

American Cinematheque Presents...

**AUGUST/SEPTEMBER 2005 Calendar**

**EGYPTIAN THEATRE: 6712 Hollywood Blvd., Los Angeles, CA 90028**

**6<sup>th</sup> ANNUAL FESTIVAL OF FANTASY, HORROR & SCIENCE-FICTION**

**August 5 – 21, 2005 at the Egyptian Theatre**

**July 30 – August 14, 2005 at the Aero Theatre**

The dog days of summer are once more upon us, and what better way to beat the heat than the Cinematheque's 6<sup>th</sup> Annual Festival of all things macabre, malevolent, mysterious and just plain out of this world!!

This year's Fest features L.A. premieres of brand-new films from around the globe: the sequels to two wildly popular Asian supernatural thrillers, **EYE 2** and **JU-ON 2**; and last but not least Alex de la Iglesia's pitch black comedy **THE PERFECT CRIME**, which will kick off a mini-tribute to the Spanish maverick director including vintage gem **DAY OF THE BEAST**. There's also a program of exciting new shorts, with most of the filmmakers in attendance.

Of course the Fest also features a number of older treasures, including a 20th Anniversary cast & crew reunion screenings of **THE RETURN OF THE LIVING DEAD**; screenings of **COLOSSUS, THE FORBIN PROJECT** and David Lynch's **DUNE**.

Also don't miss our wild **Italian Pulp Showcase** with Italian crime thrillers: Umberto Lenzi's gonzo **ALMOST HUMAN** and Fernando di Leo's **THE ITALIAN CONNECTION** and ultra-violent spaghetti westerns (Giulio Petroni's **DEATH RIDES A HORSE** and Giuseppe Colizzi's **GOD FORGIVES, I DON'T**)!!

And if that isn't enough ... at the Aero Theatre we'll be showing a selection classic genre films, including Steven Spielberg's **JAWS**; Tobe Hooper's **THE TEXAS CHAINSAW MASACRE** and Nicholas Meyer's **STAR TREK II: THE WRATH OF KHAN**

***We're very pleased to welcome as in-person guests for this year's series:, directors Stuart Gordon (RE-ANIMATOR) Alex de la Iglesia (THE PERFECT CRIME); actor Eric Braeden (COLOSSUS, THE FORBIN PROJECT) and cast & crew from RETURN OF THE LIVING DEAD including writer/director Dan O'Bannon, actors James Karen, Clu Gulager, Linnea Quigley, Don Calfa, Beverly Randolph, John Philbin, Miguel Nunez Jr. and Brian Peck, and art director William Stout.***

Series Compiled by: Dennis Bartok, Chris D., Gwen Deglise & Martina Palaskov-Begov. Shorts programmed by Andrew Crane.

Special Thanks to: Chela Johnson & Peter Block/LIONS GATE; Paul Ginsburg/UNIVERSAL; Marilee Womack/WARNER BROS. CLASSICS; Harry Guerro; Brian Yuzna/FILMAX; Mike Schlesinger & John Kirk/COLUMBIA PICTURES REPERTORY; Dave Shultz/VITAGRAPH FILMS; DANIA FILM, S.R.L.; Joyce Shen/NO SHAME FILMS; Carl Morano & John Carchietta/MEDIA BLASTERS; WPA; Eric Caidin/HOLLYWOOD BOOK & POSTER; Pilar Torre/MINISTERIO DE CULTURA (Spain); Steve Peros.

**Friday, August 12 – 7:00 PM**

*Director Stuart Gordon In Person!*

**RE-ANIMATOR**, 1985, Filmax, 86 min. Adapted from the H.P. Lovecraft tale Herbert West, this mind-bending, darkly funny horror thriller was a breakout hit, establishing director **Stuart Gordon** as a force to be reckoned with. Impetuous researcher **Jeffrey Combs** develops a serum that can bring back the dead, something that his new roommate, Bruce Abbott, hadn't exactly bargained on. Delivers on every front with laughs, shocks and genuine shivers escalating until the outrageous gore-drenched finale. With Barbara Crampton, David Gale.

**Discussion following with director Stuart Gordon.**

**An Egyptian Theatre Exclusive!**

**Friday, August 12 – 9:30 PM**

*Actor Eric Braeden In Person!*

**COLOSSUS: THE FORBIN PROJECT**, 1970, Universal, 100 min. Dir. **Joseph Sargent**. With Susan Clark, William Schallert. "We built a super computer with a mind of its own – and now we must fight it for the world!" Classic, dystopian 70's sci-fi starring **Eric Braeden** as Dr. Charles Forbin, a humane, thoughtful scientist chosen to oversee the U.S. government's new computerized defense system. It turns out that the Russians have a super-brain of their own – and when the two computers start talking ... it's Microsoft! Just kidding – it's actually the prelude to apocalypse in this superb, future-shock thriller from the director of THE TAKING OF PELHAM ONE TWO THREE. **Discussion following with actor Eric Braeden.**

**An Egyptian Theatre Exclusive!**

### **FAREWELL: A TRIBUTE TO ELEM KLIMOV AND LARISA SHEPITKO**

**August 12 – 27, 2005 at the Egyptian Theatre**

For an all-too-brief period in the late 1960's and early 1970's, directors **Larisa Shepitko** and **Elem Klimov** were the golden couple of Soviet-era cinema. She was brilliantly talented, strikingly beautiful and acclaimed for her intense, metaphysical portraits of souls in turmoil (HEAT, YOU AND I, THE ASCENT). He was equally gifted, a social satirist of the first order who mercilessly skewered Soviet society earning high-ranking enemies along the way, in film such as WELCOME, ADVENTURES OF A DENTIST, AGONY-RASPUTIN. Like many love stories, theirs had a tragic ending: Shepitko was killed in 1979 in a car accident while scouting locations for her next film, FAREWELL TO MATYORA, a project her grief-stricken husband Klimov would eventually finish as a testament to his wife. Klimov would go on to direct only one more feature, the harrowing, anti-war masterpiece COME AND SEE (1985), before his death in 2003.

This touring series, organized by Alla Verlotsky of Seagull Films in New York, is a rare opportunity to see films by these legendary Russian directors – including the long-unavailable, full-length version of Klimov's AGONY-RASPUTIN - ! "Farewell: A Tribute to Elem Klimov and Larisa Shepitko" is a presentation of Seagull Films in collaboration with the Russian Federal Agency for Culture and Cinematography and Cineconcern Mosfilm. Generous support for the series is provided by the Trust for Mutual Understanding, George Gund III and Lara Lee.

Series compiled by Alla Verlotsky/Seagull Films.

Special Thanks to: Richard Pena, Tench Coxe, Alexander Ikonnikov and Galina Peshkova.

**Friday, August 12 – 7:30 PM – Spielberg Theatre**

*Klimov/Shepitko Tribute:*

**WELCOME, OR NO TRESPASSING** (DOBRO POZHALOVAT', ILI POSTORONNIM VKHOD ZAPRESHEN), 1964, 74 min. Director Elem Klimov's classic comedy satirizes the conventions of a children's Young Pioneer summer camp. The hero, Inochkin, is expelled for misbehaving but he sneaks back into the camp, and is hidden by other children hide him. Klimov daringly mixes a direct critique of the Soviet system with hilarious fantasy sequences. Considered too dangerous by studio officials, the film was only released on Khrushchev's orders. When he saw it, though, he enjoyed it, and asked why it wasn't being shown. **NOT ON VIDEO!**

**>>Also showing at the Aero on September 15.**

**HEAT** (ZNOY), 1963, 85 min. **Larisa Shepitko's** debut feature, made when she was 25 years old, HEAT announced the arrival a major new talent and went on to win prizes at the Leningrad and Karlovy Vary Film Festivals. It was also made in grueling conditions on the barren steppes, the young director falling ill and having to direct from a stretcher. An idealistic high school graduate goes to work on a state farm, only to clash with its authoritarian, Stalinist leader. Shepitko's haunting depictions of the wind-scoured landscape mirrored the bitter emotional and spiritual hardships faced by the characters themselves. **NOT ON VIDEO!**

**Saturday, August 13 – 10:30 AM**

**HISTORIC TOUR Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD**

**10:30 AM Behind the Scenes Tour**

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

**Saturday, August 13 – 5:00 PM**

*Los Angeles Theatrical Premiere:*

**EYE-2**, 2004, Lions Gate, 98 min. Dirs. **Oxide & Danny Pang**. After a failed suicide attempt, beautiful young Joey (Qi Shu) is determined to turn her life around and be more optimistic. But it's a bit hard to do when she not only discovers that she is pregnant by her evasive ex, Sam (Jesdaporn Pholdee), but she also begins seeing an ongoing parade of dead people thanks to her own near-death experience. A Buddhist monk (Philip Kwok) enlightens her on the after life – something that proves a mixed blessing when he reveals spirits like to hang around expectant mothers, anxiously awaiting the chance to re-incarnate! This spin-off to the original THE EYE abounds with a wealth of creepy atmosphere and supernatural dread. [EYE-2 will be released theatrically in the U.S. by Lions Gate.]

**An Egyptian Theatre Exclusive!**

**Saturday, August 13 – 7:00 PM – Spielberg Theatre**

*Klimov/Shepitko Tribute:*

**THE ASCENT** (VOSKHOZHDENIE ), 1976, 111 min. Director Larisa Shepitko's transcendent, metaphysical masterpiece, THE ASCENT takes place in a Byelorussian war zone of occupation, captivity and collaboration. The film alternates between Breughel-esque winter landscapes and tightly shot interiors as we examine the consciences and fates of two Soviet prisoners of war. The film took best prize at the Berlin Film Festival in 1977, and remains a completely unique example of Shepitko's cinematic vision, on a par with the greatest films of Tarkovsky and Paradjanov.

Preceded by: **LARISA**, 1980, 25 min. Klimov's documentary frames his wife Shepitko's life and career, alternating between photographs and sequences from her films. Movingly, the film reaches its conclusion with the last sequence Shepitko ever shot. Throughout, Shepitko meditates on what it means to create and live. **NOT ON VIDEO!**

**Saturday, August 13 – 7:30 PM**

*20<sup>th</sup> Anniversary Cast & Crew Reunion:*

**THE RETURN OF THE LIVING DEAD**, 1985, Columbia, 90 min. “They’re Back ... They’re Hungry ... And They’re NOT Vegetarian!!” Director/writer **Dan O’Bannon’s** gory, gleeful, punk-rock classic is the godfather to such revisionist zombie flicks as the recent **SHAUN OF THE DEAD**. **RETURN** is an unofficial “sequel” to **NIGHT OF THE LIVING DEAD**, where leaking gas canisters at a medical supply warehouse inadvertently rain down on the nearby cemetery and mortuary. Much skull-splitting, brain-eating hilarity ensues ... along with punked-out **Linnea Quigley’s** unforgettable erotic cemetery dance!

**Discussion following with cast and crew including: director & screenwriter Dan O’Bannon, actors James Karen, Clu Gulager, Jewel Shepard, Linnea Quigley, Don Calfa, Beverly Randolph, John Philbin, Miguel Nunez Jr. and Brian Peck, and art director William Stout.**

**An Egyptian Theatre Exclusive!**

**Sunday, August 14 – 10:30 AM**

**HISTORIC TOUR Egyptian Theatre Historic Tours & FOREVER HOLLYWOOD**

**10:30 AM Behind the Scenes Tour**

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

**Sunday, August 14 – 6:00 PM**

*Italian Pulp Showcase – 70’s Crime Double-Header:*

**ALMOST HUMAN (MILANO ODIA: LA POLIZIA NON PUÒ SPARARE)**, 1974, Dania Film s.r.l., 90 min. Come help celebrate No Shame Films’s recent DVD release of director **Umberto Lenzi’s** (**SPASMO**) and writer Ernesto Gastaldi’s (**ALL THE COLORS OF THE DARK**) rare grindhouse epic that actually delivers in the “I-can’t-believe-what-I’m-seeing-on-screen” province. Big mouth sociopath **Tomas Milian** convinces his crime partners that it would be a lucrative idea to kidnap-for-ransom the teen daughter of a wealthy businessman. But along the way, things go progressively wrong, spurring the sadistic, chip-on-his-shoulder Milian to massacre an astounding number of people who cross his path at the wrong moment. Uncompromisingly downbeat, refusing to render a happy ending for any of its characters, including hardboiled pursuing cop **Henry Silva**, and set to a pulsating score by **Ennio Morricone**, this is a certifiable pulp classic with some of the most shocking moments in 1970’s action cinema. With Anita Strindberg, Laura Belli. [Please note that this, the only surviving print of **ALMOST HUMAN**, is slightly faded.]

**THE ITALIAN CONNECTION (LA MALA ORDINA)**, 1972, 92 min. NYC mob boss Cyril Cusack dispatches two emotionally-dead hitmen (**Henry Silva** and **Woody Strode**) to Milan to execute a small time pimp (**Mario Adorf**, co-star of **THE TIN DRUM**) for allegedly absconding with a valuable drug shipment. The only problem is Adorf is a scapegoat for the real guilty party. Is it actually local crimelord Adolfo Celi? or the beautiful **Luciana Paluzzi**? or perhaps one of his stable of prostitutes? No answers are forthcoming, and Adorf’s only option is to flee. And flee he does in the relentless remainder of the saga, including one of the most heartpounding, grueling foot pursuits ever committed to celluloid, all culminating in a brutal confrontation in an auto graveyard. Late director **Fernando di Leo** has finally come up for re-evaluation (in part, thanks to his championing by Quentin Tarantino) – **THE ITALIAN CONNECTION** shows him to be a genuine master of the 1970’s Euro crime film.

**An Egyptian Theatre Exclusive!**

### **Thursday, August 18 – 7:30 PM**

Alternative Screen Independent Film Showcase

**ABLE EDWARDS** (2004, 85 min., USA), written & directed by Graham Robertson. Executive produced by Steven Soderbergh. In this cautionary tale of a foreboding and emotionally sterile future, Abele Edwards, a cryogenically frozen, CITIZEN KANE-meets-Walt Disney-type figure, is cloned by his former board of directors in an effort to revive the famed entertainment mogul's corporation's glory days. In the process of restoring reality entertainment to a synthetic, virtual world, the clone realizes he has yet to live as his own man. **ABLE EDWARDS** is the first, low budget independent film to be shot entirely on 'green screen' stages with incredible digitally fabricated sets. **Director Graham Robertson and additional cast and crew members will appear for discussion following the film.**

**An Egyptian Theatre Exclusive!**

### **Friday, August 19 – 7:00 PM**

*Los Angeles Theatrical Premiere:*

**JU-ON 2**, 2003, Lions Gate, 95 min. Dir. **Takashi Shimizu**. Vengeful ghosts Kayoko and son Toshio return in this shivery sequel to the original JU-ON. Horror star Kyoko (Noriko Sakai) is involved in a tragic auto accident, her mate plunged into a coma and her unborn baby killed, but she emerges comparatively unscathed. Continuing her burgeoning acting career, Kyoko agrees to appear in a fictionalized documentary to be shot at the original house possessed by the restless spirits. But this very contact provokes a new outbreak of the sightings. Soon crew and cast are all but decimated, and Kyoko has good cause to wonder if she may *not* have lost her child after all! Pale blue skin, dead people sticking to the ceiling and really, really long tentacles of black hair -- they're all back in this eerie shocker! [JU-ON 2 will be released theatrically in the U.S. by Lions Gate.]

**An Egyptian Theatre Exclusive!**

### **Friday, August 19 – 7:30 PM**

**Spielberg Theatre**

*Klimov/Shepitko Tribute:*

**Restored Original Version! AGONY-RASPUTIN** (AGONIIA-RASPUTIN), 1974 - 1981, 152 min. Director Elem Klimov takes an experimental approach to the tale of the legendary mad monk, Rasputin. Klimov alternates between documentary footage from the period, which he combines with color sequences of Rasputin's deviancy, depravity and destruction. Completed in 1975 and originally intended for the 60<sup>th</sup> anniversary of the Revolution, AGONY was shelved until 1981. We are pleased to offer viewers a chance to see a pristine print of Klimov's vision.

**NOT ON VIDEO!**

### **Friday, August 19 – 9:00 PM**

**DUNE**, 1984, Universal, 140 min. Visionary director **David Lynch's** (BLUE VELVET, "Twin Peaks") psychedelic sci-fi masterpiece is finally back on the big screen. More than twenty years old, it still holds up as a gorgeous, hallucinogenic adaptation of writer Frank Herbert's epic novel. (Rumors say Lynch turned down RETURN OF THE JEDI to direct DUNE and that the part of the emperor was originally offered to Salvador Dalì - !) Young aristocrat Paul Atreides (**Kyle MacLachlan**) is sent to the desert planet Dune, home to the giant Sandworms which produce Spice, the most coveted substance in the galaxy. Also starring **Silvana Mangano** (DEATH IN VENICE), **Brad Dourif** (THE LORD OF THE RINGS), **Max Von Sydow** (THE EXORCIST), **Patrick Stewart** ("Star Trek") and **Sting**.

**>> Also showing at the Aero on August 12.**

**Saturday, August 20 – 5:00 PM**

*Alex de la Iglesia Tribute:*

**DAY OF THE BEAST (EL DIA DE LA BESTIA)**, 1995, 103 min. The savage spirit of Bunuel lives on in director **Alex de la Iglesia's** hilarious, blood-spattered updating of Don Quixote. A mild-mannered priest (Alex Angulo) travels to Madrid, determined to contact Satan by committing every sin he can think of. Along the way, he picks up a dim-witted metalhead Sancho Panza (**Santiago Segura** from the TORRENTE films), and the two cheerfully turn Christmas Eve into an LSD-stoked shootout between the forces of good and evil.

**ACCIÓN MUTANTE**, 1993, 95 min. **Alex de la Iglesia's** personal interpretation of the future, this lunatic picture is a mixture of black comedy, gritty action and mutant terrorists. In an idealized society where aesthetics rule, the beautiful daughter of Oriju (**Frédérique Feder**) is kidnapped by Ramon (**Antonio Resines**), the leader of a brutal terrorist group. Though fighting as a mutant in the name of the ugly people, his selfishness will ultimately overwhelm him and drag him down. Also starring Álex Angulo, Juan Viadas, Karra Elejalde, Saturnino García and Fernando Guillén

**Director Alex de la Iglesia to appear for a Q&A following films**  
**An Egyptian Theatre Exclusive!**

**Saturday, August 20 – 7:00 PM**

**Spielberg Theatre**

*Klimov/Shepitko Tribute:*

**YOU AND I (TY I IA )**, 1971, 97 min. Written by the brilliant screenwriter Genadii Shpalikov, YOU AND I demonstrates once again director Larisa Shepitko's mastery of the character study. Her third film examines the difficulties of the life and work of a Soviet scientist/doctor who is looking for peace and his place in a world where he won't have to compromise his ideals. Featuring Russian cultural icon Yuri Vizbor, the film recalls Marlen Khutsiev's JULY RAIN and Ilya Averbakh's MONOLOGUE in its direct and personal portrayal of the Soviet intelligentsia. And like these films, YOU AND I remains a ground-breaking testament to the culturally innovative Thaw period, the only "liberal" decade in the history of the Soviet Union.

**NOT ON VIDEO!**

**Saturday, August 20 – 9:30 PM**

*Alex de la Iglesia Tribute:*

**Los Angeles Premiere! THE PERFECT CRIME (EL CRIMEN PERFECTO)**, 2005, Vitagraph Films, 105 min. The latest from ace Spanish helmer **Alex de la Iglesia** (**DAY OF THE BEAST**) is a wickedly funny black comedy shot through with outrageous Hitchcockian suspense.

**Guillermo Toledo** (**THE OTHER SIDE OF THE BED**) stars as the Don Juan of a big Madrid department store. In between after-hours sexual romps with a rotating pool of salesgirls, this ambitious ladies department clerk competes for the coveted Floor Manager position with his hated rival, the manager of Men's Wear... Rafael will do anything to ace out the competition, but instead of getting the job he yearns for, he makes a big mistake... which is witnessed by an unattractive, unsophisticated saleswoman, Lourdes (**Monica Cervera**) with a longstanding crush on him. When she blackmails him into marrying her, his dreams of an elegant life are swallowed up by the vulgar reality of an ordinary existence – and his only way to escape from her clutches is to commit the "perfect" crime ... **This screening is co-presented with the Latino Film Festival.**

**Director Alex de la Iglesia to introduce screening.**

**Join us for a pre-party in the courtyard at 8PM BEFORE the film, sponsored by Tu Ciudad Magazine.**

## **An Egyptian Theatre Exclusive!**

**Sunday, August 21 – 6:00 PM**

*Italian Pulp Showcase -- Spaghetti Western Double Feature!*

*New 35 mm. Print!* **DEATH RIDES A HORSE**, 1967, UA (Sony), 114 min. Easily the best of director **Giulio Petroni's** five Spaghetti's, this fierce vengeance saga borrows more than a little from FOR A FEW DOLLARS MORE (not surprising, since they share the same writer, Luciano Vincenzoni). Two bounty hunters (**Lee Van Cleef** and **DANGER: DIABOLIK's John Philip Law**) seek brutal retribution on a gang of killers, to the tune of a typically wild **Ennio Morricone** score. Tough, taut, claustrophobic and frequently macabre – a real winner. **GOD FORGIVES, I DON'T**, 1969, UA (Sony), 101 min. Dir. **Giuseppe Colizzi**. This delightfully bigger-than-life tall tale finds two rival bounty hunters (**Terence Hill** and **Bud Spencer** of the TRINITY films in their first effort together) out to track Hill's former mentor, the wise-cracking, sadistic and supposedly-dead villain, Bill San Antonio (the much underrated Frank Wolff). Rollicking, perfectly orchestrated mayhem punctuated with Hill and Spencer's surefire chemistry together. [Please note that this, the only surviving print of GOD FORGIVES, is slightly faded.] **NOT ON VIDEO!**

**An Egyptian Theatre Exclusive!**

## **THE L.A. FILM CRITICS ASSOCIATION PRESENTS:**

**"THE FILMS THAT GOT AWAY"**

**August 25 – 28, 2005 at The Egyptian Theatre**

**August 27 – 28, 2005 at the Aero Theatre**

Every year, there are dozens of superb American and foreign films that fail to show commercially in the United States. Ironically, it's usually precisely because these movies are unique and special that distributors avoid the challenge of trying to sell them. The result this summer was moviehouses full of concepts that were mostly sequels, remakes or adaptations of television series, and an audience that stayed away from these "pre-sold" titles in droves.

Fear not, cinema fans. The L.A. Film Critics Society, in association with the American Cinematheque, has polled its membership and programmed a festival completely comprised of their picks of "films that got away" -- but which shouldn't have. Bold, visionary, sexy, shocking and indescribable, "The Films That Got Away" gives you a rare look at some of the most audacious, entertaining and original visions in contemporary film. These are the titles the best critics in town pass among themselves like rare jewels. Well, the treasure box is now open to all, with overlooked gems plus in-person discussions with some giants of independent film and other indescribably rare treats!!

Series Programmed by Ray Greene, Robert Koehler and Wade Major. Series Compiled by Martina Palaskov-Begov.

Special Thanks to: Paul Ginsburg/UNIVERSAL DISTRIBUTION; William Greaves; Scott King; Bertrand Tavernier, Nadia Costes; Celina Murga; Martine Boutrolle/French Ministry of Foreign Affairs; Sarah Finklea/JANUS-CRITERION.

**Thursday August 25, 2005 – 8:00 PM -- ALTERNATIVE SCREEN**

**The Los Angeles Film Critics Association "The Films That Got Away Series" Presents:  
*The West Coast Premiere of William Greaves' Two-Part Masterpiece:***

**SYMBIOPSYCHOTAXIPLASM: TAKE ONE**, 1968, Janus Films, 70 min. Dir: William Greaves.

**SYMBIOPSYCHOTAXIPLASM: TAKE 2 1/2**, 2005, Greaves Films, 99 min, Dir. William Greaves.

The best American sequel of 2005 isn't REVENGE OF THE SITH, but it might be legendary independent filmmaker **William Greaves'** SYMBIOPSYCHOTAXIPLASM: TAKE 2 ½. In 1968, Greaves created a daring, innovative feature in which a film crew rebels against a director (Greaves, playing himself) and takes over his production. Artfully blending documentary and narrative approaches, SYMBIOPSYCHOTAXIPLASM: TAKE ONE is an intricate but accessible and deeply moving rumination on art, politics, sexuality and filmmaking, set against the turbulent America of the late 1960s. SYMBIO 1 went unseen until 1992, when it re-emerged on the festival circuit, to garner rave reviews and a rabid cult following that includes actor/filmmaker Steve Buscemi and filmmaker Steven Soderbergh. Soderbergh helped mentor Greaves' stunning 2005 follow-up, SYMBIO 2-1/2, an elegy for the creative heat of the American 60's and a stunning celebration of the growth and evolution of human relationships and their embodiment in the actor's craft. In this one-of-a-kind special evening, William Greaves will present the West Coast premiere of the complete SYMBIOPSYCHOTAXIPLASM including both "Take One" and "Take 2 1/2." The question of the night: is SYMBIO one masterpiece or two? Mr. Greaves, will be on hand to take your questions, so ask him yourself! **NOT ON VIDEO!**

**Discussion with director William Greaves in between movies. Pre-screening Reception Sponsored by Janus Films and the L.A. Film Critics Society (LAFCA) from 6:30 – 8:00 PM in the Egyptian courtyard.**

**Friday, August 26 – 7:30 PM -- Spielberg Theatre**

*Klimov/Shepitko Tribute:*

**FAREWELL TO MATYORA** (PROSHCHANIE S MATYOROI ) , 1981, 129 min. This film was begun by Klimov's wife, Larisa Sheptiko, who died tragically on the first day of shooting in 1979. Overwhelmed with grief, her husband Elem Klimov decided to take over direction of the film as a tribute to her, and the result is one of the most unforgettable Russian films ever made. Based on a novella by Valentin Rasputin, Klimov's film captures the struggle between progress, in the form of a massive new hydro-electric dam, and the small hamlet that will be flooded by the dam's ever-rising waters, displacing villagers who've lived there for countless generations. Here, Klimov stages some of his most haunting, indelible sequences: those of ghostly figures silently crossing the water into the mist. **NOT ON VIDEO!**

**Friday, August 26, 2005 – 8:00 PM**

*Full-Length Version!*

**BRAZIL**, 1985, Universal, 142 min. Director **Terry Gilliam's** surreal black comedy combines past and future with anarchic glee, creating a world of pneumatic tubes, giant samurais and lilting South American ballads where harried Everyman **Jonathan Pryce** tries to escape from a maze of crushing conformity to pursue elusive love Kim Geist. Featuring fellow-Python **Michael Palin** as upwardly mobile Jack Lint and **Robert DeNiro** as an outlaw heating engineer. The film holds special pride of place for the L.A. Film Critics Society, who championed the full-length version of the film and Gilliam's unique vision in the face of studio interference and a radically-shortened cut. (Note: This is the European cut of the film, 10 minutes longer than the U.S. version.) *"It's really about someone who doesn't take reality seriously enough" – Terry Gilliam.*

**>>Also showing at the Aero on August 27**

**Saturday, August 27, 2005 – 6:00 PM**

**ANA AND THE OTHERS**, 2002, 80 min. Dir. Celina Murga. Ana isn't like the others she grew up with in the provincial town of Parana—she left for the big city of Buenos Aires. Now, she has returned, partly to wrap some family matters, mostly to make sense of what happened to the people she left behind, particularly an old boyfriend who suddenly becomes a new object of desire. When her superb and clever first feature about love and how people wrestle with it appeared two years ago, Celina Murga instantly stood out even in the astonishingly talented ranks of young Argentine filmmakers (from Lisandro Alonso to Lucrecia Martel) as an artist of sublime nuance and quiet humor.

**Saturday, August 27 – 7:00 PM – SPIELBERG THEATRE**

*Klimov/Shepitko Tribute:*

**COME AND SEE** (IDI I SMOTRI), 1986, 142 min. Director Elem Klimov's final film remains his most harrowing. Shot in muted colors that even more grimly emphasize the barbarity of war in Nazi occupied Byelorussia. COME AND SEE follows the teen-aged Flyora first into a band of partisans, then back to his own destroyed village, where, with him, discover firsthand the brutal ordeals suffered by peasants. One of the most unflinchingly powerful depictions of the devastations of war ever put on film. A true masterpiece. COME AND SEE won first prize at the 1985 Moscow Film Festival.

**Saturday, August 27, 2005 – 8:00 PM**

**FRESH BAIT** (L'APPAT), 1995, 115 min. Winner of the 1995 Berlin Film Festival's Golden Bear, this chilling portrait of youthful nihilism is one of director **Bertrand Tavernier's** most devastatingly powerful pieces of social commentary. As incisively as he tackled the futility of war in LIFE AND NOTHING BUT, Tavernier here turns his attention to the global impact of American consumer culture, bringing a stark cinematic realism to Morgan Sportes' fact-based novel about a trio of French youths (Marie Gillain, Olivier Sitruk, and Bruno Putzulu) on an increasingly violent crime spree motivated by nothing less than a desire to live the American dream. "Everything's easier over there. You can make it big overnight." A haunting, unforgettable masterpiece.

***American Cinematheque members may attend for free. Show your card at the box office.***

**Sunday, August 28, 2005 – 4:00 PM**

**TREASURE ISLAND**, 1999, King Pictures, 86 min. Director Scott King's astonishing debut film eerily predicted the security state the USA would become after the 9/11 attacks, two years before that event took place. In the surreal, erotic and terrifying TREASURE ISLAND, two WWII U.S. government codebreakers fabricate an identity for a corpse to misdirect the Japanese. Their own identities begin to disintegrate into that of their creation, unleashing everything repressed within themselves and the country they serve. Set in a parallel-universe America, King's movie plays like a skillful collaboration between David Lynch, George Romero and James Ellroy. A prizewinner at Sundance for King's "Distinctive Vision in Filmmaking," TREASURE ISLAND is overdue for rediscovery today.

***Discussion following with director Scott King.***

**Sunday, August 28 – 2:00 PM – FILM FORUM  
[Spielberg Theatre]**

**LA COMMUNE (PARIS, 1871)**, 2000, First Run, 345 min. The latest film from director **Peter**

**Watkins** (THE WAR GAME, PRIVILEGE), LA COMMUNE is a stunning, nearly six hour-long historic docu-drama recreating the revolutionary uprising in Paris's poorest slums in 1871 during the time of the Franco-Prussian War. **This is a co-presentation of Film Forum and LAFCA as part of the "Films That Got Away" series. This is not a presentation of the American Cinematheque -- for ticket information visit: [www.lafilmforum.org](http://www.lafilmforum.org).** [Note: LA COMMUNE will be shown in 4 parts with 3 intermission breaks.]

**Sunday, August 28, 2005 – 6:30 PM**

**HAPPY HERE AND NOW**, 2002, IFC Films, 89 min. Dir. Michael Almereyda When Amelia (Liane Balaban) ventures into the backstreets and byways of funkier New Orleans to search for her missing sister (Shalom Harlow), a woozy, decaying private dick (Clarence Williams III) guides her to a cyber-philosopher (and a possible new variation on the Wizard of Oz) named Eddie Mars. Director Michael Almereyda (NADJA, HAMLET) has made several fascinating contemplations and post-dramas on the interaction of the human and technology, but nothing as beautiful, mysterious or completely mind-altering as this tale of people connecting by way of virtual avatars. "May...be the first true film of the twenty-first century."—Steve Gravestock, Toronto Film Festival 2002 catalogue.

***Discussion with director Michael Almereyda after the film***

**CINECON September 1 –5 [www.cinecon.org](http://www.cinecon.org). This is not an American Cinematheque program**

### **JAPANESE OUTLAW MASTERS**

**September 9 – 11 at The Egyptian Theatre**

**September 16 at The Aero Theatre**

After taking a one-year hiatus from our "Japanese Outlaw Masters Series," we're are back again with a steel-edged vengeance! One of the most gratifying results of this series, first started in 1997, is that many of the films we've unearthed have gone on to be released theatrically and on DVD in the US, and directors such as Kinji Fukasaku, Hideo Gosha, Kihachi Okamoto and others have finally received their long-overdue recognition as true masters of Japanese cinema. We're doubly thrilled to celebrate the publication of series founder and Cinematheque programmer **Chris D.'s** companion volume **Outlaw Masters of Japanese Film** (available at all of the screenings), which features profiles and interviews with many of these classic directors as well as modern masters such as Kiyoshi Kurosawa and Takashi Miike, and genre icons Sonny Chiba and Meiko Kaji.

For this year's film series we're going back to the basics -- samurai, yakuza and action classics from the 1960's and early 1970's -- including Hideo Gosha's swordplay gems **GOYOKIN** and **THE WOLVES**; Kihachi Okamoto's tongue-in-cheek masterpieces, **KILL!** and **AGE OF ASSASSINS**; Kinji Fukasaku's ferocious crime film **WOLVES, PIGS AND PEOPLE**; and last, but not least, Seijun Suzuki's mind-altering **BRANDED TO KILL**. Plus, we're thrilled to present two impossibly rare and glorious *chanbara* treasures: Hideo Gosha's **THREE OUTLAW SAMURAI** and Masahiro Shinoda's **ASSASSINATION**, both long-unavailable in 35 mm. and screening here for the first time in decades!

*This series is dedicated to the memory of director **Kihachi Okamoto**, who passed away in February, 2005. Over the course of a long and brilliant career, Okamoto exemplified the true spirit of outlaw filmmaking at its best, constantly challenging and critiquing the status quo in films like AGE OF ASSASSINS, THE HUMAN BULLET and DESPERADO OUTPOST, while creating stunning genre period masterpieces such as the savage SWORD OF DOOM and KILL! We were honored to welcome Mr. Okamoto as our guest for the very first "Outlaw Masters Series" in 1997 at the Cinematheque. He will be sorely missed.*

**Cinematheque programmer and writer Chris D. will be present at all screenings during the series for booksignings celebrating the release of his new book Outlaw Masters Of Japanese Film-!!**

Series Programmed by Chris D.

Special Thanks to: Sarah Finklea/JANUS FILMS; Kenji Sato & Shozo Watanabe/TOHO; Hideyuki Baba/TOEI; Yasue Nobusawa/NIKKATSU; Kaai Nishida & Tomoko Libertus/THE JAPAN FOUNDATION.

### **Friday, September 9 – 7:30 PM**

*Hideo Gosha Double Feature:*

*New 35 mm. Print!* **THREE OUTLAW SAMURAI** (SANBIKI NO SAMURAI) 1964, Janus Films, 95 min. Director **Hideo Gosha's** first feature film is not only one of the most-assured directorial debuts ever, it is also something of a holy-grail for samurai movie aficionados, as it's been notoriously hard-to-see outside of Japan since its initial release – until now. Our enormous thanks to Janus Films for striking a glorious new 35 mm. print of this treasure in time for our series! Wandering samurai **Tetsuro Tanba** is swayed into helping those who can't fend for themselves, in this case starving farmers who have kidnapped a local lord's daughter in protest over unfair taxes. In the process, much blood is shed, and two other swords-for-hire (Mikijiro Hira, Isamu Nagato) become reluctant draftees into Tanba's band of rebels. Gosha's use of the B&W Cinemascope frame is astonishing, with a down-to-earth, hardboiled ambience rarely seen in early 1960s samurai pictures. Add to that Toshiaki Tsushima's atmospheric score and you have a certifiable classic. **NOT ON VIDEO!**

**GOYOKIN** (aka OFFICIAL GOLD aka STEEL EDGE OF REVENGE), 1969, Toho, 121 min. Director **Hideo Gosha's** samurai masterpiece is an unrelenting vision of snow and fire, ravens screeching and swords flashing in the darkness. **Tatsuya Nakadai** stars as a conscience-stricken samurai tortured by his involvement in a past massacre and determined to prevent another. Gosha was forced to reshoot half the film when original co-star Toshiro Mifune walked out (apparently because of the fierce cold!) – and the cold in GOYOKIN is, in truth, all-consuming, freezing hands to swords. A bold, beautifully-shot film. With **Tetsuro Tanba**, Ruriko Asaoka. **NOT ON VIDEO!**

**An Egyptian Theatre Exclusive!**

### **Saturday, September 10 – 5:00 PM**

*New 35mm Print!!*

**KILL!** (KIRU) 1968, Janus Films, 115 min. The synchronicity of Italy's spaghetti westerns with Japan's samurai genre is nowhere more evident than in this superb, action-packed gem from **Kihachi Okamoto** (SWORD OF DOOM). Masaru Sato's Morricone-inflected theme, the super-gritty sequences in a dust-blown ghost town and the sparring of friendly rivals – ex-samurai-turned-gambler **Tatsuya Nakadai** and wannabe swordsman Etsushi Takahashi – meld together in an exhilarating brew, comparable in pure movie-watching enjoyment to the best of Kurosawa and Sergio Leone. Nakadai's loose comic performance is 180 degrees from his

demonic turn in SWORD OF DOOM and testament to his spectacular versatility as a performer. **NOT ON VIDEO!**

**An Egyptian Theatre Exclusive!**

**Saturday, September 10 – 7:30 PM**

*Double Feature:*

**ASSASSINATION** (ANSATSU), 1964, Janus Films, 104 min. Director **Masahiro Shinoda's** (PALE FLOWER) samurai masterwork is a desolate portrait of a respected swordsman (**Tetsuro Tanba**) fighting to restore the emperor to power amidst the turmoil of the 1860's, who suddenly becomes aware of the absurdity of the struggle. Through a maze of flashbacks, we're left to wonder what has spurred his disillusion, convincing him to slyly manipulate the opposing factions. Tanba's cynicism leads his new shogunate allies to distrust him, and a master swordsman is sent to take him by surprise. Cinematographer Masao Kosugi and composer Toru Takemitsu (both veterans of PALE FLOWER) return to deliver their stark, atonal purity to the proceedings. **NOT ON VIDEO!**

**WOLVES, PIGS & PEOPLE** (OKAMI TO BUTA TO NINGEN) 1964, Toei, 95 min. One of director **Kinji Fukasaku's** (GRAVEYARD OF HONOR) first critically-acclaimed efforts is also one of the grittiest, angriest yakuza thrillers ever made. Legendary tough guy **Ken Takakura** plays a lone-wolf hood who convinces his younger sibling (Kinya Kitaoji) to recruit his youth gang to help rob elder brother **Rentaro Mikuni's** mob. Events spiral out-of-control as filial ties crumble in noirishly downbeat fashion. Awe-inspiring, topped off with Isao Tomita's amazing hybrid score of lounge jazz, Coltrane-esque squawk and distorted surf guitar. **NOT ON VIDEO!**

**An Egyptian Theatre Exclusive!**

**Sunday, September 11 – 6:00 PM**

*Double Feature:*

**AGE OF ASSASSINS** (SATSUJIN KYOJIDAI), 1967, Toho, 99 min. Director **Kihachi Okamoto's** (KILL!) sharp-edged, action lampoon compares favorably with such other mod 1960s treasures as Elio Petri's THE 10<sup>TH</sup> VICTIM and Seijun Suzuki's BRANDED TO KILL. **Tatsuya Nakadai**, a glasses-wearing nebbish who is magically transformed into a suave secret agent, is stuck with limited resources, including a smog-belching junkheap of an automobile, as he does battle with a maniacal asylum director (Eisei Amamoto) dispatching unhinged killers to bring Japan to its knees.

**NOT ON VIDEO!**

**BRANDED TO KILL** (KOROSHI NO RAKUIN), 1967, Janus Films, 91 min. Director **Seijun Suzuki's** tour-de-force magnum opus is a jawdropping, Pop Art deconstruction of not only gangster films but, more specifically, Nikkatsu Studio's own hitman subgenre. Excessive violence as well as dreamlike surrealism envelops an assassin (**Joe Shishido**) known as Number Three Killer after he botches a job, and both his mercenary wife (Mariko Ogawa) and a stoic hitwoman (Annu Mari) start trying to kill him. When Number One Killer (Koji Nanbara) steps in, the mind games escalate to a terrifyingly absurd level.

**An Egyptian Theatre Exclusive!**

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**THE AERO PROGRAMMING – 1328 Montana Avenue, Santa Monica**

**6<sup>th</sup> ANNUAL FESTIVAL OF FANTASY, HORROR & SCIENCE-FICTION**

**August 5 – 21, 2005 at the Egyptian Theatre**

**July 30 – August 14, 2005 at the Aero Theatre**

The dog days of summer are once more upon us, and what better way to beat the heat than the Cinematheque's 6<sup>th</sup> Annual Festival of all things macabre, malevolent, mysterious and just plain out of this world!!

This year's Fest features L.A. premieres of brand-new films from around the globe: the sequels to two wildly popular Asian supernatural thrillers, **EYE 2** and **JU-ON 2**; and last but not least Alex de la Iglesia's pitch black comedy **PERFECT CRIME**, which will kick off a mini-tribute to the Spanish maverick director including vintage gem **DAY OF THE BEAST**. There's also a program of exciting new shorts, with most of the filmmakers in attendance.

Of course the Fest also features a number of older treasures, including a 20th Anniversary cast & crew reunion screenings of **THE RETURN OF THE LIVING DEAD**; screenings of **COLOSSUS, THE FORBIN PROJECT** and David Lynch's **DUNE**.

Also don't miss our wild **Italian Pulp Showcase** with Italian crime thrillers: Umberto Lenzi's gonzo **ALMOST HUMAN** and Fernando di Leo's **THE ITALIAN CONNECTION** and ultra-violent spaghetti westerns (Giulio Petroni's **DEATH RIDES A HORSE** and Giuseppe Colizzi's **GOD FORGIVES, I DON'T**)!!

And if that isn't enough ... at the Aero Theatre we'll be showing a selection classic genre films, including Steven Spielberg's **JAWS**; Tobe Hooper's **TEXAS CHAINSAW MASACRE** and Nicholas Meyer's **STAR TREK II: THE WRATH OF KHAN**

*We're very pleased to welcome as in-person guests for this year's series:, directors Stuart Gordon (RE-ANIMATOR) Alex de la Iglesia (THE PERFECT CRIME); actor Eric Braeden (COLOSSUS, THE FORBIN PROJECT) and cast & crew from RETURN OF THE LIVING DEAD including writer/director Dan O'Bannon, actors James Karen, Clu Gulager, Linnea Quigley, Don Calfa, Beverly Randolph, John Philbin, Miguel Nunez Jr. and Brian Peck, and art director William Stout.*

Series Compiled by: Dennis Bartok, Chris D., Gwen Deglise & Martina Palaskov-Begov. Shorts programmed by Andrew Crane.

Special Thanks to: Chela Johnson & Peter Block/LIONS GATE; Paul Ginsburg/UNIVERSAL; Marilee Womack/WARNER BROS. CLASSICS; Harry Guerro; Brian Yuzna/FILMAX; Mike Schlesinger & John Kirk/COLUMBIA PICTURES REPERTORY; Dave Shultz/VITAGRAPH FILMS; DANIA FILM, S.R.L.; Joyce Shen/NO SHAME FILMS; Carl Morano & John Carchietta/MEDIA BLASTERS; WPA; Eric Caidin/HOLLYWOOD BOOK & POSTER; Pilar Torre/MINISTERIO DE CULTURA (Spain); Steve Peros.

**Thursday, August 11 – 7:30 PM**

*Tobe Hooper In Person!!*

**THE TEXAS CHAINSAW MASSACRE**, 1974, WPA, 83 min. One of the best American horror films from the 1970's and certainly one of the scariest movies ever made, TEXAS CHAINSAW MASSACRE works so well because the unknown actors and real-life locations burn themselves into your memory, assuming a nightmarishly twisted reality that lingers long after you've left the theatre. After hearing of a cemetery desecration, Marilyn Burns and friends go on a jaunt in the broiling Texas countryside to make sure her grandparents' graves are okay, only to become stranded at the rural home of a family of inbred cannibals. Director **Tobe Hooper** expertly escalates the horror until you can't stand it anymore...then goes one step further. With Gunnar Hansen, Ed Neal. **Discussion following with director Tobe Hooper (schedule permitting).**

***The film contains violent images and references that are not suitable for children.  
An Aero Theatre Exclusive!***

**Friday, August 12 – 7:30 PM**

**DUNE**, 1984, Universal, 140 min. Visionary director **David Lynch's** (BLUE VELVET, "Twin Peaks") psychedelic sci-fi masterpiece is finally back on the big screen. More than twenty years old, it still holds up as a gorgeous, hallucinogenic adaptation of writer Frank Herbert's epic novel. (Rumors say Lynch turned down RETURN OF THE JEDI to direct DUNE and that the part of the emperor was originally offered to Salvador Dalí - !) Young aristocrat Paul Atreides (**Kyle MacLachlan**) is sent to the desert planet Dune, home to the giant Sandworms which produce Spice, the most coveted substance in the galaxy. Also starring **Silvana Mangano** (DEATH IN VENICE), **Brad Dourif** (THE LORD OF THE RINGS), **Max Von Sydow** (THE EXORCIST), **Patrick Stewart** (STAR TREK) and **Sting**.  
>>Also showing at the Egyptian on August 19.

**Saturday, August 13 – 7:30 PM**

**JAWS**, 1975, Universal, 124 min. Director **Steven Spielberg** rocketed to the front of the class with this terrific mixture of suspense, humor and modern Americana, based on the Peter Benchley best-seller. **Roy Scheider** is excellent as a New England sheriff confronting crowds of sunbathers, self-serving local politicians and – most importantly – a monstrous Great White Shark over a July 4<sup>th</sup> weekend. With **Robert Shaw**, **Richard Dreyfuss**.  
**An Aero Theatre Exclusive!**

**Sunday August 14 – 5:00 PM**

*New 35mm Print!* **STAR TREK II: THE WRATH OF KHAN**, 1982, Paramount, 114 min. Dir. **Nicholas Meyer**. Widely hailed as the best of the STAR TREK films, THE WRATH OF KHAN is also one of the finest science-fiction films of the past twenty years, period. Beloved favorites **William Shatner**, **Leonard Nimoy**, **DeForest Kelly**, **George Takei**, **Walter Koenig** and the other crew members of the Starship *Enterprise* were never better, matched by the grand, ferocious energy of **Ricardo Montalban** as the vengeful Khan. **Discussion following with director Nicholas Meyer**.  
**An Aero Theatre Exclusive!**

**BILLY WILDER TRIBUTE**

**August 18 – 25, 2005 at the Aero theatre**

*"Somebody asked me once, "Is it necessary or advantageous for a director to know how to write?" I said, "Not necessarily, but it helps if he knows how to read." - Billy Wilder.*

Sometimes it seems like Hollywood was invented for **Billy Wilder** to roast over an open fire. His films - from **SUNSET BOULEVARD** to STALAG 17 to **THE APARTMENT** - are equal parts venom and poetry, nihilism and bruised romanticism. Almost as old as the century (he was born in 1906 in what is now Poland), Wilder grew up among gamblers, hustlers and World Wars - " *I learned many things about human nature, none of them favorable,*" he said about his childhood. Arriving in Hollywood in 1933 (where he roomed with fellow émigré Peter Lorre), Wilder began banging put scripts for fast, furious comic gems like NINOTCHKA and BALL OF FIRE with Partner Charles Brackett - before he turned to directing in the early 1940's. From film noir masterpieces such as **DOUBLE INDEMNITY** and **ACE IN THE HOLE** through a string

of great farces and romantic comedies – **FOREIGN AFFAIR, SABRINA, SOME LIKE IT HOT, THE SEVEN YEAR ITCH** – filmmaker Wilder had a spectacular career quite unlike any of his peers.

Series programmed by: Gwen Deglise, Chris D.

### **Thursday, August 18 - 7:30 PM**

*Billy Wilder Tribute!*

**SABRINA**, 1954, Paramount, 113 min. Dir. Billy Wilder. Chauffeur's daughter **Audrey Hepburn** blooms from ugly duckling to fashion queen, as she tries to choose between wealthy, middle-aged **Humphrey Bogart** (at his sexy, smokey best) and cocky lover-boy **William Holden** (a Wilder favorite).

**An Aero Theatre Exclusive!**

### **Friday, August 19 - 7:30 PM**

*Billy Wilder Tribute! Double Feature:*

**SUNSET BOULEVARD**, 1950, Paramount, 110 min. *"I'm ready for my close-up, Mr. De Mille!"* Director **Billy Wilder** created one of his most enduring masterpieces in this dark, glittering poison pen letter to all things Hollywood, told in flashback by murdered screenwriter Joe Gillis (**William Holden**), whose final job is playing paid-companion to egocentric, aging silent film goddess Norma Desmond (**Gloria Swanson**). With Erich von Stroheim. Academy Award Winner for Best Screenplay (Wilder, Charles Brackett and D.M. Marshman, Jr.) and Score (Franz Waxman). The original Schwab's drugstore figures prominently in the film, as does Paramount Studios and the still-standing Alto Nido apartments.

**DOUBLE INDEMNITY**, 1944, Paramount (Universal), 107 min. Director **Billy Wilder** collaborated with Raymond Chandler on the script, from the novel by James M. Cain. As if that pedigree wasn't enough, we have **Fred MacMurray** as cynical Los Angeles insurance salesman Walter Neff, **Barbara Stanwyck** as Phyllis, the stunningly amoral blonde that seduces him into a murder plot and **Edward G. Robinson** as Walter's boss. Stir those ingredients together and you get the *plus ultra* of noir. Wilder's cunning masterpiece helped spawn Hollywood's dark renaissance in mordant murder thrillers. It still hasn't been equaled.

### **Saturday, August 20 - 7:30 PM**

*Billy Wilder Tribute! Double Feature:*

**SOME LIKE IT HOT**, 1959, UA (Sony), 120 min. Cross-dressing musicians **Tony Curtis** and **Jack Lemmon** take it on the lam from the Chicago mob, while luscious **Marilyn Monroe** falls for a playboy who's a playgirl ... Director **Billy Wilder's** insane blend of sexual confusion and flawless slapstick gave his three stars arguably the best comic roles of their careers. Biggest on-set problem? Keeping Curtis and Lemmon from looking too good in women's clothes.

**THE APARTMENT**, 1960, UA (Sony), 125 min. Dir. **Billy Wilder**. **Jack Lemmon** ingratiates himself with his corporate colleagues by lending out his apartment for their extra-marital affairs - but his promotion plans backfire when he falls head-over-heels for boss Fred MacMurray's new gal-pal **Shirley Maclaine**. Oscar-winner for Best Picture, Director and Screenplay (Wilder and I.A.L. Diamond).

### **Sunday, August 21 - 5:00 PM**

*Billy Wilder Tribute!*

**A FOREIGN AFFAIR**, 1948, Universal, 116 min. Director **Billy Wilder's** great, underrated farce provides not only risqué laughs but a withering satire on postwar politics and hypocrisy. A fast-talking American occupation captain (John Lund) hustling goods in post-war Vienna's

black market finds himself torn between two women. Who will win his heart – his glamorous, chanteuse girlfriend reduced to poverty by the war (**Marlene Dietrich** in wisecracking femme fatale mode)? Or the strait-laced, corn-fed Iowa congresswoman (**Jean Arthur**) determined to nail Dietrich for her past dalliances with Nazi bigwigs? Wilder expertly balances the worldly humor with pathos and the explosive nature of clashing cultures.

**An Aero Theatre Exclusive!**

**Thursday, August 25 - 7:30 PM**

*Billy Wilder Tribute!*

**ACE IN THE HOLE**, 1951, Paramount, 111 min. One of director **Billy Wilder's** bleakest masterpieces, and the film that tops almost everyone's "Not On Video" want-lists. **Kirk Douglas** is withering as the embittered, alcoholic reporter looking for his piece of the pie -- when the story of a man trapped in a cave-in falls into his lap, something he exploits to the hilt. The supporting cast, including **Jan Sterling**, Ray Teal, Gene Evans and Bob Arthur, are all superb. **NOT ON VIDEO! An Aero Theatre Exclusive!**

**Friday, August 26 – 7:30 PM**

*Cinema Classics:*

**BREAKFAST AT TIFFANY'S**, 1961, Paramount, 115 min. With **George Peppard**, Mickey Rooney. *"I've got to do something about the way I look. I mean a girl just can't go to Sing Sing with a green face,"* – so sighs **Audrey Hepburn's** girl-about-town Holly Golightly, breezing ever-so-gently through the real world with hardly a ripple. Adapted from Truman Capote's bestselling romance by director **Blake Edwards** (THE PINK PANTHER, THE PARTY) and writer George Axelrod, and featuring what is arguably **Henry Mancini's** greatest score, highlighted by the lovely, bittersweet "Moon River."

### **THE L.A. FILM CRITICS ASSOCIATION PRESENTS:**

#### **"THE FILMS THAT GOT AWAY"**

**August 25 – 28, 2005 at The Egyptian Theatre**

**August 27 – 28, 2005 at the Aero Theatre**

Every year, there are dozens of superb American and foreign films that fail to show commercially in the United States. Ironically, it's usually precisely because these movies are unique and special that distributors avoid the challenge of trying to sell them. The result this summer was moviehouses full of concepts that were mostly sequels, remakes or adaptations of television series, and an audience that stayed away from these "pre-sold" titles in droves.

Fear not, cinema fans. The L.A. Film Critics Society, in association with the American Cinematheque, has polled its membership and programmed a festival completely comprised of their picks of "films that got away" -- but which shouldn't have. Bold, visionary, sexy, shocking and indescribable, "The Films That Got Away" gives you a rare look at some of the most audacious, entertaining and original visions in contemporary film. These are the titles the best critics in town pass among themselves like rare jewels. Well, the treasure box is now open to all, with overlooked gems plus in-person discussions with some giants of independent film and other indescribably rare treats!!

Series Programmed by Ray Greene, Robert Koehler and Wade Major. Series Compiled by Martina Palaskov-Begov.

Special Thanks to: Paul Ginsburg/UNIVERSAL DISTRIBUTION; William Greaves; Scott King, Bertrand Tavernier, Nadia Costes, Celina Murga, Martine Boutrolle from the French Ministry of Foreign Affairs, Sarah Finklea at JANUS/CRITERION

Saturday, August 27 – 7:30 PM

*Full-Length Version!*

**BRAZIL**, 1985, Universal, 142 min. Director **Terry Gilliam's** surreal black comedy combines past and future with anarchic glee, creating a world of pneumatic tubes, giant samurais and lilting South American ballads where harried Everyman **Jonathan Pryce** tries to escape from a maze of crushing conformity to pursue elusive love Kim Geist. Featuring fellow-Python **Michael Palin** as upwardly mobile Jack Lint and **Robert DeNiro** as an outlaw heating engineer. The film holds special pride of place for the L.A. Film Critics Society, who championed the full-length version of the film and Gilliam's unique vision in the face of studio interference and a radically-shortened cut. (Note: This is the European cut of the film, 10 minutes longer than the U.S. version.) *"It's really about someone who doesn't take reality seriously enough"* – Terry Gilliam.

**>>Also showing at the Egyptian on August 26.**

Sunday, August 28 – 5:00 PM

*LAFCA "Films That Got Away":*

**THE GRIN WITHOUT A CAT (LE FOND DE L'AIR EST ROUGE)**, 1977, First Run/Icarus Films, 180 min. Dir. Chris Marker. As brilliant as it is indescribable, GRIN WITHOUT A CAT looks at the rise and fall of the worldwide revolutionary movement, from France in May, 1968 to the anti-Vietnam riots in the US, to the terrible crush of the Czech uprising. The French title of the film is untranslatable in English; roughly, it means "Revolution Is In The Air," a metaphor at once wistful and ever-hopeful. Given the current world situation, GRIN WITHOUT A CAT is, now more than ever, an epic event not to be missed. In one of the film's many high points, Marker dissects the famous Odessa Steps sequence in BATTLESHIP POTEMKIN -- a revolutionary landmark that never actually occurred.

**>>An Aero Exclusive**

### **ALFRED HITCHCOCK RETROSPECTIVE**

**September 2 – 11, 2005 at the Aero Theatre**

Twenty-five years after his death in Los Angeles, his adopted home, director **Alfred Hitchcock** (1899 – 1980) is widely regarded as not only the ultimate master of suspense, but also as one of the pantheon directors of the 20<sup>th</sup> century. His command of both cinematic form and content, integrating it into seamless motion picture entertainment, is virtually unrivaled. From the early joys of **THE 39 STEPS**, **THE LADY VANISHES** and **SHADOW OF A DOUBT** through mid-period spellbinders **STRANGERS ON A TRAIN**, **REAR WINDOW** and **TO CATCH A THIEF** to later suspense spectaculars **NORTH BY NORTHWEST** and **THE BIRDS**, Hitchcock delivers on all fronts, both popular and artistic. Not to mention the incomparable groundbreaking tension of his hair-raising **PSYCHO**, a movie still sending shock waves more than four decades after its release. Hitchcock has also been responsible for some of the most deliriously romantic, unremittingly dark depictions of *amour fou* ever committed to celluloid: **REBECCA**, **NOTORIOUS**, **VERTIGO** and **MARNIE**, among others. View these titles, and you begin to realize the astonishing versatility and scope of this universally-recognized virtuoso. Join us to once again marvel at just a handful of the master's classics.

Series programmed by Gwen Deglise, Chris D.

### **Thursday, September 1 – 7:30 PM**

*Hitchcock Retrospective -- Brand New 35 mm Print!*

**TO CATCH A THIEF**, 1955, Paramount, 106 min. Retired cat burglar **Cary Grant** and ravishing American party girl **Grace Kelly** fall in love against a backdrop of fireworks, the French Riviera and a string of unsolved jewel robberies - all the while wearing some of Edith Head's most singularly stunning costumes. **Alfred Hitchcock's** tongue-in-cheek soufflé, complete with surprisingly daring sexual innuendoes for the time, is perfect escapist fare. With Charles Vanel (*WAGES OF FEAR*), Brigitte Auber.

### **Friday, September 2 – 7:30 PM**

*Hitchcock Double Feature:*

**PSYCHO**, 1960, Universal, 109 min. Coming off comparatively big budget *NORTH BY NORTHWEST*, director **Alfred Hitchcock** decided he wanted to make a nice little, low budget B&W film for a change of pace. *PSYCHO* was the result, and the shock waves are still reverberating. Lovely embezzler Marion Crane (**Janet Leigh**) is forced to take refuge from a rainstorm off the beaten track of a lonely California highway. Unfortunately, she checks in at the Bates Motel, presided over by young Norman Bates (**Anthony Perkins**), a strange fellow living with his mother in a nearby mansion. Hitchcock used the small crew from his popular TV show for this hair-raising example of California Gothic, and it still remains one of the most influential thrillers ever made. With **Vera Miles** and **John Gavin**.

**REAR WINDOW**, 1954, Universal, 112 min. *"See It! - If your nerves can stand it after PSYCHO!"* That was the tagline for the 1962 re-release of one of director **Alfred Hitchcock's** most rigorously structured thrillers. Adapted from a short story by noir master Cornell Woolrich, *REAR WINDOW* stars **James Stewart** as L.B. Jeffries, an ace photographer bound to a wheelchair after breaking his leg on assignment. Despite receiving visits from his high-fashion sweetheart, Lisa (**Grace Kelly**), Jeffries is bored and soon resorts to spying on his tenement neighbors through a telephoto lens. Suddenly, he has cause to regret his indiscretion – it seems the ailing wife of a traveling salesman neighbor (superb heavy **Raymond Burr**) has taken an abrupt trip. Or has she? *"The experience is not so much like watching a movie, as like ... well, like spying on your neighbors. Hitchcock traps us right from the first."* – Roger Ebert, [Chicago Sun Times](#).

### **Saturday, September 3 – 7:30 PM**

*Hitchcock Retrospective - Double Feature:*

**THE 39 STEPS**, 1935, Columbia, 86 min. *"What are the 39 Steps??"* And why is a network of foreign spies so desperate to stop stalwart hero **Robert Donat** from uncovering the mystery of this most cryptic of Hitchcock puzzles? And will lovely **Madeleine Carroll** really come to trust that Donat is an innocent man and not an escaped criminal running from the law?? With its non-stop suspense, breathtaking set pieces and brain-twisting plot turns, *39 STEPS* set the pattern for nearly all the great Hitchcock thrillers to come.

**THE LADY VANISHES**, 1938, Columbia, 97 min. *"Spies! Playing the game of love – and sudden death!"* Ravishing British beauty **Margaret Lockwood** finds no one will believe her when she claims a sweet old lady has mysteriously disappeared from a moving train – in fact, no one believes the old woman exists at all ... Flawless suspense and nimble comedy co-mingle in this classic example of **Alfred Hitchcock's** earlier British period. Watch for Naunton Wayne and Basil Radford as two cricket-obsessed fellow passengers – their pairing here was so successful, they co-starred in a further ten films playing essentially the same characters! Co-starring **Michael Redgrave**, Paul Lukas.

#### **Sunday, September 4 – 5:00 PM**

*Hitchcock Retrospective - 70mm print!*

**VERTIGO**, 1958, Universal, 128 min. Dir. **Alfred Hitchcock**. With its stunning visuals and gripping characters, Hitchcock's psychological suspense masterpiece continues to entrance audiences. **VERTIGO** finds suspended San Francisco detective "Scottie" Ferguson (**James Stewart**) becoming obsessed with Madeleine Elster (**Kim Novak**), a troubled woman he is privately hired to follow. Tragedy ensues ... and when Ferguson later stumbles upon Judy Barton (also played by Novak), a young woman who bears a striking resemblance to Madeleine, his obsession spirals magnificently out of control.

#### **Thursday, September 8 – 7:30 PM**

*Hitchcock Retrospective*

**NORTH BY NORTHWEST**, 1959, Warner Bros., 136 min. Dir. **Alfred Hitchcock**. **Cary Grant** gives one of his greatest performances as womanizing, mama's boy executive Roger Thornhill – whose cozy life of afternoon cocktails with the boys is turned upside down when he's mistaken for elusive government operative "George Kaplan" by suave villain **James Mason** and murderous crony Martin Landau. Eva Marie Saint co-stars as Mason's elegant mistress, with the wonderful Jesse Royce Landis as Grant's fur-clad society mom (*"You gentlemen aren't really trying to murder my son, are you?"*). Brilliantly scripted by Ernest Lehman (**THE SWEET SMELL OF SUCCESS**), and photographed by veteran Hitchcock collaborator Robert Burks (**STRANGERS ON A TRAIN**, **REAR WINDOW**).

**Film Historian Bill Krohn will introduce the film**

#### **Friday, September 9 – 7:30 PM**

*Hitchcock Retrospective – Double Feature:*

**REBECCA**, 1940, Walt Disney Co., 130 min. Director **Alfred Hitchcock's** gothic romance asks the question: did guilt-ridden, rich widower **Laurence Olivier** do away with his notorious wife Rebecca or not? And what secrets does sinister, manipulating housekeeper Mrs. Danvers (**Judith Anderson**) hold that may unlock the mystery? Naïve young **Joan Fontaine** wants to know because she's in love with Olivier and has just moved into his haunted seacliff mansion as his second wife. Will the answers come too late? Adapted from Daphne Du Maurier's novel (who also supplied the source for Hitchcock's later chiller, **THE BIRDS**) and winner of the 1941 Oscars for Best Picture and Best Cinematography.

**NOTORIOUS**, 1946, Walt Disney Co., 101 min. *"Notorious woman of affairs... Adventurous man of the world!"* Director **Alfred Hitchcock's** crackerjack espionage thriller set in South America during WWII is also an intoxicating love story that mirrors the personal subterfuge and emotional upheaval amongst the three major characters. Hard-nosed Allied agent **Cary Grant** convinces **Ingrid Bergman**, the disillusioned daughter of a supposed traitor, to marry, then spy on a wealthy friend of her father (**Claude Rains**) who is leading Nazi Germany's search for weapons-grade uranium in Brazil. The catch is Grant and Bergman are in love with each other

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### **Saturday, September 10 – 2:00 PM**

*Family Matinee – Bring the Kids!*

**CHARLOTTE'S WEB**, 1973, Paramount, 94 min. “*Some Pig!!*” Dirs. Charles A. Nichols and Iwao Takamoto. Adapted from E.B. White’s classic children’s book, CHARLOTTE’S WEB is the story of a barnyard spider who crafts an ingenious plan to save her friend Wilbur the Pig from the sausage factory. Beautifully animated from start to finish, with a terrific cast of voice actors including **Debbie Reynolds**, **Henry Gibson** and the unforgettable **Paul Lynde** as Templeton the Rat. With a lovely score by the legendary songwriting team of **Richard and Robert Sherman** (MARY POPPINS).

### **Saturday, September 10 – 7:30 PM**

*Hitchcock Retrospective – Double Feature:*

**THE BIRDS**, 1963, Universal, 119 min. Director **Alfred Hitchcock’s** love affair with northern California (begun in SHADOW OF A DOUBT and continued in VERTIGO) climaxed with this stunning shocker about the residents of picturesque coastal town Bodega Bay - who find themselves targeted by a murderous invasion of birds. Starring **Tippi Hedren**, **Rod Taylor**, Suzanne Pleshette, Jessica Tandy and Veronica Cartwright.

**MARNIE**, 1964, Universal, 130 min. Wealthy entrepreneur Mark Rutland (**Sean Connery**) blackmails compulsive thief, Marnie (**Tippi Hedren**) into marriage, only to discover her psycho-sexual problems go much deeper than he’d thought. Rutland’s initial erotic obsession gradually evolves into full-fledged love as he tries to help Marnie unravel her deep-seated trauma – a childhood shock manifesting itself in kleptomania and a violent aversion to the color red. Another rewarding, refreshingly frank example of director **Alfred Hitchcock** probing into dark corners where no other major filmmakers of the time would dare to go.

### **Sunday, September 11 – 5:00 PM**

*Hitchcock Retrospective – Double Feature:*

**STRANGERS ON A TRAIN**, 1951, Warner Bros., 101 min. Dir. **Alfred Hitchcock**. A chance encounter between tennis champion Guy (**Farley Granger**) and psychopath Bruno (**Robert Walker**) on a train triggers an unstoppable race towards double-murder. Hitchcock’s classic thriller is a finely-tuned engine of suspense, taking barely a breath as it steams through a spine-tingling story of fate, coincidence, guilt and psychopathy -- favorite themes of noir writer **Patricia Highsmith**, whose novel was adapted by the great **Raymond Chandler**. With Ruth Roman.

**SHADOW OF A DOUBT**, 1943, Universal, 108 min. What starts out as a charming portrait of idyllic small-town life gradually darkens into one of director **Alfred Hitchcock’s** most devastating thrillers.

Teenager **Teresa Wright’s** romantic illusions about her beloved Uncle Charlie (**Joseph Cotten**) are gradually shattered by the suspicion he may be the diabolic Merry Widow serial killer. Add to the mix a rewardingly rich tapestry of eccentric characters (Henry Travers, Hume Cronyn, Patricia Collinge are stand-outs in the cast), and you have one of Hitchcock’s most brilliantly constructed films.

### **Thursday, September 15 – 7:30 PM**

*Cinema Classics:*

**WELCOME, OR NO TRESPASSING** (DOBRO POZHALOVAT’, ILI POSTORONNIM VKHOD ZAPRESHEN), 1964, 74 min. Director Elem Klimov’s classic comedy satirizes the conventions of a children’s Young Pioneer summer camp. The hero, Inochkin, is expelled for misbehaving but he sneaks back into the camp, and is hidden by other children who hide him. Klimov daringly

mixes a direct critique of the Soviet system with hilarious fantasy sequences. Considered too dangerous by studio officials, the film was only released on Khrushchev's orders. When he saw it, though, he enjoyed it, and asked why it wasn't being shown. **NOT ON VIDEO!**  
>>Also showing at the Egyptian August 12.

### **JAPANESE OUTLAW MASTERS**

**September 9 – 11 at The Egyptian Theatre**

**September 16 at The Aero Theatre**

After taking a one-year hiatus from our “Japanese Outlaw Masters” series, we’re are back again with a steel-edged vengeance! One of the most gratifying results of this series, first started in 1997, is that many of the films we’ve unearthed have gone on to be released theatrically and on DVD in the US, and directors such as Kinji Fukasaku, Hideo Gosha, Kihachi Okamoto and others have finally received their long-overdue recognition as true masters of Japanese cinema. We’re doubly thrilled to celebrate the publication of series founder and Cinematheque programmer **Chris D.’s** companion volume **Outlaw Masters of Japanese Film** (available at all of the screenings), which features profiles and interviews with many of these classic directors as well as modern masters such as Kiyoshi Kurosawa and Takashi Miike, and genre icons Sonny Chiba and Meiko Kaji.

*This series is dedicated to the memory of director **Kihachi Okamoto**, who passed away in February, 2005. Over the course of a long and brilliant career, Okamoto exemplified the true spirit of outlaw filmmaking at its best, constantly challenging and critiquing the status quo in films like AGE OF ASSASSINS, THE HUMAN BULLET and DESPERADO OUTPOST, while creating stunning genre period masterpieces such as the savage SWORD OF DOOM and KILL! We were honored to welcome Mr. Okamoto as our guest for the very first “Outlaw Masters Series” in 1997 at the Cinematheque. He will be sorely missed.*

Series Programmed by Chris D.

Special Thanks to: Sarah Finklea/JANUS FILMS; Kenji Sato & Shozo Watanabe/TOHO; Hideyuki Baba/TOEI; Yasue Nobusawa/NIKKATSU; Kaai Nishida/THE JAPAN FOUNDATION.

### **Friday, September 16 – 7:30 PM**

**THE WOLVES** (SHUSSO IWAI) 1971, Toho, 130 min. Director **Hideo Gosha’s** epic chronicle of two warring yakuza clans in 1920s Japan rivals Coppola’s THE GODFATHER in its scope and density, and Peckinpah’s THE WILD BUNCH in its astonishing savagery. Ex-con **Tatsuya Nakadai** becomes progressively more disillusioned with his underworld brethren in a swirl of personal betrayals, doomed love affairs and bone-splintering violence. A brilliant mixture of traditional themes and contemporary elements, including Masaru Sato’s jazz-influenced score, enrich this amazing film. With **Noboru Ando**, Toshio Kurosawa, Tetsuro Tanba.

***Screening will be preceded by a booksigning at Every Picture Tells A Story bookstore, 1311 Montana Avenue by Cinematheque programmer and writer, Chris D., celebrating the release of his new book Outlaw Masters Of Japanese Film.***

**An Aero Theatre Exclusive!**