

American Cinematheque at the Egyptian Theatre
6712 Hollywood Boulevard in Hollywood

American Cinematheque at the Aero Theatre
1328 Montana Avenue in Santa Monica

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DECEMBER 2004/JANUARY 2005 Calendar

EGYPTIAN THEATRE PROGRAMMING

SLOW BURN: AN IN-PERSON TRIBUTE TO JEFF BRIDGES
December 17 – 18, 2004

From his gleeful recklessness in *BAD COMPANY*, *RANCHO DELUXE* and *THE BIG LEBOWSKI* through his edgy, complex performances in *THE FISHER KING*, *FEARLESS* and now *DOOR IN THE FLOOR*, Jeff Bridges has transformed the natural in acting into his own, nearly invisible art form. Critic Pauline Kael has noted that Bridges “may be the most natural and least self-conscious screen actor that ever lived.” Ironically, while Bridges has progressed from one brilliant role to the next, he has also remained the most elusive actor of his generation: that genuine rarity, a star without a fixed persona.

Born in Los Angeles in 1949, the son of actor Lloyd and actress Dorothy (Simpson), Bridges first appeared in walk-on parts on his father’s “Sea Hunt” TV series. But critics didn’t sit up and take notice until Peter Bogdanovich cast him as brash high school football-star Duane in *THE LAST PICTURE SHOW*, a role which led to a long run of hilariously offbeat performances in films such as *RANCHO DELUXE* and *HEARTS OF THE WEST*. It wasn’t until his startling transformation as drifter/gigolo in *CUTTER’S WAY* that Bridges began the transition to the darker, more self-contained characters of recent years.

As remarkable as his performances is Bridges’ insistence on choosing hard-edged, often defiantly non-commercial material, and repeatedly working with first-time directors, including Michael Cimino (*THUNDERBOLT AND LIGHTFOOT*), William Richert (*WINTER KILLS*) and Steve Kloves (*THE FABULOUS BAKER BOYS*). Bridges has commented that he likes that, “the audience is never sure what I’m capable of,” and in his best roles there is a deceptive slow burn at work – most recently Walter Hill’s *WILD BILL* and Mark Pellington’s *ARLINGTON ROAD* come to mind – an intensity barely masked by the natural, easy-going exterior. In Bridges’ latest, Tod Williams’ *DOOR IN THE FLOOR*, he “...turns a two-dimensional image into a presence so vital, so filled with breath and blood, that you uneasily fall in love with his character and abandon all thought of the artifice that brought it to life.” (Manohla Dargis, [Los Angeles Times](#).)

The American Cinematheque is very excited to welcome actor Jeff Bridges in-person for a two night tribute to his outstanding achievements as a performer.

Friday, December 17 – 7:30 PM

Double Feature: **THE DOOR IN THE FLOOR**, 2004, Focus Features, 111 min. Adapted from John Irving’s novel, “A Widow For One Year,” director **Tod Williams** supplies a frank, riveting

character study of a Long Island couple, Marion (Kim Basinger) and Ted (Jeff Bridges) as they go through the agonizing aftermath of the death of their two sons. Dysfunction mushrooms in tragedy's wake as both characters deal with their despondency in different ways and try desperately to find a path back to "normalcy." With Mimi Rogers, Jon Foster. *"Extraordinary in every way, from the pitch-perfect performances to the delicate handling of explosive subject matter..."* –Peter Travers, Rolling Stone.

THE FISHER KING, 1991, Columbia/Tri-Star, 137 min. **Jeff Bridges** pulls out all the stops as a shattered radio dee-jay trying to escape self-pity and remorse, and **Robin Williams** is the sanity-challenged homeless vagabond who helps him in director **Terry Gilliam's** modern fable of love and redemption. "I had doubts that I could do it – although, just uttering those words sealed my fate." – Jeff Bridges. Co-starring Mercedes Ruehl, Amanda Plummer. **Discussion between films with Jeff Bridges.**

Saturday, December 18 – 6:00 PM

Double Feature: **THE BIG LEBOWSKI**, 1998, Universal, 117 min. Dir. Joel Coen. **Joel & Ethan Coen** did it again, creating another wildly funny, absurdist shaggy dog saga in this tale of an easygoing forty-something hippie, The Dude (perfectly cast **Jeff Bridges**) who decides to seek satisfaction when he's mistaken by some hoods for his uptight, multi-millionaire namesake, Jeffrey Lebowski (David Huddleston). Enlisting the help of best bowling buddies, short-fuse 'Nam vet Walter (a brilliantly misguided **John Goodman**) and wimpy Donny (**Steve Buscemi**), The Dude is determined to get to the bottom of the confusion of identities, charting him on course with the other Lebowski's eccentric sculptress wife, Maude (**Julianne Moore**) as well as mob boss, Jackie Treehorn (**Ben Gazzara**). Watch out for the German-Kraftwerk-clones, The Nihilists (Peter Stormare, Flea, Torsten Voges), not to mention pedophile bowling champ, Jesus Quintana (**John Turturro**)!

THE FABULOUS BAKER BOYS, 1989, 20th Century Fox, 113 min. Dir. **Steve Kloves**. **Jeff Bridges** plays lounge lizard Jack Baker, one half of a jazz duo partnership with brother Frank (Beau Bridges). The pair's mutual equilibrium is sent teeter-tottering when they take-on a sexy chanteuse, Suzy Diamond (**Michelle Pfeiffer**) to augment their act. Bridges plays Jack with a moral and physical exhaustion bordering on contempt – when he finally cracks a smile at Pfeiffer's wise-ass Suzy, it's like a man returning from the dead. With Ellie Raab, Jennifer Tilly. **Discussion between films with Jeff Bridges.**

TOO MUCH MONKEY BUSINESS: THE MARX BROS., ABBOTT & COSTELLO AND THE THREE STOOGES!!

December 23, 2004 – January 2, 2005

So many wonderful things have regrettably disappeared from pictures today, but perhaps the most baffling one is The Comedy Team. As thick as thieves from the '30s to the '50s, they've been all but extinct from movie screens since the Eisenhower Administration (not exactly a big bundle of yuks itself). So, to celebrate that golden age of hilarity—and provide a welcome Holiday respite to all those depressing Oscar-wannabes showing everywhere else—we present for your big-screen pleasure, three of the best: one duo, one trio, and one quartet, with nothing in common but their flawless abilities to reduce you to a helpless puddle of guffaws. (Perhaps a result of their differing roots: the Marx Bros. came from Broadway, the Stooges from vaudeville, and A&C from burlesque.) And because these movies were meant to be seen in theatres with an audience, their immaculate timing frequently seems off when watched alone on TV. So forsake your DVD player, come to our all-you-can-laugh buffet and load up your plate...and be sure to bring the kids: they're probably starved for some *real* comedy!

Series compiled by Dennis Bartok and Chris D., with extra special thanks to Michael "Shemp" Schlesinger for his enormous help!!

Thursday, December 23 – 7:30 PM

Double Feature: **ANIMAL CRACKERS**, 1930, Paramount (Universal), 97 min. Dir. Victor Heerman. The Marx Bros.' second film finds them running amuck at a swanky Long Island estate where a priceless painting has been stolen. This invaluable record of their last Broadway show features Groucho's immortal theme song, "Hooray For Captain Spaulding," the classic bridge game and dictating-a-letter routines, and delightful support from the legendary Lillian Roth, plus Louis Sorin, Robert Greig, and of course, Margaret Dumont. **BUCK PRIVATES**, 1941, Universal, 84 min. Dir. Arthur Lubin. Abbott and Costello's first starring vehicle was a certifiable blockbuster that made them instant superstars and triggered a wave of service comedies. Packed with some of their greatest routines, including the drill, the crap game, and "You're 40, She's 10," plus the Andrews Sisters singing their smash "Boogie Woogie Bugle Boy Of Company B." With Lee Bowman, Jane Frazee, Nat Pendleton and Shemp Howard.

Preceded by the Three Stooges short: "A-Plumbing We Will Go," 1940, Columbia, 18 min. Dir. Del Lord. Fleeing the cops, The Stooges hide in a mansion—where they're mistaken for plumbers. "Come in, Niagara Falls!" With Bud Jamison, Dudley Dickerson, Monte Collins and Symona Boniface.

Saturday, December 25 - 5:00 PM

Double Feature: **DUCK SOUP**, 1933, Paramount (Universal), 68 min. Dir. Leo McCarey. What better way to spend Christmas than with the AFI's #5 Funniest Film (and #1 among movies made before 1959). Groucho is newly-appointed Prime Minister Rufus T. Firefly, who promptly declares war on a neighboring country for no particular reason. (Hmm, sounds vaguely familiar.) This absolutely merciless satire was a flop in its day, but by the 1960s had taken its place as one of the unconditional giants of film comedy. Written by Bert Kalmar & Harry Ruby (who also wrote the songs), Arthur Sheekman and Nat Perrin. With Louis Calhern, Raquel Torres, Charles Middleton, Edgar Kennedy, and of course, Margaret Dumont; it was also Zeppo's last film.

IN THE NAVY, 1941, Universal, 86 min. Dir. Arthur Lubin. Abbott and Costello give equal time to our boys in blue as they perform more of their choicest routines, including "7x13=28," "The Lemon Bit" and "Sons of Neptune" (watch closely as Bud and Lou crack up during this one). With Dick Powell, Claire Dodd, Dick Foran, Shemp Howard and The Andrews Sisters.

Preceded by the Three Stooges short: "You Nazy Spy!" 1940, Columbia, 18 min. Dir. Jules White. Anticipating Chaplin's THE GREAT DICTATOR, The Stooges introduce us to Moe Hailstone, supreme dictator of Moronica. Perhaps their most critically-acclaimed short, this has a slightly surrealist feel that's rare for the boys; it was the personal favorite of both Moe and producer/director White. With Lorna Gray, Richard Fiske and Don Beddoe.

Sunday, December 26 – 5:00 PM

Double Feature: **HORSE FEATHERS**, 1932, Paramount (Universal), 68 min. Dir. Norman Z. McLeod. The Marx Bros.' zaniest film finds Groucho as the new president of Huxley College, where his son (Zeppo!) is romancing Thelma Todd and Harpo and Chico have to kidnap the star football players from rival Darwin. Co-written by S.J. Perelman, whose literate wordplay makes this a special treat, and containing the classic speakeasy and singing lesson routines. With David Landau, Nat Pendleton and Robert Grieg (for once, not cast as a butler).

ABBOTT & COSTELLO MEET FRANKENSTEIN, 1948, Universal, 83 min. Dir. Charles Barton. The apex of their career, and the finest horror-comedy ever made (at least until

YOUNG FRANKENSTEIN). The boys are baggage clerks who accidentally set loose Frankenstein's Monster and Dracula; werewolf Larry Talbot (in a relatively heroic mode) tries to convince them that the Count intends to give Lou's brain to the Monster! (Like that'd be an improvement.) The baddies play it straight in this truly exceptional spoof, which also stars Bela Lugosi (in his second and final appearance as Dracula), Lon Chaney Jr. (fifth and final as Talbot) and Glenn Strange (third and final as the Monster), as well as Jane Randolph, Lenore Aubert and Frank Ferguson.

Preceded by the Three Stooges short: "Violent Is The Word For Curly," 1938, Columbia, 18 min. Dir: Charley Chase. The Stooges are gas-station attendants mistaken for the new professors at an all-girls school; they begin class by teaching their students the erudite "Swingin' The Alphabet" ("B-A-Bay, B-E-Bee..."), which Chase also wrote. Photographed by no less than Lucien Ballard!

Plus: An unbelievably rare kinescope of Abbott & Costello performing their immortal "Who's On First?" routine on live TV in the early '50s! You won't see this anywhere else! (Courtesy of Sabucat Prod.)

Monday, December 27 – 7:30 PM

Double Feature: MONKEY BUSINESS, 1931, Paramount (Universal), 77 min. Dir. Norman Z. McLeod. The Marxes' first original screenplay—by S.J. Perelman and an uncredited Ben Hecht, among others—is perhaps their most bizarre (and the only one in which they have no character names). They're stowaways on an ocean liner, wreaking havoc and getting mixed up with rival gangsters as well as Thelma Todd. Includes the famed scene where all four try to get through customs by pretending to be Maurice Chevalier. With Rockliffe Fellows, Harry Woods, Ruth Hall and Tom Kennedy (no relation to Edgar).

PARDON MY SARONG, 1942, Universal, 84 min. Dir. Erle C. Kenton. In one of their most lavish vehicles, Abbott & Costello are bus drivers helping Honolulu playboy Robert Paige win a big yacht race—until they're blown off course to an island lorded over by an evil scientist (who else but Lionel Atwill?). Hilarious bits include "Go Ahead And Back Up" and "The Tree of Truth," but frankly, nothing tops that jaw-dropping table dance by Tip, Tap and Toe. Also on board: Virginia Bruce, Leif Erickson, William Demarest, Charles Lane and The Ink Spots (who sing "Shout, Brother, Shout!").

Preceded by the Three Stooges short: "Oily To Bed, Oily To Rise," 1939, Columbia, 19 min. Dir. Jules White. The Stooges let loose a gusher on the farm of a little old lady—who's just been swindled out of the property by crooks. Curly's timing in this one is nothing short of astounding. With Richard Fiske, Eddie Laughton, Lorna Gray and Dorothy Comingore (in her "Linda Winters" days).

Tuesday, December 28 – 7:30 PM

Double Feature: A NIGHT AT THE OPERA, 1935, MGM (Warners), 92 min. Dir. Sam Wood. The Marxes' first film for MGM, first without Zeppo, and their biggest box office hit. Heck, you know the plot, so just enjoy the stateroom scene, the contract routine, and tons of great one-liners. And remember: there ain't no sanity clause! Numerous writers (many uncredited) include George S. Kaufman, Morrie Ryskind, Al Boasberg and even Buster Keaton. With Kitty Carlisle, Allan Jones, Sig Rumann, Walter Woolf King, and of course, Margaret Dumont.

WHO DONE IT?, 1942, Universal, 75 min. Dir. Erle C. Kenton. Abbott & Costello's first film without musical numbers is one of their absolute best; they play soda jerks pretending to be detectives in order to solve a murder at a radio network. The menace is very real, the deco sets are fabulous, and the supporting cast is unbeatable: William Bendix, Patrick Knowles, Mary Wickes, Don Porter, Louise Albritton, Thomas Gomez, William Gargan, Jerome Cowan and Ludwig Stossel.

Preceded by the Three Stooges short: “Micro-Phonies,” 1945, Columbia, 18 min. Dir. Edward Bernds. Considered by many Stoooge fans to be their greatest short; Curly is somehow mistaken for an operatic diva, and is forced to attend a ritzy party in drag—and perform! With Christine McIntyre (as the real singer), Gino Corrado, Fred Kelsey, Chester Conklin and Symona Boniface.

Wednesday, December 29 – 7:30 PM

Double Feature: A DAY AT THE RACES, 1937, MGM (Warners), 111 min. Dir. Sam Wood. The Marxes’ second (and most expensive) MGM film serves up Groucho as Dr. Hugo Z. Hackenbush, who arouses all sorts of suspicion as the new head of a posh sanitarium—and with good reason: he’s actually a veterinarian! Includes the celebrated “tootsie-fruitsie” and examination routines, and a tremendous cast including Maureen O’Sullivan, Allan Jones, Douglass Dumbrille, Sig Rumann, Esther Muir, and of course, Margaret Dumont.

HOLD THAT GHOST!, 1941, Universal, 86 min. Dir. Arthur Lubin. Arguably the finest of Bud and Lou’s early films; they’re left the “haunted” roadhouse of a dying gangster, who hid all his loot in there...somewhere. The first of their beloved “scare” comedies features the riotous (and oft-repeated) moving-candle and changing-room scenes, plus one of their finest supporting casts: Richard Carlson, Joan Davis, Evelyn Ankers, Ted Lewis (who sings “Me and My Shadow”), Marc Lawrence, Mischa Auer, and the inevitable Shemp Howard and the Andrews Sisters—not together, of course. Great animated titles, too!

Preceded by the Three Stooges short: “Playing The Ponies,” 1937, Columbia, 18 min. Dir. Charles Lamont. The Stooges’ restaurant (with Curly as the chef) isn’t cutting the mustard, so they trade it to a couple of con artists for a racehorse inappropriately named Thunderbolt. With Lew Davis, William Irving and renowned cartoon voice-man Billy Bletcher.

Thursday, December 30 – 7:30 PM

Double Feature: THE THREE STOOGES’ 70TH ANNIVOISARY! Columbia, 106 min. We know, we know, just one at a time ain’t enough, so to commemorate their signing with The Torch Lady in 1934, here are six more Stoooge epics to keep you nyuking through the holidays! **“Men In Black”** (1934, Raymond McCarey) brought them their only Oscar nomination and gave the world “Calling Dr. Howard, Dr. Fine, Dr. Howard!” **“Horses’ Collars”** (1935) sends them out west to help a sweet young thing recover the stolen deed to her ranch; their only short directed by the legendary Clyde Bruckman. In **“From Nurse To Worse”** (1940, Jules White), the only way Curly can get health insurance is if he’s mentally ill, so he acts like a rabid dog! **“Squareheads Of The Round Table”** (1948, Edward Bernds) finds them as medieval troubadours helping blacksmith Jock Mahoney elope with King Arthur’s daughter...or at least trying to. **“An Ache In Every Stake”** (1941, Del Lord) is a gag-crammed masterpiece in which they play icemen recruited to cook a last-minute birthday dinner for Vernon Dent. And the quintessential **“In The Sweet Pie and Pie”** (1941, Jules White) concludes with one of the screen’s all-time colossal pie-fights; there’s also a bunk-bed gag later swiped for THE GREAT ESCAPE. Spread out, knuckleheads!

ABBOTT AND COSTELLO MEET THE KILLER, BORIS KARLOFF, 1949, Universal, 84 min. Dir. Charles Barton. Probably the only film to contain *three* stars’ names in the title! A diverting whodunit spoof (originally conceived for Bob Hope) with Bud and Lou as a hotel detective and bellboy who discover a murdered bigwig in his room—and Lou’s the main suspect, despite seven other guests with actual motives! Karloff, who missed out on A&C MEET FRANKENSTEIN, plays a swami who tries to hypnotize Lou in one of the film’s most side-splitting scenes. Also on hand are Lenore Aubert, Alan Mowbray, Roland Winters (who was concurrently playing Charlie Chan at Monogram) and Percy Helton.

Saturday, January 1 -- 5:00 PM

Double Feature: **ABBOTT & COSTELLO MEET THE INVISIBLE MAN**, 1951, Universal, 82 min. Dir. Charles Lamont. Ring in the New Year with an A&C movie you probably haven't seen (get it?). They play new graduates from detective school hired by boxer Arthur Franz to prove him innocent of murdering his manager. And yes, there's an invisibility serum that someone will eventually take! Splendid special effects and a terrific boxing match (Lou had been a club fighter in his salad days.) spark this clever farce, as do those always marvelous comic tough guys, William Frawley and Sheldon Leonard.

THE THREE STOOGES IN ORBIT, 1962, Columbia, 90 min. Dir. Edward Bernds. *Newly Restored 35mm print!* In their final film with long-time collaborator Bernds, the trio rents a room in a castle owned by nutty scientist Emil Sitka, who's developed a combination helicopter-submarine-tank. Then the Martians show up. Wacky nonsense written by Elwood Ullman, who was likewise with the team from almost the beginning. And see if you can spot the stock footage from Ray Harryhausen's **EARTH VS. THE FLYING SAUCERS!**

Preceded by the Three Stooges short: "The Ghost Talks," 1949, Columbia, 18 min. Dir. Jules White. *New 35mm print!* While moving furniture out of a creepy old house, Moe, Larry and Shemp encounter a talking suit of armor that claims to be the ghost of Peeping Tom—and he's waiting to be reunited with the ghost of Lady Godiva! This rare title hasn't been seen theatrically in decades.

Sunday, January 2 – 5:00 PM

Double Feature: **ABBOTT & COSTELLO MEET THE MUMMY**, 1955, Universal, 79 min. Dir. Charles Lamont. In their last picture for Universal (and penultimate movie anywhere), Bud and Lou tangle with two bands of cutthroats vying for the remains of "Klaris" and the medallion which functions as a map to The Treasure. (There's always treasure hidden somewhere in a Mummy movie.) Includes the memorable "The Shovel Is My Pick" routine; this is also the only feature film in which Lou yells his signature, "Hey, Abbo-o-ott!" With ace support from Marie Windsor, Michael Ansara, Dan Seymour, Kurt Katch, Mel Welles and a very young Richard Deacon—and some of the music cues are by an equally young Henry Mancini!

THE THREE STOOGES MEET HERCULES, 1962, Columbia, 89 min. Dir. Edward Bernds. *Newly Restored 35mm print!* The boys are druggists in Ithaca (New York), where pal Quinn Redeker has constructed a time machine—which promptly whisks them all back to Ithaca (Greece). From the *Ben-Hur* take-offs to the two-headed Cyclops to the droll ribbing of sporting events, this is one of their most consistently amusing features (and Larry's favorite, despite being knocked unconscious during the chariot chase!), with another solid script by Elwood Ullman.

Preceded by the Three Stooges short: "We Want Our Mummy," 1939, Columbia, 18 min. Dir. Del Lord. The Stooges are detectives sent to Egypt to recover the mummy of King Rutentuten and the treasure therein. (There's always treasure hidden somewhere in a Mummy movie.) With Bud Jamison, James C. Morton, Dick Curtis and Ted Lorch.

Monday, January 3 – 7:15 PM

Téa Leoni Tribute

An actress of extraordinary versatility and charm, **Téa Leoni** has portrayed an impressive list of characters thus far in her career, from her wonderful comic turns in David O. Russell's **FLIRTING WITH DISASTER** and the TV series "The Naked Truth," to action/adventure blockbusters such as **BAD BOYS** and **DEEP IMPACT**. Please join us for a special evening with Ms. Leoni, featuring her latest:

Double Feature: **SPANGLISH**, 2004, Columbia (Sony). From acclaimed multiple Oscar-winning writer/director/ producer **James L. Brooks** comes this comedy/drama, a look at cultures colliding as a beautiful native Mexican woman, Flor (**Paz Vega**), the mother of an equally stunning twelve-year old girl, becomes the housekeeper for an affluent Los Angeles family (**Adam Sandler** and **Téa Leoni**). Of all the horrifying pitfalls she worried about in this new culture, Flor had never fathomed the peril of being truly embraced by an upscale American family.

THE FAMILY MAN, 2000, Universal, 125 min. Director **Brett Ratner** takes a page from Frank Capra in this powerful comedy-drama about an unmarried, high-powered executive (**Nicolas Cage**) suddenly finding himself transported to an alternate life, a working-class hero married to his college sweetheart (**Téa Leoni**). Initially rebellious, he's gradually touched by the devotion of his mate (a charming turn by Leoni) and realizes what he's been missing all those years with his business-obsessed lifestyle. With Don Cheadle. **Discussion between films with actress Téa Leoni.**

Tuesday, January 4 – 7:00 PM

Taylor Hackford Tribute

One of American cinema's most thoughtful and consistently satisfying filmmakers, **Taylor Hackford** began his career making documentaries at KCET public TV in Los Angeles; his first dramatic effort, "Teenage Father," won the Academy Award for Best Live-Action Short in 1979. His debut feature, **THE IDOLMAKER**, was a fascinating portrait of the early 1960's pop music scene, and began a string of superb music-related films from Hackford, including **LA BAMB**A (which he produced), **CHUCK BERRY: HAIL! HAIL! ROCK 'N ROLL**, and his latest, **RAY**, on the life of the great Ray Charles. Hackford's second feature, **AN OFFICER AND A GENTLEMAN**, was an enormous breakout hit and a career-making movie for stars Richard Gere and Debra Winger. For the past two decades, Hackford has directed and produced a series of beautifully constructed movies that are both artistically complex and commercially successful, including **AGAINST ALL ODDS**, **WHITE NIGHTS**, **EVERYBODY'S ALL AMERICAN**, **DOLORES CLAIBORNE**, **THE DEVIL'S ADVOCATE** and **PROOF OF LIFE**. His most recent film, **RAY**, has been released to rave reviews for both Hackford's direction and Jamie Foxx's stunning performance as Ray Charles. Please join us for a One Night Tribute to Taylor Hackford:

Double Feature: **RAY**, 2004, Universal, 152 min. **RAY** is the never-before-told musical biographical drama of American legend Ray Charles, brought to the big screen following a 15-year journey by award-winning filmmaker **Taylor Hackford** and featuring a remarkable performance from the multi-faceted **Jamie Foxx**. The story of **RAY** – that of an impoverished, blind child of the segregated South who went on to break down social and artistic barriers and change the history of American music – is the quintessentially American story of a man's fight to control his own destiny.

DOLORES CLAIBORNE, 1995, Warner Bros., 132 min. Dir. **Taylor Hackford**. Terrific adaptation of Stephen King's novel of a New England woman accused of killing her employer and re-connecting with her estranged daughter, fueled by memorable performances by **Jennifer Jason Leigh** and **Kathy Bates**. **Discussion between films with director Taylor Hackford.**

Wednesday, January 5 – 7:15 PM

Jeremy Irons Tribute

For nearly 25 years now, since his dazzling breakout performances in **THE FRENCH LIEUTENANT'S WOMAN** and the miniseries "Brideshead Revisited," British actor **Jeremy**

Irons has remained one of the most admired performers in modern film, bringing wit, elegance and a brooding magnetism to a wide range of roles, including his Academy Award-winning portrayal of Claus von Bülow in REVERSAL OF FORTUNE. We're thrilled to welcome Mr. Irons for a special 2-night tribute at the Egyptian and Aero Theatres, featuring:

Double Feature: **REVERSAL OF FORTUNE**, 1990, Warner Bros., 120 min. Dir. Barbet Schroeder. Jeremy Irons won a well-deserved Academy Award for Best Actor for his wonderfully sly and sepulchral performance as aristocrat Claus von Bülow, accused of attempted murder of his wife Sunny (Glenn Close) for her vast fortune. Co-starring Ron Silver as real-life Harvard law professor Alan Dershowitz.

LOLITA, 1997, Showtime, 137 min. **Jeremy Irons** gives James Mason a run for his money as the nymphet-obsessed Humbert Humbert in this **Adrian Lyne**-directed new-take on Vladimir Nabokov's classic novel. With sterling support from **Dominique Swain** as the precocious teenager, **Melanie Griffith** as her mom Charlotte and **Frank Langella** as Humbert's nemesis, Clare Quilty.

Discussion between films with actor Jeremy Irons.

FROM BARBERINO TO VINCENT VEGA: A TRIBUTE TO JOHN TRAVOLTA

January 6 – 7, 2005

One of the most phenomenally successful and acclaimed actors of his generation, **John Travolta** has electrified audiences for over three decades, from his breakout performances in SATURDAY NIGHT FEVER, GREASE and URBAN COWBOY, to his now-iconic re-emergence in Quentin Tarantino's PULP FICTION. He's proven equally adept at dramas (A CIVIL ACTION, the recent LADDER 49) comedies (GET SHORTY, PRIMARY COLORS), and big-budget action spectacles (BROKEN ARROW, FACE/OFF). Please join us for a special 2-night tribute to Mr. Travolta, featuring his latest film, A LOVE SONG FOR BOBBY LONG.

Thursday, January 6 – 7:15 PM

PULP FICTION, 1994, Miramax, 153 min. **Quentin Tarantino's** dazzling, nitro-fueled homage to 1930's crime fiction, Elvis Presley flicks, Los Angeles diners, Jean-Luc Godard and Jean-Pierre Melville and much more was easily the most audacious and exciting American film of the 1990's. The movie's brilliant, against-type casting includes **John Travolta** (in a career-reviving performance), **Samuel L. Jackson**, **Uma Thurman**, **Bruce Willis**, **Harvey Keitel**, Eric Stolz, Maria de Medeiros, Tim Roth, Amanda Plummer, Christopher Walken and Ving Rhames. Winner of LAFCA Awards for Best Picture, Actor (John Travolta) and Screenplay (Tarantino and Roger Avary).

Friday, January 7 – 7:15 PM

John Travolta Tribute

Double Feature: **A LOVE SONG FOR BOBBY LONG**, 2004, Lions Gate, 119 min. Debuting to critical acclaim at the Venice Film Festival, the film is a poignant story of a wayward girl and two men, each scarred by their past, who struggle to mend their broken lives and create a home together in a forgotten section of New Orleans. Starring **John Travolta**, **Scarlett Johansson**, Gabriel Macht and Deborah Kara Unger, this is the feature directorial debut of **Shainee Gabel** (ANTHEM). Gabel based her screenplay on Ronal Everett Capps' soon to be published novel, Off Magazine Street.

A CIVIL ACTION, 1998, Buena Vista/Walt Disney, 112 min. Dir. **Steve Zaillian**. **John Travolta** shines as a relatively inexperienced lawyer who gets his firm in over its head when he takes on a corporate giant accused of poisoning a small Massachusetts town's water supply, a company represented by an older, seemingly invincible attorney (**Robert Duvall**).

With a fine supporting cast that includes John Lithgow, William H. Macy, Tony Shalhoub, Kathleen Quinlan and James Gandolfini.

Discussion between films with actor John Travolta.

Saturday, January 8 – 6:00 PM

Laura Dern Tribute:

Vogue magazine once called **Laura Dern** “our greatest actress of weird, funky, run-amok femininity” – without doubt she’s one of our greatest working actresses, period. She’s played the feverish teenager desperate for attention in *SMOOTH TALK*, and done double duty for David Lynch in both *BLUE VELVET* and *WILD AT HEART*. She’s been Oscar nominated for *RAMBLING ROSE* and took on the role of Ellen DeGeneres love-interest in an episode of “Ellen.” Throughout her career, she’s shown the rarest combination of fire, intelligence and sheer recklessness on-screen. We are excited to present her most recent, breathtaking performance in John Curran’s *WE DON’T LIVE HERE ANYMORE*:

Double Feature: WE DON’T LIVE HERE ANYMORE, 2004, Warner Independent, 101 min. Dir. **John Curran**. Adapted from two short stories by Andre Dubus, this is a brilliant study of friendship amongst married couples and how infidelity upsets its delicate balance, causing long-suppressed emotion and hurtful truths to emerge. **Mark Ruffalo** is excellent as a frustrated young man and **Laura Dern** superb as his wife Terry, a woman struggling with the chaos of trying to juggle housework, motherhood and romance. Both soon realize life is more complex than they had ever imagined. With stunning support from **Naomi Watts** as Edith and **Peter Krause** as Hank.

CITIZEN RUTH, 1996, Miramax, 102 min. Director **Alexander Payne** already shows evidence of the extraordinary insight and razor wit brought to bear on such later projects as *ABOUT SCHMIDT* and *SIDEWAYS*. A fierce satire with Laura Dern as a glue-sniffing, pregnant drifter torn between pro-life and pro-abortion forces. **Discussion between films with actress Laura Dern.**

Tuesday, January 11 – 7:00 PM

Val Kilmer Tribute

One of the most striking and unpredictable American actors of his generation, Los Angeles-native **Val Kilmer** has demonstrated an amazing facility for switching between classic leading-man roles (*BATMAN FOREVER*, *THE DOORS*, *WILLOW*) and edgy, wonderfully offbeat character performances (*TOMBSTONE*, *TRUE ROMANCE*, *HEAT*). His recent performances in *THE SALTON SEA*, *WONDERLAND*, and now Oliver Stone’s epic *ALEXANDER* show that he’s lost none of his ability to surprise. Please join us for a special one night tribute to Val Kilmer:

Double Feature: ALEXANDER, 2004, Warner Bros., 173 min. Director **Oliver Stone’s** bio-epic is based on the true story of one of history’s most luminous and influential leaders, Alexander The Great (**Colin Farrell**) – a man who had conquered 90% of the known world by the age of 25. The film takes a bold, honest look at Alexander’s life and his relationships with his mother, Olympias (**Angelina Jolie**), his father Philip (**Val Kilmer**), his lifelong friend and battle commander Hephaistion (Jared Leto), Roxane, his ambitious and beautiful Bactrian wife (Rosario Dawson), and his trusted general and confidant Ptolemy (**Anthony Hopkins**).

70 mm print! THE DOORS, 1991, Columbia, 140 min. Director **Oliver Stone’s** sprawling psychedelized odyssey through the life of rocker/poet, Jim Morrison (**Val Kilmer**) and The Doors, one of the 1960s’ most literate, versatile and debauched rock bands. Kilmer abandons himself to the role, conjuring up all the contradictory beauty, violence, loneliness and sensitivity

of Morrison's unique character. With **Meg Ryan**, Kyle MacLachlan, Kevin Dillon, Frank Whaley, Kathleen Quinlan. **Discussion between films with actor Val Kilmer.**

Wednesday, January 12 – 7:30 PM

OutFest Wednesdays

IN THE CITY (EN LA CIUDAD), 2003, Wolfe, 100 min. Dir. Cesc Gay (NICO AND DANI)'s wryly observed feature is a sharp chronicle of intersecting lives and loves where nothing is quite as it seems and easy answers are never forthcoming. This prickly screenplay is matched by a terrific ensemble cast who brilliantly put across a brittle social world where settling for second best never seems quite good enough, temptation lies just around the corner and what really matters can rarely be discussed or addressed.

Thursday, January 13 - 7:30 PM ALTERNATIVE SCREEN

SUNSET STORY, 2003, 73 min., USA. Dir. Laura Gabbert. Lucille (95) and Irja (80) explode familiar stereotypes of doddering "old ladies" in this documentary about a bond of deep friendship between two residents of L.A.'s Sunset House, a retirement home for the politically progressive elderly. Sharp-witted, up-to-date, and often provocative, the two are not afraid to weigh in with opinions on men, sex, gender roles, and social attitudes toward the elderly. Irja the eternal idealist travels the facility in her wheelchair, signing the staff up to vote, while Lucille, the irreverent skeptic, cracks dry, ironic jokes in the face of illness. Discussion following with the filmmakers.

Friday, January 14 – 7:15 PM

John C. Reilly Tribute

With his offbeat, hound-dog charm and easy-going grace on screen, **John C. Reilly** has emerged as one of the most unique American actors of the past decade, playing everything from the beleaguered Everyman husband in **CHICAGO** and **THE GOOD GIRL**, to working class fisherman in **THE PERFECT STORM**, to porn-star sidekick Reed Rothchild in **BOOGIE NIGHTS**. With his recent performances in **THE HOURS**, **GANGS OF NEW YORK** and **CRIMINAL MINDS** and **THE AVIATOR** and **DARK WATER**, Reilly has solidified his position as one of the busiest and most sought-after performers working today. Please join us for a special evening with John C. Reilly:

Double Feature: **HARD EIGHT**, 1996, 102 min. Nominated for four Independent Spirit Awards, director **Paul Thomas Anderson's** film pictures the lurid allure of gambling life, with John Finnegan (**John C. Reilly**) losing everything as he tries to fund his mother's funeral. Enter mentor and surrogate father, Sydney (**Philip Baker Hall**), a mysterious risktaker wise to the ways of Reno and the underworld, who tries to steer the wayward youth out of harm's way. With **Gwyneth Paltrow**, **Samuel L Jackson**.

MAGNOLIA, 1999, New Line Cinema, 188 min. Director **Paul Thomas Anderson's** mosaic of American life woven through a series of comic and poignant vignettes. On one random day in the San Fernando Valley, a dying father, a young wife (**Julianne Moore**), a male caretaker, a famous and embittered lost son (**Tom Cruise**), a police officer in love (**John C. Reilly**), a boy genius, an ex-boy genius (**William H. Macy**), a game show host (**Philip Baker Hall**) and an estranged daughter will each become part of a dazzling multiplicity of plots devolving into one magnificent story. **Discussion in between films with actor John C. Reilly.**

Hollywood Foreign Press Golden Globe Foreign Language Nominees

January 12 – 15, 2004 [**Aero Theatre & Egyptian Theatre**]

Join us at the Aero Theatre to discover the best of new foreign films with the five foreign language nominees for the Golden Globe Award. The filmmakers will join us for discussions and a seminar at the Egyptian Theatre on Saturday, January 15. The nominees will be announced on December 13, so be sure to check our website towards the end of December for more details.

Saturday, January 15 – 1:00 PM [Egyptian Theatre] **Free event**

Golden Globe Foreign Language Nominees Seminar.

Please join us for a Round Table discussion with the filmmakers of the five Foreign Film Nominees.

All five nominee films are playing at the Aero Theatre from January 12-14.

Reception to follow in the Courtyard of the Egyptian Theatre.

Saturday, January 15 – 6:00 PM

An Evening with Ray Harryhausen

Please join us for a special return visit to the Egyptian by one of our favorite guests, visual F/X legend **Ray Harryhausen**, featuring two of his classic films, plus more rarities from the Harryhausen archives!!

Double Feature – Newly Restored 35 mm. Prints!!

THE 7TH VOYAGE OF SINBAD, 1958, Columbia, 88 min. Director **Nathan Juran's** marvelous fantasy follows the adventures of Sinbad (Kerwin Matthews) as he battles a phenomenal gallery of **Ray Harryhausen**-created monsters including the giant cyclops, two-headed birds, dragons and sword-fighting skeletons, all to save beautiful princess Kathryn Grant. Featuring one of composer Bernard Herrmann's most memorable scores.

THE 3 WORLDS OF GULLIVER, 1960, Columbia (Sony), 100 min. Dir. **Jack Sher**. In this adaptation of the Jonathan Swift classic, **Kerwin Matthews** stars as Lemuel Gulliver, a doctor traveling by ship who is washed overboard and finds himself stranded first on the island of Lilliput inhabited by miniature people, then in the land of Brobdingnag, a world of giants. With a charming score by Bernard Hermann and a vast array of special effects by wizard **Ray Harryhausen**. **Plus, 30 minutes of Harryhausen rarities!!**

Discussion between films with visual F/X legend Ray Harryhausen and actress Sherri Alberoni (3 WORLDS OF GULLIVER). Ray Harryhausen will appear at 5:00 PM in the Lobby to sign copies of his book [title TBA].

AERO THEATRE PROGRAMMING:

Thursday, January 6 - 7:30 PM [**Aero Theatre**]

One night with Dennis Quaid

A Houston, Texas native, actor **Dennis Quaid** launched his acting career in high school and debuted with the role of a small-town boy in James Bridges' 9/30/55 (1977). Quaid gained his first notice in the coming-of-age drama Peter Yates' BREAKING AWAY (1979), and his first big break as the astronaut Gordon Cooper in Philip Kaufman's THE RIGHT STUFF (1983). Since then he has proven one of the most charismatic actors working, assaying diverse roles from sleazy lawyer Arnie Metzger in Steven Soderbergh's TRAFFIC to closet homosexual Frank in Todd Haynes' FAR FROM HEAVEN .

IN GOOD COMPANY, 2005, Universal, 109 min. The latest from **Paul Weitz**, the director of

ABOUT A BOY, is an insightful comedy about the relationship between a 50-year-old businessman and his new 26-year-old boss. Dan Foreman (**Dennis Quaid**) is demoted from head of ad sales for a major magazine when the company he works for is acquired in a corporate takeover. His new boss, Carter Duryea (Topher Grace), is a business school prodigy half his age, and Dan and Carter's uneasy new relationship is thrown into jeopardy when Carter falls for Dan's daughter Alex (Scarlett Johansson). A humorous and tender examination of life's ironies and coincidences. **Discussion following with actor Dennis Quaid**

Friday, January 7 – 7:30 PM [Aero Theatre]

Jeremy Irons Tribute

Double Feature: **THE MISSION**, 1986, Warner Bros., 125 min. Dir. **Roland Joffe**. Visually and dramatically magnificent 18th century epic of a Jesuit missionary (**Jeremy Irons**) who first clashes, then bonds with a murderous former slave-trader (**Robert De Niro**) to try to save a remote religious outpost in the Brazilian jungle. Superb script by Robert Bolt (LAWRENCE OF ARABIA), with one of composer Ennio Morricone's finest scores.

DEAD RINGERS, 1988, Morgan Creek, 115 min. **Jeremy Irons** turns in a stupendous pair of performances as twin gynecologists sinking in a swirling miasma of fraternal sexual jealousy, prescription drugs and junk food, in one of director **David Cronenberg's** most disturbingly twisted and sharply executed thrillers. Astoundingly enough, another daring picture based on fact. With **Genevieve Bujold**. **Discussion between films with actor Jeremy Irons.**

Sunday, January 9 – 5:00 PM [Aero Theatre]

Annette Bening Tribute

Annette Bening shows great versatility in both comic and dramatic roles, whether it be on screen or on stage. With her first starring role she portrayed the manipulative, seductive Marquise de Merteuil in Milos Forman's **VALMONT**, excelled as a ditsy wanna-be actress in Mike Nichols' POSTCARDS FROM THE EDGE and delivered a brilliant portrayal as the treacherous con-artist Myra Langtry in Stephen Frears' THE GRIFTERS, for which she earned an Oscar nomination as Best Supporting Actress. She gained further acclaim in movies such as REGARDING HENRY, GUILTY BY SUSPICION, BUGSY and the highly acclaimed AMERICAN BEAUTY, for which she won a Screen Actor's Guild Award and an Academy Award nomination. Her most recent screen appearance prior to **BEING JULIA** was in the western OPEN RANGE opposite Kevin Costner and Robert Duvall. In the spring of 2005, she will be seen in the HBO film MRS. HARRIS.

Double Feature: **BEING JULIA**, 2004, Sony Pictures Classics, 105 min. Based on W. Somerset Maugham's "Theatre," director **Istvan Szabo's** intoxicating combination of wicked comedy and smart drama. In London in 1938, beautiful and beguiling actress Julia Lambert (**Annette Bening**) is at her peak, physically and professionally, but her successful theatrical career and her marriage to handsome impresario Michael Gosselyn (**Jeremy Irons**) have become stale and unfulfilling. Longing for novelty and excitement, Julia embarks on a passionate affair with younger Tom Fennell (Shaun Evans).

70 mm print! **VALMONT**, 1989, MGM/UA, 137 min. Director **Milos Forman's** stingingly sharp and tragically poignant adaptation of the 18th century classic novel Les Liaisons Dangereuses.

Annette Bening is a standout as the too-cynical and-coldhearted-for-her-own-good Marquise de Merteuil and **Colin Firth** superb as the Vicomte de Valmont, a worldly decadent shattered when he realizes he actually has a heart capable of breaking. **Meg Tilly** is touchingly memorable as vulnerable Madame de Tourvel, the young woman they inadvertently destroy. **Discussion between films with actress Annette Bening.**

Tuesday, January 11 – 7:30 PM [Aero Theatre]

A night with Thomas Haden Church:

Best known for his role as Lowell Mather on the popular series "Wings" and as Ned Dorsey in the series "Ned and Stacy," **Thomas Haden Church** starred-in, among other films, the blockbuster hit GEORGE OF THE JUNGLE, and 3,000 MILES TO GRACELAND, with Kurt Russell and Kevin Costner. Last year, Church made his directorial debut on ROLLING KANSAS, which premiered at the Sundance Film Festival.

SIDEWAYS, 2004, Fox Searchlight Pictures, 123 min. Writer-director **Alexander Payne's** fourth feature film (following CITIZEN RUTH, ELECTION and ABOUT SCHMIDT) starts with two old friends setting off on a wine-tasting road trip . . . only to veer dizzily SIDEWAYS into a wry, comedic exploration of the crazy vicissitudes of love and friendship, the damnable persistence of loneliness and dreams and the enduring war between Pinot and Cabernet. **Thomas Haden Church** plays Jack, a womanizer who is about to be married. Best friend/wine lover Miles (**Paul Giamatti**) takes his buddy on a tour of the wine country as a last hurrah before Jack ties the knot. The two buddies soon find themselves caught in a heady mix of wine and woman, with Jack's upcoming nuptials fast approaching.

Discussion following with actor Thomas Haden Church.

Hollywood Foreign Press Golden Globe Foreign Language Nominees

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Wednesday, January 12 – 7: 30 PM [Aero Theatre]

Golden Globe Foreign Language Nominee

Film # 1

Filmmaker to introduce screening.

Thursday, January 13 – 7:30 PM [Aero Theatre]

Golden Globe Foreign Language Nominee

Film # 2 & Film # 3

Filmmakers to introduce screenings.

Friday, January 14 – 7:30 PM [Aero Theatre]

Golden Globe Foreign Language Nominee

Film # 4 & Film # 5

Filmmakers to introduce screenings.

Ray Harryhausen Tribute [**Aero Theatre**]

January 16, 2004

An Afternoon with Ray Harryhausen

Please join us for a special two days visit for the first time to the Aero Theatre from one of the Egyptian Theatre favorite guests, visual F/X legend **Ray Harryhausen**, featuring two of his classic films, plus more rarities from the Harryhausen archives!!

Sunday, January 16 – 4:00 PM

Ray Harryhausen In Person.

Children Matinee:

Double Feature: **THE MYSTERIOUS ISLAND**, 1961, Columbia, 101 min. Based on Jules Verne's sequel to "20,000 Leagues Under The Sea," MYSTERIOUS ISLAND follows a group of Confederate prisoners during the Civil War who escape using an enemy balloon, only to find themselves blown off course to a remote island, populated by monstrous creatures and the enigmatic Captain Nemo (**Herbert Lom**) himself! Directed by **Cy Endfield** (ZULU, TRY AND GET ME) in a rare fantasy outing, with a superb score by maestro **Bernard Herrmann**. With Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill.

JASON AND THE ARGONAUTS, 1963, Columbia, 104 min. Dir. **Don Chaffey**. Hercules, harpies, the bronze giant Talos and an army of living skeletons – what more could you ask for?! Heroic Greek warrior Jason (Todd Armstrong) travels to the farthest ends of the earth in search of the legendary Golden Fleece, in this glorious adventure featuring some of **Ray Harryhausen's** most memorable visual effects, along with music by **Bernard Herrmann**. Co-starring Nancy Kovack, Laurence Naismith, Nigel Green. **Discussion between films with visual F/X legend Ray Harryhausen.**

LIKE A WAKING DREAM:

AN IN-PERSON TRIBUTE TO DIRECTOR GUY MADDIN

Friday, January 21 - Thursday, January 27, 2005 at the Aero Theatre

Presented in association with MOCA, Museum of Contemporary Art in Los Angeles,

On the occasion of the exhibition on The Royal Art Lodge: Ask the Dust from November 2004 to February 14, 2005 at the Pacific Design Center

The films of Canadian director **Guy Maddin** are like a waking dream -- a surreal, shimmering landscape where hypnotists walk hand-in-hand with amnesiacs through fields of artificial ice and snow. "I quickly learned that the cheapest prop is a shadow," Maddin has observed with humor -- and if anything, his films are a wild triumph of imagination over budget limitations: transforming an abandoned iron works into the mystical land of Mandragora (**TWILIGHT OF THE ICE NYMPHS**); inventing pseudo-Slavic languages and place-names (**TALES FROM THE GIMLI HOSPITAL**); re-visiting what he calls the "largely disused film vocabulary" of silent movies, including tinted stocks, deliberately-scratchy soundtracks and title cards.

Born in 1957 in Winnipeg, Canada (above his Aunt Lil's Beauty Salon), Maddin was named after two-fisted B-movie actor Guy Madison, star of **BEAST OF HOLLOW MOUNTAIN** -- a prophetic beginning, because Maddin's films combine a lust for all things gaudy and bright ("the flowery dialogue and crazed soap-operatics waft out like incense," critic J. Hoberman once commented) with a passion for movie-matinee enchantment, the feeling of being transported to strange and distant lands.

The retrospective tribute includes Guy Maddin's **TWILIGHT OF THE ICE NYMPHS, TALES FROM THE GIMLI HOSPITAL, ARCHANGEL, CAREFUL, COWARDS BEND THE KNEE, THE HEART OF THE WORLD** and other features and shorts.

In addition Guy Maddin will present a carte blanche -- a selection of films that influenced him as a filmmaker.

"The Guy Maddin film retrospective provides an important backdrop for the exhibition, The Royal Art Lodge: Ask the Dust, currently on view at The Museum of Contemporary Art. Like Maddin, The Royal Art Lodge, a collective of young artists who make drawings, collages, music, performances, and films together, are based in Winnipeg, Canada, and are part of an increasingly visible and lively artistic scene. The Royal Art Lodge's preference for low-tech, low-budget production finds an analogue in the films of Maddin, and both share a penchant for the wacky, outre, and surreal." Michael Darling, curator of the exhibition.

Friday, January 21 - 7:00 PM

Los Angeles Premiere!

COWARDS BEND THE KNEE, 2003, Zeitgeist, 60 min

TALES FROM THE GIMLI HOSPITAL, 1988, Zeitgeist, 72 min.

Discussion following with Guy Maddin.

Friday, January 21 - 10:00 PM

Carte Blanche to Guy Maddin

Film # 1 - Title to be confirmed (should be Midnite Movie type of film)

Director Guy Maddin to introduce screening.

Saturday, January 22 - 5:00 PM

Carte Blanche to Guy Maddin

Film # 2 - Title to be confirmed (Children's film?)

Director Guy Maddin to introduce screening.

Saturday, January 22 - 7: 30 PM

Double feature:

ARCHANGEL, 1991, Zeitgeist, 90 min.

CAREFUL, 1992, Zeitgeist, 100 min.

Discussion in between films with director Guy Maddin.

Sunday, January 23 - 5:00 PM

Double feature

DRACULA: PAGES FROM A VIRGIN'S DIARY, 2002, Zeitgeist, 73 min

Carte Blanche to Guy Maddin film # 3 - Title to be confirmed

Discussion following with Guy Maddin.

Wednesday 26 - 7:30 PM

TWILIGHT OF THE ICE NYMPHS, 1998, Zeitgeist, 91 min.

WAITING FOR TWILIGHT, 1998, Zeitgeist, 60 min. Dir. Noam Gonick.

Thursday 27 - 7:30 PM

Carte Blanche to Guy Maddin film # 4 - Title to be confirmed

THE SADDEST MUSIC IN THE WORLD, 2003, Zeitgeist, 99 min