

American Cinematheque at the Egyptian Theatre
6712 Hollywood Blvd. In Hollywood
323.466.FILM | www.egyptiantheatre.com

SEPTEMBER/OCTOBER 2004 CALENDAR

Wednesday, September 15 – 7:30 PM

OutFest Wednesdays:

“Best of the Fest: Favorites from Outfest 2004”

“Noah's Arc,” 2004, Tall Skinny Black Boy Productions, 60 min. Dir. Patrik-Ian Polk. *Winner: Outfest 2004 Special Programming Award, Freedom Award!* A fresh new television series from Patrick-Ian Polk, acclaimed director of “Punks,” “Noah's Arc” follows four friends living the gay life in L.A. Struggling screenwriter Noah embarks on a new love with successful screenwriter Wade. HIV/AIDS counselor Alex keeps it real with his clients, but struggles to do the same with his boyfriend Trey. Ricky owns a trendy clothing store on Melrose and is the playboy of the foursome, while college professor Chance has recently created a family with his partner Eddie. Throw in Chance's amorous teaching assistant, Ricky's hot new store clerk and Romeo, a flamboyantly fabulous fashion designer, and you've got the makings for delicious drama, delightful comedy and steamy sexuality! [Presented in collaboration with: At The Beach Los Angeles Black Pride and In The Meantime Men's Group, Inc.] **Discussion following with director Patrik-Ian Polk.**

Thursday, September 16 – 7:30 PM

U.S. Premiere!!

HENRI LANGLOIS, THE PHANTOM OF THE CINEMATHEQUE (LE FANTOME D'HENRI LANGLOIS), 2004, 210 min. Fresh from its world premiere at Cannes this year, director **Jacques Richard's** mammoth, 3-1/2 hour portrait of the founder and guiding visionary of the Cinémathèque Française, Henri Langlois, is an absolute must-see for film lovers. Featuring a fascinating wealth of archival footage, including interviews with Godard, Truffaut, Chabrol and others, the film traces Langlois' heroic efforts to save world film culture, from the Cinematheque's founding in the 1930s, to its tenacious survival during the WWII Nazi occupation (Simone Signoret recalls carrying contraband prints around in a baby carriage), to its enormous influence on the French New Wave of the 1950s, and to the titanic battles for control of the organization in the late 1960s, when Langlois' removal prompted demonstrations and even rioting in the streets of Paris. *“A labor of love made over the course of seven years that crucially matches the energy and passion Langlois himself embodied.”* – Todd McCarthy, Variety

SIMPLY IRRESISTIBLE: AN IN-PERSON TRIBUTE TO DEBBIE REYNOLDS!!

September 17 – 18, 2004

Actress/singer/dancer Debbie Reynolds broke into show business at the tender age of 16, scouted by Warner Brothers after winning the “Miss Burbank” contest in 1948. Her natural charm and vocal talents earned her early roles in MGM musicals such as THREE LITTLE WORDS and TWO WEEKS WITH LOVE. In 1952, Reynolds burst into the big time with her classic starring role in SINGIN' IN THE RAIN, proving her talents extended also to dancing, and holding her own alongside the ranks of Gene Kelly and Donald O'Connor. She went on to give stand-out comic performances in films such as THE TENDER TRAP, TAMMY & THE BACHELOR (which also spawned the Reynolds-performed Top 10 Hit, “Tammy”), THE UNSINKABLE MOLLY BROWN (with a dazzling, Oscar-nominated performance in the title role) and Albert Brooks' recent MOTHER, along with terrific dramatic turns in THE RAT RACE, HOW THE WEST WAS WON and Curtis Harrington's chilling WHAT'S THE MATTER WITH HELEN?, opposite Shelley Winters.

With a career spanning 55 years, starring roles in over 30 films, two Broadway shows, and numerous TV appearances, Debbie Reynolds is one of the last and greatest “triple threat” performers to emerge from Hollywood. Her legendary name has become synonymous with solid performances as an actress, singer, and dancer – and she often effortlessly wears all three hats at the same time! Along the way, Reynolds has also proven herself to be one of cinema’s biggest collectors and preservationists, amassing the world’s largest private collection of Hollywood costumes and memorabilia.

We’re very excited to welcome her in this in-person tribute!

Series compiled by Dennis Bartok. Program Notes by John Palmer.

Special Thank to: Marvin Paige; Margie Duncan/Debbie Reynolds Studio; John Kirk and Latanya Taylor/MGM-UA; Paul Ginsburg/UNIVERSAL STUDIOS; Amy Lewin/PARAMOUNT PICTURES; Marilee Womack/WARNER BROS. CLASSICS.

Friday, September 17 – 7:00 PM

Director Curtis Harrington In Person!

WHAT’S THE MATTER WITH HELEN?, 1971, MGM/UA, 101 min. Dir. Curtis Harrington. Picture this: Debbie Reynolds as a platinum-blonde Jean Harlow clone, Shelley Winters as a latent-lesbian dance teacher, and Agnes Moorehead as a Bible-thumping evangelist! Featuring one of Reynolds’ finest dramatic performances, **WHAT’S THE MATTER** is a creepy, delirious whirl of religious fervor, romantic obsession, and hundreds of little girls who all want to be Shirley Temple. **Discussion following with director Curtis Harrington, who is also celebrating his birthday this evening!**

Friday, September 17 – 8:00 PM [Spielberg Theatre]

OSCAR SHORTS – This is probably your last chance to see this fine selection of 2004’s nominated and winning short films selected by the Academy of Motion Picture Arts & Sciences. Florian Baxmeyer’s **“Die Rote Jake”** (“The Red Jacket,” 18 min.) A boy finds a discarded jacket in war-torn Sarajevo. Adam Elliott’s *Animation Winner!* **“Harvie Krumpet”** (22 min.) Funny, moving look at our title character. Stefan Arsenijevic’s **“Torzija”** (14 min.) A choir in Sarajevo is asked to do something other than sing. Chris Hinton’s **“Nibbles”** (4 min.) Animated tale of a family fishing trip in the forests of Canada. Lionel Bailliu’s **“Squash”** (27 min.) The game of squash is a metaphor for all kinds of power struggles in this powerful, funny short. Kimberly Miner’s *2003 Student Academy Award Winner Animation!* **“Perpetual Motion”** (2 min.) Combining cats and jelly toast yields surprising results.

Friday, September 17 – 9:30 PM

Double Feature:

New 35mm Print! **TAMMY & THE BACHELOR**, 1957, Universal, 89 min. Dir. Joseph Pevney. High-gloss Hollywood romantic comedy, with Debbie at her radiant, irrepressible best. When a plane suddenly crashes into a swamp near her home, Tammy (Debbie Reynolds) finds an injured young pilot (Leslie Nielsen) and takes it upon herself to nurse him back to health. Love is soon upon them, and backwoods Tammy is faced with also winning the hearts of his hoity-toity family.

MOTHER, 1996, Paramount, 104 min. Dir. Albert Brooks. Debbie Reynolds steals the show in her big-screen comeback, assuming the title role of “Mother.” Incapable of maintaining a relationship, a frustrated, twice-divorced writer (Albert Brooks) decides to move back in with his mother for a little self-discovery. In the process, he realizes “mom” is a complex woman he never really knew (while learning plenty about himself). Reynolds’ layered, finely-tuned performance again proves her range and tremendous talent.

Saturday, September 18

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, September 18 – 5:00 PM

SINGIN' IN THE RAIN, 1952, MGM (Warners), 103 min. Dirs. Stanley Donen & Gene Kelly. Hand selected by co-star Gene Kelly for the film, Debbie Reynolds delivered her stunning, breakout performance at age 20 in this all-time classic, arguably the greatest of American screen musicals. **SINGIN' IN THE RAIN** began with legendary MGM producer Arthur Freed giving screenwriters Betty Comden and Adolph Green a stack of songs he'd written early in his career (with partner Nacio Herb Brown) – including “Broadway Melody,” “You Are My Lucky Star,” and the title song – and saying simply, “weave a story around these.” What emerged was a sublime marriage of song and dance, innocence and nostalgia, heart-tugging romance and surreal comedy (especially in co-star Donald O'Connor's show-stopping "Make 'Em Laugh" routine). Co-director Kelly shines as silent movie idol Don Lockwood, whose career and leading lady (hilariously played by Jean Hagen) are imperiled by the coming of sound – until he hooks up with lovely ingenue Kathy Seldon (a stellar Reynolds). The brilliant supporting cast includes Millard Mitchell, Douglas Fowley, and the great Cyd Charisse. **Discussion following with legendary actress Debbie Reynolds.**

[Special Ticket Price of \$12.00 General, \$10.00 Students/Seniors and \$8.00 Cinematheque Members for this show only.]

Saturday, September 18 – 8:00 PM

Double Feature:

Brand New 35mm Print!! THE UNSINKABLE MOLLY BROWN, 1964, MGM (Warners), 128 min. Dir. Charles Walters. This big-screen adaptation of the hit Broadway musical earned Debbie Reynolds many critical accolades, including an Oscar nomination. When the charming, hard-working hillbilly Brown finds herself vaulted to high society after her husband (Harve Presnell, in his movie debut) strikes it rich, gaining the respect of her new peers proves to be a grand struggle. In the title role, Reynolds plays the legendary woman who, after rising from rags to riches, went on to famously survive the sinking of the Titanic. **THE UNSINKABLE MOLLY BROWN** originally premiered at the Egyptian.

THE TENDER TRAP, 1955, MGM (Warners), 111 min. Dir. Charles Walters. Debbie Reynolds stars as the ambitious Julie, who happens upon womanizing theatrical agent and Manhattan socialite Charlie Reader (Frank Sinatra). With a wedding date already set and nary a fiancé in sight, Julie decides Charlie the Bachelor will soon become Charlie the Groom.

Sunday, September 19

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, September 19 – 5:00 PM

Max Rosenberg Memorial Tribute [Free Event]

Please join us for a special tribute to a dear friend of the American Cinematheque, legendary producer **Max Rosenberg**, who passed away on June 14th in Los Angeles after a short illness. Co-founder of Amicus Productions, Max brought his superb literary taste, hard-headed business savvy and a devilish flair for the surreal and the absurd to such genre classics as **TALES FROM THE CRYPT**, **THE HOUSE THAT DRIPPED BLOOD** and **DR. TERROR'S HOUSE OF HORRORS**, pioneering rock & pop music films **ROCK ROCK ROCK** and **IT'S TRAD DAD**, as well as fascinating non-genre movies including **THE BIRTHDAY PARTY** (based on Harold Pinter's stage play) and **LANGRISHE GO DOWN**. Over the past few years, Cinematheque audiences had the pleasure, and occasionally, the shock, of hearing Max bluntly and hilariously hold court about his colorful career.

Born in 1914 in the Bronx, the son of “Manhattan’s least successful furrier” as he liked to quip, Max worked initially as a lawyer before breaking into the film industry in 1943 with the nostalgic compilation film *THE GOOD OLD DAYS*. He later formed a distribution company with Joseph E. Levine, bringing such arthouse classics as *THE BLUE ANGEL* and *OPEN CITY* to the U.S. for the first time. In the mid-1950s, Max hooked up with partner Milton Subotsky and together they produced the teen drive-in hit *ROCK ROCK ROCK* and co-produced (with Hammer Films) the seminal gothic chiller *THE CURSE OF FRANKENSTEIN*. Max and Milton founded Amicus Productions in 1962 and relocated to England, where the available talent pool of actors, writers and technicians, and the tax incentives for independent producers, provided a fertile climate. Amicus (“friendship” in Latin) became, along with A.I.P., Hammer and Tigon, one of the most consistently successful producers of horror films throughout the 1960s and into the ‘70s. While Amicus worked in many different styles, their forte was the anthology horror film, beginning with *DR. TERROR’S HOUSE OF HORRORS* in 1964. Amicus prided themselves on working with established actors such as Peter Cushing, Christopher Lee, Burgess Meredith, Jack Palance and Joan Collins, while also giving breaks to up-and-coming stars including Donald Sutherland and Terence Stamp. *Psycho* author Robert Bloch was brought in to script a number of the best Amicus films. The company also fostered young filmmakers such as Richard Lester (*IT’S TRAD, DAD*) and William Friedkin (*THE BIRTHDAY PARTY*). Eventually Max and Milton went their separate ways in the late 1970s, and Max continued working on low-budget genre films such as *BLOODY BIRTHDAY* and *HOMEWORK*, and overseeing the rich legacy of the Amicus Films catalogue, which has recently seen a renaissance through DVD release of such titles as *THE HOUSE THAT DRIPPED BLOOD*.

With his mischievous smile, his elegant fashion sense and his treasure trove of anecdotes from over six decades in the film business, Max was an unforgettable figure. In an increasingly cookie-cutter industry dominated by big budget, visual F/X-driven blockbusters, Max’s movies, and his sensibility, seem refreshingly hand-crafted. He will be sorely missed. Please join us for a screening of two of Max’s best films, introduced by friends and family:

SCREAM AND SCREAM AGAIN, 1970, MGM/UA, 95 min. Dir. **Gordon Hessler**.

The London police’s investigation of brutal murders by a mod, superhuman vampire (Michael Gothard) leads to the discovery of a vast conspiracy – and mad scientist **Vincent Price’s** stolen-organs-and-limbs experiments. A moody, fast-paced thriller that delivers, as the movie poster promises, “Triple distilled horror...as powerful as a vat of boiling acid!” Watch for underrated British rock group The Amen Corner wailing the great title tune in a creepy scene in a cavernous club. With **Christopher Lee**, **Peter Cushing**, Judy Huxtable.

THE HOUSE THAT DRIPPED BLOOD, 1970, Rearguard Prod., 101 min. Dir. **Peter Duffell**.

Delightfully wicked, four-part horror film about the evil goings-on in an English country house. **Peter Cushing** stars as a lonely widower who becomes obsessed with a female waxworks figure, followed by **Christopher Lee** as a father terrified that his sweet daughter is actually a witch, and “Dr. Who’s” Jon Pertwee as a melodramatic horror star who inherits the real Dracula’s cape. With Ingrid Pitt, Denholm Elliott, Joss Ackland. [There is no admission charge for this event.]

Monday, September 20 – 7:30 PM

A Night With Christopher Walken and AROUND THE BEND

Please join us for a special evening with one of American cinema’s finest actors, Christopher Walken, featuring a special Sneak Preview of his latest film:

AROUND THE BEND, 2004, Warner Independent Pictures, 85 min. Director **Jordan Roberts**, inspired by his relationship to his father whom he hardly knew, penned this quirky family drama, the story of four generations of men who are suddenly brought together by the chance to uncover the truth about their family’s past. The globe-trotting wife of mild-mannered bank employee Jason (Josh Lucas) takes off for Nepal, leaving him to care for their six-year-old son Zach (Jonah Bobo) and ailing grandfather Henry (Academy Award winner **Michael Caine**). When Jason’s notorious estranged father and Henry’s son, Turner (Oscar winner **Christopher Walken**) pay the family an unexpected visit, nothing is “simple” or “normal” in Jason’s life

anymore. In the coming days, the four men will embark on a trip not only through the mythic beauty of the Desert Southwest, but across the family's own rocky emotional landscape.

Discussion following with actor Christopher Walken (schedule permitting).

Wednesday, September 22 – 7:00/9:00 PM [Spielberg Theatre]

OutFest Wednesdays:

“Best of the Fest: Favorites from Outfest 2004”

A FINE STATE THIS IS, 2003, Underdog Productions, 54 min. Dir. Jessica Chandler. *Winner: Outfest 2004 Grand Jury Award, Outstanding Documentary Feature!* A portrait of the artist with multiple personality disorder, A FINE STATE THIS IS captures the many alters cohabiting within lesbian artist Deborah Fargo Whitman, who has had celebrated solo exhibitions at the Whitney and prestigious New York galleries. An endearing six-year-old girl named Genie, a gay teen named Anton, a little boy named Wiley, an alcoholic, an ape and dozens of others live separate yet harmonious lives inside Deborah's body. Without dwelling on clinical evaluations or details of childhood abuse, director Jessica Chandler deftly captures the individual personalities as they emerge. Spiked with captivating visuals of Deborah's art and the healing images of the alters' paintings, this is a mesmerizing film whose whole is undeniably greater than the sum of its parts. *Plus the short: “Confession: A Film About Ariel Schrag,”* 2003, 23 min. Dir. Sharon Barnes. Ariel Schrag, a 23-year-old comic book artist, shares her wise and refreshing ruminations on growing up dyke in NYC.

Wednesday, September 22 – 7:30 PM

L.A. Premiere of New Documentary:

DZIGA & HIS BROTHERS, 2002, Seagull Films, 52 min. Director **Yevgeni Tsymbal's** brilliant documentary profiles “perhaps the most talented brothers in the history of cinema,” the three Kaufman brothers: David, Moisey and Boris. David is better known as “Dziga Vertov,” the legendary Soviet film genius who made *MAN WITH A MOVIE CAMERA*. Mikhail (Moisey) worked with his older brother as cinematographer on *MAN WITH A MOVIE CAMERA* until they quarreled and he too became a director, helming the underrated *MOSCOW* and *IN SPRING*. Baby Boris (who grew up sadly separated from his famous older brothers) went first to France, collaborating with Jean Vigo as d.p. on *L'ATALANTE*, and then to America where he won an Oscar for shooting *ON THE WATERFRONT*. The documentary uses wonderful archival footage to trace the brothers' roots from the Jewish Polish town Bialystok to their amazing individual careers as filmmakers.

L'ATALANTE, 1934, New Yorker Films, 89 min. Director **Jean Vigo's** luminous, heartbreakingly poetic masterpiece surely belongs on any short list of the greatest films ever made. An innocent country girl (Dita Parlo) leaves her home and family behind when she marries the captain (Jean Dasté) of a barge plying the inland canals of France. Vigo's tender portrait of the joys and uncertainties of young married life has never been equaled. The superb cinematography by Boris Kaufman and Louis Berger remains a high watermark of 1930s French cinema.

Thursday, September 23 - 8:00 PM

Alternative Screen Independent Film Showcase

L.A. Premiere!!

PROTEUS, 2003, 60 min. Over 20 years in the making, this visually astonishing “animated documentary” uses the writings and phenomenally beautiful drawings of microscopic sea organisms by 19th century artist & biologist Ernst Haeckel as a prism to interpret a vast range of scientific, literary and social changes during that century, from “The Rime of the Ancient Mariner” to Sigmund Freud. Quite unlike any documentary you've ever seen before, this is the first feature from noted anthropological filmmaker **David Lebrun**. A selection of this year's Sundance Film Festival and winner of several 2004 Best Documentary awards. **Discussion following with filmmaker David Lebrun.**

[This screening is presented in conjunction with the David Lebrun Retrospective, presented by L.A. Filmforum (9/12 & 9/26) at the Spielberg Theatre at the Egyptian. For more information, please check www.lafilmforum.org.]

LOS ANGELES KOREAN INTERNATIONAL FILM FESTIVAL

September 24 – 25, 2004

The news from the Cannes Film Festival this year that Asian, and in particular Korean, cinema has arrived in full force on the world film scene should come as no surprise to anyone watching the incredible explosion of filmmaking talent in South Korea over the past few years. Break-out directors like *enfant terrible* **Chan-wook Park** (whose new film OLDBOY won the Grand Prize at Cannes from the Quentin Tarantino-led jury, and whose previous film SYMPATHY FOR MR. VENGEANCE premieres in our Fest), **Kim Ki-duk** (SAMARITAN GIRL; SPRING, SUMMER, FALL, WINTER ... AND SPRING; THE ISLE), and **Hong Sang-soo** (WOMAN IS THE FUTURE OF MAN; TURNING GATE) are pushing Korean cinema into wonderfully strange and unsettling territory, while crowd-pleasing hits like the Korean War epic TAEGUKGI (which will be released in the U.S. in early September) have packed theatres across Asia.

This year, the American Cinematheque is pleased to partner with the Los Angeles Korean International Film Festival (LA-KIFF), one of the largest events dedicated to Korean and Korean-American cinema in North America, to bring a greater knowledge and appreciation of the cultural richness and artistic diversity of the Korean and Korean-American experience to L.A. audiences. LA-KIFF emphasizes individual creativity, cultural exchange and global communication during its multi-part Festival events. [For more information on the other LA-KIFF screenings, please check www.lakiff.com.]

Series Compiled by Dennis Bartok, Gwen Deglise, Jinhee Kim, Sun-Yoon Kim Lee, Chris D. and John Palmer.

Special Thanks to: David Shultz/Tartan USA-Vitagraph Films; CJ Entertainment; MK2.

Friday, September 24 – 7:00 PM

L.A. Premiere!!

SYMPATHY FOR MR. VENGEANCE (BOKSUNEUN NAUI GEOT), 2002, Tartan USA in assoc. with Vitagraph Films, 121 min. One of the hottest directors in world cinema, Korean filmmaker **Chan-wook Park** (his new film OLDBOY won the Grand Jury Prize at Cannes this year) shows what all the buzz is about with this ferocious, brilliantly constructed revenge tragedy. To raise money for his older sister's life-saving operation, a deaf-mute man with green hair (Shin Ha-kyun) kidnaps the young daughter of a wealthy corporate executive. Fate conspires against him at every turn, though – and when the kidnapping goes horribly awry, it sets off an inexorable and increasingly horrifying chain of events that sucks everyone involved into a black vortex of destruction. Stunning visuals, editing, scripting and acting make this one of the most impressive films of the white-hot Korean New Wave. [Please note that SYMPATHY FOR MR. VENGEANCE features extremely graphic violence. No one under 18 will be admitted to the screening.] **Discussion following with director Chan-wook Park.**

Friday, September 24 – 8:00 PM [Spielberg Theatre]

OSCAR SHORTS

[For description, see 9/17.]

Friday, September 24 – 10:00 PM

L.A. Premiere!!

A TALE OF TWO SISTERS (JANGHWA, HONGRYEON), 2003, Tartan USA in assoc. with Vitagraph Films, 115 min. Director **Ji-woon Kim's** superb, spine-tingling ghost story brings to

mind thrillers like THE SIXTH SENSE and THE GRUDGE (no wonder TWO SISTERS is already in the pipeline for a major Hollywood remake). Two teenaged sisters, Su-mi (Su-jeong Lim) and Su-yeon (Geun-yeong Mun), return home after an unexplained absence to face their emotionally-distant father and their demonically-cheerful stepmom. But there are deeper and darker problems lurking inside the house, and Su-mi is determined to protect her younger sibling from the unnamed evil that hides in the corners, in the bedroom closet, under the kitchen stove...

Saturday, September 25 – 6:00 PM

L.A. Premiere!!

WOMAN IS THE FUTURE OF MAN (YEOJANEUN NAMJAUJ MIRAEDA), 2004, MK2, 84 min. Arthouse favorite **Hong Sang-Soo** (TURNING GATE) returns with this elusive, quietly devastating portrait of men, women, and just how phenomenally screwed up and complicated relations between the sexes really are. Two former college friends, an aspiring film director (Kim Tae-woo) and a now-bourgeois professor (Yu Ji-tae), meet on a snowy day at a restaurant, and immediately start to hit on any woman in sight (their come-ons to a shy waitress are painfully hilarious). Fueled by booze, their conversation turns to a former lover of both, Seon-hwa (Seong Hyeon-ah), and the story flashes back to the messy, inarticulate, graphically sexual encounters of days past, while both men try to track down Seon-hwa in the present day. *"This fifth feature by Hong seems his most playful, and very close at times to the classic 'Tales' of French auteur Eric Rohmer."* – Derek Elley, Variety

Saturday, September 25 – 8:15 PM

L.A. Premiere!!

SAMARITAN GIRL (SAMARIA), 2004, Cineclick, 96 min. A mournful, brutally disturbing parable of corruption and self-sacrifice, SAMARITAN GIRL follows two high school girls engaged in the dangerous business of prostitution: the overly-naïve Jae-young (Min-jeong Seo) sleeps with older men, while her more cautious friend Yeo-jin (Ji-min Kwak) keeps watch and takes the money. But when Jae-young is gravely injured during a police raid, the emotionally and mentally shattered Yeo-jin adopts her friend's persona, sleeping with men as a twisted act of self-sacrifice. Even more tragically, Yeo-jin's father (Eol Lee) is a highly religious policeman, and when he discovers his daughter's secret life, this caring, seemingly stable man is driven to the brink of violence and insanity. Break-out director **Kim Ki-duk** manages to craft a moral allegory that is both gut-wrenching and unbearably poetic. Winner of the 2004 Silver Bear at Berlin International Film Festival.

Sunday, September 26 – 3:00 PM

Japanese Pop Culture Screening + Seminar [FREE EVENT]

Co-presented with The Consulate General of Japan and The Japan Foundation, Los Angeles. The past few years have seen an explosion of interest in Japanese pop culture in the U.S. not seen since the days of Godzilla and Kimba the White Lion in the 1960s. From the phenomenal popularity of anime TV shows and features (everything from "Yu-gi-oh" and "Cowboy Bebop" to SPIRITED AWAY and METROPOLIS), to dark, subversive live-action films (AUDITION, JU-ON), from pop music groups like Pizzicato Five to the acclaimed Super Flat art movement to cross-cultural magazines like "Giant Robot," Japanese art, fashion and entertainment are providing an amazingly fertile stream of influences for American pop culture (and of course, responding in kind by incorporating elements from our culture). Please join us for a wide-ranging discussion that will touch on all areas of the cross-cultural exchange between Japan and America, leading off with a screening of:

METROPOLIS, 2001, Toho/Sony Repertory, 107 min. Dir. Rintaro (aka Shigeyuki Hayashi). Based on a classic manga by the late, great Osamu Tezuka (with whom Rintaro worked on such 1960s classics as "Astro-Boy" and "Kimba"), METROPOLIS is not a remake of the legendary Fritz Lang silent – although it's not without similarities. In an enormous, retro-future city where robots and androids do most of the work, there is nonetheless great unrest. The

government is really a tool of the evil billionaire Duke Red, and the seeds of rebellion grow underground. Stir into this crucible of turbulence a young man, his detective uncle, a youthful assassin, and an angelic blonde who doesn't realize just what she really is, and the result is as compelling as it is eye-popping, and as unusual as the Swing-era music on the soundtrack. Do not miss this rare opportunity to see and hear the original Japanese version with subtitles! *"METROPOLIS is the new milestone in anime, a spectacular fusion of c.g. background with traditional character animation. It has beauty, power, mystery and above all ... heart. Images from this film will stay with you forever. My congratulations to Rintaro-san for his masterpiece."*
– James Cameron

The screening will be followed by a 90 minute round-table panel discussion with participants including Eric Nakamura, co-editor of "Giant Robot" magazine; Roy Lee, producer of the U.S. remake of THE RING; Yaz Noya of Tofu Records; Rhona Medina of Tokyo Pop; Teresa Watanabe, journalist for the L.A. Times; Chris D., American Cinematheque programmer and author of the book Outlaw Masters of Japanese Film; and Dr. Ronald Morse, Tokyo Foundation Professor of Japan Studies at the Univ. of Nevada – moderated by Cinematheque Programming Manager Dennis Bartok.

[Please note: There is no admission charge for this event; tickets available at the box office on a first-come, first-served basis.]

Tuesday, September 28 – 7:30 PM

Kodak/Cannes Short Film Showcase – Presented in association with Kodak, a visually stunning selection of award-winning shorts from the Kodak Emerging Filmmaker showcase at the 2004 Cannes Film Festival. Kimberly Miner's "**Perpetual Motion**" (1 min.) A device is created by the combination of two popular maxims. Waleed Moursi's "**The Projects Lumiere**" (2 min.) A modern day look at an old Lumiere Brothers style of filmmaking. Mun Chee Yong's "**9:30**" (13 min.) A lonely man from Singapore who escaped his love by fleeing to Los Angeles, but still calls her at the same time each day. Gustavo Hernandez Perez's "**The Mexican Dream**" (26 min.) A Mexican immigrant, desperate not only for a better way of life, but also stardom, makes the decision to cross dress to be treated with respect. Michelle Oznowicz's "**Sour Mix**" (26 min.) A sixteen year old girl's life is turned upside down when she has to live with her wealthy, estranged father. Melba Williams' "**One Thousand Words**" (8 min.) The filmmaker's personal journey of uncovering family history through old home movies, photos and interviews. John Fiege's "**Bebe**" (9 min.) A young girl's father is more interested in enlightenment than in her. Karen Skloss' "**Smitten**" (11 min.) A 13-year-old girl deals with the repercussions of her first sexual encounter. Pablo Gonzalez & Marcos Rostagno's "**La Ciudad de los Hombres Lactantes**" ("The City of the Suckling Men," 13 min.) Our lead character has a strange obsession he discusses with his psychiatrist. Andrew Chan's "**Drizzle**" (3 min.) A young boy meets family members and they all discover changes. **Discussion following with filmmakers Waleed Moursi ("The Projects Lumiere"), Mun Chee Yong ("9:30"), Gustavo Hernandez Perez ("The Mexican Dream"), & Michelle Oznowicz ("Sour Mix").** [American Cinematheque members will be admitted for free to this screening. Tickets will be available on the day of the screening, on a first-come, first-served basis.]
Program compiled by Andrew P. Crane.

Wednesday, September 29 – 7:30 PM

OutFest Wednesdays:

"Best of the Fest: Favorites from Outfest 2004"

DORIAN BLUES, 2004, Day Dreamer Films, 88 min. Dir. Tennyson Bardwell. *Winner: Outfest 2004 Audience Award, HBO Outstanding First Narrative Feature!* Dorian is a high school senior with issues. He has a biting gay sensibility in a family consisting of a conservative father, a hunky jock brother and an emotionally crippled mother. When Dorian finally finds the courage to come out, he is mortified by his father's reaction and temporarily attempts to transform himself into the straight man that society will accept. A handsome therapist, a swing-dancing hooker and departure for college in the Big Apple help Dorian overcome his anxieties. But in

this hilarious debut feature, Dorian's problems are far from over, as his newfound world of freedom (and puppy love!) come face to face with the realities of adult life. [Post-screening open bar reception hosted by: Absolut.]

WESTWARD BOUND: THE 1st ANNUAL WESTERNS FESTIVAL

October 1 – 11, 2004

No genre has endured so well as the Western. Combining American history with penetrating studies of character and illuminations of conflict, it seems to endlessly find the right balance of rich narrative motifs, dramatically expressive action and a wonderfully artful use of landscape to impose itself on movie lovers as the essence of classical cinema. The Western dates to the beginning of movies and venturesome filmmakers still attempt it even today in an age of high-tech cinema, but it blossomed especially in the decades after World War II when many Westerns were made in any given year. The genre reached a new level of maturity and seriousness, and most of the more talented American filmmakers were attracted to the form. The intentions of a Western may be complex, as attested to by the works of a traditional artist like John Ford, and as much in the films of an iconoclastic figure like Sam Peckinpah. A Western may celebrate the American spirit and sound an elegiac note about the frontier or radically question and critique these same things, even within the same film. Contrary to false generalities, Westerns are as much given to reflection as action, and have provided great roles for women and affecting male-female relationships. And in the 1950s especially, they were often conspicuously sensitive to the dispossession of Indians and narratives of prejudice. Above all, in its many revenge narratives and portraits of men torn by ambivalence about violence, it is graced by some of cinema's most profound and deeply felt realizations of journeys to spiritual renewal.

Our first annual Westerns series encompasses the full range of these aspects and embraces films by such acknowledged masters as **Howard Hawks** (RIO BRAVO, RED RIVER), **Raoul Walsh** (PURSUED, COLORADO TERRITORY), **Anthony Mann** (THE MAN FROM LARAMIE) and **Henry Hathaway** (GARDEN OF EVIL), as well as lesser-known classics by genre specialists like **Richard Fleischer** (BANDIDO), **Andre de Toth** (DAY OF THE OUTLAW), **Joseph Newman** (FORT MASSACRE), **Phil Karlson** (GUNMAN'S WALK), **Robert Parrish** (THE WONDERFUL COUNTRY) and **William Witney** (STRANGER AT MY DOOR), some of whom made only a few Westerns but enough to make an imprint, and finally later directors of more modern sensibility like **Robert Altman** (McCABE AND MRS. MILLER), **Sydney Pollack** (JEREMIAH JOHNSON) and **Walter Hill** (GERONIMO), who have shown effectively how the genre can be creatively revitalized. Still, the films in this series are inevitably just a vivid first look at the treasure trove of Westerns still to be mined in future years.

Series Compiled by Blake Lucas, Dennis Bartok and Chris D.

Special Thanks to: Marilee Womack/WARNER BROS. CLASSICS; John Kirk and Latanya Taylor/MGM-UA; Amy Lewin/PARAMOUNT PICTURES; Todd Wiener/UCLA FILM & TV ARCHIVE; Paul Ginsburg/UNIVERSAL DISTRIBUTION; Mike Schlesinger/COLUMBIA PICTURES REPERTORY; Quentin Tarantino; Sydney Pollack; Fritz Herzog and Chris Fedak/ACADEMY OF MOTION PICTURE ARTS & SCIENCES – Film Archive; Anne Goodman/CRITERION PICTURES; Ken Kramer.

Friday, October 1 – 7:00 PM

Howard Hawks Double Feature – Author Todd McCarthy In Person!

New 35mm Print! **RIO BRAVO**, 1959, Warners, 141 min. Director **Howard Hawks** makes a typical Western town a model of his own distinctive universe, as a sheriff (**John Wayne**) tries to hold the murderous brother of a powerful rancher and is helped by his recovering alcoholic deputy (**Dean Martin**), a young gunfighter (Ricky Nelson), a lady gambler (**Angie Dickinson**)

and a toothless old cripple (Walter Brennan). As rich in humor as drama, and one of the eternal masterpieces of both Hawks and the genre. Music by Hawks favorite Dimitri Tiomkin.

RED RIVER, 1948, MGM/UA, 133 min. Dir. **Howard Hawks**. Cattle baron **John Wayne** and foster son **Montgomery Clift** (in his first film) take 'em to Missouri but fall into conflict along the way in director Hawks' seminal Western classic, in which the director commands the epic as well as the intimate. With Joanne Dru, Walter Brennan, Coleen Gray, and music by the great Dimitri Tiomkin. **Discussion between films with actress Coleen Gray (RED RIVER) and film critic Todd McCarthy, author of the definitive biography Howard Hawks: The Grey Fox Of Hollywood.**

Friday, October 1 – 8:00 PM [Spielberg Theatre]

OSCAR SHORTS

[For description, see 9/17.]

Saturday, October 2 – 5:00 PM

New 35mm Print – Vilmos Zsigmond In Person!

MCCABE & MRS. MILLER, 1971, Warners, 120 min. Director **Robert Altman** spins fresh variations on archetypal themes and characters in a film which set the mood of 1970s revisionist Westerns as surely as Altman sets the mood of the story, captured in the memorable opening images of an unlikely hero riding toward town accompanied by Leonard Cohen songs. An opium dream of a Western starring **Warren Beatty** and **Julie Christie**, with superb cinematography by Vilmos Zsigmond. **Discussion following with cinematographer Vilmos Zsigmond (schedule permitting).**

Saturday, October 2 – 8:00 PM

Raoul Walsh Double Bill:

PURSUED, 1947, Paramount, 101 min. Greek tragedy on the range, as director **Raoul Walsh** and writer Niven Busch bring a new psychological dimension to the genre in telling of a hero (**Robert Mitchum**) haunted by childhood memories of flashing spurs, and seemingly ordained for violence even within his adoptive family. With Teresa Wright, Judith Anderson, Dean Jagger, and mesmerizing black-and-white cinematography by the great James Wong Howe. [Restored print courtesy of the UCLA Film & TV Archive.]

COLORADO TERRITORY, 1949, Warners, 94 min. Director **Raoul Walsh** demonstrates again that no one is more celebratory of both the strong woman and the couple. Here he remakes his gangster classic, HIGH SIERRA, as a Western and arguably surpasses it, especially in a last reunion of outlaw lovers **Joel McCrea** and **Virginia Mayo**, one of cinema's sublime romantic moments.

Sunday, October 3 – 4:00 PM

New 35mm Print – Carol Lynley In Person!!

THE LAST SUNSET, 1961, Universal, 112 min. Dir. **Robert Aldrich**. One of the most audacious and unusual Westerns is set in motion by a marshal (**Rock Hudson**) pursuing a fugitive (**Kirk Douglas**), but turns on the unexpectedly tender relationship of Douglas' verse-reciting gunman with the adolescent daughter (**Carol Lynley**) of his old flame (**Dorothy Malone**) during an eventful cattle drive from Mexico to Texas. Aldrich blends great location work with soundstage exteriors to lyrical effect en route, building to a piercing climax. **Discussion following with actress Carol Lynley (schedule permitting), moderated by entertainment journalist/author Nelson Aspen.**

Sunday, October 3 – 7:00 PM

Phil Karlson + Andre de Toth Double Feature – Actor Tab Hunter In Person!!

GUNMAN'S WALK, 1958, Columbia, 97 min. Dir. **Phil Karlson**. One of the best of many '50s family dramas on the range. Here, relationships unravel among tough patriarch **Van Heflin** and

his two sons, one gentle and sensitive (**James Darren**), the other wild and dangerous (**Tab Hunter**, in one of his finest performances). With Kathryn Grant.

DAY OF THE OUTLAW, 1959, MGM/UA, 92 min. Dir. **Andre de Toth**. Conflict within a town during a stark winter is complicated by the arrival of wounded outlaw **Burl Ives** and his men, and it's up to bitter rancher **Robert Ryan** to set things right. De Toth and great cinematographer Russell Harlan (RED RIVER, RIO BRAVO) create memorable images of bleak snowscapes and violence threatening to explode. With Tina Louise, Jack Lambert.

Discussion between films with GUNMAN'S WALK actors James Darren, Tab Hunter and Kathryn Grant Crosby, moderated by author & film historian Eddie Muller.

Monday, October 4 – 7:30 PM

Special Sneak Preview!!!

THE HILLSIDE STRANGLER, 2004, Tartan USA/Vitagraph, 98 min. Director **Chuck Parello** (ED GEIN) coaxes hair-raising performances from **C. Thomas Howell** (THE OUTSIDERS) as Kenneth Bianchi and **Nicholas Turturro** (NYPD BLUE) as Angelo Buono in this fact-based re-creation of the murdering duo's reign of terror in late-70s Los Angeles. With Allison Lange, Lin Shaye. **Discussion following with cast & crew members.**

ON SET WITH FRENCH CINEMA

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

October 5 – November 22, 2004

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 in the 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 and the 1939 Aero Theatre while they are visiting Los Angeles.

Join us this fall for screenings and discussions with French Master Filmmakers Luc Besson, Jean-Paul Rappeneau and Jean-Pierre Jeunet (both in November).

Tuesday, October 5 – 7:30 PM

Luc Besson In-Person!

One of the most phenomenally successful and influential French directors of the past two decades, genre specialist **Luc Besson** (LA FEMME NIKITA, LEON [aka THE PROFESSIONAL], THE FIFTH ELEMENT, THE BIG BLUE) has had an affectionate fascination for the sea that originally started him on the road to becoming a marine biologist. But these dreams came crashing down when he suffered a diving accident at the age of 17. After a stint in the military, then a short Hollywood sojourn as a studio hand at age 19, he returned to France with the determination to become a filmmaker. In 1980, at the age of 20, he made his first film, a short called "L'Avant Dernier" which he remade as his award-winning first feature, the post-apocalyptic **LE DERNIER COMBAT** in 1983. Besson's next, a black comedy called **SUBWAY**, received an astonishing 13 Cesar nominations. More kudos followed with his subsequent film, the shot-in-English THE BIG BLUE, winning four Cesars and enjoying an astonishing commercial success in France, something unfortunately not repeated when the film was drastically cut and re-edited for American release. But Besson's international renown increased by leaps and bounds with the release of popular cult action hits LA FEMME NIKITA (1990) and LEON (aka THE PROFESSIONAL) (1994). Besson went on to more audience and critical acclaim with 1998's THE FIFTH ELEMENT, which won him the Cesar for Best Director that year. His latest directorial effort, THE MESSENGER: THE STORY OF JOAN OF ARC, was released in 1999, but Besson's workload continues at an exhausting pace. Not only a director and writer, since 1997 the bulk of his output has been as producer with nearly three dozen

credits in that capacity, the majority being in the vein of the hellzapoppin', tongue-in-cheek cult action genre that has made him famous.

SUBWAY, 1985, Gaumont, 104 min. Director **Luc Besson's** second film and first bona-fide hit is a delicious neo-noir, live action comic book, a hymn to the new wave rhythms of nocturnal street life and private romantic fantasies. Inhabitant of the Paris subway and wannabe rocker Fred (**Christopher Lambert**) falls for Helena (**Isabelle Adjani**) after first trying to blackmail her. A rogue's gallery of colorful sub-urban dwellers make up Fred's neighbors. With Richard Bohringer, Jean-Hugues Anglade.

LE DERNIER COMBAT, 1983, Les Films du Loup, 93 min. Shooting in luminously stark black-and-white, director **Luc Besson** paints a bleak, evocative post-apocalyptic portrait of a dying world where people no longer speak and sometimes the sky rains fish. For this, his debut feature, Besson remade his first film, the sci-fi short, "L'Avant Dernier." With Pierre Jolivet and **Jean Reno**. *Discussion in between films with director Luc Besson.*

Wednesday, October 6 – 7:30 PM

OutFest Wednesdays:

Special Pre-Release Screening! **STAGE BEAUTY**, 2004, Lions Gate, 105 min. Dir. Richard Eyre. In 1660s London, women are forbidden to appear on stage and Edward "Ned" Kynaston (Billy Crudup) is England's most celebrated leading lady. A committed star, Ned maintains his feminine identity offstage and an aristocratic boyfriend (Ben Chaplin). When King Charles II (Rupert Everett) suddenly allows real women to tread the boards, Ned becomes a nobody virtually overnight while Maria, his lovelorn young dresser (Claire Danes), rises to stardom. Cast out of the spotlight, Ned seems headed for burlesque obscurity until Maria takes it upon herself to restore his sense of self. **STAGE BEAUTY** is a witty, moving exploration of gender and identity onstage and off.

Thursday, October 7 – 7:30 PM

Alternative Screen Independent Film Showcase
(Margot to supply text.)

Friday, October 8 – 7:00 PM

JEREMIAH JOHNSON, 1972, Warners, 108 min. Director **Sydney Pollack** and writers John Milius and Edward Anhalt set an incisive character study against an expansive mythic background in the portrait of a mountain man (**Robert Redford**) who begins as an innocent and is taught the hard lessons of experience in a still unspoiled wilderness. An alternately exhilarating and mournful portrait of a vanished way of life, and one of the very finest of latter-day westerns.

Friday, October 8 – 8:00 PM [Spielberg Theatre]

OSCAR SHORTS

[For description, see 9/17.]

Friday, October 8 – 9:30 PM

Anthony Mann Double Feature:

New 35mm Prints! **THE MAN FROM LARAMIE**, 1955, Columbia, 104 min. Master of the revenge Western, director **Anthony Mann** capped five **James Stewart** classics with this CinemaScope masterpiece in which Stewart's trail leads him to a powerful ranching family headed for tragedy. With Arthur Kennedy, Donald Crisp, Cathy O'Donnell, Alex Nicol.

THE LAST FRONTIER, 1956, Columbia, 98 min. In a rarely seen **Anthony Mann** gem, free-spirited trapper **Victor Mature** bends uncomfortably to the ways of civilization to wear a blue Army coat while a glory seeking commander (**Robert Preston**) courts trouble with the Indians. More great 'Scope and color compositions from Mann, seen here in a new 35mm print! With Guy Madison, **Anne Bancroft**, James Whitmore.

most impressive and overlooked late Westerns. With **Wes Studi, Matt Damon, Jason Patric, Robert Duvall, Gene Hackman** and **Scott Wilson**. Music by Ry Cooder. ***Discussion following with director Walter Hill and writer Larry Gross (schedules permitting).***

Monday, October 11 – 7:30 PM

Westerns Trailers Show! Approx. 65 min. From Roy Rogers to Gene Autry; from the classic 30's serials to "Stagecoach" (1939) to "Shane" ... the best (and maybe a few of the not-so-best) trailers, direct from the archives of SabuCat Productions! Wonderful, rarely seen (in many cases, not since the year of their first release) and hardly ever shown the way they were meant to be seen... on the huge Egyptian Theatre screen! PLUS
IB Technicolor 4-track Stereo Print!

GARDEN OF EVIL, 1954, 20th Century Fox, 100 min. Dir. **Henry Hathaway**. Four men trek into the wilds of Mexico to help a strong-willed woman (**Susan Hayward**) bring back her injured husband, and the eventful, dangerous journey becomes a test of character with unexpected twists and turns. With **Gary Cooper, Richard Widmark**, Cameron Mitchell and one of the few Western scores by **Bernard Herrmann**.

Wednesday, October 13

OutFest Wednesdays will take place off-site on this date. Please check www.Outfest.org for info.

October 13 – 17, 2004

RESFEST

[This is not a presentation of American Cinematheque. For information, please check www.resfest.com.]

Monday, October 18 - 7:00 PM EGYPTIAN THEATRE 82nd ANNIVERSARY!

Co-Presented by the Art Deco Society Los Angeles

CLEOPATRA, 1934, Paramount (Universal), 100 min. Mogul and architect of epics, Cecil DeMille weaves an historical tapestry poised somewhere between high camp and outlandish spectacle, directing the scintillating Claudette Colbert in her youthful prime as the wily Egyptian queen. With Warren William as Julius Ceasar and Henry Wilcoxon as Marc Antony. Join us for cake and beverages, plus a pre-screening talk on 'Egyptomania' in the Art Deco era. Original costumes from the film will be on display courtesy of Greg Schreiner. The film will start at 8 PM.