

American Cinematheque at the Egyptian Theatre

6712 Hollywood Blvd. In Hollywood
323.466.3456 | www.egyptiantheatre.com
Tickets \$9 General admission.

OCTOBER/NOVEMBER CALENDAR

Tuesday, October 19 – 7:30 PM

SHORT SHORTS FILM FESTIVAL

The Short Shorts Film Festival wraps up its sixth annual tour this month after a summer of screenings in seven cities in Japan. Short Shorts will celebrate its third annual event at the American Cinematheque with a program of shorts chock full of U.S. premieres from Japan, Korea, Hungary and France. Culled from over 1,400 submissions, this eclectic selection of films offers something for everyone, including Japanese subtitles!

U.S. Premiere! Hiroyuki Nakao's "**Zero**" (Japan, 16 min.) With fifteen minutes remaining until the close of business, a salesman will do anything to meet his daily quota. Harvey Wang's "**Milton Rogovin: The Forgotten Ones**" (USA, 12 min.) A detailed look at the life's work of a 93-year-old photographer and his subject – generations of common New Yorkers. Terje Rangnes's "**Redd Barna/Save the Children**" (Norway, 6 min.) Winner of the Short Shorts Award presented in Tokyo. Eli and Tarald sell lottery tickets for the benefit of blind children in Africa. The film was inspired by a right-wing Norwegian political party. *L.A. Premiere!* Asier Altuna's "**Topeka**" (Spain, 4 min.) In a small rural village, the men become overly enthusiastic about watching two rams fight. *L.A. Premiere!* Uri Bar-on's "**A Kiss Is a Kiss Is a Kiss**" (Israel, 5 min.) What happens when four mis-matched couples from a region of political and social differences are put on the spot to kiss? *U.S. premiere!* Han Woo-Jung's "**Blanket Area**" (S. Korea, 22 min.) In a distorted manifestation of maternal instinct, a battered wife kidnaps and torments one of her daughter's playmates. Andrew Silke & David Clayton's "**Cane Toad**" (Australia, 4 min.) A yobbo cane toad learns the dangers of being one of the less-adored icons of the Aussie landscape. *U.S. Premiere!* Isamu Hirabayashi's "**Helmut**" (Japan, 9 min.) A beautiful and intense film about the rules of the road. *U.S. Premiere!* Marton Nyitrai's "**601-S**" (Hungary, 2 min.) If you want a challenge, buy an East German, Trabant 601-S auto! *U.S. Premiere!* Samuel Jadock's "**How I Walked On The Moon**" (France, 12 min.) France wishes to send a French person to the moon to challenge the Americans... but who? *U.S. Premiere!* Rintaro Ichikawa's "**Knocking On Heaven's Door**" (Japan, 4 min.) A comedic short film about how elderly people spend their last days: some in fear, some in love, and some somewhere in between. [Note: All films contain English and Japanese subtitles.]

Wednesday, October 20 – 7:30 PM

Outfest Wednesdays:

HELLBENT, 2004, 84 min. 35mm. Dir/Scr. Paul Etheredge-Ouzts. With a wicked sense of humor, eye-popping production design and ultra-gory special effects, writer/director Paul Etheredge-Ouzts' **HELLBENT** takes the horror genre to a new homo height. In this haunting debut feature, that thrilled audiences at Outfest 2004, handsome boy-next-door Eddie and his three best friends immerse themselves in the swirling, fantasy-filled world of the annual West Hollywood Halloween Carnival. Packed with surprises and propelled by an explosive gay punk soundtrack (including performances by Nick Name and Pansy Division), **HELLBENT** keeps the thrills, chills and laughs coming at breakneck pace. Bring a friend to hold onto and prepare yourself for an enjoyably scary night. **Discussion following with director Paul Etheredge-Ouzts and cast.**

ALL ROADS FILM FESTIVAL

October 22 – 24, 2004

National Geographic and the American Cinematheque are pleased to premieres the National Geographic All Roads Film Festival. All Roads is a dynamic multi-media event incorporating film, live music and an art market – enabling audience members to immerse themselves in an all-encompassing and deeply personal cultural experience. The films included in the festival come from Thailand, Turkey, Iran, New Zealand, Canada, Scotland, Israel, Mexico, Peru, Brazil, South Africa, Russia, USA (American Indian) and British Columbia. Works are divided into the following programs: “Spotlight on Islam,” Spotlight on South Africa,” “Indigenous Shorts from Latin America,” a program of World Music Videos followed by a five music performance, a family-oriented animation program; “Spotlight on Australia” and a program examining the ancestors and elders of ancient cultures such as the Lakota Sioux and the Siberian Naukan people. There are 9 LA Premieres.

“The films we’ve brought together this year range from the ultra-hip and ultra-modern, to traditional epics that have survived since the dawn of time. What these indigenous and minority culture storytellers have in common is that they present a fascinating and entertaining alternative perspective on the problems and challenges faced by all of us in the world today,” said Mark Bauman, director of All Roads Film Festival.

As an important complement to the films appearing in the festival, we present the All Roads Art Market and an exhibit from the All Roads *Indigenous* Photographers program at the Egyptian Theatre. The Market features artists from around the world who will sell work unique to their culture and communities. Some of the countries represented include Haiti, Egypt, New Zealand, Peru and the United States (American Indian).

The Market will be open to the public for the duration of the Festival, at 1 PM on Friday and at 10 AM on Saturday and Sunday. There will also be a live musical performance with the red-hot, flamenco/rumba/dub, Barcelona-based group Ojos de Brujo.

Several filmmakers will appear for post-screening discussions. Please see www.nationalgeographic.com/allroads for up-to-date information on panel participants.

Series compiled by National Geographic, Mark Bauman, and Lori Dynan, with the assistance of the American Cinematheque Programming team.

Friday, October 22 – 7:00 PM

Spotlight on Islam:

L.A. Premiere!

BAYTONG, 2004, Thailand, 103 min. Dir. Nonzee Nimbutr. A touching and sometimes humorous film about a monk from a Buddhist monastery who decides to leave his monastic lifestyle in order to care for his young niece after her mother is killed in a terrorist bombing.

Friday, October 22 – 9:15 PM

Spotlight on Islam:

Double Feature:

L.A. Premiere! **THE LADIES ROOM**, 2003, Women Make Movies, Iran, 55 min. Directed by well-known Iranian actress Mahnaz Afzali and set in a public women’s restroom, the film shatters preconceptions of Iranian women, as they remove their veils, smoke, and discuss

everything from drugs to sex to religion.

FOTOGRAF, 2001, Turkey, 65 min. Dir. Kazim Oz. Two young men share a bus trip without knowing that they are traveling to join opposite sides of the same war. A poignant essay on the fragility of peace and friendship in a hostile environment.

Saturday, October 23 – 2:00 PM

Focus on Shorts:

Double Program:

A Short Trip Around The World (approx. 62 min.) *World Premiere!!* **“Tama Tu”** (2004, New Zealand, 17 min.) Directed by Taika Waititi (a National Geographic All Roads Seed Grantee), this film is set in WWII and follows a group of Maori Battalion soldiers as they wait in silence for night to fall. **“From Cherry English”** (2004, Canada, 10 min.) Director Jeff Barnaby presents a brutal poem turned to film about the loss of language when an urban Mi'kmaq loses his native tongue, literally. *U.S. Premiere!* **“Piobairean Bhornais”** (“Pipers of Bornish”) (2003, Scotland, 10 min.) Director Catriona Black uses spectacular digital painting, an archive recording and a hypnotic bagpipe score to tell a traditional Gaelic story about a young boy who makes a pact with a sinister fairy. *U.S. Premiere!* **“El-Zahme”** (2003, Israel, 14 min.) First time director Mamdoon Adfile brings a tale of two brothers found in a moment of weakness, as Adnan decides to abandon his slightly mentally disabled older brother. **“Two Cars, One Night”** (2003, New Zealand, 11 min.) Dir. Taika Waititi. Two Maori children fall in love while watching cars in a parking lot. Witty, charming and visually stunning!

[Note: There will be a brief intermission between programs.]

Una Poca de Gracia Indigena / Indigenous Films From Latin America (approx. 76 min.) **“Estos Delores Somos”** (2002, Mexico, 2 min.) Director Roberto Olivares crafted this moving, poetic message of hope to pay tribute to the 2001 Zapatista caravan, in their fight towards the recognition of the autonomy of the indigenous towns of Mexico. **“Los Zapatos de Zapata”** (2000, Mexico, 15 min.) A fresh, vigorous and innovative look at the life of Emiliano Zapata. Director Luciano Larobina explores the role that myth plays in the creation of national identity. *L.A. Premiere!* **“Solo Un Cargador”** (2003, Peru, 20 min.) Through beautiful footage and a ghostly narration, director Juan Ramirez portrays the difficult life of a porter who observes his lowly place in a stratified society. *L.A. Premiere!* **“Marangmotxingmo Mirang: From the Ikpeng Children to the World”** (2001, Brazil, 35 min.) Ikpeng directors Kumarée Txicão, Karane Txicão and Natuyu Yuwipo Txicão follow children from their village as they joyfully describe their way of life to children in Cuba.

Discussion following each program with producers Cliff Curtis and Ainsley Gardiner, filmmaker Taika Waititi (“Tama Tu” & “Two Cars, One Night”), filmmaker Roberto Olivares (“Estos Delores Somos”), & producer Vincent Carelli and filmmaker Kumare Txicão (“Marangmotxingmo Mirang”).

For Mature audiences.

Saturday, October 23 – 6:00 PM

Spotlight On South Africa:

BEING PAVAROTTI, 2004, 52 min. Director Odette Geldenhuys follows a talented young boy from a shantytown whose dream is to sing like Luciano Pavarotti, despite the harsh realities of poverty and societal pressures, in this excellent documentary.

SOLDIERS OF THE ROCK, 2003, 98 min. Dir. Norman Maake. A South African gold mining crew struggles with cultural pride, violent feuds and constant danger in this bracing, suspenseful docu-drama.

Discussion following with filmmaker Norman Maake (SOLDIERS OF THE ROCK).

Saturday, October 23 – 9:45 PM

World Music Videos and Live Concert With Ojos de Brujo:

(approx. 50 min.)

Music holds the power to rock you, roll you, soothe you and move you – and these excellent videos by some of the best known world groups are certainly no exception.

Followed by:

Live Music with Ojos de Brujo in the courtyard!

Join us for a live performance with the red-hot sounds of Spanish group **Ojos de Brujo**, who combine flamenco and hip-hop into an irresistible musical style that commands you to dance!

Produced in association with LinkTV. [Note: Concert will be open to ticket holders from this screening only.]

Sunday, October 24 – 2:00 PM

Animated Shorts From Around the World (approx 60 min.)

This special treat features animated films for the entire family. After the screening, join us for a special workshop with AnimAction in the Spielberg Theatre for the thrill of creating your own animation! (Limited space available.) *Produced in association with Sesame Workshop.*

[Free Event]

Sunday, October 24 – 3:30 PM

Ancestors, Elders and Land (approx 128 min.)

L.A. Premiere! **“The Birds of Naukan”** (1996, Russia, 23 min.) This visually spectacular film by Siberian Yupik director Aleksei V. Vakhrushev tells the story of the village of Naukan and the people who, once forced from their lands, struggle to preserve their cultural identity. *L.A.*

Premiere! **“The Ghost Riders”** (2003, United States, 58 min.) Director Vincent Blackhawk Aamodt and narrator Benjamin Bratt follow several youth from the Lakota Nation as they honor their ancestors – over 300 Lakota Sioux who were massacred at Wounded Knee – with a physically and emotionally taxing journey that will begin to mend the sacred hoop. *L.A.*

Premiere! **“Athlii Gwaii: The Line at Lyell”** (2003, British Columbia, 47 min.) Director Marianne Jones and producer Jeff Bear tell the inspiring story of Haida elders who, in 1985, blocked a logging road on Athlii Gwaii (Lyell Island) to prevent the destruction of their ancestral forests.

Discussion following with several filmmakers Aleksei V. Vakhrushev (“The Birds of Naukan”), Vincent Blackhawk Aamodt (“The Ghost Riders”), & Marianne Jones and Jeff Bear (“Athlii Gwaii”).

Sunday, October 24 – 6:30 PM

Spotlight On Australia: (approx 135 min.)

L.A. Premiere! **“One Night the Moon”** (2001, 54 min.) Director Rachel Perkins combines extraordinary cinematography with an unusual musical theme to tell a story of racial prejudice and how it hampers the search for a farmer’s lost daughter. *L.A. Premiere!* **“Dust”** (1999, 25 min.) Director Ivan Sen brings five angry people together on a dusty, desolate cotton field as racial tensions are ignited.

“Gulpilil: One Red Blood” (2002, 56 min.) Renowned actor David Gulpilil (WALKABOUT, THE LAST WAVE) closes the gap between his public life as an actor and his private life in aboriginal culture. Filmmaker Darlene Johnson traces his 30-year career that encapsulates the changing status of Koori culture in Australia.

Monday, October 25 – 8:00 PM

An Evening With PETER BOGDANOVICH + Booksigning

SAINT JACK, 1979, Concorde-New Horizon, 112 min. One of director **Peter Bogdanovich's** best and most underrated films is adapted from the Paul Theroux novel and features a fine, alternately funny and poignant performance by **Ben Gazzara** as an easygoing, expatriate American pimp in Vietnam era Singapore. Exceptional authentic location atmosphere highlights this fascinating saga, a perfect balance of character study focusing on redemptive individual independence (think Bogart or Mitchum), and the treachery of sexual and Cold War politics. With Denholm Elliot, Joss Ackland, George Lazenby. **Introduction to screening by director Peter Bogdanovich.**

Director Peter Bogdanovich will also appear from 6:30 PM – 7:45 PM for a signing of a his new book WHO THE HELL'S IN IT: Portraits and Conversations in the Lobby of the Theatre!

VISIONARY VICES: THE BACKDOOR SCREEN-GEMS OF GEORGE KUCHAR

October 26 & 27, 2004

Co-Presented by San Francisco Art Institute and LA Filmforum.

"[Kuchar's films] were my first inspiration, ...the pivotal films of my youth, bigger influences than Warhol, Kenneth Anger, even THE WIZARD OF OZ." – John Waters

Underground legend **George Kuchar** began making no-budget 8mm trash epics at the tender age of 12 with his twin brother and co-conspirator Mike. While growing up in the Bronx, the Kuchars crafted a deliriously smutty world of cinema with little more than wild imaginations and some borrowed lipstick. George's first 16mm film, "Corruption of the Damned," came at age 23 and he went on to feverishly produce a slew of classic tales of repressed lust, questionable behavior, and Douglas Sirk-inspired melodrama – including "Hold Me While I'm Naked," "Eclipse Of The Sun Virgin," "Unstrap Me," and many more. Celebrated alongside the likes of Andy Warhol, Jack Smith, and Kenneth Anger, Kuchar became a hero for movie-makers and movie-lovers living on the fringes. In the early 70s, he began teaching at the San Francisco Art Institute, where he continues to delight (and sometimes frighten) students with his infamous "AC/DC Psychotronic Teleplays" course.

In 1975, Kuchar wrote and starred in Curt McDowell's notorious underground feature THUNDERCRACK!, ensuring that the world will never be a clean and respectable place. He went on to act in numerous films, including the recent 3 DAYS OF RAIN. Kuchar also began expanding his oeuvre to include personal diary movies, exploiting his morbid interests and notorious insecurities with his token razor-sharp sense of humor in classics like "The Mongreloid" and "The Weather Diaries." With 50 years of literally hundreds of films and videos behind him, Kuchar has become a seminal figure in underground cinema, with influences apparent in the films of John Waters, Guy Maddin, and David Lynch. With grindhouse appeal, avant-garde credibility, and virtuosic colors and compositions, Kuchar's cinema is an unnatural force to be reckoned with. Don't miss this rare opportunity to see his movies on the big screen!

We are extraordinarily pleased to welcome filmmaker George Kuchar to the Egyptian Theatre for this special In-Person Tribute!

Tribute compiled by John Palmer.

Special Thanks to: Mark Toscano; George Kuchar; CANYON CINEMA.

Tuesday, October 26 – 8:00 PM

THUNDERCRACK!, 1975, Canyon Cinema, 158 min. Dir. **Curt McDowell**. Written by and starring **George Kuchar**, THUNDERCRACK! is a classic of 16mm underground shock/sex camp. When weary travelers trapped in a monstrous storm appear at the steps of a dank, dilapidated home hoping for shelter, they're greeted by brassy alcoholic widow Mrs. Gert Hammond (fearlessly portrayed by Marion Eaton). As the night unfolds and circus animal shipper Bing (a top-form Kuchar) begins to flap his jaws, a tidal wave of horror, sex, and offensiveness unfurls. Kuchar's over-the-top dialogue is, without a doubt, among the strangest and most memorable ever caught on film. This recently discovered and restored full-length version contains an additional 32 minutes of hilarious, vomit-inducing footage. [Note: Due to graphic adult content, no one under 18 will be admitted to this program.]

Discussion following with writer/actor George Kuchar.

Wednesday, October 27 – 7:00 PM & 9:00 PM

[Spielberg Theatre @ the Egyptian]

Outfest Wednesdays

Funny Girls' Shorts – Whether they're looking for love or seeking ridiculous revenge, these funny ladies will charm and delight you. Drawing from the humor of everyday life, this distinctly original program includes stories of a faked orgasm, a misplaced cockroach, a fortuitous traffic jam and sex education over breakfast!

YOU FAKE

DIR: Maureen Bradley, 2003, Canada, video, 6 min.

Morgan and her best friend make a high-stakes bet to find out how many dykes fake it.

COMING OUT AT WORK IS HARD TO DO

DIR: Kylie Eddy, 2004, Australia, video, 4 min.

A closeted high-flying executive discovers a hilariously revealing photo of herself on the front page.

EX

DIR: Julie Kalceff & Andrew Soo, 2003, Australia, video, 9 min.

Kath has just moved in with Rachel and their first weekend together is perfect until Kath's ex calls.

BEGIN AGAIN

DIR: Anika Burt, 2001, USA, video, 11 min.

A handsome butch student has an obsessive crush on her foxy French teacher.

REPODYKE

DIR: Tucker C. Doherty, 2003, Canada, video, 4 min.

After a sudden break-up with her girlfriend, Laura hires Repodyke to retrieve her treasured vacuum cleaner.

GUNS COCKED

DIR: Shammi Samano, 2004, USA, video, 8 min.

A runaway cockroach brings out all the men and the cute next-door neighbor.

MEMOIRS OF AN EVIL STEPMOTHER

DIR: Cherien Dabis, 2004, USA, video, 18 min.

A modern take on the Snow White fairy tale, this dark comedy pokes at our culture's obsession with youth and beauty.

SUMMER BRUNCH (SUMMER ZMORGE)

DIR: Samira Zingaro, 2003, Switzerland, video, subtitled, 10 min.

Two women discuss orgasm over pastries and champagne.

Wednesday, October 27 – 8:00 PM

George's Shorts: A Glimpse at Kuchar

"Hold Me While I'm Naked," 1966, Canyon Cinema, 15 min. Dir. George Kuchar. A masterpiece of underground cinema. "A very direct and subtle, very sad and funny look at nothing more or less than sexual frustration and aloneness." – Ken Kelman.

"The Mongreloid," 1978, Canyon Cinema, 10 min. Dir. George Kuchar. A man, his dog, and the regions they inhabited, each leaving his own distinctive mark on the landscape. Not even time can wash the residue of what they left behind.

"The Smutty Professor," 2003, George Kuchar, 40 min. Dir. George Kuchar. A behind-the-scenes exposé of creative desperation and unbridled youth tackling the passions of dramatic exposition and erotic excess with kindergarten kinship.

"Storm Surge," 2004, George Kuchar, 15 min. Dir. George Kuchar. Words of wisdom issue from the mind of a maligned artist as his calendar of kitsch and comfort flap their pages amid a tempest of sea foam and pigeon wings.

"Swoon Lake," 2004, George Kuchar, 15 min. Dir. George Kuchar. A leisurely meditation on East-West interactions involving accidental Occidental mishaps and Oriental dental ingenuity.

Plus: a surprise World Premiere of a brand-new work!!

Discussion following with director George Kuchar.

Thursday, October 28 – 7:00 PM

Double feature:

BEFORE SUNRISE, 1995, Columbia Pictures, 105 min. Director **Richard Linklater's** charmingly wistful and intelligent ode to fleeting romance sparks on the impulse of American train passenger, **Ethan Hawke** persuading his lovely fellow traveler, **Julie Delpy** to disembark in Vienna and share his final night on the Continent.

BEFORE SUNSET, 2004, Warner Independent Pictures, 80 min. Director **Richard Linklater's** touching but unsentimental sequel to BEFORE SUNRISE, finds parted lovers, Ethan Hawke and Julie Delpy, reuniting briefly as he returns to Paris as a successful writer promoting his latest bestseller. Much more genuine and reality-based than the typical Hollywood treatments of romance, and consequently much more affecting. Seeing these two films together shows the nuances of not only ongoing, closely-linked love-and-friendship but also the subtle, sometimes painful experience of growing up.

Discussion in between films with director Richard Linklater, cinematographer Lee Daniel, actress Julie Delpy.

BLACK CATS AND HAUNTED CASTLES – CLASSICS OF JAPANESE HORROR AND THE SUPERNATURAL

October 29 – 31, 2004

With the recent, astounding proliferation of Japanese horror and ghost films (RING, JU-ON, DARK WATER, PULSE, etc.) and attendant obsession for remakes by American studios, what better time than Halloween weekend to take a look at some of the earlier spine-tingling classics of Japanese cinema?

Although numerous *kaidans* ("stories of strange things") had been lensed since the silent era in Japan, it wasn't until the early 1950s that a veritable post-war boom in movie production boosted the number of scary, supernatural pictures. All the Japanese studios joined in, but fledgling, poverty-row Shintoho led the pack with a handful of classic horror opuses by macabre maestro Nobuo Nakagawa, including such classics as HELL (JIGOKU) and BLACK

CAT MANSION (BOREI KAIBYO YASHIKI, 1958). When ShintoHo went belly-up in 1961 from financial woes, other studios like Daiei, Toho and Toei expanded their horror film output to fill the gap.

While current Japanese horror movies are primarily set in the modern world, *kaidans* lensed in the golden age of the 1950s-1960s, often set in-period, utilized age-old legends, folk tales or erotic/grotesque *kabuki* plays as their source material – yarns of disfigured, black-haired female ghosts wronged by their samurai lovers, tales of cat-ghost vampires, disembodied phantasms, female snow spirits and specters of murdered masseurs. Japanese horror films of this period frequently matched the baroque frissons of UK's Hammer Studios and the creepy ambience of such classics as THE INNOCENTS and THE HAUNTING.

We're excited to present this Halloween weekend of Japanese horror and supernatural classics – what really amounts to a mere sampling – including such acknowledged bone-chilling masterpieces as Shiro Toyoda's PORTRAIT OF HELL, Masaki Kobayashi's KWAIDAN, Nobuo Nakagawa's HELL and Yasuzo Masumura's BLIND BEAST.

Series compiled by Chris D.

Special Thanks to: Kaai Nishida/JAPAN FOUNDATION; Izumi Nakamura/KADOKAWA PICTURES (DAIEI); Tetsushi Sudo/TOHO; Sara Finklea/JANUS CRITERION; Mr. Nakano/KOKUSAI-HOEI; Mona Nagai/PACIFIC FILM ARCHIVE; Hikari Hori & Kyoko Hirano/JAPAN SOCIETY FILM CENTER; Fabrice Arduini/MAISON DE LA CULTURE DU JAPON A PARIS

Friday, October 29 – 7:30 PM

Double Feature:

BLACK CAT IN THE FOREST (KURONEKO), 1968, Toho, 99 min. Director **Kaneto Shindo's** demented follow-up to his surprise arthouse/horror hit, ONI BABA, is also shot in shimmering black-and-white and is even more overtly supernatural in tone. After being murdered by a roving band of bestial mercenaries, a mother (Nokuko Otowa) and daughter-in-law (Kiwako Taichi) return as avenging cat-ghost vampires, bent on destroying every samurai that crosses their path. They suffer more torment when long-lost son/husband Gintoki (Kichiemon Nakamura) returns, dispatched by the brutal local lord, (Kei Sato) to stop their killings.

PORTRAIT OF HELL (JIGOKU HEN), 1969, Toho, 95 min. Adapting a story by Ryunosuke Akutagawa (RASHOMON), director **Shiro Toyoda** conjures a beautiful and eerie medieval parable of the consequences of oppression, conceit and decadence. Proud, indentured Korean artist Yoshihide (**Tatsuya Nakadai**) sees Hell materialize on earth when arrogant Lord Hosokawa (Kinnoyuki Nakamura) not only commissions a painting of paradise, but also begins lusting after his only daughter, Yoshika (Yoko Naito). With breathtakingly gorgeous cinematography by Kazuo Yamada and phantasmagorical production design by Shinobu Muraki.

Saturday, October 30 – 5:00 PM

KWAIDAN, 1964, Janus Criterion, 164 min. Master director **Masaki Kobayashi's** legendary quartet of ghost stories was adapted from the writings of Lafcadio Hearn, a Greek-Irish immigrant to Japan and collector of the nation's folk tales. First, "The Black Hair" with Rentaro Mikuni and Michiyo Aratama, followed by "Woman Of The Snow" with **Tatsuya Nakadai** and Keiko Kishi, "Hoichi The Earless" with Katsuo Nakamura and Tetsuro Tanba and "In A Cup Of

Tea” with Kanemon Nakamura. KWAIDAN creates an eerily fantastic, dreamlike ambience, largely through superb direction, painted production design and Toru Takemitsu’s awe-inspiring score. If you’ve never seen it on the big screen, this is not to be missed!

Saturday, October 30 – 8:30 PM

Double Feature:

BLIND BEAST (MOJU), 1969, Kadokawa-Daiei, 84 min. A deranged, sightless sculptor (Eiji Funakoshi) kidnaps an artists’ model (Mako Midori) and introduces her to his rural warehouse of horrors: a forest of giant, sculpted female body parts. Before long, Midori finds herself succumbing to a deliriously tactile shadow world where sight is replaced by touch. Master director **Yasuzo Masumura** chisels a monument of erotic terror from Edogawa Rampo’s perverse short story.

HELL (JIGOKU), 1961, Kokusai Hiei, 100 min. Dir. **Nobuo Nakagawa**. This horrifically surreal vision of the underworld resembles Disneyland designed by the Marquis de Sade. Shigeru Amachi stars as a theology student led astray by nihilistic pal Yoichi Numata; their reckless pranks lead to the hit-and-run driving death of a drunken yakuza and the eventual poisoning of a group of party guests – after which everyone is sent straight to Hell! The last half-hour of the film, featuring grotesque ogres, burning wheels of fire and mist-filled rivers of the damned, must be seen to be believed. Highly recommended!

Sunday, October 31 – 5:00 PM

Double Feature:

THE MASSEUR’S CURSE (KAIDAN KASANE GA FUCHI), 1970, Kadokawa-Daiei, 82 min. This spooky fable of a money-lending, blind masseur - murdered by a duplicitous samurai only to rise from his swampy grave - had been filmed many times since the 1920s, including a version by Nobuo Nakagawa. Director **Kimiyoshi Yasuda** had himself helmed another (much tamer) black-and-white version in 1960. But here he lenses the yarn in color, amping up the blood and letting the violence rip. With a great cast, including Kenjiro Ishiyama as the ghostly masseur, Saburo Date as the craven swordsman and Ritysu Ishiyama as his cursed son. With Reiko Kasahara, Maya Kitajima.

THE HAUNTED CASTLE (HIROKU KAIBYODEN), 1969, Kadokawa-Daiei, 83 min. Ghost-cats – avenging spirits, usually of wronged handmaidens, incarnated after their cats lap up their spilt blood (!) – are a staple of Japanese ghost stories as well as the nation’s classic horror cinema. Scores of Japanese *kaibyō* (or ghost-cat) films have been made since the silent era. Director **Tokuzo Tanaka**, like his studio-mate Kimiyoshi Yasuda, was an accomplished genre specialist (and veteran of many Zatoichi blind swordsman films). Here he spins his rip-roaringly macabre take on the ghost-cat mythos, a tale of the suicided sister of a murdered nobleman returning to avenge herself on guilty Lord Nabeshima’s samurai. With Kojiro Hongo, Naomi Kobayashi, Rokko Taura. [Note: This, the only surviving print of the film, is slightly faded.]

ON SET WITH FRENCH CINEMA

November 1 – November 22, 2004

Co-presented with Unifrance, the Ministry of Foreign Affairs and the French Film & TV Department – Consulate General in Los Angeles.

American Cinematheque is thrilled to once again be part of On Set with French Cinema, a partnership between Unifrance and the French Ministry of Foreign Affairs that brings some of the most exciting voices in contemporary French Cinema into American universities for MFA

seminars this fall. We couldn't pass up this opportunity to invite these same directors to share their films with our own audiences at the historic 1922 Egyptian Theatre.

Join us this fall for screenings and discussions with French Master Filmmakers Jean-Paul Rappeneau and Jean-Pierre Jeunet.

Although Jean-Paul Rappeneau directed his first film, CHRONIQUE PROVINCIALE, in 1958, he worked largely as a writer in the early sixties, collaborating on scripts for director Louis Malle's ZAZIE DANS LE METRO (1960) and A VERY PRIVATE AFFAIR (1961) and director Phillippe de Broca's THAT MAN FROM RIO (1964). Rappeneau's first acclaimed film as director was the comedy, A MATTER OF RESISTANCE (La Vie De Chateau) (1966). He continued with such comic souffles as THE SCARLET BUCCANEER (1971) and CALL ME SAVAGE (1975, w/Yves Montand and Catherine Deneuve) and the comedy drama ALL FIRED UP (1982, w/ Yvs Montand and Isabelle Adjani). 1990 saw the release of his tragic-comic **CYRANO DE BERGERAC**, arguably the greatest version of this well-known tale, with an incredible performance by Gerard Depardieu in the lead role. Rappeneau's swooningly romantic period adventure HORSEMAN ON THE ROOF, starring Olivier Martinez and Juliette Binoche, followed in 1995. Rappeneau's latest is BON VOYAGE (2003), a comedy-drama set during World War II as Paris is about to be invaded by the German army and starring Gerard Depardieu and Isabelle Adjani.

Monday, November 1 – 7:30 PM

CYRANO DE BERGERAC, 1990, Hachette Premiere, 135 min. Dir. Jean-Paul Rappeneau. A great tragi-comic, swashbuckling film. Seventeenth century France is the setting for this famous adventure of the Cadet of Gascogne, Cyrano (Depardieu), the Soldier-poet expert in fighting who is shy in love and embarrassed about his large nose. Three men, the powerful Comte de Guiche, the handsome Christian and the famous Cyrano, are in love with the same woman, the gorgeous Roxane. Certainly the greatest version of the brilliant play by Edmond Rostand, with an incredible performance by **Gerard Depardieu** in the lead role. The film went on to be nominated for several Oscars and won many Cesars, including Best Director, Best Actor and Best Film. It also won awards at Cannes for Best Actor and Best Cinematography (Pierre Lhomme).

Wednesday, November 3 – 7:30 PM

Outfest Wednesdays Special Pre-Release Screening

KINSEY, 2004, Fox Searchlight, 118 min. 35mm. Dir. Bill Condon. Academy Award-winner Bill Condon (writer/director of GODS AND MONSTERS, writer of CHICAGO) explores the life of the pioneer of human sexuality research, Alfred Kinsey (Liam Neeson). Spanning six decades from his childhood in the early 1900s to his death in 1956, star-studded biopic turns the microscope on the man whose landmark studies on the sexual behaviors of the common man rocked a nation. His work sparked one of the most intense cultural debates of the past century as his hugely bestselling studies contradicted key assumptions about sexual convention - revealing the extraordinary popularity of pre-marital and extra-marital sex and, most shockingly for many, just how common homosexuality is among American men and women. Liam Neeson gives a bravura performance as Kinsey who discovered his own bisexuality through this work and encouraged polyamorous adventure among his researchers. The powerhouse cast includes Laura Linney, Chris O'Donnell, John Lithgow, Timothy Hutton Lynn Redgrave and Gore Vidal. **Discussion following with Cast & Crew.** POST-SCREENING: A Conversation with Bill Condon

PRINT COURTESY OF: Fox Searchlight

Thursday, November 4 – 7:00 PM

An Evening With The Polish Brothers – Identical twins **Michael and Mark Polish** have emerged as one of the hottest creative teams in American independent cinema with their elegant and inventive trilogy centered around the intricacies of small town life in the Northwest. We are pleased to present the complete trilogy, with director/writer/actor Michael Polish and writer/actor Mark Polish in-person!!

Triple Feature:

TWIN FALLS IDAHO, 1999, Sony Pictures Classics, 111 min. Dir. Michael Polish. Scr. Mark & Michael Polish. Living in a dilapidated hotel in the title town, conjoined twins Blake and Francis Falls (Mark & Michael Polish) lead a simple yet eccentric life of shorthand dialogue, cotton candy, and a custom-tailored suit. Blake's healthy heart is enough to keep Francis' faltering health from overwhelming them – but when an enchanting young woman (Michele Hicks) enters the picture, the brothers must re-define their individuality. An eccentric and refreshing love story.

JACKPOT, 2001, Sony Pictures Classics, 97 min. Dir. Michael Polish. Scr. Mark & Michael Polish. When aspiring country singer Sunny Holiday (Jon Gries) decides to go for the big time, he leaves wife Bobbi (Daryl Hannah) and their new baby behind to embark upon a small-town tour across the west. With his manager (Garrett Morris) in tow, he sets sail in a pink Chrysler into a whirlwind of women, smoky bars, and home appliances. Soon, Sunny discovers that the big-money, glamorous lifestyle he yearns for is about as likely as a winning lottery ticket in his hometown of Jackpot, Nevada. With Anthony Edwards.

NORTHFORK, 2003, Paramount Classics, 103 min. Dir. Michael Polish. Scr. Mark & Michael Polish. Northfork is a small Montana town set to be demolished by a flood in two days time in order to accommodate a dam for a hydroelectric project. As the town's inhabitants say goodbye to their homes and histories, several take a stand and refuse to leave. Enter the trench-coated Evacuation Committee: six men charged with removing the remaining stubborn residents. A surreal and poetic story of acceptance and change that unfolds across extraordinary, majestic landscapes. With James Woods, Nick Nolte, Daryl Hannah, Kyle MacLachlan, Claire Forlani, and Anthony Edwards.

Discussion following the first feature with Mark and Michael Polish.

TALKING TOUGH, WALKING TALL: HARDBOILED ACTION IN THE 1970s!!

November 5 – 7, 2004

The 1970s produced the pinnacle of a distinctive style of lean, hard-edged crime/action movies, in the tradition of hardboiled film noir and pulp fiction. A mixture of realism and a cynical nihilism that was a hangover from the imploded 1960s Flower Power/Vietnam era, the movies featured laconic, steely-eyed tough guys who meant what they said – if they said anything at all. They often talked with fists and firearms and didn't wait for permission from some corrupt or namby-pamby authority figure to validate their independent brand of problem-solving. Cop, private eye, gangster or wandering loner (the roles were to some degree interchangeable), these icons writ large on a gigantic movie screen tailored for an alienated public's vicarious fantasies and need of catharsis. Prime terrain for these films was the decaying inner city: movies like **DIRTY HARRY**, **THE WARRIORS** and **ASSAULT ON PRECINCT 13** defined the term “urban jungle” (and occasionally inspired a media frenzy over gang-related violence at theaters showing these and similar films). No self-respecting action hero appeared without his or her own theme song, including such cooler-than-thou tracks as Lalo Schifrin's score for **DIRTY HARRY**, Isaac Hayes' **SHAFT**, and John Carpenter's own spooky, do-it-yourself synth soundtrack for **ASSAULT ON PRECINCT 13**.

Although there are still exemplary action pictures made and released today, movies like TRAINING DAY and NARC are the exception rather than the rule. From **VANISHING POINT** to **DIRTY MARY**, **CRAZY LARRY** to **ACROSS 110th STREET** – compare these to the lion's share of what passes for current action films – there's no homogenization, no catering to teen demographics, no gutting of content for a PG rating, no over-reliance on bloated pyrotechnics, no effort to make every audience member happy with broad spectrum political correctness. Although we've barely scratched the surface in this rich vein of bygone guilty pleasures, there's more than enough in-your-face, tough-talking, fists-flying, gutsy grittiness here to satisfy the most demanding fan. Get ready to rumble!

Series compiled by Dennis Bartok and Chris D.

Special Thanks: John Kirk, Irene Ramos and Latanya Taylor/MGM-UA; Anne Goodman/CRITERION PICTURES; Marilee Womack/WARNER BROS. CLASSICS; Mickey Zide; Amy Lewin/ PARAMOUNT; Joe Kaufman.

Friday, November 5 – 7:00 PM

Richard Sarafian, Barry Newman & Paul Koslo In Person!

VANISHING POINT, 1971, 20th Century Fox, 97 min. Dir. **Richard Sarafian**. Ex-stock car driver and uncompromising loner, Kowalski (**Barry Newman**) drives a turbo-charged white Dodge Challenger into psychedelized oblivion, pursued by an army of cops and naked motorcyclists. The great **Cleavon Little** co-stars as “Super Soul,” blind disc jockey and visionary madman of the airwaves. Fasten your seatbelts. With Severn Darden, Dean Jagger, Paul Koslo. *Discussion following with director Richard Sarafian and actors Barry Newman and Paul Koslo.*

Friday, November 5 – 9:30 PM

Don Siegel Double Header:

DIRTY HARRY, 1971, Warner Bros., 111 min. Director **Don Siegel** turns San Francisco, the 60's hippie mecca, into an unforgettable 70's war zone of bank robbers and psycho-killers, governed only by the long gun of the law – in the form of magnum-toting Harry (**Clint Eastwood**). Shredding red tape and civil liberties along the way, he goes up against demented, homicidal lunatic, Scorpio (an unforgettable performance by Andrew Robinson). A master of minimalism, packing the fiercest punch into the fewest moves, Siegel transformed the genre film like no other American director. With Reni Santoni, Harry Guardino, John Vernon.

CHARLEY VARRICK, 1973, Universal, 111 min. Many people who went to see this on its initial release were expecting a genial **Walther Matthau** comedy. Instead they got this hard-as-nails, **Don Siegel**-helmed thriller about a lone wolf master crook, Charley Varrick (Matthau in a change-of-pace role), who robs a small-town bank unaware it's full of Mafia money. With riveting supporting performances from a truly lethal **Joe Don Baker**, Andrew Robinson, Sheree North, Felicia Farr.

Saturday, November 6 – 5:00 PM

Double Feature:

THE TAKING OF PELHAM ONE TWO THREE, 1974, MGM/UA, 104 min. Dir. **Joseph Sargent**. Nerve-demolishing suspense delivered at an intoxicating pace as merciless hijackers led by coldblooded **Robert Shaw** take over an NYC subway and demand \$1,000,000 in ransom. Hardboiled action thrillers just don't get much better. With a sterling cast that

includes **Walter Matthau**, Martin Balsam, Hector Elizondo and Jerry Stiller, and a killer score by David Shire.

DIRTY MARY, CRAZY LARRY, 1974, 20th Century Fox, 93 min. Dir. **John Hough**. *Everybody's a tough guy* in this criminally-overlooked thrill ride of a chase movie. Callous heist man Larry (**Peter Fonda**) and reluctant partner Deke (**Adam Roarke**) knock over a supermarket payroll then take off in their souped-up Dodge Charger with Fonda's white trash squeeze, Mary (**Susan George**). Soon, ruthlessly hardnosed sheriff Everett (Vic Morrow) is dogging their trail. A wild cinematic rollercoaster with one of the most unexpectedly twisted finales this side of VANISHING POINT. Co-starring Roddy McDowall, Kenneth Tobey.

Saturday, November 6 – 9:15 PM

Double Feature:

SHAFT, 1971, MGM (Warner Bros.), 100 min. Dir. **Gordon Parks**. “Who’s da man?!” Why **Richard Roundtree**, of course, as leather-clad NYC private eye, John Shaft, in this groundbreaking cinematic hymn to a new kind of urban hero. Shaft doesn’t take lip from anyone – black militants, cops, the Harlem mob or white gangsters – when he reluctantly rescues the daughter of crime boss Bumpy Jonas (Moses Gunn) from the Mafia. Punctuated by Isaac Hayes’ awesome, percolating score (his “Theme From Shaft” won the 1971 Oscar for Best Song). Shaft, he’s one bad mutha’ – shut your mouth!

ACROSS 110th STREET, 1972, MGM/UA, 102 min. Gritty, brutally realistic saga of small time hoods heisting \$300,000 from the Mafia and igniting a gang war in Harlem that threatens to engulf New York. Short-fused, bigoted Mattelli (**Anthony Quinn**) and straight arrow Pope (**Yaphet Kotto**) are the at-odds police detectives out to stop the chaos. Fast-moving, no-nonsense direction from **Barry Shear** (WILD IN THE STREETS) in down-and-dirty Big Apple locations make this an unrelentingly hardboiled ride through the 1970s urban inferno. With able support from Anthony Franciosa, Paul Benjamin, Richard Ward, Antonio Fargas and that great theme song by **Bobby Womack**!

Sunday, November 7 – 5:00 PM

New 35mm Print!! **THE LONGEST YARD**, 1974, Paramount, 121 min. One of director **Robert Aldrich’s** foulest, funniest films pits former pro quarterback **Burt Reynolds** and his team of convicts against a sadistic squad of prison guards led by **Ed Lauter** and double-crossing warden **Eddie Albert**. A college football star, Aldrich obviously took great pleasure in setting up the film’s bone-crunching game sequences. Remade recently as THE MEAN MACHINE (2001), it’s now being remade again for 2005 release with Adam Sandler and Chris Rock! *“I’m a football nut...would have done the picture for nothing – fortunately they didn’t know that at Paramount!”* – Robert Aldrich **Discussion following with actor Ed Lauter.**

Sunday, November 7 – 7:30 PM

Double Feature – Walter Hill and Joseph Kaufman In Person!

THE WARRIORS, 1979, Paramount, 93 min. One of director **Walter Hill’s** finest films assumes a dark, comic book style, following the Coney Island Warriors as they run for their lives after being fingered for the murder of a peacemaking gang leader. The gangbangers brave a gauntlet of ghetto booby traps, unseen marauders, unsympathetic cops and rabid, teen NYC wolfpacks as they try to reach safe home turf. Tough-talking Michael Beck, James Remar and Deborah Van Valkenburgh lead a snarling young cast.

ASSAULT ON PRECINCT 13, 1976, CKK Corp., 90 min. Dir. **John Carpenter**. This stark modern homage to Howard Hawks’ RIO BRAVO updates the action with a youth gang attacking a closing police station in a blighted ghetto neighborhood. Rapid-fire banter flies fast and furious between charismatic convict Darwin Joston and policewoman Laurie Zimmer as

the faceless, virtually supernatural marauders attack. This remains one of Carpenter's most effective pictures, an edge-of-your-seat thriller that put him on the map as an imaginative, creative force to be reckoned with. With Austin Stoker.

Discussion between films with THE WARRIORS director Walter Hill and PRECINCT 13 producer Joseph Kaufman.

Tuesday, November 9 – 8:00 PM

25th Anniversary Cast & Crew Reunion:

BUCK ROGERS IN THE 25th CENTURY, 1979, Universal, 89 min. Dir. **Daniel Haller**. If you were a kid in the late 70s with a hankering for sci-fi on TV, there was nothing better than producer/writer Glen A. Larson's "Buck Rogers In The 25th Century" (shown here in the theatrical feature version). **Gil Gerard** brought just the right mixture of tongue-in-cheek humor and muscular action to the title role, opposite feisty **Erin Gray** as Colonel Wilma Deering and stunning, slinky **Pamela Hensley** as Princess Ardala. Co-starring Henry Silva, Joseph Wiseman. *Sponsored by Universal Studios Home Video. Co-presented with Cinefantastique Magazine. Discussion following with series producer Glen Larson, actors Tim O'Connor and Eric Server, technical director/2nd Season F/X supervisor Peter Anderson and costume designer Jean-Pierre Dorleac.*

Wednesday, November 10 – 7:00 PM & 9:00 PM

[Spielberg Theatre]

Outfest Wednesdays

15, 2003, 93 min. Dir. Royston Tan. A fast paced, visually explosive and shocking film that chronicles five angst-ridden teenage boys in Singapore. Mixing documentary realism, dreamy fantasy sequences and rapid montages, Tan constructs a world that ranges from beautifully choreographed dance/fight scenes to painful images of self-inflicted tattoos and piercings. The intimate, at times homoerotic, friendships between the boys provide security and meaning as they grapple with life on the streets.

15 debuted at the 2004 Sundance Film Festival and has screened at festivals around the world including VC FilmFest.

IN COLLABORATION WITH: APIHR (Asian Pacific Islanders for Human Rights)

PRINT COURTESY OF: Picture This! Entertainment

Wednesday, November 10 – 7:30 PM

FLICKER: ATTACK OF THE 50 FOOT REELS

4th annual event! Twenty-five filmmakers brave the unknown, each shooting one roll of super-8mm film, handing it over to Flicker for processing and holding their collective breath until they finally get to see their films along with the audience and other filmmakers – the night of the screening! All editing is done "in camera" and sound is created without the filmmakers seeing the film. The filmmakers will introduce what they hope is a masterpiece. We have seen many delightful and exciting films over the past few years. Come and enjoy the beauty of Super-8 film on the big screen! For more information, please go to www.flickerla.com.

A WONDERFUL LEGACY: TREASURES FROM MGM AND UNITED ARTISTS

November 11 – 13, 2004

Stars may rise and fall, executives come and go, but the studios remain forever – at least that's the accepted wisdom in town. For this reason, the impending sale of fabled Metro-Goldwyn-Mayer (which includes the equally celebrated United Artists among its divisions) has

spawned much soul-searching in Hollywood. MGM was born in 1924 out of the merger of Metro Pictures, Goldwyn Pictures and Louis B. Mayer Pictures. Under the control of Mayer and associate Irving Thalberg, MGM quickly grew to become arguably the most glamorous of the Golden Age Hollywood studios, with such stars as Clark Gable, Greta Garbo, the Barrymores, Jean Harlow, Spencer Tracy, Judy Garland and Elizabeth Taylor on its roster, and filmmakers including Erich Von Stroheim, Victor Fleming, King Vidor, Fritz Lang, Ernst Lubitsch and Gregory La Cava. The list of MGM classics is legendary: BEN-HUR, SINGIN' IN THE RAIN, GRAND HOTEL, DINNER AT EIGHT, MUTINY ON THE BOUNTY, 2001: A SPACE ODYSSEY and the crown jewel, GONE WITH THE WIND (sadly unavailable for this series).

United Artists came from an even more prestigious pedigree, formed in 1919 by four giants of the industry, Charlie Chaplin, D.W. Griffith, Mary Pickford and Douglas Fairbanks. During the 1920s and into the 30s, U.A. prospered by releasing its founders' films along with outside productions from Samuel Goldwyn and Alexander Korda among others. After falling on hard times in the 1940s, when it served mainly as a clearing house for low-budget films produced by others, U.A. returned in the 1950s under the leadership of Arthur Krim and Robert Benjamin. The next two decades were the studio's creative heyday, producing and/or distributing such films as SOME LIKE IT HOT, THE APARTMENT, TOM JONES, SWEET SMELL OF SUCCESS, THE NIGHT OF THE HUNTER, MARTY, the Pink Panther films, Sergio Leone's Spaghetti Westerns, and most famous of all, the James Bond 007 franchise. The company continued flying high into the 1970s with such critical and commercial successes as ROCKY and ANNIE HALL, but stumbled badly in the wake of HEAVEN'S GATE in 1980, and was sold by corporate owner Transamerica to MGM the following year.

In reality, the MGM and United Artists of today are far different companies from their predecessors. (The library of classic MGM titles has in fact been owned by Warner Bros. for a number of years now.) So while their future may be uncertain, one thing is not: the glorious legacy of cinematic treasures produced by both studios and the immensely talented artists who worked there.

Series compiled by Dennis Bartok, Gwen Deglise and Chris D.

Special Thanks to: Marilee Womack/WARNER BROS. CLASSICS; John Kirk, Irene Ramos & Latanya Taylor/MGM-UA.

Thursday, November 11 - 7:00 PM

THE WIZARD OF OZ, 1939, MGM (Warner Bros.), 101 min. Dir. **Victor Fleming**. **Judy Garland** is Dorothy in this sublime, candy-colored adaptation of L. Frank Baum's children's favorite and one of the most beloved film classics of all time. Take a surreal stroll down the yellow brick road with Dorothy as she encounters the Tin Man (Jack Haley), the Scarecrow (Ray Bolger), the Cowardly Lion (Bert Lahr), Glinda, the Good Witch (Billie Burke) and the Wicked Witch Of The West (Margaret Hamilton). With the amazing Frank Morgan doing multiple duties in a variety of roles, including the Wizard. Song "Over The Rainbow" was an Oscar winner. Watch out for the Flying Monkeys!

Thursday, November 11 - 9:15 PM

THE GOOD, THE BAD & THE UGLY, 1966, MGM/UA, 179 min. Dir. **Sergio Leone**. From the opening whistle-and-whipcrack theme, to the final images of a vast cemetery stretching almost to infinity, THE GOOD, THE BAD & THE UGLY is surely one of the bloodiest, funniest and most wickedly entertaining portraits of human corruption ever made.

Leone's surreal masterpiece of the American West during the last days of the Civil War follows a trio of equally violent and unrepentant gunslingers (**Clint Eastwood, Eli Wallach** and **Lee van Cleef**) who engage in a jawdropping series of double- and triple-crosses to get their hands on a fortune in stolen Confederate gold. Newly restored by 18 minutes to its original, longer European running-time!

Friday, November 12 - 7:00 PM

AN AMERICAN IN PARIS, 1951, MGM (Warner Bros.), 115 min. Director **Vincente Minnelli's** most popular musical and 1951's Oscar Best Picture winner features irrepressible **Gene Kelly** as a struggling-to-make-it painter in Paris, caught between the romantic aspirations of a wealthy patron (**Nina Foch**) and his true love, the young **Leslie Caron**. Kelly sings, dances and cracks wise with his smart-aleck buddy, pianist **Oscar Levant** while trying to decide what to do. Also received Academy Awards for Best Screenplay, Best Score, Best Cinematography and Best Art Direction.

Friday, November 12 - 9:15 PM

Double Feature:

SWEET SMELL OF SUCCESS, 1957, MGM/UA, 96 min. **Tony Curtis** gives his greatest performance as cutthroat press agent Sidney Falco, willing to sell his soul to syndicated columnist **Burt Lancaster** for a few lines of copy, in director **Alexander MacKendrick's** dark, glittering gem of a movie -- one of the most frightening and seductive films of the 1950's. Brilliantly scripted by **Clifford Odets and Ernest Lehman**, with stunning, mood-drenched b&w photography by the legendary **James Wong Howe**. Match me, Sidney ...

TOM JONES, 1963, MGM/UA, 129 min. Director **Tony Richardson's** superbly funny adaptation of Henry Fielding's bawdy 18th century classic. Then-newcomer, **Albert Finney** as founding Tom, embarks on a Rabelaisian romp through the rustic English countryside, trying to make his way in the world but distracted by the delights of all manner of womanhood, both couth and uncouth, represented by the lovely and sexy **Susannah York, Joan Greenwood** and **Diane Cilento**. With a magnificently inebriated **Hugh Griffith**. Winner of numerous Oscars, including Best Picture, Best Director and Best Screenplay.

Saturday, November 13 - 4:00 PM

BEN-HUR, 1959, MGM (Warner Bros.), 212 min. Director **William Wyler's** grand epic adapted from the novel by Lew Wallace tells the timeless saga of two boyhood comrades, **Charlton Heston** and **Stephen Boyd**, who grow up to be fierce enemies in the time of Christ. The grueling chariot race is worth the price of admission alone. Winner of 11 Oscars including Best Picture. Originally premiered at the Egyptian Theatre!

Saturday, November 13 - 8:15 PM

Double Feature:

GOLDFINGER, 1964, MGM/UA, 111 min. Dir. **Guy Hamilton**. *"Do you expect me to talk, Goldfinger?" "No, Mr. Bond, I expect you to die ..."* cackles homicidal villain Auric Goldfinger (Gert Frobe), as he prepares to re-arrange 007's personal equipment with a laser beam, in what is widely considered to be the best of the classic **Sean Connery** Bond pictures. Co-starring the saucy **Honor Blackman** as Bond's nemesis-turned-partner Pussy Galore, with Shirley Eaton as the gold-painted girl, Harold Sakata as mute assassin Oddjob, and the venerable home office team of Bernard Lee, Lois Maxwell and Desmond Llewelyn. Terrific production design by Ken Adam, and cinematography by Ted Moore (FROM RUSSIA WITH LOVE, THUNDERBALL).

2001: A SPACE ODYSSEY, 1968, MGM (Warner Bros.), 139 min. Dir. **Stanley Kubrick**. "I'm sorry, Dave, I'm afraid I can't do that," murmurs supercomputer **HAL 9000** as it attempts to eliminate bothersome human astronaut **Keir Dullea** in master filmmaker **Stanley Kubrick's** literally mind-blowing meditation on the inherent dangers (and wonders) of technology, the limitless vistas of space, and the future of the human race itself. Based on a 1948 short story "The Sentinel" by **Arthur C. Clarke**, "2001" was reconceived by Kubrick himself, working with author Clarke to create the ultimate Journey into the Unknown. But if you think you've seen "2001," think again – until recently, the film was only available in a 35 mm. version that reduced Kubrick's legendary visuals (and the spectacular 6-track stereo sound) to a pale shadow of their true glory. Before his death, Kubrick oversaw a painstaking, frame-by-frame restoration of the film in 70 mm. – resulting in a version that looks and sounds as good (if not better) than the original 1968 release!!

Sunday, November 14 – 5:00 PM

An Evening With director Neil Jordan + Booksigning

Please join us for a special evening with one of the most acclaimed filmmakers in contemporary cinema, **Neil Jordan**, who will appear beforehand for a signing of his new novel Shade:

Double Feature:

THE CRYING GAME, 1992, Miramax, 112 min. Director **Neil Jordan's** provocatively original and suspenseful love story follows the quest for redemption of an IRA kidnapper (Stephen Rea) after the death of his British soldier hostage (Forest Whitaker), a man he'd befriended. The surprising twists and turns of the plot about transcending sexual as well as national identities hypnotically draw the viewer in – a remarkably poignant and beautiful film that won Jordan an Oscar for Best Screenplay. With Jaye Davidson, Miranda Richardson.

THE COMPANY OF WOLVES, 1984, MGM/UA, 95 min. Director **Neil Jordan's** first feature film is a charmingly phantasmagorical dream collage of werewolf lore, pitched somewhere between a creepy fairy tale and full-blown Hammer horror. A beguiling metaphor for sexual awakening and the loss of innocence, headed by an exceptional cast that includes Sarah Patterson, Angela Lansbury, David Warner and Stephen Rea. ***Discussion between films with director Neil Jordan.***

[Note: Neil Jordan will appear prior to the screening from 4:00 PM – 5:00 PM for a signing of his new novel Shade in the Theatre Lobby.]

Tribute compiled by John Palmer and Dennis Bartok. Program Notes by Chris D.
Special Thanks to: Diarmuid McKeown; Susan Ricketts; John Kirk/MGM-UA; MIRAMAX FILMS; Sara Mercurio/BLOOMSBURY.