

FEBRUARY 2006 CALENDAR Long Version **323.466.FILM | www.americancinematheque.com**

EGYPTAN THEATRE February Programming

6712 Hollywood Boulevard in Hollywood

www.egyptiantheatre.com

Tickets: \$9 General Admission

Wednesday February 1 - 7:00 PM and 9:00 PM [Spielberg Theatre]

Outfest Wednesdays

THE SECOND SERVE, 1986, Warner Bros., 91 min. Dir. **Anthony Page**. Dr. Richard Radley, Yale grad, Navel officer, husband, father, brilliant surgeon and tennis champ, was born a biological man, but ever since childhood has felt like a woman. Based on a true story, **Vanessa Redgrave** - in an astounding and believable role - portrays the painfully physical and psychological, as well as the heart-wrenchingly emotional transformations of Richard Radley into Renee Richards. Following her sex-change operation in 1975, she faced discrimination on many fronts, including fierce opposition from the U.S. Tennis Association who not only refused Renee's professional participation as a female, but also publicly "outed" her as transgender. **SECOND SERVE** is that rare made-for-TV-movie that resists the temptation to sensationalize this very personal human story, instead delivering a film that is honest, moving and ground-breaking for its time. With an outstanding teleplay by Gavin Lambert and Stephanie Liss.

This screening is part of LACMA's tribute to late writer/director Gavin Lambert in collaboration with Outfest. LACMA membership prices will be extended to Outfest and American Cinematheque members who wish to see the rest of the series at LACMA.

JAPANESE WORLD CLASSICS MEDLEY

February 2 - 5 at The Egyptian Theatre

March 2 - 3 at the Aero Theatre

This series is sponsored, in part, by The Japan Foundation.

Over the past decade, the American Cinematheque has been very active in programming lesser known Japanese films that have been unfairly overlooked because of their genre status. Whether samurai, yakuza, horror or sexploitation, there were (and still are) a multitude of fascinating, worthy genre motion pictures and filmmakers hailing from Japan, particularly from their movie Golden Age (1950-1970), that continue to languish in obscurity. In the process, except for our brief Kenji Mizoguchi series last year, we have screened relatively few of what the critical establishment might call Japanese "classics." Lest we seem neglectful of these films, also prodigious in number, and to satiate our own desire to see them, as well as that of our many audience members who have requested them, we are very happy to offer this selection of Japanese movie classics, among them, the famous: **Akira Kurosawa's THE SEVEN SAMURAI**, **Yasujiro Ozu's TOKYO STORY**, **Kon Ichikawa's THE BURMESE HARP**, **Hiroshi Teshigahara's WOMAN IN THE DUNES**; the not-so-well-known: Kurosawa's **STRAY DOG** and **DRUNKEN ANGEL**; and the fairly obscure: **Ko Nakahira's CRAZED FRUIT** and **Masaki Kobayashi's BLACK RIVER**.

Series compiled by Chris D. with the assistance of Martina Palaskov-Begov and Gwen Deglise.

Special Thanks: Sarah Finklea/JANUS FILMS; Yoshihiro Nihei/THE JAPAN FOUNDATION.

Thursday, February 2 - 7:30 PM

THE SEVEN SAMURAI (SHICHININ NO SAMURAI), 1954, Janus Films, 207 min. Director Akira Kurosawa's most famous film is certainly one of the finest movies ever made - a huge, sprawling but intimate, character-driven period epic about an aging swordsman (the great **Takashi Shimura**) who enlists six other warriors-for-hire (amongst them, **Toshiro Mifune**, Minoru Chiaki, Isao Kimura, Daisuke Kato, Seiji Miyaguchi, Yoshio Inaba) to safeguard a remote village plagued by bandits. One of Kurosawa's prime talents as director, aside from his meticulous attention to writing and character development, was his ability to create a lived-in wealth of detail in all of his in-period samurai films. Nowhere is this talent more evident than in this hypnotic evocation of a bygone age. The action film prototype **SEVEN SAMOURAI** has been enormously influential on a legion of filmmakers from

around the world, including Sam Peckinpah and Clint Eastwood. "Moves like hot mercury, and it draws a viewer so thoroughly into its world that real life can seem thick and dull when the lights come up." – Ty Burr, Boston Globe.

Friday, February 3 - 7:30 PM

Akira Kurosawa Noir Double Feature:

STRAY DOG (NORA INU), 1949, Janus Films, 122 min. One sweltering summer day, young police detective **Toshiro Mifune** has his gun lifted from him on a bus. Impatient Mifune's frenzied efforts to find the homicidal fugitive responsible, both to atone to his superiors and to his calm, middle-aged partner (**Takashi Shimura**), and to prove his worth as a cop, leave the viewer breathless. Director **Akira Kurosawa** loved hardboiled American crime fiction, and there is no more conspicuous proof in his early career than in STRAY DOG. An expertly-paced, atmospheric suspense film that more than holds its own against the numerous noirs that were being produced across the Pacific in the USA. With Keiko Awaji, Isao Kimura.

DRUNKEN ANGEL (YOIDORE TENSHI), 1948, Janus Films, 98 min. Movie icon **Toshiro Mifune** and pantheon director **Akira Kurosawa's** many screen collaborations are deservedly legendary, and here is the film that started it all. Kurosawa allegedly fought Toho Studios' top brass to let him use newcomer Mifune in the lead role, a totally unknown actor who had accidentally caught his eye when the director strayed into one of the studios' open auditions. Mifune is electric as an arrogant young yakuza in post-WWII Tokyo who comes to the office of alcoholic ghetto doctor, **Takashi Shimura** (in one of his best roles) to patch up a wound. But Mifune doesn't bargain on finding out he has other more serious health problems, namely a terminal case of tuberculosis. Kurosawa was decidedly critical of the proliferation of gangster films in 1960's Japan, and it is fascinating to see his early treatment of the yakuza genre here, especially when compared to those later films directed by yakuza movie maestro, Kinji Fukasaku, a filmmaker who also often set his films in the post-war era.

Saturday, February 4 - 7:30 PM

Double Feature:

THE BURMESE HARP (BIRUMA NO TATEGOTO), 1956, Janus Films, 116 min. **Kon Ichikawa** (FIRES ON THE PLAIN, AN ACTOR'S REVENGE) has directed many outstanding films, but perhaps his finest is this simple anti-war tale that plays like an adventure saga as well as a profound odyssey of spiritual growth. Shoji Yasui is Mizushima, a lute-playing corporal in the Pacific War's final days. After his unit is captured by the British and en route to a repatriation camp, he's entrusted with trying to convince a hardline Japanese commander holed-up in a mountain cave to surrender. The man refuses, a battle ensues and Mizushima awakens later to find everyone either gone or dead. He begins what will be an arduous journey to find his unit, disguising himself as a Buddhist monk to avoid complications. However, the numerous corpses from both sides that he comes across, move him to such an extent, that he decides to become a real priest and devote himself to burying the dead. At times, almost unbearably moving, this film's heartbreaking, uplifting power comes not from audience-manipulating sentimentality, but a simple unfolding of events. Akira Ifukube (GOJIRA) supplies one of his most haunting scores. Nominated for an Oscar for Best Foreign Film. With Rentaro Mikuni.

WOMAN IN THE DUNES (SUNA NO ONNA), 1964, Janus Films, 123 min. Director **Hiroshi Teshigahara** made only a handful of films, and like this one, most were adapted from the elliptical novels of Kobo Abe. Eiji Okada is an entomologist searching for rare insects in remote sand dunes and asks villagers for shelter. They bring him to a house at the bottom of a large pit, inhabited by a lonely woman (Kyoko Kishida). When he awakens the next day, he finds the ladder out of the hole has been removed, and he has been conned into becoming the woman's new man, solely in order to help her remove the shifting sand that is continually creeping in, threatening to bury the structure. An astonishing, bizarre allegory about life's routines and a thoroughly engrossing psychological drama. With a brilliant score by Toru Takemitsu. Teshigahara won the Jury Special Prize at Cannes for 1964. Oscar-nominated for Best Foreign Film.

Sunday, February 5 - 6:00 PM

Double Feature:

CRAZED FRUIT (KURUTTA KAJITSU), 1956, Janus Films, 86 min. There were a number of films made in mid-fifties Japan dealing with the new phenomenon of the *taiyozoku* (literally 'sun tribe'): affluent, hedonistic middle class teens without responsibilities, who often got into trouble. Both Nikkatsu and Daiei Studios attempted to jumpstart a new genre, adapting the works of writer, Shintaro Ishihara. But, despite the box office popularity of the films, reaction from scandalized parents, press, school and government officials was overwhelming. Underrated director, **Ko Nakahira** was in the eye of the storm (along with Kon Ichikawa's equally fiery PUNISHMENT ROOM) with this startling saga of two hellion brothers (**Yujiro Ishihara**, Masahiko Tsugawa) who meet a beautiful girl (Mie

Kitahara) while on holiday, causing things to spiral out of control. Famed composers, Masaru Sato (YOJINBO) and Toru Takemitsu (KWAIDAN) collaborated on the score.

BLACK RIVER (KUROI KAWA), 1957, Janus Films, 116 min. Director **Masaki Kobayashi** (KWAIDAN, SAMURAI REBELLION) was, like Kurosawa, an ardent humanist who brought his strong convictions to everything he did. There were many movies chronicling post-WWII malaise, and many critical of the crime and squalor generated in the vicinity of American military bases. BLACK RIVER is a prime example. Poor, mild-mannered Fumio Watanabe sits helplessly by as Ineko Arima is sucked into a life of prostitution by oily yakuza, **Tatsuya Nakadai** (convincingly scary in one of his earliest roles). Gripping from beginning to end. **NOT ON VIDEO!**

Wednesday February 8 - 7:00 PM and 9:00 PM [Spielberg Theatre]

Outfest Wednesdays

MY BROTHER...NIKHIL, 2005, 120 min. Director **Onir Anirban** presents a powerfully poignant and unconventional narrative about Nikhil - a young gay man infected with AIDS in the 1980's - and his subsequent fall, or rather, shove from grace. Nikhil - darling son, beloved brother, best friend and champion in grooming - has a nurturing and picturesque life full of endless possibilities in Goa, India, until he is diagnosed as HIV+. His world destroyed, he is left abandoned and ostracized, and eventually isolated, by the familial and social structures he has come to depend on. At the brink of utter despair Nikhil's hope, perseverance and human dignity are reassured through the relentless determination and unfaltering love of his innermost circle, consisting of his sister Anamika, her fiancé Sam and Nikhil's beautiful lover Nigel. In the bleak face of all odds they demonstrate incredible courage and the impenetrability of the human spirit. MY BROTHER...NIKHIL unfolds as an emotionally layered and highly sensitive cinematic triumph that terrifies and touches. **IN COLLABORATION WITH: Satrang**

Thursday, February 9 - 7:30 PM

ALTERNATIVE SCREEN

Best Of Slamdance Part I

Double Feature: Award Winners From the 2006 Slamdance Film Festival. Winners will be announced at www.slamdance.com by Jan. 28. The exact screening schedule will be available at www.egyptiantheatre.com and 323.466.FILM by Feb. 3. This program will consist of a short and a feature. **Discussion following with filmmakers subject to availability, with a reception for all ticket buyers.**

Wednesday, February 15 - 7:30 PM

Outfest Wednesdays

SPONSORED BY: Colin Higgins Foundation

HAROLD AND MAUDE, 1971, Paramount, 91 min. Producer Robert Evans fought hard for non-conformist editor-turned-filmmaker **Hal Ashby** to be allowed to direct this wildly offbeat romance. The result is one of the most poignant and subversive films of the New Hollywood era, the impossibly beautiful love affair between suicidal youngster Bud Cort and eccentric, 80-year-old Ruth Gordon. Screenwriter **Colin Higgins'** (Director of 9 TO 5) dark humor and morbidity underscores social and familial intolerance of HAROLD & MAUDE'S unconventional and non-normative relationship. Harold's overbearing and socially prudent mother (Vivian Pickles) makes comical floundering attempts to reform her son by sending him to a painfully out-of-touch shrink, setting him up on mismatched blind dates and even attempts to enlist him in the Army. Resonating with the similar stories of forbidden love shared amongst many gays and lesbians, HAROLD AND MAUDE is a universal outcry to follow one's heart.

Thursday, February 16 - 7:30 PM

ALTERNATIVE SCREEN

Best Of Slamdance The Sequel

More Award Winners From the 2006 Slamdance Film Festival. Winners will be announced at www.slamdance.com by Jan. 28. Documentary and/or narrative shorts and features will be presented. The exact screening schedule will be available at www.egyptiantheatre.com & 323.466.FILM by Feb. 3. **Discussion following with filmmakers subject to availability, with a reception for all ticket buyers.**

VALENTINE'S WEEK – AMOUR FOU AND OFFBEAT LOVE STORIES IN THE CINEMA

February 8 – 12 at the Aero Theatre

February 17 – February 19 at The Egyptian Theatre

In celebration of Valentine's Day, we present seven very different love stories with one thing in common – offbeat, delirious depictions of unrequited *amour*, troubled relationships and/or doomed affairs, all done in a most entertaining and gratifying fashion. From the unfulfilled desire and emotional immolation of **Max Ophuls'** gem, **LETTER FROM AN UNKNOWN WOMAN** and **Jean Negulesco's HUMORESQUE** (with **Joan Crawford** and **John Garfield** at their best), to mental illness, May-December romance and Oedipal obsession in **Robert Aldrich's AUTUMN LEAVES**, to the adultery, class values and family dynamics of **Douglas Sirk's WRITTEN ON THE WIND** and **THERE'S ALWAYS TOMORROW**, to the perverse, phantasmagorical fire of forbidden love in **Sidney Lumet/Tennessee Williams' THE FUGITIVE KIND** (with the combustible pairing of **Marlon Brando** and **Anna Magnani!**) and **David Lynch's WILD AT HEART** – these romantic tragedies, surreal dreamlike reveries and soul-baring dramas are the flipsides of the candy-coated marketing of romance on Valentine's Day. And, much more than the saccharine sentiments on greeting cards, these things are often what love is all about.

Series compiled by Chris D.

Special Thanks: Amy Lewin and Barry Allen/PARAMOUNT; Marilee Womack/WARNER BROS. CLASSICS; Mike Schlesinger/COLUMBIA REPERTORY (SONY); Paul Ginsburg/UNIVERSAL.

Friday, February 17 - 7:30 PM

Doomed Lovers Double Feature:

New 35 mm print! **LETTER FROM AN UNKNOWN WOMAN**, 1948, Paramount, 86 min. Was there ever a more swooningly romantic film than genius French director **Max Ophuls'** American masterpiece? *And* a love story that sidesteps all the sentimental Hollywood contrivances too often afflicting movie romances of the era? Shy young girl, Lisa (**Joan Fontaine**) grows into womanhood while nurturing a lifelong love-from-afar for debonair composer and worldly lothario, Stefan Brand (**Louis Jourdan**) who lives upstairs in her building. Even after she enjoys a brief tryst with Brand, Lisa's dreams seem destined to evaporate into thin air. Ophul's device of Brand, finally learning of Lisa's deep feelings from a letter to him, as he readies for a duel-at-dawn, bookends the narrative with a tragic anguish that is extremely moving.

HUMORESQUE, 1946, Warner Bros., 125 min. **Jean Negulesco** directs one of the most emotionally complex and psychologically rich love stories of the 1940's. **Joan Crawford** gives one of her greatest performances as Helen Wright, a beautiful but lonely, tormented society matron who falls for younger violin virtuoso, Paul Boray (**John Garfield**). Garfield's Boray returns her affections, but his prodigious talent and demanding career, his concerned mother (Ruth Nelson) and adoring friend, Gina (Joan Chandler) slowly cause Helen to lose her self-assurance. Believing herself unlovable and jaded by experience, Helen's personality gradually unravels in a noirish spiral of self-destruction. With one of the most deliriously devastating climaxes you'll ever undergo in a film.

Saturday, February 18

Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:30 AM FOREVER HOLLYWOOD

Saturday, February 18 - 6:00 PM

AUTUMN LEAVES 1956, Columbia (Sony), 108 min. *"In the dark, when I feel his heart pounding against mine - is it love? or frenzy? or terror?"* **Joan Crawford** is a middle-aged typist, long out-of-circulation after taking care of an invalid father. When young **Cliff Robertson** comes along to sweep her off her feet, it seems too good to be true. And, after a whirlwind courtship and Mexican wedding, Joan finds it is. Robertson is mentally unstable and a pathological liar, tortured by his previous marriage to vixen **Vera Miles** and creepy, unspoken things about his virile dad (Lorne Greene). Will Joan stick by her man as he slips down the rabbithole of burgeoning schizophrenia? Director **Robert Aldrich** (KISS ME DEADLY, WHATEVER HAPPENED TO BABY JANE?) looks at the deep, psychological scars of both Crawford's and Robertson's characters, visually supplying subtle hints of loneliness, Oedipal fixations and incest. An underrated gem ripe for rediscovery. **NOT ON VIDEO!**

Saturday, February 18 - 8:30 PM

Two Guys With Snakeskin Jackets:

THE FUGITIVE KIND 1959, UA (Sony Repertory), 121 min. Director **Sidney Lumet** conjures a sensual fever dream from **Tennessee Williams**' southern gothic Orpheus Descending. Itinerant hustler **Marlon Brando** is the ultimate snakeskin-clad loner who drifts into a redneck backwater town and falls into a torrid affair with fellow outcast **Anna Magnani**, the middle-aged immigrant wife of hate-crippled Victor Jory. Sparks fly from a pyrotechnic cast that also includes **Joanne Woodward** and Maureen Stapleton.

WILD AT HEART, 1990, Samuel Goldwyn (Sony Repertory), 124 min. Blending elements of THE WIZARD OF OZ (!) with a catalogue of film noir subplots, director **David Lynch** leads us on an intoxicating, bizarrely perverse Southwestern odyssey with romantic ex-con and Elvis fan Sailor Ripley (**Nicolas Cage**) and his teen girlfriend Lulu (**Laura Dern**) as they flee psycho matriarch Diane Ladd (Dern's real-life mom). With an unforgettable **Willem Dafoe** as demonic slimeball Bobby Peru. Also starring Harry Dean Stanton, Isabella Rossellini.

Sunday, February 19

Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:30 AM FOREVER HOLLYWOOD

Sunday, February 19 – 6:00 PM

Douglas Sirk Double Feature:

WRITTEN ON THE WIND, 1956, Universal, 99 min. Commonly acknowledged as one of pantheon director **Douglas Sirk**'s most sublime masterworks, this tale of two friends – rich, alcoholic **Robert Stack** and poor, sensible **Rock Hudson** (who also works for him) runs the gamut of emotions, examining the consequences of the pair's mutual love for radiant **Lauren Bacall**. But Sirk doesn't stop there as he subtly explores, through back story and character, the loneliness and spiritual degradation caused by unchecked materialism. He also manages to skillfully sidestep soap opera cliches while still delivering glossy, superior popular entertainment. **Dorothy Malone** won the Oscar for Best Supporting Actress as Stack's promiscuous sister with a long-unrequited yen for Hudson.

THERE'S ALWAYS TOMORROW, 1956, Universal, 84 min. Hard-working toy manufacturer, Cliff (**Fred MacMurray**) thinks he has a fairly idyllic family life until old flame, Norma (**Barbara Stanwyck**) blows back into town, still carrying the torch. Cliff suddenly realizes his wife (Joan Bennett) and teenage kids (William Reynolds, Gigi Perreau) alternate between being insensitive, judgemental and oblivious to him, and that his own inner emotional life is decidedly barren. Maestro **Douglas Sirk** brilliantly and compassionately looks at a common mid-life crisis and draws a heartbreaking picture, showing just how painful inner growth can be and what maturity is all about. **NOT ON VIDEO!**

Wednesday, February 22 - 7:30 PM

Ootfest Wednesdays

A Black History Month Screening **FLAG WARS**, 2003, 86 min. Dirs. **Linda Goode Bryant & Laura Poitras**. This remarkable documentary portrait of a community in the throes of change follows the gentrification by white gays and lesbians of a traditionally working class African-American neighborhood in Columbus, Ohio. The film paints a complex portrait of well-meaning gay renovators, seemingly oblivious to the concerns of aging black residents, some of whom hover just above poverty. The filmmakers achieved remarkable access to both communities and include scenes of Columbus' black residents expressing a casual homophobia that is both startling and painfully familiar. Porch debates become courtroom proceedings and Black Liberation flags are flown to counter the rainbow flags that now dot the neighborhood. FLAG WARS demonstrates how the realities of class have pit two communities against each other that might otherwise share an alienation from the cultural mainstream. The film illustrates how money well spent can preserve essential pieces of America's cultural heritage while trampling those who get in the way of other people's "progress."

AERO THEATRE February Programming

1328 Montana Avenue in Santa Monica

www.aertheatre.com

Tickets: \$9 General Admission

WESTERN CLASSICS - THE GOLDEN AGE
February 1 - February 3 at The Aero Theatre

The western genre today is cinema's most neglected form. However, between 1940 and 1970, a phenomenal number of American movie masterpieces were released that just happened to be westerns. This was truly the golden age for the genre in America, with such rugged, cinematic auteurs as **John Ford (MY DARLING CLEMENTINE)**, **Howard Hawks (RED RIVER)**, Henry Hathaway, Anthony Mann, **John Sturges (MAGNIFICENT SEVEN)**, Budd Boetticher, Andre DeToth and Sam Fuller – to name only a few! – contributing to the treasure trove of stupendous sagebrush sagas hitting the silver screen. As a brief sequel to our westerns series in 2004 at The Egyptian, please join us for this sampling of some of the great, enduring classics of an all-too-often, unjustly forgotten genre.

Series compiled by Chris D. and Martina Palaskov-Begov.

Special Thanks: Mike Schlesinger/COLUMBIA REPERTORY (SONY); Steve Johnson/CRITERION PICTURES (20th CENTURY FOX); Todd Wiener/UCLA FILM AND TELEVISION ARCHIVE.

Wednesday, February 1 - 7:30 PM

RED RIVER, 1948, UA (Sony Repertory), 133 min. Dir. **Howard Hawks**. Cattle baron **John Wayne** and foster son **Montgomery Clift** (in his first film) take 'em to Missouri but fall into conflict along the way in director Hawks' seminal Western classic, in which the director commands the epic as well as the intimate. With Joanne Dru, Walter Brennan, Coleen Gray, and music by the great Dimitri Tiomkin.

Thursday, February 2 - 7:30 PM

MY DARLING CLEMENTINE, 1946, 20th Century Fox, 104 min. **John Ford** directs one of the most beautiful, melancholic, lyrical westerns ever made, painting an atmospheric interpretation of Wyatt Earp (**Henry Fonda**), the Earp siblings (Ward Bond, Tim Holt), Doc Holliday (**Victor Mature**) and their escalating feud with the cattle-rustling Clanton family (Walter Brennan, John Ireland and Grant Withers). Although Ford hews closer to the legend than the cold hard facts (especially with the fictionalized female characters, Cathy Downs as Clementine and **Linda Darnell** as Chihuahua), that is, in large part, the point of the film - an elegaic vision of an heroic age when almost-mythological personalities walked the earth as real, flesh-and-blood people. Poignant, exhilarating and gorgeous from beginning to end. (We will be screening the recently-discovered and restored pre-release print which is approximately 8 minutes longer than the original theatrical release.) Courtesy of UCLA Film & Television Archive.

Friday, February 3 - 7:30 PM

THE MAGNIFICENT SEVEN, 1960, UA (Sony Repertory), 128 min. Excellent, Americanized version of the Akira Kurosawa classic **THE SEVEN SAMURAI**, helmed by noted action auteur **John Sturges** (**THE GREAT ESCAPE**, **BAD DAY AT BLACK ROCK**), with charismatic **Steve McQueen** making his first star turn alongside **Yul Brynner**, **Charles Bronson**, **James Coburn**, Robert Vaughn, Brad Dexter and Horst Bucholz as seven gunmen hired to safeguard a Mexican farm village from marauding bandit chieftain **Eli Wallach**. With an instantly memorable Elmer Bernstein score that inspired everything from future westerns to cigarette commercials (!) for decades to come.

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Thursday, February 8 – 7:30 PM

Cinema Valentine – Amour Fou

THE FUGITIVE KIND 1959, UA (Sony Repertory), 121 min. Director **Sidney Lumet** conjures a sensual fever dream from **Tennessee Williams'** southern gothic Orpheus Descending. Itinerant hustler **Marlon Brando** is the ultimate snakeskin-clad loner who drifts into a redneck backwater town and falls into a torrid affair with fellow outcast **Anna Magnani**, the middle-aged immigrant wife of hate-crippled Victor Jory. Sparks fly from a pyrotechnic cast that also includes **Joanne Woodward** and Maureen Stapleton.

Thursday, February 9 – 7:30 PM

Cinema Valentine – Amour Fou

Douglas Sirk Double Feature:

WRITTEN ON THE WIND, 1956, Universal, 99 min. Commonly acknowledged as one of pantheon director **Douglas Sirk's** most sublime masterworks, this tale of two friends – rich, alcoholic **Robert Stack** and poor, sensible **Rock Hudson** (who also works for him) runs the gamut of emotions, examining the consequences of the pair's mutual love for radiant **Lauren Bacall**. But Sirk doesn't stop there as he subtly explores, through back story and character, the loneliness and spiritual degradation caused by unchecked materialism. He also manages to skillfully sidestep soap opera cliches while still delivering glossy, superior popular entertainment. **Dorothy Malone** won the Oscar for Best Supporting Actress as Stack's promiscuous sister with a long-unrequited yen for Hudson. *Brand New 35mm Print!* **ALL THAT HEAVEN ALLOWS**, 1955, Universal, 89 min. **Jane Wyman**, a lonely widow with two spoilt, almost grown children (William Reynolds, Gloria Talbot) as well as a circle of snobbish, upper middle class friends, suddenly finds herself falling-in-love with her gardener, **Rock Hudson**. Director **Douglas Sirk** examines the curious cultural barriers we set up for ourselves regarding love, skewering age and class differences in the process as well as championing fearless independence of the individual spirit - something that was not always that common in the 1950s. One of the most subversive love stories of 20th century cinema and a prime inspiration for Todd Haynes' recent, acclaimed FAR FROM HEAVEN.

Friday, February 10 – 7:30 PM

Cinema Valentine

LOVE STORY, 1970, Paramount, 99 min. One of the most gloriously sentimental and tear-jerking films ever made. Written by Erich Segal (based on his novel), **LOVE STORY** follows the rich boy-poor girl romance of preppie millionaire **Ryan O'Neal**, and "social zero" **Ali MacGraw**, as they first trade verbal fireworks, and then fall truly, madly in love against the turbulent backdrop of Harvard in the early 70's. Beautifully acted by O'Neal and MacGraw, and sensitively directed by **Arthur Hiller** (**THE IN-LAWS**, **THE HOSPITAL**), **LOVE STORY** is as much a landmark of pop culture as Elton John's "Your Song" or Jonathan Livingston Seagull.

RENDEZVOUS WITH PHILIPPE MUYL

Saturday, February 11 at The Aero Theatre

Sponsored by the Charles N. Mathewson Foundation and Unifrance, Presented in association with the French Film & TV Department - Consulate General of France

Please join us for an in-person tribute to the highly unorthodox filmmaker, Philippe Muyl, a French director who started out in advertizing, moved onto making industrial films but made the transition to feature motion

pictures. He has made five unusual movies since 1985, concentrating mostly on lyrical meditations and comedies.. Two of his most rewarding, LE PAPIILLON for people of all ages and the comedy, CUISINE ET DEPENDANCES.

Saturday, February 11 – 7:30 PM

Double Feature - In-Person Tribute to Director Philippe Muyl:

LE PAPIILLON (THE BUTTERFLY), 2002, 85 min. Dir. **Philippe Muyl**. A little girl, Elsa (Claire Bouanich), goes on an excursion with an elderly man named Julien (Michel Serrault), who is searching for a rare butterfly known as Isabella. On their journey, the oddly paired couple learn more about each other and grow to become close friends. Elsa and Julien taunt each other with witty comebacks, and the dialogue between the two is one of the film's warmest pleasures. Although only eight years old, Claire Bouanich is a very talented actress. The camera loves her, and so will you. A movie with a happy, feel-good aura that sticks with the viewer even after the film has ended.

CUISINE ET DÉPENDANCES, 1992, Gaumont Buena Vista, 90 min. Dir. **Philippe Muyl**. Jacques (Sam Karmann) and Martine (Zabou Breitman), an ordinary middle-class couple, have invited an old friend over whom they haven't seen for ten years. Now a famous TV show host, he arrives with his wife Charlotte (Agnès Jaoui) - who turns out to be one of Georges' exes - Georges (Jean-Pierre Bacri) who has been sleeping on Jacques and Martine's couch for several months! Just to complicate things, Fred (Jean-Pierre Daroussin), a mutual friend and a poker addict, has decided to stake money that he doesn't have against the famous guest. Jacques and Martine lose all control of the evening. **Discussion in between films with director Philippe Muyl.**

Reception 6:00 – 7:30 PM for all ticket buyers.

Sunday, February 12 – 6:00 PM

Cinema Valentine

AN AFFAIR TO REMEMBER, 1957, 20th Century Fox, 119 min. **Cary Grant** and **Deborah Kerr** are two decent, middle-aged people who meet and fall-in-love on a cruise from Europe to New York. Both engaged to others, they decide to think it over before jumping into marriage and agree to rendezvous again six months later at the Empire State Building. But things don't go exactly as planned. **Leo McCarey** (THE AWFUL TRUTH) deftly directs one of the true perennials of movie love stories, its enduring, genuine sweetness and warmth tempered by a bittersweet melancholy borne out of the curveballs life can sometimes throw you. With Richard Denning and Cathleen Nesbitt.

A MATTER OF LIFE AND DEATH:

THE FILMS OF MICHAEL POWELL AND EMERIC PRESSBURGER

February 15 - February 26 at The Aero Theatre

Michael Powell called their partnership "a marriage without sex," and **Emeric Pressburger** said, "Ours is an ideal way of working together, and at the same time, working separately." It was an unlikely pairing of the lean, unmistakably British Powell and the stocky, worldly Hungarian Pressburger that resulted in some of the most intelligently written, beautifully conceived and photographed, and gloriously romantic films in cinema history, including **BLACK NARCISSUS**, **I KNOW WHERE I'M GOING** and **A MATTER OF LIFE AND DEATH**. Born in 1905 in Bekesbourne, near Canterbury, England, Powell abandoned a career as a banker in the mid-1920's to pursue filmmaking, first as assistant to expatriate American director Rex Ingram in France, and later as a still photographer on Alfred Hitchcock's CHAMPAGNE. Powell got his own chance to direct in the early 1930's, churning out a series of "quota quickies" before breaking out with his first truly personal picture, **THE EDGE OF THE WORLD**. Born in 1902 in Miskolc, Hungary, the young Pressburger moved to Berlin in 1925, where he worked as a film critic until director Robert Siodmak, impressed by some of his reviews, gave him a job as screenwriter at the U.F.A. Studios. After Hitler's rise to power, Pressburger fled first to Paris, then London, where he continued working as a writer. (Sadly, Pressburger's mother and most of his extended family died in the Nazi concentration camps.) Brought together in 1939 by producer Alexander Korda to work on THE SPY IN BLACK, Powell and Pressburger immediately recognized each other as kindred spirits. Beginning in 1943 with THE LIFE AND DEATH OF COLONEL BLIMP, and continuing on a total of 13 feature films through ILL MET BY MOONLIGHT in 1957, they took the unique collaborative credit of "written, produced and directed by" both men – although by their own admission, Pressburger concentrated primarily on screenwriting (with Powell's creative

input), while Powell handled most of the actual on-set directing. This series is an opportunity to see some of Powell and Pressburger's best known (and rarest) films as a team and individually.

Series Compiled by Gwen Deglise and Chris D., with the assistance of Martina Palaskov-Begov.

Special Thanks: Mike Schlesinger & Susanne Jacobsen/COLUMBIA REPERTORY (SONY); RIALTO PICTURES; Mary Tallungan/DISNEY; Dennis Doros/MILESTONE FILMS.

Wednesday, February 15 - 7:30 PM

Restored 35mm print! **BLACK NARCISSUS**, 1947, UA (Sony), 99 min. Written, produced and directed by **Michael Powell** and **Emeric Pressburger**. Powell and Pressburger's exquisite (and surprisingly erotic) drama of spiritual devotion and earthly temptation stars the luminous **Deborah Kerr** as a nun nearly overwhelmed by the physical beauty of her new Himalayan home, and the worldly charms of rugged David Farrar. Widely hailed as one of the most visually stunning films ever made (courtesy of d.p. Jack Cardiff's Oscar-winning cinematography). Co-starring Sabu, Jean Simmons, Flora Robson. "*Color, sex, exotic locations – it was a big hit in austerity-stricken England!*" – Michael Powell.

Thursday, February 16 - 7:30 PM

A MATTER OF LIFE AND DEATH (aka STAIRWAY TO HEAVEN), 1946, Columbia (Sony), 104 min. Written, produced and directed by **Michael Powell** and **Emeric Pressburger**. This breathtaking meditation on the mercies of love and the cruelties of fate stars **David Niven** as a WWII pilot pleading his case in Heaven, claiming that he was not meant to die and should be allowed to return to lovely **Kim Hunter** on earth. Roger Livesey co-stars as the doctor who becomes Niven's solicitor on the astral plane, with the delightful Marius Goring as a dandified angel.

Friday, February 17 - 7:30 PM

THE RED SHOES, 1948, UA (Sony), 133 min. Written, produced and directed by **Michael Powell** and **Emeric Pressburger**. A delirious, shimmering Technicolor dream of a movie starring Scottish dancer-turned-actress **Moira Shearer** (in her film debut) as an aspiring ballerina caught between the maniacal, domineering passion of impresario **Anton Walbrook** and the equally controlling love of composer Marius Goring. An awesome, superbly fluid blending of music, dance and cinematography (courtesy of the great Jack Cardiff).

Saturday, February 18 - 7:30 PM

PEEPING TOM, 1960, Rialto Pictures, 101 min. Dir. **Michael Powell**. Almost universally reviled by critics on its initial run, but now looked on as a masterpiece of psychological horror, PEEPING TOM all but killed Powell's career when it was released. In an unforgettably creepy and affecting performance, **Carl Boehm** stars as a shy, gentle photographer, who is really a tormented serial killer filming his female victims at their moment of death. Boehm's crush on boarding house tenant Helen (Anna Massey) brings on a crisis that can result only in redemption or destruction. Insightful and subversive, PEEPING TOM poses difficult questions about the universal desire for voyeuristic thrills and the very nature of watching film.

Sunday, February 19 - 6:00 PM

New Restored 35mm Print! **AGE OF CONSENT**, 1969, Columbia (Sony), 103 min. Dir. **Michael Powell**. **James Mason** is at his crotchety, hard-drinking best as rabelaisian artist, Bradley Morrison, sojourning on a remote isle off the Great Barrier Reef to try to jumpstart his dried-up muse. He finds inspiration unexpectedly in the form of nubile free spirit, Cora Ryan (a delightful, gorgeous **Helen Mirren** in one of her earliest roles), an outspoken teenager living with her alcoholic harridan of an aunt (Neva Carr-Glynn). With a great turn by Jack MacGowran (CUL-DE-SAC, FEARLESS VAMPIRE KILLERS) as Mason's ne'er-do-well friend and Harold Hopkins as Mirren's smitten, wanna-be beau. Mason's Morrison character was based on painter, Norman Lindsay, famous for his sumptuous paintings of voluptuous nudes in natural settings. **NOT ON VIDEO!**

Wednesday, February 22 - 7:30 PM

GONE TO EARTH, 1950, David O. Selznick Prod. (Walt Disney Co.), 110 min. Written, produced and directed by **Michael Powell** and **Emeric Pressburger**. One of Powell and Pressburger's most gloriously mystical films stars the enchanting **Jennifer Jones** as an orphaned country girl, who lives surrounded by magic, superstition and wild forest animals. **David Farrar** (BLACK NARCISSUS) co-stars as the aristocratic squire who finds himself

bewitched by Jones' charms. Released in a tragically-shortened version in the U.S. as THE WILD HEART, this is a restored print of the full-length British version! **NOT ON VIDEO!**

Thursday, February 23 - 7:30 PM

THE EDGE OF THE WORLD, 1937, Milestone Films, 73 min. Dir. **Michael Powell**. A major rediscovery, recently restored by the British Film Institute and Milestone Films, THE EDGE OF THE WORLD was Michael Powell's first truly personal picture, as well as one of his most wildly poetic. Set on the remote, rocky crag of Foula (called in the film "Hirta") in the Scottish Shetland Islands, EDGE OF THE WORLD follows three young friends (Niall MacGinnis, Eric Berry and Belle Chrystall) struggling against the inevitable end of their ages-old way of life. The weather on Foula was so fierce that young director Powell and crew had to be airlifted off after two weeks of storms – but not before he captured some of the most unforgettably lovely black-and-white images ever put to film.

Friday, February 24 - 7:30 PM

Los Angeles Premiere!

OSCAR SHORTS

Don't miss this rare chance to see a program of live-action and animated short films nominated for this year's Academy Awards BEFORE the winners are announced on March 5th! Always a magnificent look into the talent working in this often overlooked format. **Please check our website or www.apollocinema.com for updates after the Academy Award nominations are announced on January 31, 2006.**

Saturday, February 25 - 7:30 PM

Double Feature:

I KNOW WHERE I'M GOING, 1945, UA (Sony Repertory), 124 min. Written, produced and directed by **Michael Powell** and **Emeric Pressburger**. Along with Jean Vigo's L'ATALANTE, this is our choice for the most heartbreakingly romantic film ever made. The great **Wendy Hiller** stars as a girl determined to marry for money, not love – until she finds herself trapped by high seas in a small Scottish town with local laird **Roger Livesy**. As the days go by, Hiller becomes more and more desperate to leave – not realizing that her life's destination has already, magically, irreversibly, changed.

CANTERBURY TALE 1944, UA (Sony Repertory), 124 min. Written, produced and directed by **Michael Powell** and **Emeric Pressburger**. A beautifully told, and surprisingly intricate interweaving of the stories of four contemporary "pilgrims" – an American and a British soldier, a British "Land Girl," and a local magistrate/historian – in the village of Canterbury during World War II. A CANTERBURY TALE is filled with Powell and Pressburger's marvelous, worldly humor – along with one of their most bizarre and disturbing characters in the form of the mysterious "Glue Man," pouring paste into the hair of young girls as they sleep! (Interestingly, Powell himself was born not far from Canterbury, and educated at King's School there.) Starring Thomas Colpeper, Alison Smith and Bob Johnson. (Released in the U.S. in a shortened 95 min. version, this is the original 124 min. U.K. version.)

Sunday, February 26 - 5:00 PM

THIEF OF BAGDAD, 1940, UA (Sony Repertory), 106 min. Dir. **Ludwig Berger, Michael Powell, Tim Whelan** (and, uncredited, Alexander Korda, Zoltan Korda and William Cameron Menzies). One of the greatest fantasies ever made: rascally young thief **Sabu** helps deposed Prince Achmad regain the rightful throne of Bagdad, with the help of a massive genie (Rex Ingram), a flying horse, an all-seeing jeweled eye, and the love of a beautiful Princess (June Duprez). **Conrad Veidt** co-stars as the wicked usurper Jaffar, who uses every means at his disposal to stop our brave heroes. Soaring score by Miklos Rozsa, with photography by Georges Perinal (THE LIFE & DEATH OF COLONEL BLIMP).