

American Cinematheque

JANUARY 2007 CALENDAR

Egyptian Theatre

Wednesday, January 3 – 7:30 PM

OUTFEST WEDNESDAYS

COLMA: THE MUSICAL, 2006, 112 min. With colorful, wildly original and heartfelt songs this impressive, boisterous and entertaining musical directed by **Richard Wong** and written by H. P. Mendoza blasts through the coming-of-age genre. Billy, Rodel and Maribel have no intention of sticking around the small town of Colma, where there are more graveyards than front yards. Tensions, sexual and otherwise, flare among the three friends, two straight, one gay, when one begins dating a new girl and the others must compete for his attention. **IN COLLABORATION WITH: VISUAL COMMUNICATIONS**

OVERLOOKED AND UNDERRATED

January 4 – February 8 at The Egyptian Theatre

Just as there are hundreds of movies since the dawn of filmmaking that have broken records at the box office or gone on to become revered, evergreen classics, there are other films that have considerable merit that have not been so fortunate. Many different kinds of movies fall into this Overlooked and/or Underrated category. Some enjoyed initial popular success and good reviews on first release but have faded from view with the passage of time (Powell & Pressburger's **A MATTER OF LIFE AND DEATH**, Frank Borzage's **THE MORTAL STORM** and **THE THREE COMRADES**). Others undeservedly received lukewarm reviews and/or a disappointing box office (**GONE TO EARTH**, **FRIENDS OF EDDIE COYLE**, **THE NICKEL RIDE**, **BLACK MOON**, **PLAY DIRTY**, **OUR MAN IN HAVANA**, **OUR MOTHER'S HOUSE**, **THE BEGUILLED**, **TRUE CONFESSIONS**). Yet again others were looked upon as program or genre pictures, not necessarily deserving of serious attention (**THE TALL TARGET**, **DEVIL'S DOORWAY**, **RISE LONESOME**, **CHINA GATE**, **MIRAGE**, **EXPERIMENT IN TERROR**, **MISTER CORY**). There were even great foreign films that had won awards and wide acclaim but somehow managed to disappear from view for decades (**LACOMBE LUCIEN**, **INVESTIGATION OF A CITIZEN ABOVE SUSPICION**). This series – which will become an on-going showcase of hard-to-see films in the future – hopes to at least partially rectify this sorry state of affairs. Please join us for some of these entertaining, often thought-provoking treasures, films screened all-too infrequently on the big screen and many not available yet on DVD.

Series compiled by Chris D.

Special Thanks: Mary Tallungan/ DISNEY; Michael Schlesinger/SONY REPERTORY; Amy Lewin/MGM REPERTORY; Marilee Womack/WARNER BROS.; Emily Horn/PARAMOUNT REPERTORY; Caitlin Robertson/20th CENTURY FOX; Sarah Finklea/JANUS FILMS; Paul Ginsburg/UNIVERSAL; Todd Wiener.

Thursday, January 4 – 7:30 PM

Powell/Pressburger Double Feature:

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 bawdy aristocratic squire who finds himself bewitched by Jones' charms, and **Cyril Cusack** is the country parson who loves her. 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 DVD.**

A MATTER OF LIFE AND DEATH (aka **STAIRWAY TO HEAVEN**), 1946, Sony Repertory, 104 min. Written, produced and directed by **Michael Powell** and **Emeric Pressburger**. This breathtaking meditation on the mercies

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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 who died during the French Revolution.

Friday, January 5 – 7:30 PM

Neo-Noir Double Feature:

THE FRIENDS OF EDDIE COYLE, 1973, Paramount, 102 min. Director **Peter Yates** (BULLITT) adapts George V. Higgins' brilliant slice of Boston low life crime novel. **Robert Mitchum** is at his finest as streetwise Eddie Coyle, a blue collar fence squeezed between the Feds and his hoodlum cohorts, all the while trying to support his family. Cynical young cop **Richard Jordan**, hep gun dealer **Steven Keats**, bank robber **Alex Rocco** and sociopathic bartender **Peter Boyle** all use Eddie in one way or another for their own ends. And Eddie plays all ends against the middle, trying to survive and pick up a little change on the side. Gritty and grim, shot completely on Boston locations and full of some of the most wonderfully pungent dialogue this side of GOODFELLAS. **NOT ON DVD.** **THE NICKEL RIDE**, 1974, 20th Century Fox, 99 min. Dir. **Robert Mulligan** (TO KILL A MOCKINGBIRD). A superb neo-noir with **Jason Miller** (THE EXORCIST) as the can-do man who holds keys to stolen goods depots in downtown Los Angeles. Charged by his syndicate boss, urbane **John Hillerman**, with buying up an unused block of warehouses for more storage, Miller starts to encounter problems. Like an unraveling ball of yarn, trivial difficulties snowball out-of-control, threatening not only his 'career' but his life. Beautifully realized, from the low-key performances to the evocation of a dying-on-the-vine downtown - whole blocks of which have not changed much since the making of this film. The gradual building of suspense and the aura of impending doom - a feeling so borderline we're not sure if Miller's just being paranoid - is intensely disturbing. **Bo Hopkins** is the friendly good ole boy apprentice Miller gets saddled with and **Linda Haynes**, Miller's understanding girl. **NOT ON DVD.** *Discussion in between films with actor Bo Hopkins (THE NICKEL RIDE.)*

Saturday, January 6 – 7:30 PM

Louis Malle Double Feature:

BLACK MOON, 1975, Janus Films, 100 min. Out of circulation for years – at least in the USA - director **Louis Malle's** hard-to-see surrealist, adult fairy tale finally became available again thanks to Janus Films. Fifteen-year-old **Cathryn Harrison** (granddaughter of Rex) is fleeing cross-country in the wake of a war between men and women, finding refuge in a manor (director Malle's own estate) inhabited by an old lady (**Therese Giehse**) and a brother and sister (**Joe Dallesandro**, **Alexandra Stewart**). Much of the film is set to music and sound effects, with a minimum of dialogue spoken (some of it from animals!). Malle purposely defies logic at every turn, conjuring a world of dreams - and nightmares - as refuge from the crushing tyranny of modern reality. Unicorns, wild naked children, the breastfeeding of an old woman, and a gigantic pig all figure into the mix. Unique and wonderfully strange. **NOT ON DVD.**

LACOMBE LUCIEN, 1974, Janus Films, 141 min. Possibly director **Louis Malle's** most uncompromising film tracks 18-year-old Lucien (**Pierre Blaise**), a farmboy who tries to join the French Resistance during the closing days of WWII. When he is rejected after being judged too unreliable, he joins the Vichy forces collaborating with the Nazis. His coarse ignorance and absence of feeling – particularly when witnessing torture – seem to paint him as pure sociopath. But his adoption as surrogate family of a Jewish tailor (**Holger Lowenadler**), in hiding with his mother and his beautiful daughter (**Aurore Clement**), show his character to be more complex. Straightforward and matter-of-fact, Malle refuses to judge his characters or manipulate audience emotions with standard Hollywood plot devices. As a result, Malle creates one of his most deeply moving films. *"Malle's toughest, most rueful, least sentimental film. Like the extraordinary Marcel Ophuls documentary, THE SORROW AND THE PITY, the film refuses to identify heroes and villains with certainty."* – Vincent Canby, New York Times

Sunday, January 7 – 7:30 PM

Anthony Mann Double Feature:

THE TALL TARGET, 1951, Warner Bros., 78 min. A real treasure from director **Anthony Mann** starring **Dick Powell** as a detective (named, oddly enough, John Kennedy!) who tries to stop an assassin from gunning down President Lincoln on a night train from New York to Washington in 1861. Almost a blueprint for the smart, modern American action movie (see Wolfgang Petersen's IN THE LINE OF FIRE, for one), full of twists, turns and characters who are not always who they seem to be. One of Mann's most thrilling, pure entertainments. With

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sterling support from **Adolphe Menjou, Paula Raymond, Ruby Dee, Marshall Thompson and Will Geer. NOT ON DVD.**

DEVIL'S DOORWAY, 1950, Warner Bros., 84 min. Director **Anthony Mann's** first true western (before the more well-known James Stewart masterpieces), this is the story of a highly decorated Native American (**Robert Taylor**) who fought for the Union during the Civil War – and returns home to find his land seized by the Federal Government. A groundbreakingly fearless look at what are still controversial topics today, including racism, genocide, eminent domain and women's struggle for equality (**Paula Raymond**, as Taylor's inexperienced, novice lawyer!). Mann's totally uncompromising, unsentimental portrait of the birth - and rape - of the American West is superbly photographed by John Alton (his last film with Mann). A scarily cold-hearted **Louis Calhern** co-stars as the unrepentant, bigoted land agent. **NOT ON DVD.**

Wednesday, January 10 – 8:00 PM

Cast & Crew Reunion and DVD Release Celebration

BORDER RADIO, 1987, 87 min. Directed by then UCLA students **Allison Anders, Kurt Voss** and **Dean Lent** (who also served as cinematographer), this seminal indie film was one of the first of a new breed of moviemaking. Embittered rocker, Jeff (**Chris D.**) takes it on the lam to Mexico after robbing a cheating nightclub's safe with his pals, alcoholic bass player, Dean (**John Doe**) and spoiled, smart aleck roadie, Chris (**Chris Shearer**). Jeff's wife, Luanna (**Luanna Anders**), suddenly finding herself a single mother, tries to put the pieces of the mystery together and convince Jeff to return to his Los Angeles home. A trenchant look at the indie rock scene of the early 1980's as well as a potent comedy drama about trying to grow up while staying true to iconoclast roots in an evermore homogenized world. With **Dave Alvin, Iris Berry, Texacala Jones, Devon Anders** and the bands **Green On Red** and **Billy Wisdom and The HeShes**. *Discussion following the screening with directors Allison Anders, Kurt Voss, Dean Lent and actors Chris D., Luanna Anders, John Doe, Chris Shearer and Iris Berry (schedule permitting). A limited giveaway of the new Criterion Collection DVD (to be released January 16) and a DVD signing will take place at 7:00 PM when the theatre doors open.*

Thursday, January 11 – 7:30 PM

War Is Hell Double Feature:

CHINA GATE, 1957, Paramount, 97 min. Coerced by promises from hardbitten mercenary **Gene Barry** of getting her bastard son to America, gorgeous Eurasian Lucky Legs (**Angie Dickinson**) agrees to help Barry and his partners (including **Nat King Cole**) on their jungle trek to destroy a Viet-Cong munitions dump on the border of China and French Viet-Nam. The catch is racist Barry is the father of the boy, and Dickinson's part in the scheme is to romance the arms depot's Viet-Cong commander (played by **Lee Van Cleef!**). A super-hardboiled and deeply felt essay on then-current world events by master filmmaker, **Sam Fuller. NOT ON DVD.**

PLAY DIRTY, 1968, MGM Repertory, 117 min. Director **Andre de Toth** pushes his pragmatism and cynicism to their furthest extremes here. **Michael Caine** stars as a skeptical, inexperienced officer leading his team on an eccentric and dangerous mission to blow up German fuel dumps in North Africa. A film about the sheer mechanics of survival in alien territory (against sand-storms, land-mines as well as your own commanding officers!). A war film without illusions, so sharp and nasty you could cut your hand on it. Co-starring **Nigel Davenport, Nigel Green, Harry Andrews**. *"De Toth's characters always move in a treacherous world where deception and cynicism are always aimed at one goal: survival."* – Martin Scorsese. **NOT ON DVD**

HELEN MIRREN: IN-PERSON TRIBUTE

January 12 & 13 at The Egyptian Theatre

Helen Mirren, a London native descended from Russian aristocracy (her grandfather was stranded and took up residence in England during the 1917 revolution), reportedly aspired to be an actress from the tender age of 6. Although her parents did not look upon acting as a viable profession, Helen nevertheless eventually found her way after auditioning for and winning a place at the National Youth Theatre. She made her debut at the Old Vic in 1965 as Cleopatra (in Antony And Cleopatra). Within two years she joined the Royal Shakespeare Company. Her career suddenly began moving at a lightning pace, and, although she appeared in two filmed Shakespeare plays previously, Helen made her screen debut proper in 1969 when director Michael Powell cast her opposite James Mason in **AGE OF CONSENT**. Here she set a high standard for more exceptional film performances to come as well as exhibited a healthy, boldly uninhibited attitude towards frankness of subject matter. Indeed, she appeared

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nude in several idyllic island interludes throughout this endearing, joyful picture. More controversial and acclaimed roles followed, including Ken Russell's SAVAGE MESSIAH, Lindsay Anderson's O LUCKY MAN, John Mackenzie's THE LONG GOOD FRIDAY, John Boorman's EXCALIBUR, Pat O'Connor's **CAL**, Taylor Hackford's WHITE NIGHTS (she married Hackford in 1997), Peter Weir's THE MOSQUITO COAST, Peter Greenaway's THE COOK, THE THIEF, HIS WIFE AND HER LOVER and Paul Schrader's THE COMFORT OF STRANGERS. In 1990, she also inaugurated the role of police detective Jane Tennison in the pioneering British TV series, "Prime Suspect," bringing all the courage, vulnerability and honesty she had shown in her best film portrayals. Indeed, her depiction of an all-too-human, tenacious, emotionally dysfunctional but fearless policewoman ranks as some of her finest work. More celebrated performances have followed from the 1990's on, from Terry George's **SOME MOTHER'S SON** and Robert Altman's GOSFORD PARK to excellent cable television productions such as THE ROMAN SPRING OF MRS. STONE and ELIZABETH I (for which she won a well-deserved Emmy). Helen's latest role as Queen Elizabeth in Stephen Frear's **THE QUEEN** is earning her more accolades than ever before, and she seems poised to receive yet another Oscar nomination for Best Actress. We are very happy to welcome Helen Mirren for this special In-Person Tribute at The Egyptian Theatre.

Series compiled by Chris D.

Special Thanks: Andrew Bernstein/MIRAMAX; Marilee Womack/WARNER BROS; Michael Schlesinger/SONY REPERTORY; Annalee Paulo.

Friday, January 12 – 7:30 PM

Helen Mirren Double Feature:

CAL, 1984, Warner Bros., 102 min. Dir. **Pat O'Connor**. **John Lynch** (ANGEL BABY) is Cal, an accomplice in the IRA murder of a Protestant policeman, who falls in love with the man's Catholic widow, librarian Marcella (**Helen Mirren**, who won Best Actress at Cannes). Guilt-plagued Cal is caught between a rock-and-a-hard place, not cut-out for ruthless extremism nor for the dishonest front he must maintain as his relationship with Mirren flowers. Both Mirren and Lynch are phenomenally good as doomed lovers unable to live their lives the way they'd like because of the intolerant and hateful nature of society around them. With **Donal McCann**, **Ray McAnally**. "*Miss Mirren, through a reserve that disappears layer by layer, makes Marcella a woman of unexpected substance and generosity, one who is no more comfortable with the pain and paradoxes of Northern Ireland than Cal is himself.*" – Janet Maslin, *New York Times* **NOT ON DVD.**

New Restored 35mm Print! **AGE OF CONSENT**, 1969, Sony Repertory, 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** (THE FEARLESS VAMPIRE KILLERS) as Mason's ne'er-do-well friend and **Harold Hopkins** as Mirren's wannabe beau. Mason's Morrison character was based on painter, Norman Lindsay, famous for his sumptuous paintings of voluptuous nudes in natural settings. **NOT ON DVD.**

Saturday, January 13 – 12 NOON to 2:00 PM **NEWSWEEK'S ANNUAL OSCAR ROUNDTABLE.**

This is a first-ever opportunity for audiences to go behind the scenes and watch Newsweek's annual Oscar Roundtable, which will be featured in our Monday, January 29 issue, on newsstands Monday, January 22. Newsweek's **David Ansen** and **Sean Smith** will interview Best Actor and Actress contenders for this year's Oscar in a candid, no-holds-barred conversation that promises to elicit insight into the people behind the faces. The roundtable format gives celebrities a unique opportunity to talk to one another about their craft, an experience many have said they relish. Some past participants are Leonardo DiCaprio, Jamie Foxx, Hilary Swank, Clint Eastwood and Catherine Zeta-Jones. Per Newsweek's policy, the names of the celebrities in this year's event will not be released prior to the event. In 2005, all five roundtable participants were nominated for Best-Director Oscars soon after the discussion took place. **Sponsored by American Airlines.**

Special ticket prices: \$25 General; \$20 Seniors & Students; \$15 Members

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Saturday, January 13 – 7:30 PM

Helen Mirren In-Person – Double Feature:

THE QUEEN, 2006, Miramax, 97 min. Blending the rewards of a detailed film biography with an insightful meditation on character, director **Stephen Frears** (DANGEROUS LIAISONS; DIRTY PRETTY THINGS) puts the British monarchy under the microscope. Set in 1997, it details the bond of trust that slowly develops between the 71-year-old Queen Elizabeth – humanized by the Oscar-caliber performance of **Helen Mirren** in the title role – and prime minister, Tony Blair (**Michael Sheen**) following the death of Princess Diana. With **James Cromwell**. *“...Helen Mirren...has turned THE QUEEN into something you never imagined it could be: a crackling dramatic story that's intelligent, thoughtful and moving.”* – Kenneth Turan, *The Los Angeles Times* *“Like all great performances...Mirren maintains an edge of mystery...that has all the ambiguities of real life and real people.”* – Mick LaSalle, *San Francisco Chronicle*

SOME MOTHER'S SON, 1996, Warner Bros., 112 min. Terry George (co-writer of IN THE NAME OF THE FATHER) directs this clear-eyed study of the dilemma posed to a Northern Irish Catholic mother, Kathleen Quigley (**Helen Mirren**) when her son (**Aidan Gillen**) is not only convicted along with other IRA bombers, but goes on the legendary prison hunger strike that took the lives of ten men, including radical activist, Bobby Sands (**John Lynch**). Mirren's character's convictions about what constitutes humanity and the value of human life are seriously threatened when she is presented with two seemingly impossible choices. **Fionnula Flanagan** is Mirren's firebrand counterpart, Annie Higgins, whose son is also imprisoned. *“Do political convictions... imply a duty to sacrifice not only one's own life but those of people we love? ...Mirren, delivering an Oscar-worthy performance... embodies these timeless questions in her character.”* - Russell Smith, *Austin Chronicle*
Discussion in between films with actress, Helen Mirren.

Sunday, January 14 – 1:00 PM FREE

GOLDEN GLOBE FOREIGN LANGUAGE NOMINEES SEMINAR. Co-Presented With The Hollywood Foreign Press Association. Discover the best of new foreign films with the five foreign language nominees for the Golden Globe Award. Please join us for a FREE Round Table seminar with the filmmakers. All five films will screen at the Aero Theatre Jan. 11 -13. ***The Golden Globe Foreign Language Nominees had not been determined by the time our calendar goes to print. The nominees will be announced in mid-December, so please check our website: www.americancinematheque.com closer to the screening dates for more information. Please also join us for the free Golden Globe Foreign Language Nominees Seminar, featuring all of the nominated filmmakers, at The Egyptian Theatre in Hollywood on Sunday, January 14 at 1:00 PM. Please also check at www.goldenglobes.org and www.hfpa.org. FREE ADMISSION AND FREE PARKING***

Sunday, January 14 – 7:30 PM

Alec Guinness Double Feature:

OUR MAN IN HAVANA, 1959, Sony Repertory, 111 min. Director **Carol Reed's** (THE THIRD MAN) amusingly droll soufflé of a film of Graham Greene's novel received only lukewarm reviews upon its initial release, but is more impressive with each passing year. **Alec Guinness** is single father, Jim Wormold, a vacuum cleaner salesman in pre-Castro Cuba trying to bring up his teenage daughter. Strapped for money, Guinness accepts when he's asked by Englishman, Hawthorne (**Noel Coward**) to spy for his country, but he proves inept at recruiting contacts. On the advice of friend, Dr. Hasselbacher (**Burl Ives**), he decides to make them up, as well as the information he passes along. Before he knows it, pleased UK bosses send him a secretary (**Maureen O'Hara**), and rival Soviet agents begin trying to eliminate him. A great, knowing satire about the unreliability of intelligence-gathering, something more prescient today than ever. With the great **Ernie Kovacs** as the smoothly sinister captain of police. **NOT ON DVD.**

THE DETECTIVE, 1954, Sony Repertory, 91 min. Dir. **Robert Hamer.** **Alec Guinness** portrays G. K. Chesterton's mild-mannered, but very shrewd detective, Father Brown. Pursuing dapper jewel thief, Flambeau (**Peter Finch**) through England and France, Brown is as eager to save the man's soul as to recover the loot. Constantly amusing, with a formidable cast that also includes **Joan Greenwood** and **Bernard Lee** (M in the early Bond films) as a police inspector whose patience is sorely tested by the amateur sleuth cleric. *“The near-sighted priest, who learns the secrets of unarmed combat from some of the tougher members of his flock, is admirably brought to life by Guinness. His performance, good though it is, does not overshadow a first-class thesping job by Peter Finch as the international thief who likes to collect the rare treasures he cannot afford.”* – *Variety* **NOT ON DVD.**

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Wednesday, January 17 – 7:30 PM

Double Feature:

OUR MOTHER'S HOUSE, 1967, Warner Bros., 104 min. Afraid of being sent to an orphanage, seven children living in a decrepit London house decide to keep it a secret when their Mother dies. Led by eldest, Elsa (**Margaret Brooks**), they bury her in the garden, then go about their routine: school, shopping, cashing Mother's monthly check. The desire to keep contact with Mom via seances using their sister, Diana (**Pamela Franklin**) as medium and the curiosity of a schoolteacher and a nosy ex-housekeeper enamored of leopard-skin coats (a delightfully vulgar **Yootha Joyce**) erodes the innocent clan's self-assurance. When their 'father,' Charlie (**Dirk Bogarde**) suddenly shows up, rescue seems at hand. However, he's revealed to be a manipulating, hard-drinking layabout, and things take an ugly turn. Director **Jack Clayton** (**THE INNOCENTS**; **THE PUMPKIN EATER**), no stranger to films dealing sympathetically, yet realistically, with children, helmed this lesser-known, but no-less-worthy saga of urban Gothic jeopardy. **NOT ON DVD**

THE BEGUILLED, 1971, Universal, 105 min. **Don Siegel** (**DIRTY HARRY**) directed this hypnotic American Gothic of a wounded Yankee soldier (**Clint Eastwood**) holed up in a rural finishing school of sexually voracious Southern belles during the Civil War. Eastwood's complex, double-edged performance is one of his greatest. **Geraldine Page** is the tragically-repressed schoolmistress who finds herself falling for her 'prisoner', and **Elizabeth Hartman** is the delicate flower who might just end up being Eastwood's salvation. Critics were initially divided on the film, and it proved a financial flop at the box office. But its reputation has grown steadily, many now believing it one of Siegel and Eastwood's best. With **Jo Ann Harris**, **Mae Mercer**. *"Combining the conventions of both Western and Grand Guignol chiller, and often directed as if it were an art movie, this is one of Siegel and Eastwood's strangest - and most beguiling - collaborations."* – Time Out

Thursday, January 18 – 7:30 PM

2ND ANNUAL FOCUS ON FEMALE DIRECTORS

With more and more women stepping behind the camera, this shorts program shines the spotlight on some of the most exciting filmmakers working today. **Jennifer Aniston** and **Andrea Buchanan's "Room 10"** (2006, USA, 18 min.); **Robin Wright Penn** and **Kris Kristofferson** headline this dramatic ER encounter, based on a true story for Glamour Magazine's Reel Moments short film series. **Zoe Cassavetes's "Men Make Women Crazy Theory"** (2000, USA, 20 min.) **Alexia Landeau** and siblings **Donovan Leitch** and **Ione Skye** star in this exploration of male/female dynamics. **Sanaa Hamri's "Musicology"** (2004, USA, 4 minutes) Hamri, who made her feature debut in 2006 with "Something New," got her start lensing music videos such as this stunner for **Prince**. **Grace Lee's "Girl Meets Boy"** (1999, USA, 2 min.) This student exercise from "The Grace Lee Project" helmer illustrates what can happen when the sexes collide. **Aurora Guerrero's "Viernes Girl"** (2005, USA, 6 min.) What's a sister to do when her brother seduces a different girl every day? Director Guerrero is one of Filmmaker Magazine's 25 New Faces of Independent Films 2006. **Sian Heder's "Mother"** (2006, USA, 17 mins) AFI's Directing Workshop for Women alum Heder wrote and directed this Cannes Film Festival Cinefoundation winner about two women irrevocably changed through a chance encounter in a Beverly Hills hotel room. **Torill Kove's "The Danish Poet"** (2006, Canada/Norway, 15 min.) **Liv Ullmann** narrates this animated saga charting the many mysterious paths destiny can take; a charming follow-up to Kove's previous Oscar-nominated animated short "My Grandmother Ironed the King's Shirts."

A discussion with filmmakers Aurora Guerrero and Grace Lee will follow the screening along with a raffle of deluxe "director empowerment kits" and a reception for all in the lobby. Series Compiled by Andrew P. Crane, Kim Adelman and Andrea Richards.

Friday, January 19 – 7:30 PM

Budd Boetticher Triple Feature:

RIDE LONESOME, 1959, Sony Repertory, 73 min. Dir. **Budd Boetticher**. A complex, poetic revenge tragedy starring **Randolph Scott** as a sheriff-turned bounty hunter, using a young desperado (**James Best**) to flush out his murderous older brother (**Lee Van Cleef**). Scott's final act of absolution at the hanging tree ranks with John Wayne's last moments in **THE SEARCHERS**. Andrew Sarris' description of Budd's westerns *"constructed partly as allegorical odysseys and partly as floating poker games"* was never more apt. With **Pernell Roberts** ("Bonanza"), **James Coburn**. **NOT ON DVD**.

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THE TALL T, 1957, Sony Repertory, 78 min. Dir. **Budd Boetticher**. Tense, sexually ambiguous story of rancher **Randolph Scott** kidnapped by killer **Richard Boone** (Paladin from "Have Gun, Will Travel," in a career-making performance) and his gun-happy henchmen. Brilliantly scripted by Burt Kennedy (based on an Elmore Leonard story), **THE TALL T** switches effortlessly from folksy humor to tragic violence, leaving the viewer literally breathless. "*In every one of the Scott pictures, I felt I could have traded Randy's part with the villain's.*" – Budd Boetticher. With **Henry Silva, Maureen O'Sullivan**. **NOT ON DVD.**

COMANCHE STATION, 1960, Sony Repertory, 74 min. Dir. **Budd Boetticher**. In the last of the Ranown westerns cycle, **Randolph Scott** buys a white woman (**Nancy Gates**) back from the Indians, hoping to find his wife. Instead, he finds himself locked in a lethal struggle with a bounty hunter to return the woman to her husband for a large reward. **Claude Akins** is wonderfully serpentine as Scott's perpetually smiling, unapologetically mercenary nemesis. With **Richard Rust**. **NOT ON DVD.**

Saturday, January 20

Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:40 AM FOREVER HOLLYWOOD

Saturday, January 20 – 7:30 PM

Suspense Thriller Double Feature:

MIRAGE, 1965, Universal, 108 min. Director **Edward Dmytryk** (**MURDER, MY SWEET**) delivers one of his best later pictures, expertly returning to noir territory with a modern sensibility and Hitchcockian style. During a New York skyscraper blackout, a high-powered executive falls to his death, and accountant **Gregory Peck** loses 90% of his memory. He enlists the help of new acquaintance **Diane Baker** and private eye **Walter Matthau** to help him uncover his past. Peck can only remember a couple of people who know him, and they inevitably turn up dead. From then on, all bets are off – the killers (**George Kennedy, Kevin McCarthy**) want Peck out of the way, too. A marvelous puzzler with brain-twisting turns that point the way to later thrillers like **MEMENTO**. **NOT ON DVD.**

RETURN FROM THE ASHES, 1965, MGM Repertory, 105 min. Post-WWII, doctor **Ingrid Thulin** (**WILD STRAWBERRIES**) returns after a grueling sojourn in a Nazi concentration camp, only to find that her daughter, alcoholic **Samantha Eggar** (**THE COLLECTOR**), is the mistress of stepfather (and Thulin's non-Jewish husband) **Maximilian Schell**. Before Thulin can reveal her true identity, Schell – believing his mate long dead – approaches her because of the resemblance, hoping to use her in a scam to seize his 'late' wife's assets. Still-in-love with her mercenary spouse, Thulin decides to go along with the ruse. Schell and Eggar are not nice people, and their schemes gradually pull Thulin into an ever-more-deadly game of cat-and-mouse. A fascinating, unjustly forgotten psychological suspenser, full of great performances, from underrated director **J. Lee Thompson** (**THE GUNS OF NAVARONE**). **NOT ON DVD.**

Sunday, January 21

Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:40 AM FOREVER HOLLYWOOD

Sunday, January 21 – 2:00 PM

Gary Graver Memorial Tribute

Independent filmmaker and cinematographer, **Gary Graver** toiled away on all different kinds of movies during his long and prodigious career - exploitation, underground classics, mainstream. He was also one of the last cinematographers to actively collaborate with pantheon director, Orson Welles. Please join us for this memorial tribute to Gary (who passed away in November), a dear friend of the Cinematheque, and a man who loved Hollywood and loved the movies. There will be testimonials from friends, family and colleagues as well as clips screened from some of Gary's own favorite work, including some surprise rarities. **FREE ADMISSION**

Sunday January 21 – 7:30 PM

Neo-Noir Double Feature:

TRUE CONFESSIONS, 1981, MGM Repertory, 108 min. Circa 1948, **Robert Duvall** is a hardnosed cop and **Robert DeNiro** is his brother, an enterprising Monsignor rising behind-the-scenes with high-powered Catholic

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General Admission: \$10, Student/Senior \$8, Members \$7

members of Los Angeles' political elite. When a young actress is gruesomely murdered (à la the Black Dahlia), Duvall believes one of DeNiro's high-profile parishioners, former-pimp-and-current building contractor, Jack Amsterdam (**Charles Durning**) may be involved. Issues of family, guilt, moral responsibility and hypocrisy collide in screenwriter John Gregory Dunne and Joan Didion's screenplay from Dunne's novel. Director **Ulu Grosbard's** (STRAIGHT TIME) focuses on character and the personal terrain of missed emotional and spiritual opportunities, rather than a standard whodunit, something that led critics to damn the movie with faint praise. One of the great lost films of the 1980's. **NOT ON DVD**

NIGHT OF THE FOLLOWING DAY, 1968, Universal, 93 min. In director **Hubert Cornfield's** minimalist, dreamlike suspense thriller, young heiress **Pamela Franklin** is snatched by fake chauffeur **Marlon Brando**, his junkie stewardess girlfriend **Rita Moreno**, her hulking brother **Jess Hahn** and a cheerfully sadistic double-crosser, **Richard Boone**. Originally dismissed by critics, NIGHT'S reputation has steadily grown over the last few decades to emerge as one of Brando's best 1960's pictures as well as one of the most cinematic and creepy of neo-noirs.

Wednesday, January 24 – 7:30 PM

OUTFEST WEDNESDAYS

WALK ON THE WILD SIDE, 1962, Sony Repertory, 114 min. Overseen by director **Edward Dmytryk** and co-written by John Fante from Nelson Algren's novel, this could have been a masterpiece. But the truly offbeat casting sent this guilty pleasure in a campier direction. Depression era vagrant Dove (**Laurence Harvey**) hitchhikes to New Orleans in search of his lost love, Hallie (**Capucine**). Along the way, he runs into homeless reprobate, Kitty Twist (**Jane Fonda**) and Mexican café owner, Teresina (**Anne Baxter**) – both of whom fall for our heartbroken hero. Arriving in the Big Easy, Harvey is crushed to find paramour Capucine a love slave in the Doll House, a brothel run by lesbian madam, Jo (**Barbara Stanwyck**). Since it was the early sixties when this was made, the franker elements are toned down, but it is more than clear what is going on – Stanwyck's character is as obsessed with Capucine as Harvey. Despite the occasionally overripe delivery, WALK remains marvelously entertaining, perhaps even more so today than on its original release. Saul Bass supplied the cat-prowling-a-dark-alley titles, perhaps his most memorable, set to Elmer Bernstein's equally famous and indelible theme. Look for **Juanita Moore** (IMITATION OF LIFE) and an uncredited **Lee Marvin** in small roles.

Thursday, January 25 – 7:30 PM

THE KID, 1921, 60 min. Dir. **Charlie Chaplin**. In perhaps his greatest film masterpiece, **Charlie Chaplin's** Tramp, following his paternal instincts, takes a hapless, orphaned baby – "The Kid" - under his wing. Five years pass, and the tyke is now a precocious little boy (**Jackie Coogan**), helping his foster dad, The Tramp, in his "window glass replacement" scam. But a confluence of events, including The Kid's sudden illness, conspire to separate the two. "...scenes of Chaplin and his company at their finest. And it is a real cinematographic work in the universal language of moving pictures. It could be understood, which means mightily enjoyed, anywhere in the world without a single sub-title, and those it has are few, far between and brief." – New York Times **Preceded by the short: "The Fireman"**, 1916, 32 min. Dir. **Charlie Chaplin**. **Charlie** is an incompetent fireman who can't seem to get things right, but in the end saves the day. **Preceding the screening of each film, author John Bengtson will lead a mixed media tour across the landscapes of Chaplin-era Hollywood, combining movie images with archival photographs, vintage maps, and contemporary location photographs, to illuminate both Chaplin's genius and the evolving city that served as a backdrop for his art. Discussion and booksigning will follow the screening with author, John Bengtson (Silent Echoes) with his new book, Silent Traces: Discovering Early Hollywood Through the Films of Charlie Chaplin, which reveals the 90-year-old history of Los Angeles and the early film industry hidden within Chaplin's films.**

ON SET WITH FRENCH CINEMA - TWO NIGHTS WITH COSTA-GAVRAS

January 26 & 27 at The Egyptian Theatre

Co-Presented with Uni-France, The Ministry Of Foreign Affairs and The French Film And Television Department of The Consulate General in Los Angeles.

Constantino Gavras – better known simply as **Costa-Gavras** – was born in Greece in 1933, the son of a Greek government employee who proved a heroic component of the resistance movement against the Nazis during WWII. Reportedly outspoken, his father was tarred as a communist in post-war times. Consequently, the young

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Costa-Gavras, originally hoping to learn about American filmmaking at the source, was refused entry to the United States. As a result, he moved to Paris to study literature at the Sorbonne. He also studied the techniques of various French directors, soon acting as an assistant for such top filmmakers as Rene Clement (on JOY HOUSE and THE DAY AND THE HOUR) and Jacques Demy (on BAY OF THE ANGELS). His debut film as a director came in 1966 with THE SLEEPING CAR MURDERS, a crackerjack suspense mystery devoid of the crusade-against-political-oppression themes to be found in his later works. In 1969, with only his third film **Z**, a taut, uncompromising thriller chronicling the repression by the then-current Greek military junta, he garnered an Oscar for Best Foreign Language Film. More politically-committed works such as THE CONFESSION (1970), STATE OF SEIGE (1973) and SPECIAL SECTION (1975) followed, all starring the lead actor from Z, famed French movie icon, Yves Montand. 1982 saw the release of **MISSING**, perhaps Costa-Gavras' most well known picture and one of his most-honored (he shared an Oscar with writer Donald Stewart for Best Adapted Screenplay). Controversial works continued to issue forth in its wake, including **HANNA K** (1983) and **MUSIC BOX** (1989), co-winner of The Golden Bear Award at The Berlin Film Festival. His latest are MAD CITY (1997), AMEN (2002) and LE COUPERET (aka THE AX, 2005). We're very pleased to welcome this esteemed filmmaker for this In-Person Tribute at The Egyptian.

Series compiled by Chris D.

Special Thanks: Paul Ginsburg/UNIVERSAL; Michael Schlesinger/SONY REPERTORY.

Friday, January 26 – 7:30 PM

Costa-Gavras In-Person Tribute – Double Feature:

MISSING, 1982, Universal, 122 min. Director **Costa-Gavras** follows **Jack Lemmon** as a conservative father, traveling to a South American country after a recent coup in search of his missing journalist son. Although fundamentally opposed to his daughter-in-law's (**Sissy Spacek**) left-leaning views, he joins with her in navigating the treacherous, often nightmarish landscape of the new government's wholesale murder in the streets. After seeking help from the U.S. Consulate, Lemmon and Spacek come to realize that not only are their own country's representatives lying to them, they are also actively supporting the brutally fascist repression by the military junta. Based on a real American family's harrowing true story in the wake of Chilean President Allende's assassination. "...Mr. Costa-Gavras' most beautifully achieved political melodrama to date, a suspense-thriller of real cinematic style, acted with immense authority by Jack Lemmon...and Sissy Spacek." - Vincent Canby, New York Times

Z, 1969, Cinema V, 127 min. In an unnamed state (obviously Greece), a left leaning candidate (**Yves Montand**) with a significant following is assassinated by fascist thugs employed by the ultra-right military government. A prosecutor (**Jean-Louis Trintignant**) whom the politicians expect to whitewash the crime is assigned to investigate. However, they have made a mistake – right-leaning Trintignant is an honest man who soon uncovers a conspiracy that goes straight to the top. But once he calls his witnesses, they start disappearing or dying in mysterious ways. Enormously controversial worldwide when first released, director **Costa-Gavras'** first internationally-recognized masterpiece won the Academy Award for Best Foreign Language Film, and fearlessly exposed the machinations of the then still ruling powers in Greece, a repressive regime propped-up by the USA. With **Irene Papas**. *Discussion in between films with director Costa-Gavras.*

Saturday, January 27 – 7:30 PM

Costa-Gavras Tribute – Double Feature:

MUSIC BOX, 1989, Sony Repertory, 124 min. Dir. **Costa-Gavras**. Criminal lawyer **Jessica Lange** receives the shock of her life when her Hungarian immigrant father (**Armin Mueller-Stahl**) is accused of complicity in Nazi war crimes. Lange takes on the difficult task of defending someone who she may not know as well as she thinks. Is dad, Mueller-Stahl, being victimized and framed by the Hungarians for his aggressive anti-Communism, as he claims? Or is it possible that there is some shred of truth in the cumulative evidence organized by Budapest authorities? Lange (who received an Oscar nomination for Best Actress) is put through an emotional wringer as she tries to uncover the truth. Co-starring **Frederic Forrest, Michael Rooker, Lukas Haas**.

HANNA K, 1983, Universal, 111 min. In this underrated drama, **Jill Clayburgh** is Hanna Kaufman, an emigrant to Israel and a court-appointed lawyer chosen to defend suspected Palestinian terrorist, Selem Bakri (**Mohammed Bakri**). Bakri asserts he has legal evidence going back decades to reclaim family property confiscated by the Israeli government. Complicating matters are not only her estranged husband (**Jean Yanne**) and her current

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lover, the Israeli prosecutor (**Gabriel Byrne**), but her growing personal attachment to her enigmatic client. Shunning facile conclusions, director **Costa-Gavras** gives a remarkably even-handed look at both sides of the thorny question of the Israeli-Palestinian conflict, a gauntlet of mutual injustices that ping-pong back-and-forth in seemingly perpetual motion. **NOT ON DVD**

Sunday, January 28 – 7:30 PM

Elio Petri Double Feature:

INVESTIGATION OF A CITIZEN ABOVE SUSPICION, 1970, Sony Repertory, 115 min. Despite its brief, limited re-release a few years ago, director **Elio Petri's** masterwork has received scant exposure in America since its original run when it picked up an Oscar for Best Foreign Language Film. Shamefully, it has never received a video release. **Gian Maria Volonte** is a right wing Italian police inspector who decides to murder his acid-tongued mistress (**Florinda Bolkan**). Spurred on by his unraveling, egocentric personality, he purposely leaves incriminating clues all over her apartment, believing that no one in his corrupt and largely incompetent homicide squad will ever dare to connect the dots. What follows makes up one of the great Italian movies of the early 1970's - part *giallo* mystery, part political satire, part psychological study - but all masterpiece. With a great Morricone score. **NOT ON DVD**

QUIET PLACE IN THE COUNTRY, 1969, MGM Repertory, 106 min. Avant-garde painter **Franco Nero** suffers from paranoid dreams brought on by the noise and pollution of urban life - so he coaxes his mercenary agent (and lover) **Vanessa Redgrave** to rent him a dilapidated, rural villa where he can finally get some work done. But Nero's personal demons pursue him as he finds the house haunted by the vengeful ghost of a girl killed at the close of WWII. Director **Elio Petri** (**THE 10TH VICTIM**) creates a terrifying and funny, surrealistic tour-de-force that is a visual feast of bizarre images and juxtapositions. Petri is able to not only integrate subtle sociological and psychological insights into his pictures, but also to retain compassion for his tormented characters. **QUIET PLACE** manages this easily, as well as some of the most frightening sequences in 1960's Italian cinema. Ennio Morricone furnishes the soundtrack, a strange collection of dissonant squawks and haunting melodies. **NOT ON DVD**

Wednesday, January 31 – 7:30 PM

Frank Borzage Double Feature:

THREE COMRADES, 1938, Warner Bros., 98 min. Three German soldiers who are best friends and WWI survivors return to civilian life, facing an uncertain future full of economic and political upheaval. For **Robert Taylor**, there is the love of **Margaret Sullavan** to help compensate for the hardships of the era, but comrades **Robert Young** and **Franchot Tone** are swept up in the turmoil of the times, reacting with both idealism and cynicism. Director **Frank Borzage**, producer Joseph Mankiewicz and screenwriter F. Scott Fitzgerald (!) adapt Erich Maria Remarque's novel of life during the Weimar Republic period to profound affect in this largely forgotten and moving romantic tragedy. "...a beautiful film, even an unforgettable one, because of the work of Frank Borzage and Margaret Sullavan." – Dan Callahan, *Slant Magazine* **NOT ON DVD**

THE MORTAL STORM, 1940, Warner Bros., 100 min. In 1933 Germany, **Margaret Sullavan's** family is splintered when her fiancée (**Robert Young**) and brothers (**Robert Stack**, **William T. Orr**) join the burgeoning Nazi Party. What begins as an idyll of tolerance and pursuit of enlightenment comes crashing down when their village is transformed into part of a fear-filled police-state. Sullavan's Jewish stepfather (**Frank Morgan**), a beloved professor, is arrested, and one of the only citizens unafraid to speak up is family friend, **James Stewart**, with whom Sullavan gradually falls in love. Director **Frank Borzage** was a wizard at telling reality-based love stories without recourse to cheap sentimentality. "*Frank Borzage was that rarity of rarities, an uncompromising romanticist...He plunged into the real world of poverty and oppression, the world of Roosevelt and Hitler...to impart an aura to his characters, not merely through soft focus and a fluid camera, but through a genuine concern with the wondrous inner life of lovers in the midst of adversity.*" – Andrew Sarris, *The American Cinema* **NOT ON DVD**

Wednesday, January 31 – 7:30 PM

OUTFEST WEDNESDAYS [Spielberg Theatre]

PUCCINI FOR BEGINNERS, 2005, 81 min. Dir. **Maria Maggenti**. In this charming New York story centered on a bisexual love triangle, Allegra (**Elizabeth Reaser**), a writer and opera aficionado, loves but can't commit to her girlfriend, Samantha (**Juliane Nicholson**). Samantha leaves her, bouncing back to her ex-boyfriend/soon-to-be fiancé. Allegra has a rebound of her own - a drunken flirtation with handsome philosophy professor Phillip (**Justin**

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Kirk) that turns into a full-fledged affair. Allegra is struggling with the idea of dating a man when she meets Grace (**Gretchen Mol**), an irresistibly beautiful, recently single and straight woman. Equally enchanted by Phillip and Grace, Allegra juggles secret relationships with both of them - but little does she know that Phillip and Grace have a connection of their own. Maria Maggenti, director of the beloved THE INCREDIBLY TRUE ADVENTURES OF TWO GIRLS IN LOVE, combines delectable wit and wry humor in this sophisticated screwball comedy with all the twists and turns and drama of classic Puccini.

Thursday, February 1 – 7:30 PM

Blake Edwards Double Feature:

EXPERIMENT IN TERROR, 1962, Sony Repertory, 123 min. **Lee Remick** is a bank teller whose teenage sister (**Stefanie Powers**) is kidnapped by creepy, asthmatic **Ross Martin** (Artemus Gordon on TV's "The Wild, Wild West"), a sociopathic crook brewing an extortion plot. **Glenn Ford** is the no-nonsense FBI agent who steps in after a terrified Remick contacts the agency. Director **Blake Edwards'** skill at creating dark atmosphere and nailbiting suspense (honed on "Peter Gunn," the TV show he created) presaged his later seemingly contradictory focus on effervescent comedy. After BREAKFAST AT TIFFANY'S and THE PINK PANTHER (both also coincidentally Edwards' films), composer Henry Mancini graces us with his most memorable (and sinister) score. **MISTER CORY**, 1957, Universal, 92 min. Perhaps director **Blake Edwards'** most underrated film, this sleeper finds tough slum rat, Cory (**Tony Curtis**) getting a job as a busboy at an upscale Wisconsin resort. But it's just the first rung of the ladder for climber, Cory, who will soon end up as a prime mover and shaker in Chicago, manager of one of the city's classiest gambling houses. The color cinematography belies the saga's noirish roots, but Edwards is true to his material with a consistently realistic tone and a razor sharp ending. The supporting cast of **Martha Hyer, Charles Bickford, Kathryn Grant** and **Henry Daniell** are all fine as is Curtis in one of his best (and least known) performances. **NOT ON DVD Discussion in between films with actress Stefanie Powers (EXPERIMENT IN TERROR).**

AERO THEATRE

IN A LONELY PLACE – THE REBELLIOUS CINEMA OF NICHOLAS RAY

January 3 – 7, 2007 at The Aero Theatre

Like few American directors before or since, **Nicholas Ray** was capable of imbuing his films with the violent, gleeful, contradictory impulses of his own personality. But his color-saturated stories of abusive men and morally stronger women, of Americans caught in the awful throes of re-imagining themselves, as in **REBEL WITHOUT A CAUSE**, **BIGGER THAN LIFE**, **THE LUSTY MEN** (sadly unavailable for screening) or **WIND ACROSS THE EVERGLADES**, have to be seen on the Wide, Wide Screen to appreciate why Ray remains such an enigma.

Born in Wisconsin in 1911, Ray spent his early years soaking up a staggering array of influences: studying architecture with Frank Lloyd Wright, working with Elia Kazan in New York's Theatre of Action, promoting folk music with Pete Seeger and Alan Lomax. He directed his first film, **THEY LIVE BY NIGHT** (1948), working with producer John Houseman. Ray soon gained a reputation for his unique, intuitive rapport with actors in such films as **IN A LONELY PLACE** and **ON DANGEROUS GROUND**, and also for his combative, almost sado-masochistic relationship with the Hollywood establishment. Although his strangest, most daring (and some say greatest) film came in 1954 with the surreal Joan Crawford western, **JOHNNY GUITAR**, it was the epochal **REBEL WITHOUT A CAUSE** (1955) that was his most widely-acclaimed success. His unique friendship with James Dean became the stuff of legend, but it was Ray's discovery of the widescreen Cinemascope format on **REBEL** that helped shape the rest of his career. Sadly, almost inevitably, Ray quit Hollywood in the early 1960's (or, more likely, Hollywood quit him). He spent the rest of his creative years as a teacher, inspiring a new generation of filmmakers including Jim Jarmusch and Wim Wenders. Nicholas Ray died in New York in 1979.

Series compiled by Chris D and Gwen Deglise.

Special thanks: Marilee Womack/WARNER BROS.; Emily Horn and Barry Allen/PARAMOUNT; Caitlin Robertson/20th CENTURY FOX; Michael Schlesinger/SONY REPERTORY; Dennis Bartok.

Wednesday, January 3 – 7:30 PM

Double Feature:

THEY LIVE BY NIGHT, 1948, Warner Bros., 95 min. **Nicholas Ray's** directorial debut (and his own favorite) is a deeply-felt tale of young love struggling to survive in a cruel, unforgiving world. **Farley Granger** and **Cathy O'Donnell** are memorable as star-crossed lovers Bowie and Keechie in this darkly romantic and melancholy adaptation of Edward Anderson's depression-era crime classic *Thieves Like Us*. In Ray's hands, it's Romeo and Juliet for the film noir era. Co-starring a wonderfully sociopathic **Howard da Silva**. **NOT ON DVD**

ON DANGEROUS GROUND, 1952, Warner Bros., 82 min. Dir. **Nicholas Ray**. A violent, embittered metro cop (**Robert Ryan**) in hot water with his boss gets sent upstate to help with a small town manhunt. The search leads him into a fateful confrontation with his own off-limits heart when he falls in love with the fugitive's blind sister (**Ida Lupino**). Sterling contributions all around: A.I. Bezzerides' savvy script, Ray's vigorous direction, Bernard Herrmann's magnificent, brassy score, and Ryan's ferocious performance make this one of film noir's most affecting statements about anger and alienation in the big city. The contrast between city and country, brutality and tenderness is pure Ray.

Thursday, January 4 – 7:30 PM

Double Feature:

BIGGER THAN LIFE, 1956, 20th Century Fox, 95 min. Director **Nicholas Ray's** subversively twisted portrait of suburban life centers on a teacher (**James Mason**) who becomes addicted to cortisone and experiences visionary, tyrannical delusions. Ray's superb use of color and shot composition reaches a deliriously surreal intensity here that, at times, borders on the psychedelic. In addition to one of Mason's finest performances, there's also standout work from co-stars **Barbara Rush** and **Walter Matthau**. A must for Ray fans. **NOT ON DVD**

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PARTY GIRL, 1958, Warner Bros., 99 min. Director **Nicholas Ray's** ultra-stylish homage to 1930's gangster films revolves around an ice-cold chorus girl (**Cyd Charisse**) and her equally cynical lawyer boyfriend (**Robert Taylor**) who want to sever their ties to organized crime. But the film really belongs to Ray's stunning use of color and the widescreen as well as **Lee J. Cobb** in a savage caricature of a Capone-like mobster. **NOT ON DVD**

Friday, January 5 – 7:30 PM

Double Feature:

IN A LONELY PLACE, 1950, Sony Repertory, 94 min. Dir. **Nicholas Ray**. A brilliant, moody drama of a screenwriter (**Humphrey Bogart**) accused of murder, and the starlet (**Gloria Grahame**) afraid to trust him. On one level, a poisonous rejection of all things Hollywood; on another, a love triangle of almost demonic intensity between the director and his two stars. Although Dorothy B. Hughes' original novel was also possessed of a desolate ending, Ray's equally downbeat climax was quite different and undoubtedly did not find favor with the studio powers-that-be. Co-starring **Frank Lovejoy**.

BITTER VICTORY, 1957, Sony Repertory, 103 min. Richard Burton is a fatalistic captain at odds with his indecisive and inexperienced superior, a timid major played by Curt Jurgens, as they undertake a dangerous mission across the desert to steal secret documents from the Nazis during WWII. Burton had left Jurgens' beautiful wife, Ruth Roman, heartbroken years before, and this association further poisons the relationship between the two officers. One of Nicholas Ray's most underrated and most beautifully directed masterworks is full of subtle touches that build inexorably to a shattering and tragic conclusion. Originally cut by over 20 minutes in America, this is the restored and original uncut version. Writing about BITTER VICTORY in *Cahiers du Cinema*, Jean Luc Godard famously declared "*Henceforth there is cinema. And the cinema is Nicholas Ray.*"

Saturday, January 6 – 7:30 PM

Double Feature:

JOHNNY GUITAR, 1954, Republic (Paramount), 110 min. **Joan Crawford** is headstrong Vienna, a saloon-owner waiting for the railroad to reach her town. But her friendship with charming outlaw, The Dancing Kid (**Scott Brady**) jeopardizes her standing in the local community. If things weren't bad enough, the uptight landowners are led by vindictively jealous Emma (a frightening **Mercedes McCambridge**) who will do anything to repress her yen for The Kid, even if she has to lynch half the town to do it. Enter Vienna's returning old flame, Johnny (**Sterling Hayden**), a fast-draw who has given up guns for a guitar! Only director **Nicholas Ray** could pull off something so brazen - a color-coded, violent, romantic tall tale rife with allegorical references to the rabid right wing of 1950's America. A stunning achievement that comes off like a crazy quilt collaboration between Luis Bunuel, Anthony Mann and Vincente Minelli! Victor Young did the lush score with Peggy Lee singing the memorably torrid theme song. Co-starring **Ward Bond, Ernest Borgnine, John Carradine. NOT ON DVD**

TRUE STORY OF JESSE JAMES, 1957, 20th Century Fox, 92 min. Director **Nicholas Ray** was hamstrung by studio interference in his remake of the **Tyrone Power**-starring original, but there are still enough off-kilter touches as well as the filmmaker's trademark brilliant use of color to make it more than worthwhile viewing. This time around, **Robert Wagner and Jeffrey Hunter** star as Jesse and Frank James respectively, with a great supporting cast that also includes **Agnes Moorehead, John Carradine, Alan Hale, Jr. and Hope Lange. NOT ON DVD**

Sunday, January 7 – 7:30 PM

Double Feature:

REBEL WITHOUT A CAUSE, 1955, Warner Bros., 111 min. Director **Nicholas Ray's** awesome, mythic saga of teen disobedience and alienation in 1950's America made **James Dean** and co-star **Natalie Wood** instant cultural icons. Ray's use of color and the Cinemascope screen remains groundbreaking to this day, rivaling Hitchcock for striking frame compositions and bold symbolism. Co-starring **Sal Mineo, Jim Backus, Corey Allen, Dennis Hopper**. "...the film still breathes like a hurt, brooding animal. It's an indelible vision of a pretty 1950s America with a searing crack in it... a movie so audacious it can only be poetry, a kind of cinematic free verse..." – Peter Stack, *San Francisco Chronicle*

KNOCK ON ANY DOOR, 1949, Sony Repertory, 100 min. Director **Nicholas Ray's** second picture was produced by its star, **Humphrey Bogart's** Santana Productions, and it mirrors the kind of gutsy social realism both men favored in their storytelling. It's remarkably candid and gritty for the time period as it follows delinquent **John Derek** and his gutter rat chums who have shot a cop in the course of a robbery. Bogart's character, a successful

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attorney who extricated himself from toxic ghetto roots, feels obligated to defend Derek. Ray poses eternal questions about character versus environment, and how much responsibility each side bears for rampant urban crime. Although Bogart and Ray obviously lean towards the latter as being a big part of the problem, there are no easy answers here. The film compares favorably with other socially conscious noirs of the 1950's such as NO WAY OUT and EDGE OF THE CITY, and is an intriguing foreshadow of Ray's later work with James Dean in REBEL WITHOUT A CAUSE. **NOT ON DVD**

GOLDEN GLOBE FOREIGN LANGUAGE NOMINEES SERIES

January 11 – 13 at the Aero and Egyptian Theatres.

Co-Presented With The Hollywood Foreign Press Association.

In early 1944, a number of movie stars went to 20th Century Fox Studios to see what a small group of foreign journalists, reporting from Hollywood back to their homelands, had found to be especially interesting and worthwhile during the turbulent preceding year. Lunch was served in the commissary, and all applauded when THE SONG OF BERNADETTE was declared best motion picture and Jennifer Jones and Paul Lukas took home the honors (in the form of scrolls) in the leading actress/actor categories. The journalists, all members of the Hollywood Foreign Press, decided that this would be a yearly event for the purpose of delivering an impartial view on motion pictures and their impact. In order not to be swayed and influenced by the powers in Hollywood--not even the Academy Award choices--it was important to them that they give their awards before the Oscars. The basic awards for motion picture, leading and supporting actors and actresses were supplemented with a director's award the second year, an award that became permanent. Since 1955, the Golden Globes have honored achievement in television as well as film. By 1962, the general public was invited to share in the celebration when KTTV in Los Angeles first televised the awards. The Golden Globes Awards, from the very first, were born out of a wish to create bridges between countries and cultures all around the globe and have, over the years, kept alive a feeling of celebration rather than competition.

We're happy to be hosting this series of screenings devoted to the films and filmmakers nominated for the Golden Globe Best Foreign Language Film Awards. Five films will be spotlighted. ***The Golden Globe Foreign Language Nominees had not been determined by the time our calendar goes to print. The nominees will be announced in mid-December, so please check our website: www.americancinematheque.com closer to the screening dates for more information. Please also join us for the free Golden Globe Foreign Language Nominees Seminar, featuring all of the nominated filmmakers, at The Egyptian Theatre in Hollywood on Sunday, January 14 at 1:00 PM. Please also check at www.goldenglobes.org and www.hfpa.org***

Please also check out the free Golden Globe Foreign Language Nominees Seminar, featuring all of the nominated filmmakers, at The Egyptian Theatre in Hollywood on Sunday, January 14 at 1:00 PM.

Thursday, January 11 – 7:30 PM

Golden Globe Foreign Language Nominees

Film # 1 Discussion following with director.

Friday, January 12 – 7:30 PM

Golden Globe Foreign Language Nominees

Film # 2 & 3 Discussion in between films with directors.

Saturday, January 13 – 7:30 PM

Golden Globe Foreign Language Nominees

Film # 4 & 5 Discussion in between films with directors.

Sunday, January 14 – 7:30 PM

Memorial Tribute Screening for Robert Altman

MASH, 1970, 20th Century Fox, 116 min. Director **Robert Altman's** breakout film defines black comedy and the pushing-the-envelope, pioneering spirit then blossoming in the New Hollywood of the 1970's. **Donald Sutherland**

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and **Elliot Gould** are hilarious as Hawkeye Pierce and Trapper John, newly arrived surgeons at the 4077 MASH unit located in a Korean War battle zone and two anarchic spirits who have no patience for hypocrisy, bureaucracy or stupidity. Timeless, with a dream cast of standout performers, including **Robert Duvall**, **Sally Kellerman** and **Tom Skerritt**. *Please join us for this screening commemorating the passing of one of the masters of the New Hollywood revolution who forever changed filmmaking.*

Wednesday, January 17 – 7:30 PM

Kevin Thomas' Favorites:

LIFE OF OHARU (SAIKAKU ICHIDAI ONNA) 1952, Janus Films, 137 min. Dir. **Kenji Mizoguchi**. Based on one of Japan's first novels, the 17th century *The Woman Who Loved Love* by Saikaku Ihara. **Kinuyo Tanaka** is Oharu, a samurai's daughter expelled from her station as a lady-in-waiting at the Imperial Palace for falling-in-love with a man below her rank. Driven into exile along with her parents, she soon resorts to being a kept woman then finally a common prostitute. Mizoguchi expertly walks a tightrope, delivering an unflinching examination of a sensitive woman's emotional brutalization without manipulative sentimentality. Another masterwork. With **Ichiro Sugai**, **Toshiro Mifune**. *Film critic Kevin Thomas will introduce the screening.*

AKIRA KUROSAWA RETROSPECTIVE

January 18 – 31, 2007 at the Aero Theatre

Born in 1910 to a family descended from samurais, **Akira Kurosawa** initially intended to be a painter, but found himself drifting away from it when he saw an ad in a newspaper for assistant director positions at Photo Chemical Laboratory (P.C.L.) film studios (presently to become Toho Studios). Kurosawa applied and was accepted, soon finding himself under the mentorship of director Kajiro Yamamoto, under whose guidance he flourished. He began by writing highly original screenplays such as *WRESTLING RING FESTIVAL* and *THE STORY OF A BAD HORSE*. After various attempts at directing his own feature, it finally came to pass in Yokohama in 1942 with *SANSHIRO SUGATA*. *"After the tests were done and we were ready to shoot, with the cameras rolling I gave the call for action, 'Yoi, staato!' ('Ready, start!')* *The whole crew turned to stare at me. Apparently my voice sounded a little peculiar. I had done plenty of second-unit directing for Yama-san, but, no matter how much experience you have, when you finally reach the point of directing your own first film you are in a state of extreme tension. But from the second shot my tension disappeared; everything just felt exciting, and all I wanted to do was hurry on."* – Akira Kurosawa, *Something Like an Autobiography*.

And hurry on he did with such initial films as *THE MOST BEAUTIFUL*, *SANSHIRO SUGATA PART II*, *THE MEN WHO TREAD ON THE TIGER'S TAIL*, *NO REGRETS FOR OUR YOUTH*, *ONE WONDERFUL SUNDAY* and *DRUNKEN ANGEL* (the latter being the first of his fruitful collaborations with powerhouse actor **Toshiro Mifune** and dynamic composer Hayasaka Fumio), and his superb **STRAY DOG**. Since bursting upon the international film scene in 1950 with his eleventh century period film, **RASHOMON**, Winner of the Grand Prix at the Venice International Film Festival and Best Foreign Language Film Oscar, Kurosawa was placed firmly into the top ranks of world filmmakers. His films accomplish what only the masters manage to do, a seamless marriage of compelling entertainment with challenging, brilliant and unique aesthetic expression. The influence of the culture of the West on his films is considerable, and in turn Kurosawa's influence on the films of the West and, indeed, world cinema is vast and incalculable. When he died in 1998, cinema lost one of its greatest masters.

Including *STRAY DOG* and *RASHOMON*, twelve of Kurosawa's most popular and fascinating works are presented here for your enjoyment and marvel: his highly influential **THE SEVEN SAMURAI**; his reworking of Shakespeare's "Macbeth" entitled **THRONE OF BLOOD**; his dark crime tale, **THE BAD SLEEP WELL**; his action-packed chanbara **YOJIMBO** and its follow-up, **SANJURO**; his tale of compassion and hope amidst illness and death, **RED BEARD**; **DERSU UZALA**, a Russian story filmed for two years in the barren wastess of Siberia; and two phenomenal, boldly moving and epic samurai tragedies, **KAGEMUSHA** and his "King Lear" adaptation, **RAN**.

Series compiled by Gwen Deglise. Program notes by Chris D. and William Boodell.

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Special Thanks: Sarah Finklea/JANUS FILMS; WELLSRING; Jessica Rosner/KINO INTERNATIONAL; Marilee Womack/WARNER BROS.

Thursday, January 18 – 7:30 PM

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 United States. With **Keiko Awaji, Isao Kimura**.

Friday, January 19 – 7:30 PM

Double Feature:

RASHOMON, 1950, Janus Films, 88 min. The film which introduced not only classic Japanese cinema but an exceptional new talent, director **Akira Kurosawa** to a widespread international audience. Based on the short story "In a Grove" by Ryunosuke Akutagawa, a tragic event involving a husband (**Masayuki Mori**), his wife (**Machiko Kyo**) and a local bandit (**Toshiro Mifune**) is recounted by participants and witnesses yielding conflicting accounts. Kurosawa explores the nature of truth, human fallibility and hope in a story that examines each version of what happened one hot, fateful day in a thick and lonely forest. With exceptional cinematography from the great Kazuo Miyagawa and a phenomenally eclectic score from Fumio Hayasaka; and that's just a start. From the wonderfully theatrical acting to the smooth-like-butter cuts-on-action to the astonishingly visceral orchestration of sound and images, RASHOMON clearly demonstrates Kurosawa's brilliance.

THRONE OF BLOOD, (KUMONOSU JÔ), 1957, Janus Films, 105 min. As its alternate English titles (COBWEB CASTLE and CASTLE OF THE SPIDER'S WEB) suggest, director **Akira Kurosawa's** adaptation of Shakespeare's "Macbeth" is a chilling blend of gothic melodrama and samurai swordplay, Elizabethan tragedy and Noh Theater. Taketori Washizu (**Toshiro Mifune**), inspired by a ghostly vision and coaxed by his frighteningly ambitious spouse, Lady Asaji (**Isuzu Yamada**), conspires to murder his lord to rise in the ranks to become eventual ruler. In the process, he betrays friends and foes alike, is driven to madness along with his cold-hearted spouse and overwhelmed by the violent forces of chaos. With **Takashi Shimura, Minoru Chiaki, Akira Kubo**. "Kurosawa's *Throne of Blood* is the grizzliest *Macbeth* you're likely ever to see. It's powerful filmmaking and provides much revelatory cultural frisson. It also features some of the best work of Kurosawa's alter-ego *Toshiro Mifune*." – Marjorie Baumgarten, [Austin Chronicle](#)

Saturday, January 20 – 7:30 PM

RAN, 1989, Wellspring, 160 min. Arguably **Akira Kurosawa's** last masterpiece in a career of masterpieces, this sensually epic and colorfully dream-like samurai/Noh Theater rendition of Shakespeare's "King Lear" bleeds right off the screen. A once-merciless and bloodthirsty Lord Hidetora (**Tatsuya Nakadai**), now old, war-weary and bathing in the spoils of a lifetime of plunder, leaves his kingdom to his three sons, Taro (**Akira Terao**), Jiro (**Jinpachi Nezu**) and Saburo (**Daisuke Ryu**). Trouble arises when youngest Saburo challenges his father's actions, and he is banished from the kingdom, which is then left completely to his two brothers. As Hidetora attempts to enjoy his retirement in the twilight years, the once high king is dropped into a nightmarish hell when inter-filial squabbling erupts. Kurosawa was seventy-nine years old when RAN was released, and it shows in the easy lyricality and sure-handedness of one who has spent a lifetime making films. Yet it also has an inventiveness and energy which most directors couldn't achieve at any age. It perceptively focuses on the dark sides of power: jealousy, deceit and betrayal, as well as Japanese ideas of obligation and honor, and, finally, hope and redemption. But the deeply-flawed Lord Hidetora will not leave this world unscathed, as his life will be wickedly spun and shaken. It is not for naught that Kurosawa named this twilight masterpiece RAN (which translates as "Chaos") You do not want to miss this one on the big screen.

Sunday January 21 – 7:30 PM

RED BEARD (AKAHIGE), 1965, Janus Films, 185 min. A period film set in samurai times without a sword-wielding hero in sight, this remains one of **Akira Kurosawa's** most humanistic efforts. The subject is a run-down infirmary for the poor in feudal Japan where a confident, young novice physician, Dr. Noboru (**Yuzo Kayama**) is

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sent to begin his career. Expecting to visit only temporarily and then to leave to serve the Shogunate, he is infuriated to learn he must remain at the destitute hospital, which is brimming with society's dying poor, wretched and unwanted. Though he learns that the patients need him, Noboru is quick to take measures that will ensure his termination. But he is foiled at every turn by head man, Dr. Kyojio, otherwise known as "Akahige" or "Red Beard" (**Toshiro Mifune**) whose methods and behavior are as caring and compassionate as they are unconventional and unpredictable. At times RED BEARD veers dangerously close to soap-box philosophizing and pretension. But ultimately the film earns the emotions and ideas it attempts to evoke; the young doctor's heart and mind are forever changed, and we are as enamored of Red Beard and his patients as Noboru. And like the young Noboru and his colleagues, we hope that when, one day, faced with such dire misfortune and misery, we too may be like him.

Wednesday, January 24 – 7:30 PM

Double Feature:

YOJIMBO, 1961, Janus Films, 110 min One of **Akira Kurosawa's** 'lighter' (and best) efforts finds sardonic gallows humor permeating a near-perfect adventure film with recognizably human characters. **Toshiro Mifune** plays Sanjuro, a shiftless ronin who wanders into a starving village beset by a yakuza gang war between two rival clans. To make money as well as amuse himself, he plays them off against each other and nearly gets killed in the process. **Tatsuya Nakadai** does a memorable turn in a comparatively small role as the pistol-packing dandy brother of one of the bosses. Sergio Leone did an unauthorized remake, the almost-as-good spaghetti western, A FISTFUL OF DOLLARS. But Kurosawa, himself, got the idea from Dashiell Hammet's tough-as-nails 1930's crime saga, Red Harvest, about a nameless, hard-drinking operative in the midst of a gang war in a small midwestern town.

SANJURO (TSUBAKI SANJURO), 1962, Janus Films, 96 min. Director **Akira Kurosawa** helms this YOJIMBO sequel, utilizing Shugoro Yamamoto's novel, Peaceful Days as a model. Wandering ronin, Sanjuro (**Toshiro Mifune**) decides to help a young samurai (**Yuzo Kayama**) and his brash cohorts when Kayama's uncle (**Yunosuke Ito**), the chamberlain of their clan, is framed by a corrupt supertintendent. Much of the humor and character interplay is based on Mifune's scruffy appearance and the seeming contradiction – at least to the proper adolescent swordsmen – of his consummate, strategic skill. **Tatsuya Nakadai** is the prime adversary, a proud samurai in the superintendent's employ every bit as dangerous as Mifune. There's not nearly as much swordplay here as in YOJIMBO – since the war is mainly one of words and subterfuge – but when the final burst of violence erupts courtesy of Mifune and Nakadai, it's a dazzling shocker. Director Kihachi Okamoto went back to Yamamoto's original source novel for his own great, but very different, action-packed version, KILL!.

Thursday, January 25 – 7:30 PM

DERSU UZALA, 1975, Kino International, 141 min. Director **Akira Kurosawa** was pulling himself out of a suicidal depression when he agreed to helm this Soviet-Japanese co-production, a film that went on to win an Oscar for Best Foreign Language Film. When Captain Vladimir (**Yuri Solomin**) and his Siberian forest expedition meet a diminutive mountain man, Dersu Uzala (**Maksim Munzuk**) at their rural campsite, a friendship begins that will span decades. Kurosawa perceptively and subtly explores the inevitable clash of civilization and nature, focusing on a relationship between two men who are very different, yet share a warm, kindred spirit. Ultimately, 'rational' reality in the form of Vladimir collides with the holistic, all-is-one-with-nature being that is Dersu, leading to an unwhished for, but tragic resolution. From Siberia's wildly beautiful wooded landscapes to its pitiless, snow-ravaged wastes, a stirringly timeless evocation of man's fateful, often fractured and awkward place in the world.

Friday, January 26 – 7:30 PM

THE BAD SLEEP WELL (WARUI YATSU HODO YOKU NEMURU), 1960, Janus Films, 151 min. Director **Akira Kurosawa's** uncompromising expose of Japanese white collar crime is a startlingly bleak saga of **Toshiro Mifune** infiltrating the family of a corrupt, big businessman (**Masayuki Mori**) who had his father, one of his underlings, murdered. Mifune, having switched identities with a friend (**Takeshi Kato**), worms his way into Mori's household by marrying Mori's crippled daughter (**Kyoko Kagawa**) and becoming best friends with his son (**Tatsuya Mihashi**) - both of whom are decent and don't approve of their father's nefarious connections with dishonest politicians and the underworld. Ironically, it is Mifune actually falling-in-love with Kagawa which lessens his resolve. Something which sociopath Mori ultimately manipulates to his advantage for the brutally realistic and pitiless conclusion.

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Saturday, January 27 – 7:30 PM

KAGEMUSHA, 1980, 179 min, Co-produced by Francis Coppola and George Lucas during the latter part of **Akira Kurosawa's** career when he often had trouble with financing, this winner of Cannes' Palm de Or is a melancholy epic of disillusionment. When the double (and brother) Nobukado (**Tsutomu Yamazaki**) of Lord Shingen Takeda (**Tatsuya Nakadai**), comes across a condemned thief (also Nakadai) who looks uncannily like ruler Shingen, Nobukado proposes an idea to his brother's court. In a bid to save himself from having to continue life as his brother's "shadow," Nobukado trains the thief to be the lord's double. When Shingen dies by an enemy sharp-shooter's rifle, his military chiefs heed the final request of their lord, and inform the thief he must now double full-time to fool their rivals into believing Shingen is still alive. Yet, how long can the shadow exist without his subject? The film asks, "At some point, may the shadow become the main subject himself?" And, quite crucially, "If it does, will the others realize it?" Kurosawa's haunting tale fantastically weaves tides of expressive color and smoke, evoking truth and lies, clarity and confusion, devotion and betrayal.

Sunday, January 28 – 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, 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](#).

Wednesday, January 31 – 7:30 PM

DREAMS (YUME), 1990, WarnerBros., 119 min. One of maestro **Akira Kurosawa's** last films is an anthology of eight dream episodes adapted from the director's own nocturnal reveries. The mysteries of childhood, nature and man's seemingly eternal predilection for self-destruction are the main themes, depicted simply and with a sense of childlike wonder. Kurosawa drew on the fantasy cinema expertise of lifelong friend, director **Ishiro Honda** (GOJIRA) who was uncredited co-director on the two episodes "The Tunnel" and "Mount Fuji In Red" as well as the prologue and epilogue of "The Weeping Demon". Another master filmmaker, **Martin Scorsese** also participated, but as an actor, giving a very convincing portrayal of Vincent Van Gogh in "The Crows" segment. Another one of Kurosawa's splendid visual achievements that really needs to be seen on the big screen.