacobson's “**Precious Moments**” (16 min). Sexy, cautionary tale based on the true story of a man who had sex with a minor.; *LA PREMIERE!* Pascal-Alex Vincents' “**Far West**” (8 min). Funny, moving tale of a 19-year-old pretty party boy who has to spend his holidays at his grandfather's farm in the French countryside. **Discussion following Jonah Markowitz (Hung Up), Ana Lopez (Gay Girls On The P.L.) and Eve Bergman (Afterschool Delight), then join us for a reception. POST-SCREENING RECEPTION HOSTED BY: Absolut**

Program compiled by Andrew P. Crane and Kirsten Schaffer.

THE BALLAD OF BLOODY SAM – THE FILMS OF SAM PECKINPAH

May 6 – 16, 2004

Director **Sam Peckinpah** (1925 – 1984) is one of the true legends of 20th century Hollywood, a prodigious, no-nonsense filmmaker who honed his chops on television, writing and directing entries for such oaters as “GUNSMOKE,” “THE RIFLEMAN” (which he created) and, last but not least, “THE WESTERNER” (which he also created and produced). Although low ratings forced “**THE WESTERNER**” off the air after only a half season, it has come to be revered as one of the best Western TV shows of all time, and we’re happy to present four of the episodes in this retrospective.

Peckinpah got his break in feature films directing **THE DEADLY COMPANIONS** starring Maureen O’Hara and “WESTERNER” lead Brian Keith. Though compromised by producer interference, the film still impressed many with its finely-etched characters and themes of loyalty and betrayal. Fortunately, his next film, **RIDE THE HIGH COUNTRY**, was regarded as a masterpiece and served as a fitting swansong for its stars – Western cinema icons Randolph Scott and Joel McCrea. Sadly, the follow-up **MAJOR DUNDEE** emerged as a troubled production. The studio removed segments detailing much of Dundee’s disillusion and emotional rejuvenation in Mexico. To his lasting credit, **DUNDEE** star Charlton Heston offered to waive his considerable salary if Columbia Pictures would refrain from firing Peckinpah during production. This set a pattern of studio interference that would dog Peckinpah through the rest of his boisterous career, but he managed to maintain much of his vision with ensuing films.

Prime evidence came in 1969 with Peckinpah’s epic **THE WILD BUNCH**, a brutal revisionist Western that held audiences in a vise-like grip for 144 grueling, intoxicating minutes, and is often credited (rightly or wrongly) with pioneering a new era of graphic on-screen violence. More masterworks followed, including the savage **STRAW DOGS**, wistful and bawdy **BALLAD OF CABLE HOGUE**, heartbreakingly lyrical **PAT GARRETT AND BILLY THE KID** and macabre tall-tale **BRING ME THE HEAD OF ALFREDO GARCIA**. Peckinpah also made such exciting, action-packed paeans to rugged individualism as **JUNIOR BONNER** and **THE GETAWAY** and such trenchant examinations of institutionalized treachery as **CROSS OF IRON** and **THE OSTERMAN WEEKEND**.

Sometimes hard-to-get-along-with, sometimes pigheaded and ornery-as-hell, Peckinpah still remains one of the most beloved and influential directors of the last fifty years, engendering affection and loyalty from virtually all who worked with him throughout his career. We are very pleased and proud to be able to finally present this long-awaited retrospective of the films of Sam Peckinpah on the twentieth anniversary of his death.

Series compiled by Chris D. and Dennis Bartok, with the generous assistance of Katy Haber, David O. Weddle, Paul Seydor and Nick Redman.

Special Thanks to: Daniel Melnick; Alex Winitsky/Lantana Productions; John Herron/Canal + Image UK; Marilee Womack/Warner Bros.; Fritz Herzog/Academy of Motion Pictures Arts and Sciences – Television Archive; Chip Blake, Shawn Belston, Billy Hall /20th Century Fox; Anne Goodman/Criterion; John Kirk, Irene Ramos, Latanya Taylor/MGM/UA; Mike Schlesinger, Grover Crisp/Sony Pictures (Columbia); Mary Tallungan/Disney (ABC); Tom Thurman; Brock McDaniels, Steve Belgard/Starz Encore (Westerns Channel); Jonathan Gaines.

Thursday, May 6 – 7:15 PM

THE WILD BUNCH, 1969, Warner Bros., 145 min. Saddle up for a screening of director **Sam Peckinpah's** magnificent, ultra-violent Western, starring **William Holden, Ernest Borgnine, Warren Oates and Jaime Sanchez** as a band of doomed outlaws trying to outrun history. Exceedingly controversial upon its initial release, **THE WILD BUNCH** forever changed the way violence was depicted and perceived in the movies. Co-starring **Robert Ryan**, Edmond O'Brien, L.Q. Jones, Bo Hopkins and Strother Martin. Preceded by the documentary: "**The Wild Bunch: An Album In Montage**," 1996, 34 min. Dir. Paul Seydor. Nominated for a 1997 Oscar for Best Documentary Short, this is a concise, fascinating look at Peckinpah's western masterwork. [Friendly Note! For audience members who haven't seen **THE WILD BUNCH**, the documentary does give away key plot points.] **Discussion following with actor Bo Hopkins, documentary director Paul Seydor, biographer David O. Weddle and author Garner Simmons.**

Friday, May 7 – 7:30 PM

Double Feature:

THE BALLAD OF CABLE HOGUE, 1970, Warner Bros., 121 min. Dir. **Sam Peckinpah**. This whimsical, sweetly melancholy, ultimately uplifting fable stars **Jason Robards** as Cable, a prospector left in the desert to die by partners L.Q. Jones and Strother Martin. But in a classic turning-lemons-into-lemonade twist, Cable discovers a freshwater spring and establishes a stagecoach rest stop on the spot, the perfect occupation for a cantankerous loner. Things couldn't be going better with prostitute love-of-his-life Hildy (**Stella Stevens**) moving in with him. But then a newfangled invention rears its ugly head – the automobile. **David Warner** is excellent as Cable's con man preacher pal, Joshua. **Discussion between films with actress Stella Stevens (BALLAD OF CABLE HOGUE).**

BRING ME THE HEAD OF ALFREDO GARCIA, 1974, MGM/UA, 112 min. Director **Sam Peckinpah's** macabre shaggy dog story rises to the status of existential masterpiece before the last frame unspools. A ruthless land baron (Emilio Fernandez) offers a huge bounty to find Alfredo Garcia, the father of his daughter's unborn child. Piano-playing, expatriate loser Bennie (**Warren Oates** in one of his finest roles) shambles through the hellish backwater villages of rural Mexico on the hunt for "easy" money, a deadly pilgrimage that could jeopardize Bennie's one real chance at happiness – the love of his loyal, prostitute girlfriend Elita (Isela Vega). Look for the incomparable Robert Webber and Gig Young as the pokerfaced killers tailing Bennie.

Features preceded by an episode of: "**THE WESTERNER**" – "**Jeff**" (**Pilot Episode**), 1960, Four Star TV (Fox/Criterion), 25 min. Dir. **Sam Peckinpah**. A portrait of innocence corrupted, this was the series premiere: Dave Blassingame (**Brian Keith**), the Westerner of the series title, tries to rescue a childhood friend who's become a prostitute. Note that the cinematographer was **Lucien Ballard**, who shot four of Peckinpah's films including **RIDE THE HIGH COUNTRY** and **THE WILD BUNCH**. **Warren Oates** appears in a small role.

Saturday, May 8

HISTORIC TOUR

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, May 8 – 5:00 PM

Special Sneak Preview – Brand New Documentary:

SAM PECKINPAH'S WEST: LEGACY OF A HOLLYWOOD RENEGADE, 2004, Starz Encore, 89 min. Director **Tom Thurman** (**JOHN FORD GOES TO WAR**) put together this

feature-length original documentary for the Westerns Channel examining the groundbreaking, unorthodox visions of the American West conjured up by “Bloody Sam.” Complete with narration by Kris Kristofferson and film clips integrated into brand new interviews with performers L.Q. Jones, R.G. Armstrong, Stella Stevens and Harry Dean Stanton, along with Peckinpah fans Benicio del Toro and Billy Bob Thornton, and film critics Elvis Mitchell and Roger Ebert. **Discussion following with director Tom Thurman, writer Tom Marksbury and Peckinpah expert Paul Seydor.**

Saturday, May 8 – 7:30 PM

Double Feature:

RIDE THE HIGH COUNTRY, 1962, Warner Bros., 94 min. Peckinpah’s first uncontested masterpiece is this elegiac portrait of the end of the Wild West, embodied in the form of two aging friends (unforgettably played by **Randolph Scott** and **Joel McCrea**) with very different agendas, who are hired to guard a shipment of gold. **Lucien Ballard’s** cinematography was never better, capturing the untainted splendor of the high mountains and the bone-weary sadness of two men nearing the end of their lives’ trails. With Mariette Hartley, Ronald Starr. **MAJOR DUNDEE**, 1965, Sony (Columbia), 123 min. Tragically re-edited by the studio before its release, director **Sam Peckinpah’s** ill-fated Western may never be seen in its full form, but still has enough raw, ragged glory to turn heads. **Charlton Heston** stars as a Union officer at the end of the Civil War who’s forced to depend on a crew of deserters, murderers and Confederates, as he pursues a renegade Apache band into Mexico. In a show of support reminiscent of TOUCH OF EVIL eight years earlier, Heston backed up Peckinpah during shooting, allowing him to finish the film despite fierce studio interference. Co-starring **Richard Harris, Warren Oates, Ben Johnson.**

Features preceded by an episode of: **“THE WESTERNER” – “Brown,”** 1960, Four Star TV (Fox/Criterion), 25 min. Dir. **Sam Peckinpah.** Starring Brian Keith. In the course of a hilarious three-day bender during a July Fourth celebration, Blassingame’s con man pal Burgundy Smith (John Dehner), tries to trick Blassingame into selling his dog Brown (the same dog who played Disney’s *Old Yeller*). Screenplay by Bruce Geller. **Introduction to screening by Peckinpah expert Paul Seydor.**

Sunday, May 9

MOTHER’S DAY TOUR

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, May 9 – 5:00 PM

Double Feature:

Rare Uncut Euro Version!! CROSS OF IRON, 1977, Lantana Productions, 133 min. **James Coburn** turns in one of the best performances of his career as war-weary German Sergeant Steiner in one of director **Sam Peckinpah’s** hardest-to-see masterworks. Stationed at WWII’s Russian front where just trying to keep his squad out of the daily slaughter is an ordeal. Another threat is added to the mix when an unscrupulous commanding officer, glory-seeking Captain Stransky (**Maximilian Schell**), takes over. A fierce, uncompromising look at the chaos of war with able support from **James Mason, David Warner** and Senta Berger.

THE KILLER ELITE, 1975, MGM/UA, 122 min. Dir. **Sam Peckinpah.** Independent covert operative Locken (**James Caan**) is betrayed and seriously wounded by best friend Hansen (**Robert Duvall**), who has decided to flip allegiances when the other side offers more money. Initially, Locken refuses to return to the freelance spy game, but cynical former bosses Gig Young and Arthur Hill lure him back with a promise of going up against his former comrade.

With Bo Hopkins, Burt Young, Mako. **Discussion following with actors Bo Hopkins and Burt Young (THE KILLER ELITE).**

Wednesday, May 12 – 7:30 PM

Outfest Weekly Screening! Special Sneak Preview!

TWIST, 2003, Strand Releasing, 97 min. Dir. Jacob Tierney. This contemporary telling of Dickens' Oliver Twist follows a pack of teen hustlers on the rough and tough streets of contemporary Toronto. Dodge (Nick Stahl) is a veteran rent boy who teaches beautiful young runaway Oliver the tricks of the trade. They live in a decrepit "den" (run by formidable pimp Fagen) that becomes more of a home than the one from which Oliver escaped. Oliver struggles to adapt to his new life, as Dodge is forced to confront the relationships of his past. **TWIST** is a striking and gritty rendition of this classic tale.

Thursday, May 13 – 7:30 PM

Alternative Screen

THE NAKED PROOF, 2003, 95 min. Dir. Jamie Hook. [American Cinematheque members will be admitted free to this screening upon presentation of a current membership card.]

Friday, May 14 – 7:30 PM

Double Feature:

Restored European Version! Brand-New Print Off Original Negative!!

STRAW DOGS, 1971, ABC (Disney), 118 min. Dir. **Sam Peckinpah**. Enormously controversial upon its initial release, this tale of an intellectual pacifist (**Dustin Hoffman**), pushed to the limit by a sadistic, hard-drinking family of hooligans, was cut by several minutes in the U.S., including graphic footage of spouse **Susan George's** rape and the bone-jarring, blood-drenched climax, which softened the ferocious impact of Peckinpah's allegory of supposedly-civilized humans reverting to their most primitive state. **Discussion between films with producer Daniel Melnick (STRAW DOGS) and longtime Peckinpah assistant & friend Katy Haber.**

JUNIOR BONNER, 1972, ABC (Disney), 100 min. Dir. **Sam Peckinpah**. **Steve McQueen** is Junior Bonner, a restless rodeo star trying to deal with drifter con man dad **Robert Preston** and outspoken, responsible mom **Ida Lupino**, as well as girlfriend Barbara Leigh – while he's not getting his head busted on bucking broncs. A sometimes funny, sometimes melancholic meditation on Americans who've forsaken the 9-to-5 strait-jacket to thrive in a much more rugged lifestyle. With **Ben Johnson** and **Joe Don Baker**.

Features preceded by an episode of: **"THE WESTERNER" – "The Courting Of Libby,"** 1960, Four Star TV (Fox/Criterion), 25 min. Dir. **Sam Peckinpah**. Starring Brian Keith. Another wry comic episode again featuring Blassingame's con man pal Burgundy Smith (John Dehner) as they vie for the attention of the title character. Screenplay by Bruce Geller.

Friday, May 14th – 8:00 – Spielberg Theatre

"Hunger Artists" – Dark, deadpan and surreal shorts from Slamdance 2004.

The class of 2004 at Slamdance featured a number of filmmakers who bravely turned away from the prevailing trend in our culture of louder, faster and make-sure-you-don't-lose-any-slow-children-along-the-way. Alongside the marvelously raucous and irreverent films that are often thought of as characteristic of Slamdance, a type of film emerged that investigates the soft, dark, vulnerable areas of contemporary America – the thoughts, sensations and emotions that are lost or hidden by the crushing ambition and lust for pleasure that dominates the zeitgeist. These films use a cool but compassionate tone, with a taste for the absurd and plenty of deadpan humor, to describe the flipside of what's seen on television and mainstream

movies. We showed a group of these shorts together and found that they dovetailed beautifully one into another and resulted in a great deal of buzz and standing-room only crowds in Park City. **West Coast Premiere!** Hugh Merrill's **"Fine and Dandy"** (2003, 6 min., USA) A dreamlike look at a femme fatale preparing for a tap dance that comments on U.S. history, or perhaps not.; **West Coast Premiere!** Michael Fisher's **"Falls"** (2003, 8 min.) A farmer worries helplessly as his daughter's ambition seems to lead her down the road that destroyed her mother.; **Winner, Spirit of Slamdance Award 2004!** David Zellner's **"The Virile Man"** (2003, 8 min.) From his bedroom closet, a married man gets a telephone psychic to support him in a hilariously deadpan denial of his sexuality.; Sarah Brown's **"Live Bait"** (2003, 7 min.) An animated starving fisherman is lured by three bird women into their island of instant gratification.; **West Coast Premiere!** Kat Candler's **"Roberta Wells"** (2003, 8 min.) At a loud family gathering, a frail 70-year old woman eludes her overbearing daughter and sneaks outside for a cigarette break of sorts.; **L.A. Premiere!** Jamie Travis' **"Why the Anderson Children Didn't Come to Dinner"** (2003, 16 min.) In this brightly colored and utterly dark comedy (also featured at Toronto Int'l Film Festival and SXSW), three neglected children pursue creepy interests as their mother strains to control her perfect household.; Harry Dodge's and Stanya Kahn's **"Winner"** (2002, 15 min.) A radio sweepstakes winner turns a testimonial for a TV ad into a documentary about her very personal artwork.; Benjamin Goldman's and Nirvan Mullick's **"The Three of Us"** (2003, 3 min.) An animated creature with two heads and two torsos struggles against itself to capture its heart's desire.; Christine Dunn's **"Particle Valentine"** (2003, 4 min.) A hypnotic, largely abstract video of dazzling kinetic images builds toward a powerful conclusion.

Saturday, May 15 – 5:00 PM

PAT GARRETT AND BILLY THE KID, 1973, Warner Bros., 122 min. Director **Sam Peckinpah's** take on the famous outlaw's rise and fall is nothing less than magnificent – a sprawling, plaintive, achingly-exquisite reflection on loss of all kinds. Billy (**Kris Kristofferson**) and his loose-knit gang (amongst them **Bob Dylan**, who also supplied the beautiful score) butt heads with cattle industry interests devouring the countryside, something that steers them on a collision course with old comrade and new sheriff, Pat Garrett (**James Coburn**). Watch for the "Knockin' On Heaven's Door" sequence with Sheriff Baker (Slim Pickens) and his wife (Katy Jurado), one of the most heartbreakingly beautiful in the history of western cinema. With Harry Dean Stanton, R.G. Armstrong, Donnie Fritts, L.Q. Jones.

Preceded by an episode of: **"THE WESTERNER" – "Hand On The Gun,"** 1960, Four Star TV, 25 min. Dir. **Sam Peckinpah**. Starring Brian Keith. A callow Easterner's romantic notions of heroism, shaped by reading dime novels, are cut tragically short by the reality of Western violence. Screenplay by Bruce Geller (later the creator of "Mission: Impossible"). Michael Ansara co-stars. **Discussion following with actor Donnie Fritts and Peckinpah expert Paul Seydor.**

Saturday, May 15 – 8:45 PM

Double Feature:

THE GETAWAY, 1972, Warner Bros., 122 min. Director **Sam Peckinpah** adapts writer **Jim Thompson's** savage pulp classic with tightly wound **Steve McQueen** as escaped bank robber Doc McCoy. To spring him from the joint, devoted wife **Ali McGraw** enlists the help of corrupt fat-cat **Ben Johnson**, who wants McCoy to execute a seemingly impossible robbery. Al Lettieri is the memorably sleazy killer who dogs the couple's trail after thieves fall out. With Sally Struthers.

CONVOY, 1978, MGM/UA, 106 min. For some strange reason, CB radios and long distance truckers became all the rage in the late seventies. When C.W. McCall's country hit, "Convoy"

rocketed up the pop charts as well, the phenomenon took on a life of its own. Bill L. Norton (CISCO PIKE) wrote the screenplay for director **Sam Peckinpah's** irascible action comedy about a trucker known as Rubber Duck (**Kris Kristofferson**) who, in league with his gal Melissa (**Ali McGraw**), leads a rebellious convoy of like-minded drivers in protest against a brutally repressive sheriff called Cottonmouth (**Ernest Borgnine**). With Burt Young, Franklin Ajaye, Seymour Cassel. **Introduction to films by actors Bo Hopkins (THE GETAWAY), Burt Young and Donnie Fritts (CONVOY).**

Sunday, May 16 – 5:00 PM

Double Feature:

THE OSTERMAN WEEKEND, 1983, 20th Century Fox, 103 min. Director **Sam Peckinpah's** last film is a nerve-jangling, vastly underrated adaptation of Robert Ludlum's Cold War thriller, with **Rutger Hauer** as a muckraking TV talk show host clued-in at the last minute by a grudge-holding CIA renegade (**John Hurt**) that several of his weekend guests (Craig T. Nelson, Dennis Hopper, Helen Shaver, Chris Sarandan, etc.) are Soviet spies. The weekend quickly escalates from subtle mind games to violent double crosses. By the end, Hauer is just trying to keep his family alive through the suburban holocaust. With **Burt Lancaster**, Meg Foster, Cassie Yates.

FROM ALPHA TO OMEGA: THE MAKING OF "THE OSTERMAN WEEKEND," 2004, 78 min. Dir. Jonathan Gaines. An intriguing look behind the scenes on Sam Peckinpah's last film, including interviews with producers Bill Panzer and Peter Davis, cast members Rutger Hauer, John Hurt, Helen Shaver, Meg Foster, Craig T. Nelson, Chris Sarandon and Cassie Yates and longtime friend and agent, Marty Baum. Includes details on Peckinpah's original cut of the film – including deleted psychedelic scenes at the beginning illustrating John Hurt's character's warped state of mind – as well as insights into the problems of bonding and insuring the reputedly un-insurable Peckinpah. **Discussion following with documentary director Jonathan Gaines.**

Wednesday, May 19 – 7:00 PM & 9:00 PM (Spielberg Theatre)

Weekly Outfest Screening!

NO SECRET ANYMORE: THE TIMES OF DEL MARTIN AND PHYLLIS LYON, 2003, Jeb, 57 min. Dir. Jeb (Joan E. Biren). Legendary lesbian rights activists Del Martin and Phyllis Lyon were justifiably asked to be the very first couple wed in San Francisco this winter. Their political struggle and lifelong commitment to each other date back to the 1950s, a time lesbians were routinely labeled illegal, immoral and sick. With boundless determination and five decades of love, they transformed public awareness through their pioneering work with the Daughters of Bilitis and the National Organization for Women, among many others progressive organizations. These brave women also fought the injustices endured by lesbian mothers, battered women and now, the elderly. This poignant love story gives testament to the impact that individuals – and the social movements they build – can have on the course of history. Plus short film: "**Hubby/Wifey**," 2002, 7 min. Dir. Todd Hughes. A modern lesbian couple shares a fevered dream with their foremothers Gertrude and Alice, of the joys and trials of gay marriage.

Wednesday, May 19 – 7:30 PM

Special Sneak Preview!!!

BAADASSSSS!, 2004, Sony Classics, 108 min. Writer/Director Mario Van Peebles pays loving tribute to father Melvin Van Peebles in this documentary portrait, adapted from Melvin's autobiography. Mario stars as Melvin, tracing his tumultuous journey to bring his groundbreaking, controversial film SWEET SWEETBACK'S BAADASSSSS SONG to the big

screen. SWEET SWEETBACK, after much political and civil strife, went on to become the highest-grossing independent film of 1971 and stands as a landmark of Independent Black Cinema. Mario's poignant, yet brutally truthful re-telling of Melvin's triumph features Joy Bryant, David Allen Grier, Paul Rodriguez and Nia Long. **Discussion following with director/actor Mario Van Peebles and his father, the legendary filmmaker/actor/musician/playwright Melvin Van Peebles.** [BAADASSSSS! will be released theatrically on May 28th by Sony Classics.]

DREAMS, LONGINGS & MEMORIES – THE CINEMA OF FEDERICO FELLINI

A complete Fellini Retrospective featuring brand-new 35mm prints of all 20 of the master's films.

Presented in association with Cinecittà Holding.

"I have invented myself entirely ... A childhood, a personality, longings, dreams and memories, all in order to enable me to tell them." – Federico Fellini

One of the most fabulously creative, often imitated and idiosyncratic artists of the 20th century, on par with such titanic figures as Pablo Picasso in painting and Igor Stravinsky in music, Italian director **Federico Fellini** (1920 – 1993) remains in a category all his own, godfather to a carnivalesque gallery of prostitutes, strongmen, film directors, vaudevillians and clowns, who share a sympathetic bond with each other against the often cruel and unfeeling "civilized" world outside of theirs and Fellini's. His greatest works, including **8-1/2**, **LA DOLCE VITA**, **NIGHTS OF CABIRIA**, **LA STRADA** and **AMARCORD**, seem to spring from an almost unbridled imagination, but one which is connected to a profound understanding of the human experience. Fellini observed, *"[In my films] there is an effort to show a world without love, characters full of selfishness, people exploiting one another, and, in the midst of it all, there is always – and especially in the films with Giulietta – a little creature who wants to give love and who lives for love."*

Born on January 20, 1920, in the Adriatic resort town of Rimini, the son of a travelling salesman and a housewife, Fellini was frail and sickly as a child from a thyroid imbalance, and spent much of his youth in the local cinema, where he soaked up films by the Marx Bros., Laurel & Hardy and Chaplin. Fellini developed a talent as a sketch artist and caricaturist at a young age, along with a fascination for vaudevillians and circus performers, even claiming famously that he ran away to join the circus for months (although he later confessed, "it was more like an afternoon"). After graduating from college in 1937, he eked out a living doing cartoons for a satirical magazine; during the war he wrote for a radio show, "Cico and Pallina," which starred a young actress, Giulietta Masina, whom he married in 1943 (and remained married to for over 50 years until his death). After WWII, he opened the Funny Face Shop, a caricature studio, where he first encountered director Roberto Rossellini, who wanted Fellini's help in convincing an actor acquaintance to appear in **ROME OPEN CITY**, which Fellini eventually contributed to as a screenwriter. He worked as a writer for Rossellini and other directors through the rest of the 1940's, and co-directed his first feature, **VARIETY LIGHTS**, in 1950, with Alberto Lattuada, as a starring vehicle for their wives, Masina and Carla Del Poggio.

In his great films of the 1950's such as **LA STRADA** and **NIGHTS OF CABIRIA**, Fellini increasingly became focused on universal stories of human suffering and the redemptive power of love. In the 1960's, he developed the cinematic style that became famous as "Fellini-esque," combining intense introspection, satire, a carnivalesque atmosphere often of extreme decadence and spiritual despair, and a fantastical symbolism – crystallized in such memorable

images as the statue of Christ floating beneath the helicopter and Anita Ekberg cavorting in the fountain in **LA DOLCE VITA**, and a whip-bearing Marcello Mastroianni confronting the images of women in his life from **8-1/2**. His key collaborators throughout much of his later career included his wife Masina, actor Marcello Mastroianni, and composer Nino Rota, who became synonymous with Fellini for his work on **LA DOLCE VITA**, **8-1/2** and **AMARCORD**. To the end of his life, Fellini was also influenced by his childhood in the seaside town of Rimini, by *“the backdrop of the sea ... whence arrive the pirate ships, the Turks, the King, the American battle cruisers with Ginger Rogers and Fred Astaire dancing in the shadow of the guns.”*

Four-time winner of the Academy Award for Best Foreign Film (for **LA STRADA**, **THE NIGHTS OF CABIRIA**, **8-1/2** and **AMARCORD**), Fellini was awarded a Lifetime Achievement Oscar in 1993. The maestro passed away on October 31, 1993, two months after suffering a stroke at the Grand Hotel in his childhood hometown of Rimini, where he was later buried.

Series compiled by Dennis Bartok, Camilla Cormanni of Cinecittà Holding and Gwen Deglise. Additional Program Notes by Chris D. and John Palmer.

The Fellini Retrospective was organized with the generous cooperation of:

Alberto Grimaldi Productions; Cecchi Gori Group FIN.MA.VI; Compagnia Leone Cinematografica; Filmauro di Aurelio De Laurentis; Gaumont; Hollywood Classics; Ibrahim Moussa; Intra Movies; Mediaset-Cinema Forever; Mercurio Fincom; Minerva Pictures Group; RAI Cinema; Studio Canal Image; Surf Film di Massimo Vigliar; Titanus; Warner Bros.

Special Thanks to: Sarah Finklea/JANUS-CRITERION; Jessica Rosner/KINO INT’L.; Eric Di Bernardo/RIALTO PICTURES; John Kirk and Latanya Taylor/MGM-UA; Amy Lewin/PARAMOUNT REPERTORY; Paul Ginsburg/UNIVERSAL; Jonathan Howell/NEW YORKER; Marilee Womack/WARNER CLASSICS; Peter Cimino/CASTLE HILL; Carmen Piccinni.

Fellini Series Pass: \$100 (This special ticket price includes general admission to all programs in the Retrospective, including documentaries in the Spielberg Theatre.)

Friday, May 21 – 7:00 PM

New 35mm Print:

VARIETY LIGHTS (LUCI DEL VARIETÀ), 1950, Janus/Criterion, 106 min. Fellini’s first feature (co-directed with Alberto Lattuada) shows many of the characters and themes of his later films already in place, in this loving, wistful story of a rag-tag group of traveling performers and their passions, jealousies and insecurities. **Peppino De Filippo** stars as the leader of a small-time vaudeville troupe – whose fortunes dramatically change when a beautiful ingenue (**Carla Del Poggio**) joins. Fellini’s wife and muse **Giulietta Masina** co-stars as De Filippo’s long-suffering girlfriend. Superb B&W cinematography by veteran D.P. **Otello Martelli**, who started in the silent era and went on to shoot many of Fellini’s greatest films including **LA STRADA** and **LA DOLCE VITA**.

Friday, May 21 – 9:15 PM

New 35mm Print:

8-1/2 (OTTO E MEZZO), 1963, Kino, 144 min. Arguably Fellini’s greatest masterpiece, and one of the most singular achievements in the history of cinema, **8-1/2** stars the great **Marcello Mastroianni** as a very Fellini-like director trying to escape the self-made chaos of his artistic and personal lives at an Italian health spa, where he’s pursued by jealous mistresses,

demanding producers and surreal fantasies of his own past, present and future. Co-starring Claudia Cardinale, Anouk Aimee, Sandra Milo, Rossella Falk and Barbara Steele, with a gorgeous score by composer Nino Rota. Winner of Academy Awards for Best Foreign Film and Costume Design. Print restored by Mediaset-Cinema Forever.

Saturday, May 22 – 2:00 PM – SPIELBERG THEATRE

“The Lost Ending of 8-1/2,” 2003, Sciarlo’ Film, 50 min. Director Mario Sesti, after finding an intriguing photograph, discovered there was an original (and lost) ending to Fellini’s widely-seen, widely-analyzed masterpiece 8-1/2. This documentary is a fascinating look at a remarkable discovery, as Sesti sets out to unearth the film’s forgotten final scene.

Saturday, May 22 – 5:00 PM

New 35mm Print:

LA STRADA, 1954, Janus/Criterion, 107 min. Dir. Federico Fellini. When peasant Gelsomina (the dazzling **Giulietta Masina**) is sold to boorish strongman Zampanò (**Anthony Quinn**) as his on-the-road assistant, she quickly becomes both an adept carnival performer and victim of her master’s cruelty. This magical, poetic tale of love, loss and loneliness was one of Fellini’s favorites. With Richard Basehart. Winner of the first-ever Best Foreign Language Film Oscar in 1956. *“Giulietta has the lightness of a phantom, a dream, an idea. She possesses the movements, the mimic skills and the cadences of a clown.” – Fellini.*

Saturday, May 22 – 7:30 PM

Double Feature – New 35mm Prints:

THE WHITE SHEIK (LO SCEICCO BIANCO), 1952, Janus/Criterion, 92 min. Dir. Federico Fellini. “Our real life is in our dreams,” muses newlywed wife Wanda (Brunella Bovo), who uses her honeymoon in Rome to escape husband Ivan (Leopoldo Trieste) and pursue the real object of her fantasies: “The White Sheik” (played by the great Italian comic **Alberto Sordi**), star of a series of popular *fumetti* (photo comic books). Fellini’s first full feature as director brought together many of his key collaborators including composer Nino Rota and actress **Giulietta Masina**, who co-stars as a prostitute named Cabiria (a role she reprised famously in 1957.) Co-written by Fellini and Michelangelo Antonioni. Print restored by Mediaset-Cinema Forever.

I VITELLONI, 1953, Kino, 114 min. Dir. Federico Fellini. Fellini’s tender and satirical portrait of a group of young *vitelloni* – jobless, middle-class layabouts – follows them through the discontent of their small-town daily lives. A surprise success in its initial release, I VITELLONI influenced later coming-of-age films such as AMERICAN GRAFFITI and DINER, and presaged the “slacker” films of the 90s by nearly 40 years. With Alberto Sordi, Leopoldo Trieste. Print restored by Mediaset-Cinema Forever.

Sunday, May 23 – 3:00 PM

New 35mm Print:

JULIET OF THE SPIRITS (GIULIETTA DEGLI SPIRIT), 1965, Rialto Pictures, 145 min. Dir. **Federico Fellini**. The incomparable **Giulietta Masina** stars as a sweet, neglected upper-middle class housewife experiencing a mid-life crisis when she begins to doubt her husband’s fidelity. A beautiful meditation on the female psyche and a mesmerizing companion piece to “8-1/2,” JULIET features some of the most intuitively delightful visuals to be found in Italian cinema. Fellini is reported to have attended seances and visited tarot card readers and mediums as research for the film! Print restored by Mediaset-Cinema Forever.

Sunday, May 23 – 6:00 PM

Double Feature – New 35mm Prints:

THE SWINDLE (IL BIDONE), 1955, Titanus Films, 120 min. Dir. Federico Fellini. **Broderick Crawford** stars as small-time con man Augusto, cheating local villagers with the help of pals Picasso (Richard Basehart) and Roberto (Franco Fabrizi). When Augusto inadvertently stumbles into his estranged daughter, he begins to question his lifestyle. The film's final, touching moments are stunning and unforgettable. With Giulietta Masina. Print restored by Cineteca di Bologna and Fondazione Federico Fellini.

NIGHTS OF CABIRIA (LE NOTTI DI CABIRIA), 1957, Rialto Pictures, 125 min. Dir. Federico Fellini. **Giulietta Masina** won the Best Actress Award at the Cannes Film Festival for her unforgettable portrayal of a Roman prostitute named Cabiria who endures life's tragedies with a heartbreaking, almost Chaplin-esque innocence and resilience. Winner of the Best Foreign Film Oscar, NIGHTS was later remade as the musical and film SWEET CHARITY – but the original remains unbeatable. Print restored by Canal +.

Monday, May 24 – 7:30 PM

Special Sneak Preview: **ZATOICHI**, 2004, Miramax, 116 min.

Japanese director **Takeshi Kitano** is best known for his action-packed yakuza gangster films. ZATOICHI, however, marks his first foray into period samurai drama. Though he's set down the guns and picked up the sword, ZATOICHI emerges as blood-soaked as ever. Zatoichi is a 19th Century blind nomad who makes his living gambling and giving massages. However, behind this humble facade, Zatoichi is a master swordsman gifted with a lightning-fast draw and breathtaking precision. While wandering, Zatoichi discovers a remote mountain village at the mercy of Ginzo, a ruthless gang-leader. Ginzo disposes of anyone who gets in his way, especially after hiring the mighty samurai ronin Hattori as a bodyguard. After a raucous night of gambling in town, Zatoichi encounters a pair of geishas – as dangerous as they are beautiful – who've come to avenge their parents' murder. As the paths of these and other colorful characters intertwine, Ginzo's henchmen are soon after Zatoichi. With his legendary cane sword at his side, the stage is set for a violent and bloody confrontation. ZATOICHI has already grossed more than \$25 million since September 2003 in its native Japan. Winner of the Best Director Award at the Venice Film Festival 2003 and the People's Choice Award at the Toronto International Film Festival 2003. [ZATOICHI will be released theatrically on June 4th by Miramax Films.]

Wednesday, May 26 – 7:00 PM & 9:00 PM (SPIELBERG THEATRE)

Weekly Outfest Screening!

MANGO KISS, 2003, Sascha Rice, 80 min. Dir. Sascha Rice. Sandra and Lou are dazzled by newfound love and their delicious new life together. They're anxious to please each other yet tempted by the wild rebel girls in the candy store that is San Francisco. Captain Daddy Lou and Princess Sassafras agree to search for new forms of erotic passion in their kinky, gorgeous circle of friends. The ensuing love quadrangle culminates in an ultimate soul-baring game of spin-the-bottle. With everyone in attendance, will our lovers get off on a dominatrix hit, an innocent peach kiss or the full-on wetness of a mango kiss? When the party's over, only brutal honesty can define the difference between non-monogamy and secretive affairs. MANGO KISS is a vibrant exploration of sexuality within relationships and a highly entertaining first-feature from talented director Sascha Rice.

Plus short film: "**Drama**," 2003, 4 min. Dir. A Rosser Goodman. A cute self-absorbed house sitter hilariously reveals her irresponsibility.

Wednesday, May 26 – 7:15 PM

Double Feature – New 35mm Prints:

1) **Fellini Rarities Program:**

TOBY DAMMIT (episode from TRE PASSI NEL DELIRIO), 1968, Janus/Criterion, 48 min.

This was director **Federico Fellini's** installment for the Edgar Allan Poe trilogy called SPIRITS OF THE DEAD here in the U.S. (the other two were directed by Roger Vadim and Louis Malle). Caught somewhere on the borderland between the nightlife of LA DOLCE VITA and the decadent nightmare of SATYRICON, mod movie heartthrob Toby Dammit (**Terence Stamp**) arrives in Rome to star in a spaghetti western about Jesus (financed by the Vatican no less!). The only problem is Toby has ingested one too many lysergic sugar cubes of late, and his already fragile sanity begins to unravel when he starts seeing a ghostly little girl (à la Mario Bava's KILL, BABY, KILL) following him everywhere he goes. Regarded by many as one of Fellini's finest achievements.

THE TEMPTATION OF DR. ANTONIO (LE TENTAZIONI DEL DOTTOR ANTONIO – episode from BOCCACIO '70), 1962, 62 min. Dir. Federico Fellini. In this spoof of moral righteousness and hypocrisy, Dr. Antonio (the hilarious **Peppino De Filippo**) begins a crusade against a suggestive milk billboard. As his efforts risk being undermined by a repressed obsession with the ad's sexy model (Anita Ekberg), Antonio's integrity and sanity come under assault. Fellini's segment is the first in an originally four-part collection. **Plus, ultra-rare Fellini TV commercials for Barilla, Campari and Banca Di Roma** (1986 – 1992).

2) **AND THE SHIP SAILS ON** (E LA NAVE VA), 1983, Janus/Criterion, 131 min. Dir. Federico Fellini. At almost 70, Fellini delivered one of his most lighthearted, fanciful and still-underrated films, a typically carnival-esque portrait of a group of passengers on a luxury liner in 1914 carrying the ashes of a famous Italian opera singer. Production designer **Dante Ferretti's** superb, theatrical sets are almost a character in themselves – and cinephiles should note that controversial French director Catherine Breillat (ROMANCE) contributed to the script. With **Freddie Jones, Barbara Jefford, Victor Poletti**.

Friday, May 28 – 7:00 PM

New 35mm Print:

FELLINI – SATYRICON, 1969, MGM/UA, 128 min. Director **Federico Fellini's** astounding adaptation of Petronius' classic looks at ancient Rome as it's never been seen before – appearing at times as if it were filmed on another planet. The production design by Luigi Scaccianoce is just one of the many reasons for the dreamlike feeling one gets on viewing this uncanny feast for the senses. Punctuated by an eerily beautiful, atonal score by Tod Dockstader and Nino Rota -- amongst others – SATYRICON follows naïve idealist Encolpio (Martin Potter) on his perilous odyssey to win back the love of androgynous boy slave Gitone (Max Born) from his streetwise rival, Ascilto (Hiram Keller). The audience is invited along but must leave its preconceptions at the door. Controversial and underrated on its first release, SATYRICON remains one of Fellini's most hypnotic, phantasmagorical masterworks.

Friday, May 28 – 9:30 PM

Double Feature – New 35mm Prints:

THE CLOWNS, 1970, Cinematografica Leone/RAI Cinema, 97 min. Dir. Federico Fellini.

Fellini's quasi-documentary about the making of a documentary follows the director himself, with film crew in tow, in search of "the clowns of [his] childhood." His obsession with the sometimes-funny, sometimes-frightful circus stars leads to an examination of the history of clowns and a look at some of the day's best performers. A joyful and often somber tribute to one of the director's favorite subjects. *"It is likely that if the cinema had not existed ... I should have liked to be the director of a big circus."* – Fellini. Restored by RAI Cinema.

ROMA, 1972, MGM/UA, 122 min. Dir. Federico Fellini. Here, Fellini takes viewers on a romantic and sometimes gritty journey into the heart of his beloved Rome, a city he considered his “private apartment.” In making this part-documentary/part-fantasy/part-autobiography, Fellini sought to capture, *“a Rome anthropomorphised, seen like a woman who one loves and hates at the same time; or like a universe which one believes one knows well because it has always been there, and which, all of a sudden, reveals itself completely unknown, like an unexplored jungle.”* Restored by SNC.

Saturday, May 29 – 2:00 PM – [SPIELBERG THEATRE]

“The Magic Of Fellini,” 2002, 55 min. Dir. Carmen Piccinni. “The Magic of Fellini” is an exploration of the director's dreams, his drawings, and his sense of making films as making love. This documentary is a collage of rare interviews with actors who have worked with Fellini and the many directors who were influenced by his work. The interviews are intercut with clips from Fellini's films, behind-the-scene footage, drawings and photographs.

“The Mysterious Journey of F. Fellini,” 2003, Prodigy Prod., 52 min. Dir. Maite Carpio. During the summer of 1965, Federico Fellini began writing a script for an epic film called THE JOURNEY OF G. MASTORNA. It was the story of a musician, G. Mastorna, who, following the emergency landing of a plane he was travelling in, and discovers he is really dead. The producer of this ghostly project was Dino De Laurentiis. After two years of hard work, the set was under construction, the troupe was ready, Dinocittà at his complete disposal... but, mysteriously, Fellini decided to give up. The film was never to be made. Why? What caused the director to make such an unbelievable decision? Mastorna's ghost, however, never abandoned Fellini's side. *“It is a story that has kept me company for almost thirty years...”* – Fellini.

Saturday, May 29 – 5:00 PM

Restored 35mm Print!

LA DOLCE VITA, 1960, Paramount, 185 min. Director **Federico Fellini** feels his way from the neo-realist past to the illusory future in this incredible emotional travelogue of the soul of modern Rome. How better to open the free-wheeling 1960's than with this alternately funny, feral, sweet and seductive meditation on what is truly meaningful (if anything) for the dusk-to-dawn Italian jetset? **Marcello Mastroianni** was catapulted into superstar status as the sensitive tabloid reporter juggling the affections of several women (voluptuous movie star **Anita Ekberg**, icy mistress **Anouk Aimee** and neurotic girlfriend Magali Noel) while making the rounds of the spirit-destroying nightlife of the Via Veneto. Mastroianni's scene with Ekberg in the Trevi Fountain at dawn remains one of the most timeless, memorable images ever to emerge from world cinema. Print restored by Mediaset-Cinema Forever. *“I feel that decadence is indispensable to rebirth.”* – Fellini.

Saturday, May 29 – 8:45 PM

Double Feature – New 35mm Prints:

FELLINI'S CASANOVA (IL CASANOVA DI FEDERICO FELLINI), 1976, Universal, 157 min. Dir. Federico Fellini. Adapted from Casanova's autobiography – while also deconstructing many of the famous lover's self-created myths – CASANOVA stars a masterful Donald Sutherland in the titular role. Fellini's story follows Casanova's sexual exploits throughout Europe, as his personae becomes increasingly rejected and deflated. With Tina Aumont, and beautiful score by Nino Rota. 1997 Oscar Winner for Best Costume Design.

Restored 35mm Print! **ORCHESTRA REHEARSAL** (PROVA D'ORCHESTRA), 1979, Mediaset Cinema Forever/RAI Cinema, 75 min. Dir. Federico Fellini. Restored by RAI Cinema. Shot on a single set over 16 days, this allegoric meditation was originally made for

TV and was inspired by the terrorist kidnapping and murder of Italian politician Aldo Moro. With a television documentary crew observing, a Roman orchestra convenes to rehearse and swiftly dissolves into total anarchy – with arguments, instrument fanaticism and even lovemaking ensuing. As the orchestra's conductor (Balduin Baas) turns to tyrant, the players unite and revolt. With Clara Colosimo.

Sunday, May 30 – 1:00 PM – [SPIELBERG THEATRE]

“Walt Disney & Fellini,” 1987, 30 min. Dir. Vincenzo Mollica. An interview filmed in 1987 at the Lunapark of Rome (akin to Universal Studios) on occasion of the 50th anniversary of Walt Disney's SNOW WHITE AND THE SEVEN DWARFS. In reality, there is a preparatory script that took 10 days to be realized by Vincenzo Mollica (also the interviewer, and lifetime friend of Fellini), and Fellini himself, so that everything looked casual. This interview is a rarity because it is the only document in which Fellini deeply analyzes the work and style of another filmmaker, and his relationship with him. Disney also realized several sketches to illustrate Fellini's LA STRADA, as it was his intention to make a cartoon. Those drawings were stolen from Fellini's home, but the characters of LA STRADA have long survived in the Mickey Mouse cartoons.

“La Tivu’ Di Fellini,” 2003, Istituto Luce/Alberto Grimaldi, 38 min. Dir. Tati Sanguinetti. During the shooting of GINGER & FRED in 1985, Fellini directed a number of satirical segments parodying Italian television, quiz shows and advertising, which were intended to be spread throughout the movie, but were later cut. “These crumbs, these shavings, these fragments,” as Fellini affectionately called them, were finally rescued by Tati Sanguinetti and the Istituto Luce in 2003, and are assembled here.

Sunday, May 30 – 3:30 PM

New 35mm Print:

AMARCORD, 1973, Janus/Criterion, 126 min. Dir. Federico Fellini. One of Fellini's most purely autobiographical films (and his last great critical and commercial success worldwide), AMARCORD is an episodic portrait of a 15-year-old boy's bittersweet coming of age in a seaside resort town, among an alternately grotesque and sympathetic assortment of relatives, prostitutes, Fascists, Catholic priests and more. With Bruno Zanin, Pupella Maggio. *“You can see from AMARCORD that I learned little in school. To compensate, I enjoyed myself a lot.” – Fellini.* Winner of the Academy Award for Best Foreign Film.

Sunday, May 30 – 6:15 PM

Double Feature – New 35mm Prints:

CITY OF WOMEN (LA CITTA' DELLE DONNE), 1980, New Yorker, 146 min. Snaporaz (**Marcello Mastroianni**) follows a voluptuously attractive woman (Bernice Stegers) off a train into the country and suddenly finds himself in a dreamlike province dominated by women. Fellini once again confronts his joys and fears, his loves and hates when it comes to all things female, examining the beguiling, beautiful mysteries of the opposite sex with Mastroianni as his surrogate. Revisiting familiar territory from LA DOLCE VITA to JULIET OF THE SPIRITS to FELLINI'S CASANOVA but in an even more tantalizingly erotic, tongue-in-cheek mode, CITY OF WOMEN is another of the maestro's most entertaining films.

GINGER AND FRED, 1985, Warner Bros. Classics, 131 min. Dir. Federico Fellini. Giulietta Masina and Marcello Mastroianni star as Amelia and Pippo, performers famous for their 1940s dance impersonations of Ginger Rogers and Fred Astaire. Brought together again in the 1980s to perform for a TV variety show, “Ginger” and “Fred” are greeted by incompetent hotel and TV staff, technical difficulties and a freakshow guest line-up. While this is often a touching

and nostalgic homage to a time past, it is also a biting satire of television and popular culture. Masina and Mastroianni dazzle in the starring roles.

Monday, May 31 – 7:15 PM

Double Feature – New 35mm Prints:

INTERVISTA, 1987, Castle Hill, 108 min. Dir. Federico Fellini. Fellini's final "documentary" was crafted as a 50th anniversary tribute to the Cinecittà studios. As he is interviewed by a Japanese TV crew, the director reflects upon the many films he made there, as well as upon his own life. As his tale unfolds, beautiful narratives are re-created (including Fellini's first visit to the studios) and Fellini favorites Marcello Mastroianni and Anita Elkberg appear to pay respects. A sensitive, fantastic memoir of an illustrious career, INTERVISTA is pure "Fellini on Fellini." Winner of the Special Jury Prize at the Cannes Film Festival.

THE VOICE OF THE MOON (LA VOCE DELLA LUNA), 1990, Cecchi Gori Group/RAI Cinema, 123 min. Dir. Federico Fellini. "If things were a little quieter, we might understand something," observes the idiot-savant hero Ivo (played by famous Italian comedian and Oscar-winner **Roberto Benigni**), a former mental patient who wanders through a world of strange dreams, and often stranger realities, in Fellini's final film, and a fitting coda to his five decades as one of the world's foremost artists. Sadly, THE VOICE OF THE MOON was never released in the U.S. – so don't miss this rare opportunity to see it on the big screen.

Saturdays and Sundays in May: IDA Award Winner

THE REVOLUTION WILL NOT BE TELEVISED, 2002, 72 min. Dirs. Kim Bartley & Donnacha O'Briain. While shooting a documentary on Venezuelan president Hugo Chavez, an Irish film crew found themselves caught in the middle of an attempted coup by opposition leaders and members of the military (who claimed they were staging a "peaceful, democratic takeover").

Saturday, May 1 5:00 PM, 7:00 PM & 9:00 PM

Sunday, May 2 5:00 PM

Saturday, May 8 5:00 PM, 7:00 PM & 9:00 PM

Sunday, May 9 5:00 PM

Saturday, May 15 NOT SCREENING

Sunday, May 16 NOT SCREENING

Saturday, May 22 5:00 PM, 7:00 PM & 9:00 PM

Sunday, May 23 5:00 PM & 7:00 PM

Saturday, May 29 5:00 PM, 7:00 PM & 9:00 PM

Sunday, May 30 5:00 PM & 7:00 PM