

American Cinematheque June 2007 Calendar

EGYPTIAN THEATRE PROGRAMMING

THE SPIRIT OF ADVENTURE

June 1 – July 5 at the Egyptian Theatre

June 28 – July 1 at the Aero Theatre

Since the time of prehistoric man's cave paintings to ancient Greek and Roman mythology to medieval chronicles of European Christian hegemony to the evolution of literature and theatre in the middle of the second millennium, humanity has had an all-consuming need to relate tales of adventurous deeds. Whether it be as escapist fare, cautionary fables or simple attempts at catharsis, the spirit of adventure in literature, song and theatre has carried down through the ages. From the very start of the 20th Century, it mutated into a whole new mode of expression with the revolutionary invention of film. See stars like Burt Lancaster (**THE CRIMSON PIRATE**, **THE FLAME AND THE ARROW**, **THE TRAIN**) and Steve McQueen (**THE GREAT ESCAPE**) do their own death-defying stunts. Join us as we follow some of the finest filmmakers, including **John Huston**, **Fritz Lang**, **David Lean**, **Robert Siodmak**, **George Cukor**, **Howard Hawks**, **John Sturges**, **John Frankenheimer**, et. al. as they spin their tall tales and yarns of derring-do. Native rebellions, jungle mercenaries, wartime intrigue, pirate swashbuckling and smuggling operations, big game hunting, exotic forbidden love and more! From the faraway hothouse locales of **THE MAN WHO WOULD BE KING**, **KING SOLOMON'S MINES**, **BHOWANI JUNCTION**, **BRIDGE ON THE RIVER KWAI**, **KING OF THE KYBER RIFLES** to the high seas of **DAMN THE DEFIANT**, **SON OF FURY** to the historical period sagas of **MOONFLEET**, **KIM**, **THE BIG SKY** (the restored version!), **SUEZ** to the hardboiled macho exploits of **DARK OF THE SUN** and **ONLY ANGELS HAVE WINGS**, come along with us to walk a taut cinematic tightrope of thrills, suspense and spine-tingling action.

Series compiled by Chris D.

Special Thanks: Marilee Womack/WARNER BROS.; Suzanne Leroy, Shirley Couch, Grover Crisp & Helena Brissenden/SONY REPERTORY; Schawn Belston & Caitlin Robertson/20th CENTURY FOX; Emily Horn & Barry Allen/PARAMOUNT; Amy Lewin/MGM REPERTORY; Anne Morra & Mary Keen/MoMA.

Friday, June 1 – 7:30 PM

Double Feature:

THE MAN WHO WOULD BE KING, 1975, Warner Bros., 129 min. Director **John Huston** adapts Rudyard Kipling's witty, exciting tall-tale into an excellent fable of the hubris of empire builders. Maverick ex-soldiers **Michael Caine** and **Sean Connery**, inspired by the centuries-old, worldwide expansion of Britain, decide they are going to journey to the far-off reaches of Kafiristan (now part of Afghanistan) to set-up their own kingdom. Miraculously, they pull it off by virtue of outlandish lies (they pass Connery off as a god), audacious imagination and sheer nerve. But their arrogance, particularly Connery's, soon pulls the pedestal out from under

them, resulting in catastrophe. One of Huston's best later films showcases astounding use of locations and great performances including **Christopher Plummer** as Kipling and **Saeed Jaffrey** as Billy Fish. "...swashbuckling adventure, pure and simple, and in the hands of a master. It's been a long time since there's been an escapist entertainment quite this unabashed and thrilling and fun." – Roger Ebert, Chicago Sun-Times

New 35mm Print! **DAMN THE DEFIANT**, 1962, Sony Repertory, 101 min. **Lewis Gilbert** (ALFIE; YOU ONLY LIVE TWICE) directs this rousing saga of sea-going men in the era of the British Spithead mutiny, a sweeping adventure that delivers both the intense drama and character study of BILLY BUDD and the nerve-pounding sea battles of CAPTAIN HORATIO HORNBLOWER. **Alec Guinness** is the strong, quiet Captain of the HMS Defiant, an officer whose position is compromised by the underhanded manipulation of his ambitious First Lieutenant, **Dirk Bogarde**. With this usurpation of authority, sadistic Bogarde pours fuel on the already raging fire that is the mutinous crew, men press-ganged into service against their will due to the shortage of trained sailors during the war with France. Gorgeously shot, flawlessly acted, with expertly orchestrated naval combat.

Saturday, June 2 – 7:30 PM

Double Feature:

DARK OF THE SUN, 1968, Warner Bros., 100 min. Famous cinematographer **Jack Cardiff** (who shot THE RED SHOES and BLACK NARCISSUS) also directed films, and this is one of his most rip-roaringly entertaining. Best friends **Rod Taylor** and **Jim Brown** are mercenaries hired by exiled African dictator **Calvin Lockhart** to recover a huge cache of diamonds from a town threatened by rebels. As the pair commandeer a train towards their goal deep in the jungle, they must also be on guard against brutal ex-Nazi **Peter Carsten**, who is along for the ride. The gloriously over-the-top movie poster showcased an Aryan with a chainsaw threatening a bare-chested, bloodied Taylor while fiery explosions blossomed in the background. We can truthfully say this is one film that lives up to its visual hype! A testosterone-fueled, wild bull of a picture that delivers on all fronts. **Yvette Mimieux** co-stars as a French expatriate rescued from the rebels, and **Kenneth More** is an alcoholic doctor.

NOT ON DVD

BHOWANI JUNCTION, 1956, Warner Bros., 110 min. Director **George Cukor** shot this spirited, post-WWII adventure romance in the heart of Pakistan (standing in for India). **Stewart Granger**, an arrogant, but humane colonel hoping to finesse the chaotic transition from British to Indian rule, is beset by non-violent demonstrators on the one hand and radical terrorists on the other. Beautiful Anglo-Indian **Ava Gardner**, the daughter of a British train engineer father and an Indian mother, is caught in the middle, hating the British, yet herself a soldier in the British army. When Granger and Gardner get over their mutual distaste for each other, they realize they are in love. But as circumstances around them spiral out of control, they find themselves helpless pawns amidst the larger struggle. With **Francis Matthews**, **Lionel Jeffries**. "...an exciting and exceedingly picturesque trip into a land that is torn with the dissensions of different races and nationalities... Ava Gardner has moments of staggering power, especially when she expresses the violence of the lady's social sentiments..." – Bosley Crowther, The New York Times **NOT ON DVD**

Sunday, June 3 – 7:30 PM

Stewart Granger Double Feature:

MOONFLEET, 1955, Warner Bros., 87 min. **Stewart Granger** is superb as a dandy buccaneer leading a coarse band of murderous Dorset cutthroats in smuggling operations along a moonlit coast. Suddenly he is saddled with a young orphan (**Jon Whiteley**) whose mother was his long lost, lamented lady love. Adapting the J. Meade Falkner novel, director **Fritz Lang** channels the best of Robert Louis Stevenson and, aided by Robert Planck's color cinematography, supplies some of the most atmospheric Gothic setpieces outside of Hammer Studio's heyday. Gloomy graveyards, underground cavern meeting places, debauched nobility (**George Sanders** and **Joan Greenwood** excel as a supremely duplicitous couple), swordfights and tavern brawls – they're all here. It is Lang's strength that by the climax he has achieved a mournful wistfulness for lost innocence that achieves a tragic dimension and elevates womanizing Granger's doomed hero to mythic status. A masterpiece. With **Viveca Lindfors, Liliane Montevecchi, John Hoyt. NOT ON DVD**

KING SOLOMON'S MINES, 1950, Warner Bros., 103 min. Nominated for Best Picture, directors **Compton Bennett** and **Andrew Marton's** eye-popping, shot-on-location H. Rider Haggard adaptation won two Academy Awards, including Best Cinematography (Robert Surtees). Adventurer-guide Allen Quatermain (**Stewart Granger**) is hired by Elizabeth Curtis (**Deborah Kerr**) to help find her husband, lost in the African wilds. As their expedition braves all kinds of perils, including savage animal stampedes, fires, hostile tribes and a backstabbing villain amongst their own, the squabbling leads find themselves falling in love. Although some footage was lensed in California and New Mexico, the majority of the film was shot in the Congo, Tanzania, Uganda and Zaire and, in many respects for a big studio picture, has yet to be surpassed for its authenticity. Adding to the realism, the directors employed real Africans to play the tribal leaders and used a minimal music score, instead relying on wilderness sounds and tribal drumming. With **Richard Carlson**.

Wednesday, June 6 – 7:30 PM

OUTFEST'S 7th ANNUAL QUEER SHORTS

For the 7th year, Outfest and The American Cinematheque proudly collaborate on a program of sexy, hilarious, innovative, and irreverent queer shorts. Featuring: **Jo Gell and Robyn Paterson's "Disposable"** (8 min.) On her way to Las Vegas, a woman takes a gamble on the pretty hitchhiker she picks up. **Dave O'Brien's "Straight Boys"** (15 min.) College boy Ben is crushing out on his cute straight roommate, but how does his roommate feel about him? **Harriet Storm's "Kaden"** (8 min.) A moving doc on a female to male transsexual. **Andy Blubaugh's "Hello, Thanks"** (8 min.) Andy searches for romance in the world of personal ads, but has a love affair with the words themselves instead. **Mary Thompson's "What Hot Guy?"** (4 min.) A woman wakes up after a night of partying and asks this question. **Isold Uggadottir's "Family Reunion"** (19 min.) A young Icelandic woman tries to keep her girlfriend in New York City a secret when she returns to Reykjavik for a family event. **David Quantic's "Heart"** (8 min.) Dave appropriates the classic Heart song, "All I Wanna Do Is Make Love to You." **Peter Saller's "Sugar In The Blood" (Zucker Im Blut)** (13 min.) Anna plans to cheat on her girlfriend—all she needs to find is a sexy girl. **Rick Ziegler & Michael Trull's "Small Talk at the Bathhouse...The Roids Vs. The Crombies"** (6 min.) Gay rivals verbally throw down at the

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gym. Program compiled by Kimberly Yutani and Andrew Crane. **Discussion following the screening with filmmakers Mary Thompson, David Quantic, Dave O'Brien, Rick Ziegler, Michael Trull.** Program compiled by Kim Yutani & Andrew P. Crane.

EURO CINEMA - NEW FILMS FROM EUROPE

June 7 at the Egyptian's Rigler Theatre

June 8 – 14 at the Aero's Palevsky Theatre

June 14 – 17 at the Egyptian's Spielberg Theatre

**Presented in association with « European Languages and Movies in America »
With the support of the Goethe Institut Los Angeles; Holland Film; the Consulate General of the Netherlands, Los Angeles; the Italian Cultural Institute Los Angeles; the Italian Trade Commission; the Consulate General of the Republic of Poland; the French Film and TV Office, Consulate General of France in Los Angeles.**

When one says European Cinema, one often thinks of major film movements. German Expressionism, Italian Neorealism, the French New Wave, the Czech New Wave, the Polish Film School, the New German Cinema, Dogme 95 - filmmaking more in the auteur tradition than American Cinema.

Yet to be defined, today's European Cinema is very much alive, although it often has difficulties finding access to American screens. Film critics travelling the festival world always talk about all the amazing films that do not make it to LA. This is a showcase for a few of those festival favorites that have yet to appear on the big screens of Los Angeles -- and most likely will not.

With films by many acclaimed filmmakers: from Ireland's **John Boorman's THE TIGER'S TAIL** is a smart black comedy thriller with the "haves" and the "have-nots" on center stage; to the Nolland's **Alex van Warmerdam's WAITER**, a delightfully deadpan comedy on a writer and his character, to France's **Claire Denis's TOWARD MATHILDE**, a documentary "pas de deux" and an exploration of dance; Greece's **Theo Angelopolous' TRILOGY: WEEPING MEADOW**, a historical tableau of the 20th century with the resonance of a classic Greek tragedy; and a few discoveries like Belgium's first time director **Fien Troch's SOMEONE ELSE'S HAPPINESS**, a dramatic portrait of human loneliness in post-industrialized civilization; Germany's **Stefan Krohmer's** second feature **SUMMER '04**, a Rohmerien tale of a family summer vacation and Poland's **Michal Rosa's WHAT SUN HAS SEEN**, a patchwork that captures the texture of life in Poland today as ordinary people struggle for dignity. And not to be missed **LA TERRA**, an astonishing Italian Noir, the eighth film of **Sergio Rubini**.

This series would not have been possible without the support of ELMA -- European Languages and Movies in America -- a new non-profit organization supporting the presentation of European movies in Los Angeles and the support of all the various Consulates and European cultural organizations.

Check our website for in person guests for this series.

Series compiled by Gwen Deglise with the support of film critic Robert Koehler.

Special Thanks to: Pascal Ladreyt/EUROPEAN LANGUAGES AND MOVIES IN AMERICA; Pascale Ramonda/CELLULOID DREAMS; Marit Ligthart/FORTISSIMO FILMS; Trish Long/BUENA VISTA IRELAND; MOVIEHOUSE ENTERTAINMENT; Paul Balbernie/IRISH SCREEN; Jonathan Howell/NEW YORKER FILMS; Carla Cattani/FILM ITALIA; Jacek Udziela/FILM CONTRACT; Ryan Krivoshey/THE CINEMA GUILD ; Silvia Bizzio; Scott Foundas; Robert Koehler; Claudia Landsberger/HOLLAND FILM; Marieke Oudejans/THE CONSULATE GENERAL OF THE NETHERLANDS; Margit Kleinman/THE GOETHE INSTITUT LOS ANGELES; Francesca Valente/THE ITALIAN CULTURAL INSTITUTE LOS ANGELES; THE FRENCH FILM AND TV OFFICE, CONSULATE GENERAL OF FRANCE IN LOS ANGELES; Consul Paulina Kapuscinska/THE CONSULATE GENERAL OF THE REPUBLIC OF POLAND; Lynette Kessler/DANCE CAMERA WEST.

Thursday, June 7 – 7:30 PM

Los Angeles Premiere! **THE TIGER'S TAIL**, 2007, Ireland, Moviehouse Entertainment, 103 min. A beautiful, intelligent black comedy thriller by writer, director, producer **John Boorman**. Liam O'Leary (Boorman's long time collaborator **Brendan Gleeson**, *THE GENERAL*), an Irish property developer of humble origins, made it big and fast on the back of the Celtic Tiger. Wildly over-extended, Liam finds himself struggling in a receding market. Stressed, he seems on the verge of a mental breakdown when he sees his doppelganger. "*A top-form Brendan Gleeson returns to John Boorman's lopsided modern world in THE TIGER'S TAIL, arguably the director's most appealing entry since THE GENERAL. Playing dual roles as a rich Irish businessman riding the economic boom and his down-and-out twin, Gleeson animates Boorman's amusing Prince and the Pauper screenplay, which sports a dark social underbelly that puts Ireland's rich-poor divide centerstage.*" -- Deborah Young, *Variety* **Presented in association with the Irish Screen Los Angeles**. Preceded by Run Wrake's "**Rabbit**" (UK, 9 min, 2006). Eye-catching animated black comedy about two children who have much to learn....and to lose. **NOT ON DVD**

GUY MADDIN'S "BRAND UPON THE BRAIN!"

Limited Engagement June 8 – 14 at the Egyptian Theatre

BRAND UPON THE BRAIN! the latest one-of-a kind Cinema Spectacular, from director Guy Maddin (*THE SADDEST MUSIC IN THE WORLD*, *TWILIGHT OF THE ICE NYMPHS*). In an unprecedented act of faith in the enduring power of the theatrical experience, **BRAND UPON THE BRAIN!** is being presented as an expansive live event in only three presentations, features an 11-piece "live" orchestra, a Foley sound effects performed live onstage, a "live" celebrity narrator, and Castrato to supplement image. Following presentations of this unique stage production, the feature film **BRAND UPON THE BRAIN!** will continue as a regular film run (with a pre-recorded soundtrack including narration by Isabella Rossellini). Featuring an original score by Jason Staczek, **BRAND!** has been earning unqualified raves during nine months on the festival circuit, including Festival-best mentions at the 2006 Toronto Film Festival, 2006 New York Film Festival, and the 2007 Berlinale. **BRAND UPON THE BRAIN!**,

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Maddin's first production filmed outside of his native Winnipeg, was produced by The Film Company, a unique, Seattle-based independent film studio founded in 2004 by filmmaker Gregg Lachow (who directed/produced his own modern day "silent" film with live components, SILENCE! in 2001). BRAND UPON THE BRAIN! world premiered at the 2006 Toronto International Film Festival. It has since been performed with live accompaniment at the 2006 New York Film Festival, the 2007 Berlin International Film Festival, the 2007 Mexico City Film Festival, and the 2007 Buenos Aires Film Festival. Surreal, satiric and surprisingly touching, Maddin's film looks at the secret lives of families in a work that is equal parts childhood reminiscence, Expressionist horror movie, teen detective serial and Grand Guignol reverie. Guy Maddin's latest delirious creation is a silent film like none you have ever seen before. "One of the year's 10 best films." -- Manohla Dargis, The New York Times

Website: www.Branduponthebrain.com

BRAND UPON THE BRAIN, 2007, The Film Company/Vitagraph Films, 96 min. Dir. **Guy Maddin**. Whatever are young "Guy Maddin's" parents up to in their lighthouse home/orphanage on a chilly remote island? Overbearing Mother (**Gretchen Krich**) tracks her son's (**Sullivan Brown**) every move, bellowing for him to come home over the "Aerophone" just as something interesting is about to happen! And poor Sis (**Maya Lawson**), his older sister (who is rapidly blossoming into a young woman) -- Mother will never let her have any fun! The intrigue continues as deranged Mother, hellbent on restoring her youth, and sinister Scientist-Father (**Todd Jefferson Moore**) who is sequestered night and day in his basement laboratory, engage in diabolical, secret experimentation. When new parents of recently adopted children from the orphanage notice strange wounds on the youngsters' necks, a pair of teen sleuths, Wendy (**Katherine E. Scharhon**) and her brother Chance, known as "The Lightbulb Kids," appear on the island to investigate -- and in the process, inspire Guy's first crush and Sis' first love affair. The lurid family secrets that unfold are positively shocking! **NOT ON DVD**

"Guy Maddin's latest astonishment -- has ransacked film history and his own delirious imagination to create a work like none other: a silently shot film about a man who, on revisiting his childhood home, hurtles unto a past where orphan children, coy lesbian lovers, and a mad scientist converge." -- Manohla Dargis, The New York Times

"Winnipeg filmmaker Guy Maddin isn't known for run-of-the-mill movies, but the feature he debuted at the Toronto Fest was outrageous even for him. A silent film taking the form of a twelve-chapter Feuillade-flavored serial and designed to have live accompaniment, the movie itself is a match for any of his features to date, and could outstrip earlier efforts in the arthouse arena.." -- John DeFore, The Hollywood Reporter

"The finest evening at Toronto 2006...a comedic detour into a whirlpool of incest, lunacy, and obsession that typifies the cine-world of the wonderfully demented Winnipeg filmmaker." -- Gerald Peary, Boston Phoenix

Live shows:

Friday, June 8 at 7:30 PM

Saturday, June 9 at 7:30 PM & 10:00 PM

Sunday, June 10 at 7:30 PM

Monday, June 11 at 7:30 PM

General Admission: \$25, Seniors & Students: \$22, Cinematheque Members: \$20.

Film (pre-recorded soundtrack):

Monday, June 11 – Thursday, June 14 at 7:30 PM and 9:30 PM daily (except 7:30 PM show on 6/11 which is a live show.)

General Admission: \$10, Seniors & Students: \$8, Cinematheque Members: \$7

Thursday, June 14 – 7:30 [Spielberg Theatre]

SUMMER '04 (SOMMER '04 AN DER SCHLEI), 2007, Germany, The Cinema Guild, 97 min. Dir. **Stefan Krohmer**. Miriam (**Martina Gedeck**) and her husband André (**Peter Davor**), are joined on their holiday by their 15-year-old son, Nils (**Lucas Kotaranin**) and his young precocious girlfriend, Livia (**Svea Lohde**). Though it seems that there are no taboos in Miriam's life, the flirtatious Livia, with the handsome intruder Bill (**Robert Seeliger**), challenge her liberal principles. It's difficult to predict where this story of five people on a stressful seaside idyll will go. A successful drama evoking the moral tales of Eric Rohmer. In German with English subtitles. "A very subtle dramedy of manners and emotions, played out during a vacation on Germany's Baltic coast, *SUMMER '04* more than confirms the promise of young Teuton helmer Stefan Krohmer... With a tip-top cast, headed by well-known actress Martina Gedeck in one of her most nuanced perfs to date." -- *Variety* Preceded by Carl Zitelmann's "**Temerario**" (UK, 10 min, 2006). After being shot and left for dead, Rio finds himself in a dream of revenge, where, as an old man, he must confront his own Shadowside in order to find peace.

NOT ON DVD

Friday, June 15 – 7:30 PM

Adventures in India Double Feature:

IB Technicolor Print! **KIM**, 1950, Warner Bros., 113 min. Based on the Rudyard Kipling novel, **Dean Stockwell** is Kim, an orphaned son of a British soldier who prowls the streets of an 1880's Indian metropolis as a living-by-his-wits native. When he encounters two different father figures – Red Beard (**Errol Flynn**), an undercover British operative who represents adventure and childhood dreams, and a Lama holy man (**Paul Lukas**), who represents wisdom and maturity – a spark is lit that will enable Kim to grow into a balanced manhood. Although some of the film was shot in California, much of it was shot in India, and the location work blends seamlessly. The emphasis is on a full-scale Technicolor adventure, with Kim going undercover to ferret out Czarist Russians who are fomenting native revolution. Director **Victor Saville** delivers on all fronts, painting a film of sublime storybook setpieces.

New 35mm Print! **KING OF THE KHYBER RIFLES**, 1953, 20th Century Fox, 100 min. **Henry King** directed many **Tyrone Power** vehicles (JESSE JAMES; THE BLACK ROSE; PRINCE OF FOXES) and this has become one of the least seen of their action-packed collaborations.

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Power, an Anglo-Indian captain in a British regiment in India during the time of the Sepoy Mutiny, brings unexpected depth to the role as he tries to find his place in a splintered society, discriminated against by both the British and the natives. Garrison commander **Michael Rennie** believes in Power, making him the head of a special unit of Muslim soldiers, but is alarmed when his daughter (**Terry Moore**) falls in love with him. Another conflict arises as Power's boyhood friend and foster brother (**Guy Rolfe**) is found to be the leader of the bloodthirsty insurrectionists. Leon Shamroy photographed this, one of the earliest of Cinemascope productions, and Bernard Herrmann supplied the score. *"Power is a good hero, Moore attractively handles the heroine unabashedly pursuing her man. Rennie is excellent as the commanding general and Rolfe does another of his topnotch villains...A rousing finale climaxes the story..."* -- Variety **NOT ON DVD**

Friday, June 15 – 7:30 PM [Spielberg Theatre]

SOMEONE ELSE'S HAPPINESS (EEN ANDER ZIJN GELUK), 2005, Belgium, Celluloid Dreams, 98 min. Flemish female writer-director **Fien Troch's** debut feature film has received enormous acclaim at prestigious international film festivals. With superb cinemascope compositions, Troch examines the life of a small village after a child is killed in a hit-and-run accident, and the inhabitants start looking at each other suspiciously. What could be a bleak and distant tale filled with silences, turns into a gripping illustration of human loneliness and an inability to communicate. With veteran actor **Jan Decleir**. In Dutch with English subtitles. *"Fien Troch's triumph as a tyro European filmmaker couldn't be more complete than it is with a superbly staged rendering of the shock felt by a Belgian suburb after a boy is killed in a hit-and-run incident. Made with the precision of a Michael Haneke and the social scope of a Jean Renoir, this powerfully resonant expression of life in post-industrialized civilization would serve as an ideal time capsule item for future generations."* -- Robert Koehler, Variety Preceded by Lluís Quiliez's **"Avatar"** (Spain, 15 min, 2005). Beautifully shot, twisting tale of love and deceit tests this couple's vows of "for better or for worse". **NOT ON DVD**

Saturday, June 16

Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:40 AM FOREVER HOLLYWOOD

Saturday, June 16 - 7:30 PM

Burt Lancaster Double Feature:

IB Technicolor Print! **THE FLAME AND THE ARROW**, 1950, Warner Bros., 88 min. Dir.

Jacques Tourner (OUT OF THE PAST; the original CAT PEOPLE). **Burt Lancaster** reinvented himself from Film Noir actor into action icon with this escapist, medieval pageant of daring stunts, nefarious villainy and good triumphing over evil. Lancaster is Dardo, an archer and hunter in 12th century Northern Italy who has had his beautiful wife seduced away by "The Hawk" (**Frank Allenby**), the cruel count spearheading the German occupation. However, amusingly enough, it has not inspired Lancaster to join the rebels, and he is content to wander the hills with his young son. This all changes when The Hawk kidnaps the boy to come live with his mother. Lancaster, aided by smitten lady-in-waiting **Virginia Mayo** and mute comrade **Nick Cravat** (who had been Lancaster's acrobat circus partner pre-movie star days)

orchestrate the boy's rescue, helping to depose the German usurper as well as the compromised Italian nobility. Lancaster doing his own eye-popping stuntwork continued in **THE CRIMSON PIRATE. NOT ON DVD**

THE CRIMSON PIRATE, 1952, Warner Bros., 105 min. **Robert Siodmak**, who had directed **Burt Lancaster** in **THE KILLERS** and **CRISS CROSS**, helms this flamboyantly over-the-top pirate movie with a surfeit of mind-boggling action sequences and tongue-in-cheek humor. Free-wheeling buccaneer Lancaster becomes embroiled in a revolution in the 1700's Caribbean and romances lovely **Eva Bartok**. He also reunites with his acrobat partner **Nick Cravat** as his mute best friend. Cravat reportedly went speechless not because he was so-afflicted in real life, but because it was impossible for him to lose his thick Brooklyn accent! Siodmak masterfully keeps pace with Lancaster's vibrant energy, delivering one of the most fun swashbucklers ever made. *"As the free-swinging pirate of the title, Mr. Lancaster sets a straight course from the outset when he asks the audience not to question but to "believe what you see." Then, with a sly wink, "no, believe half of what you see." Half, indeed! Any viewer with a drop of red blood in his veins and with fond memories of the Douglas Fairbanks Sr. school of derring-do should be happy to go on this last cruise of the crimson pirate."* -- A. H. Weillier, The New York Times

Saturday, June 16 – 7:30 PM [Spielberg Theatre]

WAITER (OBER), 2006, Netherlands, Fortissimo Films, 97 min. Take elements of **ROSENCRANTZ & GUILDENSTERN ARE DEAD**, throw in a little of director Charlie Kaufman, infuse with an off-kilter sense of humor and add a pinch of surrealism, and you may have an idea of what awaits you in king of Dutch deadpan comedy writer-director **Alex van Warmerdam's** delightfully sophisticated black comedy. Edgar, a waiter (van Warmerdam himself), quietly takes life's indignities -- ranging from belligerent customers to a chronically ill wife and his demanding mistress -- until he gets plain fed-up. He then goes to complain about his miserable existence to his creator. Some of the jokes are belly-laugh funny and many more are moments of wry intelligence. Great performances, including **Ariane Schluter** as Edgar's demanding mistress. In Dutch with English subtitles. **NOT ON DVD**

Saturday, June 17 – FATHER'S DAY SPECIAL

Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:40 AM FOREVER HOLLYWOOD

Sunday, June 17 – 7:30 PM

Tyrone Power Double Feature:

New 35mm Print! **SON OF FURY**, 1942, 20th Century Fox, 98 min. Born-out-of-wedlock **Tyrone Power** is tyrannized and exploited by his scoundrel of an uncle, baronet **George Sanders**. Evil Sanders is afraid that one day Power will claim title to his estate, so makes the youth's life a living hell, hoping to kill him off. Despite a love affair with Sanders' daughter (**Frances Farmer**), Power can no longer tolerate the abuse and runs away, finding adventure on a sailing vessel with crusty comrade **John Carradine** and romance on a South Seas isle with ravishing native girl **Gene Tierney!** Eventually, Power realizes he must return to England to avenge himself on his uncle and claim his rightful title. Director **John Cromwell** (CAGED);

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DEAD RECKONING) keeps the more farfetched elements of this exhilarating tall tale on an even keel, lending them certifiable storybook credentials, if not quite real life credibility. The cast also includes **Elsa Lanchester** and **Roddy McDowall** (Power's character as a boy). *New 35mm Print!* **SUEZ**, 1938, 20th Century Fox, 98 min. Darryl Zanuck's production is the epitome of a romanticized film version of historical events. But somehow, through the direction of **Allen Dwan** (SLIGHTLY SCARLET) and the performers' charisma, it remains a stirring chronicle showing the complex forces of nature and unscrupulous, powerful men behind monumental projects built for "the good of mankind." Ferdinand de Lesseps (**Tyrone Power**), frustrated in love when royal Eugenie (**Loretta Young**) turns down his proposal, goes to the Isthmus of Suez as a junior consul and is inspired to build a canal to connect the Mediterranean Sea with the the Red Sea (and Indian Ocean), thus creating a shortcut for trade. There, he also meets common girl Toni (**Annabella**, who became Mrs. Power a year later). She falls hopelessly in love with him but is not appreciated until it is too late. Dwan skillfully conveys the lofty world of backstabbing politicians and quarrelling nations, obstacles which men of vision must struggle against – often facing impossible odds – to benefit the world at large. The desert tornado at the climax, causing untold damage and death, was spectacularly state-of-the-art for the time. **NOT ON DVD**

Sunday, June 17 – 7:30 PM [Spielberg Theatre]

LA TERRA, 2006, Italy, Film Italia, 92 min. A remarkable piece of cross-genre Italian cinema from the director of THE STATION with a clever screenplay, some astonishing performances and very colorful scenery. Luigi Di Santo (**Fabrizio Bentivoglio**), exiled after killing his father as a teenager, returns to his native Puglia for some legal paperwork and is thrown into the violence of the south. Director **Sergio Rubini** brilliantly plays the wife-beating nightclub owner Tonino. In Italian with English subtitles. "A compulsively watchable combo of lop-sided Italian comedy and Southern film noir. Fabio Cianchetti's exhilarating lensing echoes classic spaghetti westerns in the burnt landscapes of Nardo, Lecce, Mesagne and Brindisi. The recurring pizzicato in Pino Donaggio's humorously over-the-top score recalls Leone's favorite composer, Ennio Morricone, doing Elio Petri's political thrillers." -- Deborah Young, Variety Preceded by Osbert Parker's "**Film Noir**" (UK, 4 min, 2005). This stunning animated adventure revives film noir greats in a non-stop, non-linear thrill ride of shady deals and shadier women. **NOT ON DVD**

Monday, June 18 – 7:30 PM

DAVID AXELROD

Premiere! **DAVID AXELROD LIVE AT THE ROYAL FESTIVAL HALL**, 2007, 93 min. Dir. Dana Axelrod. "Axelrod speaks with the same musical vocabulary as Burt Bacharach and Ennio Morricone, his art is dreamt in deeper atmospheric shades and, significantly, pays far greater attention to the rhythm section." -- The LA Weekly David Axelrod is an LA native and a legend. His jazz, filled with taught strings and sparse often dissonant arrangements, has become the raw material of today's hiphop. As a house producer at Capitol Records in the 1960's, he produced many hits for Cannonball Adderley, Lou Rawls and David McCallum. As a solo artist, his William Blake-inspired trilogy "Songs of Innocence, Songs of Experience and Earth Rot" inspired many, from George Lucas to Allen Ginsberg to RZA. DJ Shadow and Lauryn Hill who have used his arrangements. Dr. Dre's biggest hit of the late 1990's "Next Episode" was sampled from his work. The Royal Festival Hall is one of Britain's most

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remarkable modernist architectural triumphs -- as such it was a perfect place for David Axelrod to play his debut concert in the UK and a once in a lifetime opportunity for the sold-out crowd. Most of his music, recorded studios in Los Angeles, had never been played live, and the orchestra rose to the occasion. Backstage, it had been for Axelrod "One hell of a show!"

Discussion following with David Axelrod and filmmaker Dana Axelrod. Tribute set by JRocc of the World Famous Beatjunkies in the Courtyard will follow the screening.

Special Prices: General Admission: \$15; Seniors & Students: 12; Cinematheque Members: \$10.

More info: www.davidaxelrodmusic.com

Presented in association with Mochilla, ArtDontSleep & Dublab.

Wednesday, June 20 – 7:30 PM

Down in Mexico Double Feature:

*Restored 35mm Print: **THE BULLFIGHTER AND THE LADY**, 1951, Republic (Paramount), 124 min. The first of director **Budd Boetticher's** great bullfighting films is also the most personal, with much autobiographical detail woven into the beautiful, doom-laden fictional story of a brash American (**Robert Stack**) entering the traditional world of Mexican *toreros*; **Gilbert Roland** is stunning as Stack's older mentor. With **Joy Page, Katy Jurado**. This is the restored version of the film (for decades it was only available in the 87 minute version.) "Producer John Wayne and associate producer-director Budd Boetticher evidence a fondness for the Mexican scene through care in which they bring it accurately to the screen... Boetticher keeps it punching at all times."-- *Variety*; "One of the best treatments of bullfighting on film, tackling the controversial sport/art with maturity and skill, while not shying away from its dangers." --*

Channel 4 Film (UK) NOT ON DVD

BLOWING WILD, 1953, Republic (Paramount), 90 min. Dir. **Hugo Fregonese**. Shot on location in Mexico, this is a ruggedly noirish, two-fisted saga of broke wildcatters **Gary Cooper** and **Ward Bond** trying to scrape by after their one-oil-well operation is destroyed by marauding bandits. Enter old friend **Anthony Quinn**, a successful oil man who is glad to give them a job in his outfit. The trouble is Quinn's spouse (**Barbara Stanwyck**, in DOUBLE INDEMNITY mode) is an old flame of Cooper's, and she is not shy about letting Cooper know she is still hot to trot. Between a rock and a hard place, Cooper takes the job to raise funds so he and an injured Bond can make it back to the USA. But the shamelessly lustful Stanwyck, as well as the roaming pack of bandits, give Cooper and Quinn a good dose of escalating aggravation. Dimitri Tiomkin did the rousing score, and Frankie Laine sang the memorable title song. **NOT ON DVD**

CRISPIN HELLION GLOVER'S "WHAT IS IT?" and "THE BIG SLIDE SHOW"

Limited Encore Engagement June 22 – 24 at the Egyptian Theatre

Showtimes: 8:00 PM daily

WHAT IS IT? premiered at the 2005 Sundance Film Festival and won Best Narrative Film at the 2005 Ann Arbor Film Festival. In the same year Mr. Glover was awarded the prestigious Maverick Award from the Method Fest which was presented to him by esteemed film director Werner Herzog. The film also won the Midnight Extreme Award at the Sitges Film Festival

Spain 2006. Glover premiered Part II of the "IT" trilogy at the 2007 Sundance Film Festival and will take IT IS FINE! EVERYTHING IS FINE on a tour in Fall 2007.

WHAT IS IT?, 2005, Volcanic Eruptions Productions, 72 min. Veteran actor **Crispin Hellion Glover**, who has appeared in over 30 films as an actor, including RIVER'S EDGE, CHARLIE'S ANGELS, THE DOORS, WILLARD, DEAD MAN, BACK TO THE FUTURE, WHAT'S EATING GILBERT GRAPE, WILD AT HEART, THE PEOPLE VS. LARRY FLYNT, the upcoming BEOWULF, THE WIZARD OF GORE, and BOB BAILEY'S DISCO BALLS brings his debut feature film as a director, **WHAT IS IT?** to the Egyptian Theatre for an exclusive 3-day Los Angeles engagement. Known for creating many memorable, incredibly quirky characters onscreen as an actor, Glover's first effort as a director will not disappoint fans of his offbeat sensibilities and eccentric taste. Featuring a cast largely comprised of actors with Down's Syndrome, the film is not about Down's Syndrome. Glover describes it as "*Being the adventures of a young man whose principal interests are snails, salt, a pipe and how to get home, as tormented by an hubristic racist inner psyche.*" In addition to writing and directing **WHAT IS IT?**, Glover also appears in the film as an actor in the role of "Dueling Demi-God Auteur and The young man's inner psyche." **Fairuza Balk** voices one of the snails. **WHAT IS IT?** is part one of a trilogy. Parts two, IT IS FINE EVERYTHING IS FINE...! is currently in post-production. On part two, Glover collaborated with Utah writer-actor Steven C. Stewart, who also appears in **WHAT IS IT?** Stewart passed away from complications from cerebral palsy in 2001.

The soundtrack makes use of Wagner and Bartok excerpts to ironic effect, as well as tracks by late Church of Satan high priest Anton LaVey, Charles Manson and a country track by Klassic Klan recording artist Johnny Rebel.

"Scenes with naked women in elephant masks, Shirley Temple, Glover being lowered deus-ex-machina style into a Maxfield Parrish scene...It's like Fellini on psychedelics -- wildly creative but completely twisted." -- Jane Ganahl, [San Francisco Examiner](#)

"It's unlike anything I've ever seen before...the unrestrained id of an artist at full frenzy, unafraid to mount onscreen what others would judiciously edit out. Glover's film is like that the fever dream of a crazy person."

-- Dennis Dermody, [Paper Magazine](#)

"Possibly the darkest, most bizarre and highly demented film I've ever seen." -- J. Hoberman, [Village Voice](#)

Preceding the film is an hour-long live dramatic presentation of Glover's "Big Slide Show" which features illustration and commentary from eight of his books. Following the film screenings he will appear for Q&A's at all shows. The evening will end with a signing of his books [Rat Catching](#), [Oak Mot](#), and [What It Is, And How It Is Done](#).

Special Ticket price: General Admission \$20; Seniors & Students \$15; Cinematheque Members \$12. For more info, go to www.crispinglover.com

Wednesday, June 27 – 7:30 PM

OUTFEST WEDNESDAYS

WIGSTOCK: THE MOVIE, 1995, MGM Repertory, 80 min. Dir. **Barry Shils**. Wigstock, New York's annual drag festival, described as "Woodstock without bad hair," is captured in all its glamorous glory in this wildly fun and campy documentary. Follow the rehearsals, behind-the-scenes antics, and unforgettable performances of **Joey Arias, Alexis Arquette, Jackie Beat, RuPaul, Deee-lite, Crystal Waters, Mistress Formika and Lypsinka** in this fabulous extravaganza. *Discussion following screening with director Barry Shils and performers Alexis Arquette, Jackie Beat, Holly Woodlawn.* **POST-EVENT RECEPTION HOSTED BY: ABSOLUT**

Thursday, June 28 – 7:30 PM

THE GREAT ESCAPE, 1963, MGM Repertory, 168 min. Dir. **John Sturges**. Superlative WWII adventure drama chronicling the real life, large scale prison camp escape of Allied POW's in Germany, featuring **Steve McQueen** in his (literally) breakout role as Captain Virgil Hilts, "The Cooler King." Nail-biting suspense and exhilarating action are punctuated with just the right amount of raucous humor, aided by composer Elmer Bernstein's rousing score. This is the film that helped to solidify the careers of already rising stars McQueen, **James Garner, Charles Bronson** and **James Coburn**, with excellent support from **Richard Attenborough, James Donald** and **Donald Pleasence**.

Friday, June 29 – 7:30 PM

Big Game Hunters Double Feature:

New 35mm Print! **RAMPAGE**, 1963, Warner Bros., 98 min. Director **Phil Karlson** (WALKING TALL; 99 RIVER STREET) helmed this pulpy and gorgeous-looking melodrama that ranges from urban Germany to the wilds of Malaysia. **Robert Mitchum** is a trapper hired by a zoo, along with a self-centered big game hunter **Jack Hawkins**, to bring a rare panther back alive for exhibition. However, an uneasy dynamic develops when Hawkins' longtime assistant (and mistress) **Elsa Martinelli**, whom he treats as a possession, decides to stay with Mitchum after the hunt. Hawkins' powerful ego cannot take the rejection, and he hatches a revenge scheme involving the captured jungle cat. Co-starring **Sabu** (THE THIEF OF BAGDAD) in a pivotal supporting role. Elmer Bernstein (THE MAGNIFICENT SEVEN; THE GREAT ESCAPE) supplied the stirring score. **NOT ON DVD**

New 35mm Print! **HARRY BLACK AND THE TIGER**, 1958, 20th Century Fox, 107 min. "Man against beast! Woman against man!" When a tiger begins to kill the inhabitants of a remote Indian village, master hunter **Stewart Granger** is brought in to slay the wild beast. Hampered by an artificial leg from a WWII injury, Granger must also contend with wartime comrade **Anthony Steel**, now a plantation owner, who wants to come along on the hunt to impress his son. It becomes a full scale operation, and director **Hugo Fregonese** admirably charts the events with astounding authenticity, ranging from the luxuriously verdant India locale to the procession of elephants beating the bush to the native culture and interpersonal tensions amongst the hunting party. Co-starring **Barbara Rush**. **NOT ON DVD**

Saturday, June 30 – 7:30 PM

WWII Intrigue Double Feature:

THE TRAIN, 1964, MGM Repertory, 133 min. After the 1944 Allied landing at Normandy, train station manager **Burt Lancaster** thinks it is frivolous to help the French Resistance save a large cache of priceless paintings from Nazi colonel **Paul Scofield** (A MAN FOR ALL SEASONS), especially when so many lives will be put at risk. But a succession of events and the stubborn efforts of some of his own colleagues – particularly cranky old train engineer **Michel Simon** – soon convince him otherwise. What follows is one of the most spellbinding, action-packed odysseys ever committed to celluloid as Lancaster dives headfirst into stopping the wholesale looting of France's artistic heritage. Lancaster, as usual, did all his own stunts. That, along with director **John Frankenheimer's** spectacular staging of derailments, air raids, shootouts and the like, makes for one incredibly hair-raising wartime adventure. Co-starring **Jeanne Moreau, Wolfgang Preiss**.

New 35mm Print! **13 RUE MADELEINE**, 1947, 20th Century Fox, 95 min. Director **Henry Hathaway** was a pioneer of the hardboiled docudrama trend in the 1940s, especially with his noir efforts (HOUSE ON 92nd STREET; KISS OF DEATH). This hard-as-nails WWII espionage yarn is in the same runaway-locomotive-to-hell league, a fast-moving chronicle of OSS counterspy **James Cagney** trying to ferret out the Nazi mole in the Allied agents' British training camp as D-Day quickly approaches. The barbaric, clandestine struggle takes him into the heart of occupied France where he is aided by French Resistance fighter **Annabella** (SUEZ) and village mayor **Sam Jaffe**. **Richard Conte** is excellent as the main suspect, a seemingly average American Joe who may be a high-ranking SS officer. Cagney's final scene is about as hardboiled as it gets, easily rivaling the climax of WHITE HEAT for blistering visceral impact.

Sunday, July 1 – 7:30 PM

Howard Hawks Double Feature:

New 35mm Print! **ONLY ANGELS HAVE WINGS**, 1939, Sony Repertory, 121 min. One of director **Howard Hawks'** most elaborate, early shaggy dog stories finds sarcastic, unsentimental **Cary Grant** the head of a South American air service devoted to carrying the mail over a perilous mountain range. Temporarily stranded New York showgirl **Jean Arthur** is blindsided by the fatalistic nonchalance that Grant and his pilots display as their comrades face death in merciless weather and fogbound mountain passes. As is usual with Hawks, there is continual, unsurpassed verbal sparring amongst all concerned, including disgraced flyer **Richard Barthelmess**, his wife **Rita Hayworth** and half-blind pilot **Thomas Mitchell**. "*Howard Hawks had a story to tell and he has done it inspiringly well... The Grant-Arthur cynicism and unyielding romantics are kept at a high standard.*" -- *Variety* "One of the sublime action films of the era..." -- Lori Hoffman, *Atlantic City Weekly*

Restored Uncut Version! **THE BIG SKY**, 1952, Warner Bros., 141 min. Director **Howard Hawks** and screenwriter Dudley Nichols adapted A. B. Guthrie's popular novel into one of the true masterworks of frontier adventure cinema. Trappers **Kirk Douglas** and **Dewey Martin** catch a ride on a keel boat up the Missouri River to trade with the Blackfoot Indians. Along the way, they encounter other hostile tribes as well as renegade traders (**Jim Davis**, et. al.) bent on pillaging their barter and scuttling their efforts. Great, unpretentious, multi-layered storytelling. Co-starring homespun **Arthur Hunnicutt** as philosophical mountain man, Zeb (who also narrates). Hawks cast beautiful, half-Indian **Elizabeth Threatt** (very convincing in her only film role) as the silent, fierce Blackfoot

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princess who eventually falls in love with Martin. "...sublime 1952 black-and-white masterpiece by Howard Hawks... mysterious, beautiful and even utopian..." -- Jonathan Rosebaum, The Chicago Reader Preserved with funds provided by Robert Sturm, The Film Foundation and The Celeste Bartos Film Preservation Fund. NOT ON DVD

Thursday, July 5 – 7:30 PM

THE BRIDGE ON THE RIVER KWAI, 1957, Sony Repertory, 161 min. Director **David Lean** won the first of two Academy Awards for Best Director for this epic portrait of the clash of wills between a British POW, Col. Nicholson (**Alec Guinness**, who initially turned down the role) and a tradition-bound Japanese officer (silent star **Sessue Hayakawa**) over the building of a railway bridge in the jungle during WWII. **William Holden** stars as the cynically-realistic American POW who is forced to trek back into the hellish jungle to destroy the bridge with **Jack Hawkins** and his rag-tag team of commandos. Brilliantly adapted by Carl Foreman and Michael Wilson from Pierre Boulle's novel, with an unforgettable score courtesy of Malcolm Arnold. *"There has been a lot of argument about the film's attitude towards war. I think it is a painfully eloquent statement on the general folly and waste of war."* – David Lean

AERO THEATRE PROGRAMMING:

THE BULLFIGHTER - THE FILMS OF BUDD BOETTICHER

June 1 – 3 at the Aero Theatre

Even in a genre known for its spare qualities, the series of westerns directed by **Budd Boetticher** in the late 1950's, including **THE TALL T**, **SEVEN MEN FROM NOW** and **RIDE LONESOME**, are a model of utter simplicity: none more than 80 minutes long; operating and closing on the archetypal image of vengeance-seeking Randolph Scott. Within this framework, Boetticher created a brilliantly authentic west of bitter violence, quiet poetry, gallows humor and dynamic, even attractive, villains. Born in Chicago, Boetticher travelled to Mexico in the late 1930's, where he studied with the country's finest matadors. He entered the film industry as consultant for the bullfighting sequences on **BLOOD AND SAND** (1941). Boetticher soon began directing a series of terse, low-budget action pictures for Columbia and Monogram. It wasn't until the release of **THE BULLFIGHTER AND THE LADY** in 1951 that Boetticher first began his obsessive, personal exploration into the traditional codes of masculinity and ritualized combat. This exploration reached its height in the "Ranown" cycle of westerns, where Boetticher worked with Scott and a team that included (variously) cinematographer Lucien Ballard, writers Burt Kennedy and Charles Lang, Jr. and producer Harry Joe Brown.

Series compiled by Gwen Deglise.

Special Thanks: BATJAC PRODUCTIONS: Suzanne Leroy, Shirley Couch, Grover Crisp & Helena Brissenden/SONY REPERTORY; Emily Horn & Barry Allen/PARAMOUNT; Todd Wiener & Joe Hunsberger.

Friday, June 1 - 7:30 PM

Double Feature:

Restored 35mm Print! **THE BULLFIGHTER AND THE LADY**, 1951, Republic (Paramount), 124 min. The first of director **Budd Boetticher's** great bullfighting films is also the most personal, with much autobiographical detail woven into the beautiful, doom-laden fictional story of a brash American (**Robert Stack**) entering the traditional world of Mexican *toreros*; **Gilbert Roland** is stunning as Stack's older mentor. With **Joy Page**, **Katy Jurado**. This is the restored version of the film (for decades it was only available in the 87 minute version). "*Producer John Wayne and associate producer-director Budd Boetticher evidence a fondness for the Mexican scene through care in which they bring it accurately to the screen... Boetticher keeps it punching at all times.*"-- Variety; "*One of the best treatments of bullfighting on film, tackling the controversial sport/art with maturity and skill, while not shying away from its dangers.*" --

Channel 4 Film (UK) **NOT ON DVD**

BUCHANAN RIDES ALONE, 1958, Sony Repertory, 78 min. Dir. **Budd Boetticher**.

Randolph Scott stars as a former mercenary, carrying \$2,000 in blood money, trapped in a border town by a corrupt family. Everyone is willing to trade a dead man's honor for hard cash in this almost comically remorseless Western. Photographed by the great Lucien Ballard (**THE WILD BUNCH**). With **Craig Stevens**, **L.Q. Jones**. **NOT ON DVD**

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American Cinematheque at the Egyptian Theatre, 6712 Hollywood Blvd., LA, CA 90028

American Cinematheque at the Aero Theatre, 1328 Montana Ave., Santa Monica, CA 90404

www.americancinematheque.com | 24-hour info. 323.466.3456 | advance tickets: www.fandango.com

www.myspace.com/americancinematheque

Saturday, June 2- 7:30 PM

Kevin Thomas' Favorites - Budd Boetticher Double Feature:

Restored 35mm Print! **7 MEN FROM NOW**, 1956, Batjac Prod., 78 min. Dir. **Budd Boetticher**. The first of the Randolph Scott westerns (and Budd's personal favorite of all his movies), the legendary 7 MEN FROM NOW was long thought to be a lost film – until it was recently restored by the UCLA Film & Television Archive, with the cooperation of producer John Wayne's son, Michael. And what a rediscovery it is: **Randolph Scott** stars as a tight-lipped sheriff relentlessly hunting the men who killed his wife, while fending off distractions from lovely **Gail Russell** and loquacious bandito **Lee Marvin**. Preservation of the print Funded by The Film Foundation and Hollywood Foreign Press Association. *"Ultra-realistic, weathered, fatalistic, and never less than adult, SEVEN MEN and the six films that followed reformed the dynamics of the genre and cleaned out the mythic baloney, paving the way for Peckinpah, Hellman, and the very idea of an "anti-western." They remain some of the most incisive, unpretentious, and knowledgeable movies of the '50s."* -- Michael Atkinson, [The Village Voice](#)

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. With **Henry Silva, Maureen O'Sullivan**. *"In every one of the Scott pictures, I felt I could have traded Randy's part with the villain's."* -- Budd Boetticher. **Kevin Thomas will introduce the screening. NOT ON DVD**

Sunday, June 3 - 7:30 PM

Double 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**. *"RIDE LONESOME has several good plots and sub-plots going for it, creating a chase melodrama that is often a chase-within-a-chase...Boetticher and his cast handle it well...Scott does a good job as the taciturn and misunderstood hero, but the two standouts are Best as the giggling killer and Roberts as the sardonic outlaw who wants to get away to a new start."* -- [Variety](#)

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.

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www.myspace.com/americancinematheque

With Richard Rust. **NOT ON DVD.**

Wednesday, June 6 - 7:30 PM

Director Stuart Cooper In Person!

OVERLORD, 1975, Janus Films, 88 min. OVERLORD was the code-name given to the plans for the Allied invasion and liberation of Europe in June 1944. It was also the greatest amphibious undertaking in the history of warfare. Using the Imperial War Museum's unique collection of documentary and photographic records of the Second World War, director **Stuart Cooper** has created a monumental backdrop for the simple story of a young soldier, the quiet Tom (**Brian Stirner**), from induction into the British army to the invasion of the beaches at Normandy on D-Day, June 6, 1944. Winner of the Berlin Film Festival 1975 Silver Bear. *"Disarmingly lyrical...deserves to join the pantheon of essential World War II combat movies!"* - A.O. Scott, The New York Times; *"A different kind of war film...OVERLORD combines its newsreel and fictional footage so effectively that it has a greater impact than all fiction, or all documentary, could have achieved."* --Roger Ebert, Chicago-Sun Times; *"An unbelievable forgotten film...Both a remarkable stylistic stunt and a touching, incredibly intimate drama, it's a must-see classic."* -- New York Magazine **Discussion following with Stuart Cooper.**

Thursday, June 7- 7:30 PM

Sneak Preview! **BROKEN ENGLISH**, 2007, Magnolia Pictures; 96 min. **Zoe Cassavetes'** directorial debut is a romantic comedy exploring the longing for a relationship. Nora Wilder (**Parker Posey**), a cynical thirty-year old Manhattanite plugs away at her job in a posh downtown hotel and can't help but wonder what it is she has to do to find a relationship as ideal as her friend Audrey's (**Drea De Matteo**) "perfect marriage." It doesn't help that her overbearing mother (**Gena Rowlands**) takes every opportunity to remind Nora that she's still unattached. After a series of disastrous first dates, she meets Julien (**Melvil Poupaud**) a seemingly devil-may-care Frenchman with a passion for living. She finds herself in Paris looking to break old patterns. **Discussion following with Director Zoe Cassavetes, other guests to be announced. NOT ON DVD**

EUROCINEMA - NEW FILMS FROM EUROPE

June 7 at the Egyptian's Rigler Theatre

June 8 – 14 at the Aero's Palevsky Theatre

June 14 – 17 at the Egyptian's Spielberg Theatre

**Presented in association with « European Languages and Movies in America »
With the support of the Goethe Institut Los Angeles; Holland Film; the Consulate General of the Netherlands, Los Angeles; the Italian Cultural Institute Los Angeles; the Italian Trade Commission; the Consulate General of the Republic of Poland; the French Film and TV Office, Consulate General of France in Los Angeles.**

When one says European Cinema, one often thinks of major film movements. German Expressionism, Italian Neorealism, the French New Wave, the Czech New Wave, the Polish

Film School, the New German Cinema, Dogme 95 - filmmaking more in the auteur tradition than American Cinema.

Yet to be defined, today's European Cinema is very much alive, although it often has difficulties finding access to American screens. Film critics travelling the festival world always talk about all the amazing films that do not make it to LA. This is a showcase for a few of those festival favorites that have yet to appear on the big screens of Los Angeles -- and most likely will not.

With films by many acclaimed filmmakers: from Ireland's **John Boorman's THE TIGER'S TAIL** is a smart black comedy thriller with the "haves" and the "have-nots" on center stage; to the Nolland's **Alex van Warmerdam's WAITER**, a delightfully deadpan comedy on a writer and his character, to France's **Claire Denis's TOWARD MATHILDE**, a documentary "*pas de deux*" and an exploration of dance; Greece's **Theo Angelopolous' TRILOGY: WEEPING MEADOW**, a historical tableau of the 20th century with the resonance of a classic Greek tragedy; and a few discoveries like Belgium's first time director **Fien Troch's SOMEONE ELSE'S HAPPINESS**, a dramatic portrait of human loneliness in post-industrialized civilization; Germany's **Stefan Krohmer's** second feature **SUMMER '04**, a Rohmerien tale of a family summer vacation and Poland's **Michal Rosa's WHAT SUN HAS SEEN**, a patchwork that captures the texture of life in Poland today as ordinary people struggle for dignity. And not to be missed **LA TERRA**, an astonishing Italian Noir, the eighth film of **Sergio Rubini**.

This series would not have been possible without the support of ELMA -- European Languages and Movies in America -- a new non-profit organization supporting the presentation of European movies in Los Angeles and the support of all the various Consulates and European cultural organizations.

Check our website for in person guests for this series.

Series compiled by Gwen Deglise with the support of film critic Robert Koehler. Shorts compiled by Andrew P. Crane

Special Thanks to: Pascal Ladreyt/EUROPEAN LANGUAGES AND MOVIES IN AMERICA; Margit Kleinman/THE GOETHE INSTITUT LOS ANGELES; Claudia Landsberger/HOLLAND FILM; Marieke Oudejans/THE CONSULATE GENERAL OF THE NETHERLANDS; Francesca Valente/THE ITALIAN CULTURAL INSTITUTE LOS ANGELES; THE FRENCH FILM AND TV OFFICE, CONSULATE GENERAL OF FRANCE IN LOS ANGELES; Consul Paulina Kapuscinska/THE CONSULATE GENERAL OF THE REPUBLIC OF POLAND; Lynette Kessler/DANCE CAMERA WEST; Pascale Ramonda/CELLULOID DREAMS; Marit Ligthart/FORTISSIMO FILMS; Trish Long/BUENA VISTA IRELAND; MOVIEHOUSE ENTERTAINMENT; Paul Balbernie/IRISH SCREEN; Jonathan Howell/NEW YORKER FILMS; Carla Cattani/FILM ITALIA; Jacek Udziela/FILM CONTRACT; Ryan Krivoshey/THE CINEMA GUILD ; Silvia Bizzio; Scott Foundas; Robert Koehler.

Friday, June 8 – 7:30 PM

Drama Double Feature:

Los Angeles Premiere! **SUMMER '04** (SOMMER '04 AN DER SCHLEI), 2007, Germany, The Cinema Guild, 97 min. Dir. **Stefan Krohmer**. Miriam (**Martina Gedeck**) and her husband André (**Peter Davor**), are joined on their holiday by their 15-year-old son, Nils (**Lucas Kotaranin**) and his young precocious girlfriend, Livia (**Svea Lohde**). Though it seems that there are no taboos in Miriam's life, the flirtatious Livia, with the handsome intruder Bill (**Robert Seeliger**), challenge her liberal principles. It's difficult to predict where this story of five people on a stressful seaside idyll will go. A successful drama evoking the moral tales of Eric Rohmer. In German with English subtitles. "A very subtle dramedy of manners and emotions, played out during a vacation on Germany's Baltic coast, **SUMMER '04** more than confirms the promise of young Teuton helmer Stefan Krohmer... With a tip-top cast, headed by well-known actress Martina Gedeck in one of her most nuanced perfs to date." -- Variety **NOT ON DVD**

Los Angeles Premiere! **SOMEONE ELSE'S HAPPINESS** (EEN ANDER ZIJN GELUK), 2005, Belgium, Celluloid Dreams, 98 min. Flemish female writer-director **Fien Troch's** debut feature film has received enormous acclaim at prestigious international film festivals. With superb cinemascope compositions, Troch examines the life of a small village after a child is killed in a hit-and-run accident, and the inhabitants start looking at each other suspiciously. What could be a bleak and distant tale filled with silences, turns into a gripping illustration of human loneliness and an inability to communicate. With veteran actor **Jan Decleir**. "Fien Troch's triumph as a tyro European filmmaker couldn't be more complete than it is with a superbly staged rendering of the shock felt by a Belgian suburb after a boy is killed in a hit-and-run incident. Made with the precision of a Michael Haneke and the social scope of a Jean Renoir, this powerfully resonant expression of life in post-industrialized civilization would serve as an ideal time capsule item for future generations." -- Robert Koehler, Variety In Dutch with English subtitles. **Discussion in between films with director Stefan Krohmer (SUMMER 04). NOT ON DVD**

Saturday, June 9 – 7:30 PM

Comedy Double Feature:

Los Angeles Premiere! **WAITER** (OBER), 2006, Netherlands, Fortissimo Films, 97 min. Take elements of ROSENCRANTZ & GUILDENSTERN ARE DEAD, throw in a little of director Charlie Kaufman, infuse with an off-kilter sense of humor and add a pinch of surrealism, and you may have an idea of what awaits you in king of Dutch deadpan comedy writer-director **Alex van Warmerdam's** delightfully sophisticated black comedy. Edgar, a waiter (van Warmerdam himself), quietly takes life's indignities ranging from belligerent customers to a chronically ill wife and his demanding mistress. Until he gets plain fed-up, when the waiter then goes to complain about his miserable existence to his creator. Some of the jokes are belly-laugh funny and many more are moments of wry intelligence. Great performances, including **Ariane Schluter** as Edgar's demanding mistress. In Dutch with English subtitles. **NOT ON DVD**

THE TIGER'S TAIL, 2007, Ireland, Moviehouse Entertainment, 103 min. A beautiful, intelligent black comedy thriller by writer, director, producer **John Boorman**. Liam O'Leary (Boorman's long time collaborator **Brendan Gleeson**, THE GENERAL), an Irish property developer of humble origins, made it big and fast on the back of the Celtic Tiger. Wildly over-extended, Liam finds himself struggling in a receding market. Stressed, he seems on the verge of a

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mental breakdown when he sees his doppelganger. “A top-form Brendan Gleeson returns to John Boorman's lopsided modern world in *THE TIGER'S TAIL*, arguably the director's most appealing entry since *THE GENERAL*. Playing dual roles as a rich Irish businessman riding the economic boom and his down-and-out twin, Gleeson animates Boorman's amusing *Prince and the Pauper* screenplay, which sports a dark social underbelly that puts Ireland's rich-poor divide centerstage.” -- Deborah Young, Variety Preceded by Run Wrake's “**Rabbit**” (UK, 9 min, 2006). Eye-catching animated black comedy about two children who have much to learn....and to lose. **NOT ON DVD**

Sunday, June 10 – 5:00 PM

Los Angeles Premiere! **TOWARDS MATHILDE (VERS MATHILDE)**, 2005, France, Celluloid Dreams, 84 min. Director **Claire Denis** (*I CAN'T SLEEP*; *BEAU TRAVAIL*), whose feature films have been often described as choreographed, transcends mere documentary in a film that explores the birth, formulation, and performance of a radically new dance piece. Claire Denis, with 8mm and a 16mm cameras, follows the creation of a work-in-progress by **Mathilde Monnier**, a choreographer trained in post-modern dance by Viola Farber -- neither abstract nor minimalist, a kinetic investigator par excellence. In French with English subtitles. “*The glimpses we get of the characters' professional process -- refining an experimental dance piece featuring rubber tubes and flexible, womb-like apparatuses -- are tantalizing. No contemporary filmmaker understands body language like Denis: under her gaze, necks and knees can seem loquacious.*” Eye Weekly; “*Offering a meeting of minds between two bracingly oblique artists, pic finds Monnier and Denis performing an intellectual pas de deux as they discuss theories of dance, intercut with footage of Monnier rehearsing with her ensemble and dancing alone to songs by alt rocker P.J. Harvey.*” -- Variety **Presented in association with Dance Camera West. NOT ON DVD**

Sunday, June 10 – 7:30 PM

Los Angeles Premiere! **TRILOGY: WEEPING MEADOW (TRILOGIA I: TO LIVADI POU DAKRYZEI)**, 2004, Greece, New Yorker Films, 170 min. Greek master **Theodoros Angelopoulos'** new film is a vast historical tableau with the narrative split between big history and personal drama. Eleni (**Alexandra Aidini**) is a Greek immigrant from Russia who has run off with the unnamed Young Man (**Nikos Poursanidis**) to Thessaloniki. There, he tries his luck as a musician while she raises their two sons. In search of a better life for his family, the Young Man departs to America. Eleni is left behind in Greece to suffer the ravages of World War II and the Greek Civil War. In Greek with English subtitles. “*The first in a projected trilogy by the Greek director Theo Angelopoulos, THE WEEPING MEADOW is a beautiful and devastating meditation on war, history and loss.*” -- Dana Stevens, The New York Times; “*Angelopoulos has given his modern story the devastating emotional impact and resonance of a classic Greek tragedy.*” -- Ed Scheid, Box Office; “*It's a typically poetic film, rich in powerful imagery, which sees a bitter personal tragedy unfold against the major events of 20th century Greece. It's a pleasure to sit through nearly three hours of perfectly controlled, visually evocative filmmaking.*” -- Hollywood Reporter **NOT ON DVD**

Wednesday, June 13 – 7:30 PM

Double Feature:

Los Angeles Premiere! **LA TERRA**, 2006, Italy, Film Italia, 92 min. A remarkable piece of cross-genre Italian cinema from the director of *THE STATION* with a clever screenplay, some astonishing performances and very colorful scenery. Luigi Di Santo (**Fabrizio Bentivoglio**), exiled after killing his father as a teenager, returns to his native Puglia for some legal paperwork and is thrown into the violence of the south. Director **Sergio Rubini** brilliantly plays the wife-beating nightclub owner Tonino. In Italian with English subtitles. “A compulsively watchable combo of lop-sided Italian comedy and Southern film noir. Fabio Gianchetti’s exhilarating lensing echoes classic spaghetti westerns in the burnt landscapes of Nardo, Lecce, Mesagne and Brindisi. The recurring pizzicato in Pino Donaggio’s humorously over-the-top score recalls Leone’s favorite composer, Ennio Morricone, doing Elio Petri’s political thrillers.” -- Deborah Young, Variety **NOT ON DVD**

WHAT SUN HAS SEEN (CO SLONKO WIDZIALO), 2006, Poland, 108 min. Unknown to each other, little boy Seba (**Damian Hryniewicz**), young teenage girl Marta (**Dominika Kluzniak**) and fifty-year-old Jozef (**Krzysztof Stroninski**) are each desperate to raise a certain amount of money. Set in a large Silesian city in southern Poland, director **Michal Rosa**’s third feature follows them in their determination to succeed in spite of all the obstacles and disappointments that befall them along the way, and eventually their lives begin to intertwine. Based on newspaper articles and scenes he observed on the street, these tales create a touching portrait of the struggle for human dignity in a land that still bears the scars of war. “Solid Polish criss-crossing melodrama impresses with its sure-footed but deliberate pacing. Strong performances based in gritty realism and appealing lensing make this ideal fest fare.” -- Russell Edwards, Variety In Polish and Norwegian with English subtitles. **NOT ON DVD**

1982: IT WAS 25 YEARS AGO TODAY - A SALUTE TO GEEK GREATNESS!

In association with GEEK MONTHLY

June 15 – 17 at the Aero Theatre

1982 was arguably the greatest year for genre cinema ever. Geek Monthly is pleased to pay tribute to this seminal benchmark in science fiction, fantasy and horror storytelling by presenting on its 25th Anniversary some of the most acclaimed films of that era, along with cast and crew from many of these groundbreaking movies, including **TRON**, **STAR TREK II: THE WRATH OF KHAN**, **CAT PEOPLE**, **THE THING**, **THE DARK CRYSTAL**, **POLTERGEIST** and **CREEPSHOW** (other films that year included *BLADE RUNNER* and *E.T.*, among others). Every attendee will receive a free collectible souvenir program book from Geek Monthly (geekmonthly.com).

Additional guests and special surprises to be announced, including prop galleries, poster gallery and more.

Series compiled by Geek Monthly, with the assistance of Gwen Deglise and Grant Moninger.

Special Thanks: Mark Altman/GEEK MONTHLY; Paul Ginsburg/UNIVERSAL; Marilee Womack/WARNER BROS; Emily Horn/PARAMOUNT; Mary Tallungan/DISNEY.

Friday, June 15 - 7:30 PM

Double Feature:

THE THING, 1982, Universal, 109 min. Director **John Carpenter** re-imagined the 1951 sci-fi classic **THE THING FROM ANOTHER WORLD** produced by Howard Hawks as something darker, fiercer and altogether more disturbing, pitting sombrero-wearing helicopter pilot **Kurt Russell** and a crew of Arctic scientists (**Wilford Brimley, Donald Moffat, Richard Dysart**) against a ravenous, shape-shifting alien being. From the haunting opening shots of a sled dog fleeing across the snow, to the apocalyptic, fire-and-ice ending, this ranks with Ridley Scott's **ALIEN** as one of the finest (and most beautifully crafted) sci-fi films of the past 20 years. The film was terribly underrated by critics on its initial release, but its stock has constantly risen in the ensuing decades as one of the most intelligent, scary and uncompromising horror films of the 1980's. Also starring **Keith David, David Clennon**.

CAT PEOPLE, 1982, Universal, 118 min. Dir. **Paul Schrader**. An intoxicating, visually delirious remake of the Val Lewton original, set in an Italian *giallo* vision of New Orleans that fearlessly takes the sexual implications of the story to its uncompromising, amoral finale. Virginal **Nastassia Kinski** wreaks havoc when she reunites with warped, repressed minister brother **Malcolm McDowell**, and falls in love with zoo curator **John Heard**. An immensely entertaining and stylish thriller, from the director of **AFFLICTION**. *Discussion in between films with Director of Photography Dean Cudney (THE THING) and Camera Operator Raymond Stella (THE THING).*

Saturday, June 16 – 3:00 PM

Family Matinee!

THE DARK CRYSTAL, 1982, Universal, 93 min. Dir. **Jim Henson, Frank Oz**. Legendary Muppets creator Jim Henson was initially inspired by a Lewis Carroll poem to create his own fairy tale about Jen, the last-surviving Gelfling, who is sent by his dying master on an epic quest to fulfill his destiny to heal the fractured Dark Crystal. After three years of brainstorming with a team that included renowned fantasy artist Brian Froud and screenwriter David Odell, Henson wove the ideas into a story that was then fleshed out by Odell, and the task shifted to bringing those words and images to life in this charming film which combined state-of-the-art technology to create a groundbreaking alchemy of puppetry and electronics on a scale never before attempted. *Followed by a discussion with screenwriter David Odell.*

Saturday, June 16 - 7:30 PM

Double Feature:

POLTERGEIST, 1982, Warner Brothers, 114 min. Dir. **Tobe Hooper**. The Freeling family's normal, Reagan-era lives are shattered when malevolent forces kidnap five-year-old Carol Anne (**Heather O'Rourke**), forcing the desperate parents to seek assistance from a team of academic ghost hunters and a wacky psychic dwarf. The germ of the story was Spielberg's (largely inspired by the Richard Matheson-penned "Twilight Zone" episode, "Little Girl Lost") and the concept was as simple as it was revolutionary: stage a horrifying ghost story not in a creaky, hilltop mansion, but smack in the middle of suburbia. **JAWS** may have kept us out of the water, but **POLTERGEIST** made us confident that even the safety of our own day-lit homes

was just one static-spewing TV set away from being breached by our worst nightmares. With **Craig T. Nelson, JoBeth Williams, Dominique Dunne, Beatrice Straight. CREEPSHOW**, 1982, Warner Brothers, 120 min. Dir. **George Romero**. There hadn't been a lot of anthology movies when the George Romero/Stephen King collaboration CREEPSHOW, a film inspired by classic EC horror comics, debuted in 1982; in comparison to the sober, big budget thrills of POLTERGEIST and THE THING, the Romero/King effort was a refreshing blast of B-movie fun, low on budget and ambition, but with a surprisingly good cast: **Hal Holbrook, EG Marshall, Ted Danson, Leslie Nielsen, Ed Harris, Fritz Weaver** and **Stephen King** himself. "The Lonesome Death of Jordy Verrill," the segment with King (as an incredibly stupid farmer), is probably the most memorable even though it's a short vignette compared to the others -- it's a deft takeoff of THE BLOB and a riff on those moronic victims in 50's sci-fi movies who always want to be first in line to check out that strange light coming from over the next rise. *Discussion in between films with actor James Karen (POLTERGEIST) and screenwriter Michael Grais (POLTERGEIST).*

Sunday, June 17 - 5:00 PM

Double Feature:

70 mm Print! **TRON**, 1982, Buena Vista, 96 min. Dir. **Steven Lisberger**. When a hot-shot computer programmer and game designer, Flynn (**Jeff Bridges**), is ripped off by an unscrupulous corporate baddie, he derives a plan to get even, and, with the help of two programmer friends, infiltrates the corporate headquarters and discovers that the corporation is actually being run by an all-powerful rogue computer program, the MCP. Using the corporate lab's new digitizing laser, the MCP zaps Flynn into the company's mainframe where he battles doppelgangers of characters from the real world. Though the premise is simple, presaging the entire cyberpunk movement as well as films like THE LAWNMOWER MAN and THE MATRIX, it did manage to help usher in a new mode of creating imagery. It also succeeded in sneaking in a bit of meaningful subtext and elements from stories like THE WIZARD OF OZ and BEN-HUR into what could otherwise have been a simple "kids" movie. With an overall look derived from the backlit commercial graphics of the 70's, and designs by concept luminaries Syd Mead, Richard Taylor and Jean "Moebius" Giraud, the film is regarded as being the first major motion picture to feature extensive computer graphics, although a great deal of the visuals were produced in more conventional animation stand methods using optical print filters and matte paintings.

STAR TREK II: THE WRATH OF KHAN (Director's Cut), 1982, Paramount, 116 min. Dir. **Nicholas Meyer**. Widely hailed as the best of the STAR TREK films, this second installment, THE WRATH OF KHAN is also one of the finest science-fiction films of the past twenty years, period. Beloved favorites **William Shatner, Leonard Nimoy, DeForest Kelly, George Takei, Walter Koenig** and the other crewmembers of the Starship *Enterprise* were never better, matched by the grand, ferocious energy of **Ricardo Montalban** as the vengeful Khan. *Discussion in between films with writer/director Steve Lisberger (TRON), visual effects supervisors Harrison Ellenshaw (TRON) and Richard Taylor (TRON) and director Nicholas Meyer (STAR TREK II).*

Wednesday, June 20 – 7:30 PM

Sneak Preview!

EVENING, 2007, Focus Feature, 119 min. Award winning cinematographer **Lajos Koltai's** second feature as a director offers a truly extraordinary cast! **Claire Danes, Toni Collette, Vanessa Redgrave, Patrick Wilson, Hugh Dancy, Natasha Richardson, Mamie Gummer, Eileen Atkins, Meryl Streep** and **Glenn Close**, breathe life into Susan Minot and Pulitzer Prize winner Michael Cunningham's adaptation of the beloved novel Evening. A timeless, universal, and deeply emotional story about the secrets we share and the defining moments of connection between mothers and daughters, family and friends, and the loves of our lives. Opening in theatres on June 29.

Thursday, June 21 - 7:30 PM

50 Years Ago Double Feature:

12 ANGRY MEN, 1957, MGM, 96 min. Reginald Rose's 1954 Studio One teleplay is brought to the screen by director **Sydney Lumet** (NETWORK, DOG DAY AFTERNOON) in his debut behind the camera. **Henry Fonda** produces and stars as juror number 8, the lone hold-out in a racially-charged jury deliberation. The all-male cast includes stunning performances by **Jack Klugman, Lee J. Cobb** (as Fonda's number one foil) **E. G. Marshall, Robert Webber, Jack Warden** and **Ed Begley Sr.** Nominated for 3 Academy Awards including Best Picture and Best Director. A near perfect film, a true American masterpiece, championed by wonderful characters and dialogue. Sweeny and Voskovec reprise their roles from the 1954 TV broadcast.

WITNESS TO THE PROSECUTION, 1957, MGM Repertory, 116 min. Accused murderer **Tyrone Power** (in his final film) is defended by ailing barrister **Charles Laughton** in director **Billy Wilder's** dark, delightful courtroom nailbiter. **Marlene Dietrich** as Power's duplicitous spouse helps supply one of the most insanely out-of-left-field twists in any mystery. With great support from **Elsa Lanchester, John Williams, Torin Thatcher, Una O'Connor** and **Ruta Lee**. *"For a courtroom melodrama pegged to a single plot device -- a device that, of course, everybody promises not to reveal -- WITNESS FOR THE PROSECUTION...comes off extraordinarily well...and the air in the courtroom fairly crackles with emotional electricity, until that staggering surprise in the last reel..."* – Bosley Crowther, New York Times

Friday, June 22 - 7:30 PM

Memorial Tribute to Cinematographer Freddie Francis – Double Feature:

THE ELEPHANT MAN, 1980, Paramount, 124 min. Based on two books about the real-life Elephant Man, John Merrick, director **David Lynch** recounts this severely deformed man's perilous life in Victorian England in breathtaking black-and-white. Sir Frederick Treves (**Anthony Hopkins**), rescues Merrick from a circus freak show where he is assumed to be retarded, takes him to a hospital for tests, and discovers that Merrick, in fact, has great intellect and capacity for emotion. **John Hurt's** ability to project Merrick's humanity earned him a Best Actor Oscar nomination, along with the film's seven other nominations including Best Picture and Best Director. Lynch's use of costumes, makeup, Freddie Francis' cinematography, and John Morris' score remain commendably understated, allowing the sadness of the film to avoid sentimentalism. With **Anne Bancroft, John Gielgud, Wendy Hiller**. *"ELEPHANT MAN has the power and some of the dream logic of a silent film, yet there are also wrenching, pulsating*

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sounds--the hissing steam and the pounding of the start of the industrial age. It's Dickensian London, with perhaps a glimpse of the process that gave rise to Cubism."-- Pauline Kael.

THE STRAIGHT STORY, 1999, Buena Vista, 112 min. Director **David Lynch** reunites with Academy-Award winning cinematographer Freddie Francis. Based on a true story, this is Lynch's most straightforward film, a beautiful and poetic tale of family and American beauty. 73-year-old, Alvin Straight (**Richard Farnsworth**) from Laurens, Iowa begins his odyssey to Mt. Zion, Wisconsin after word comes that his brother has had a stroke. To mend his estranged relationship with his older sibling, Lyle (**Harry Dean Stanton**), and without a car, he must travel by the only vehicle he owns, an ancient lawnmower. Farnsworth is perfect in his Academy Award-nominated performance and final film. The wonderful and subtle dialogue is by screenwriters John Roach and Mary Sweeney. A great ensemble cast create many memorable characters, including the arguing twins played by **Kevin and John Farley**. Co-starring **Sissy Spacek**. *"The cinematographer, Freddie Francis, who once made the vastness of Utah a backdrop for THE EXECUTIONER'S SONG, knows how to evoke a landscape without making it too comforting."* -- Roger Ebert, Chicago Sun-Times **Director David Lynch will introduce the screening.**

Saturday, June 23 - 7:30 PM

70 mm Print! **LAWRENCE OF ARABIA**, 1962, Sony Repertory, 216 min. The beautiful, near-godlike **Peter O'Toole** stars as the tortured Man Who Would Not Be King, T. E. Lawrence, who helped the Arabs revolt against European and Ottoman hegemony. Director **David Lean's** epic is an absolute masterpiece – as close to perfect as a film can get. Featuring one of the finest casts in any motion picture: **Omar Sharif** (in his first major English-speaking role), **Anthony Quinn, Jack Hawkins, Claude Rains** and **Alec Guinness** as Prince Faisal. Director of Photography Freddie Young's 70mm photography is rightly considered to be a work of genius, matched by Robert Bolt and Michael Wilson's screenplay, Maurice Jarre's stirring score and John Box's production design. Winner of seven Academy Awards, including Best Picture and Best Director. *"When you're in the desert, you look into infinity ... It makes you feel terribly small, and also in a strange way, quite big."* – David Lean

Sunday, June 24 - 7:30 PM

Art Directors Guild Hall Of Fame Screening – A Tribute to Boris Leven:

BORIS LEVEN's (1908-1986) career as an art director started in 1933 as a sketch artist for Paramount, where he learned the craft from the legendary Hans Dreier. He stayed there for three years, believing this was just temporary work until he could start a career in architecture. But moving to 20th Century Fox, he finally found his calling as an art director. His first film for the studio, **ALEXANDER'S RAGTIME BAND** (1938) earned him his first of nine Oscar nominations. Other nominations included **THE SHANGHAI GESTURE** (1941), **GIANT** (1956), **THE SOUND OF MUSIC** (1965), **THE SAND PEBBLES** (1966), **STAR!** (1968), **THE ANDROMEDA STRAIN** (1971) and **THE COLOR OF MONEY** (1986). He frequently worked with Martin Scorsese and Robert Wise, and his assignments ranged widely from westerns to science fiction to musicals. An Academy Award winner for his production design work on **WEST SIDE STORY** (1961), he was a master colorist and achieved his finest work on Technicolor dramas and musicals. He became a freelancer in the early 1950's and, in 1956,

worked on George Stevens' GIANT, one of the first Hollywood epics to shoot primarily on location.

NEW YORK, NEW YORK, 1977, MGM Repertory, 163 min. Director **Martin Scorsese** called it a "film noir musical." A powerful and misunderstood tribute to musical forfathers Vincente Minelli and Stanley Donen, it melds larger-than-life soundstage musicals and kitchen sink realism. Scorsese mainstay **Robert DeNiro** stars as Jimmy Doyle, a WWII veteran who returns home on V-Day and attempts to pick up Francine Evans (**Liza Minnelli**) at a huge party. Her career as a singer is on the rise while his inventive saxophone style has not yet caught on. Often improvised, DeNiro's performance comes off like a more musical cousin of Travis Bickle while Minelli soars in the final act. The breathtaking production design is by the legendary **Boris Leven**, art director of numerous noir films such as CRISS CROSS and SUDDEN FEAR and the classic musicals WEST SIDE STORY and THE SOUND OF MUSIC. Cinematography by Laszlo Kovacs (EASY RIDER, FIVE EASY PIECES). Also features **Mary Kay Place**, **Barry Primus**, and **Dick Miller**.

Wednesday, June 27 - 7:30 PM

An In-Person Tribute to one of the most acclaimed actors of the noir era, **Farley Granger**, who'll be making a very rare Los Angeles appearance and signing his autobiography **Include Me Out: My Life from Goldwyn to Broadway**.

STRANGERS ON A TRAIN, 1951, Warner Bros., 101 min. Dir. **Alfred Hitchcock**. A chance encounter on a train triggers an unstoppable race toward double-murder. Hitchcock's classic thriller is a finely-tuned engine of suspense, taking barely a breath as it steams through a spine-tingling story of fate, coincidence, guilt and psychopathy -- favorite themes of noir writer Patricia Highsmith, whose novel is adapted by the legendary Raymond Chandler. **Robert Walker** performs in perhaps his most memorable role as the charming, rich, mama's boy psychopath. **Farley Granger** is excellent as the tennis champion tormented by his shrewish, estranged wife and trapped in a bizarre murder exchange scheme with Walker. With **Ruth Roman**. **Discussion following with actor Farley Granger. Join us for a book signing of Include Me Out: My Life from Goldwyn to Broadway at Every Picture Tells A Story (1311-C Montana Ave) at 6 PM with Farley Granger.**

THE SPIRIT OF ADVENTURE

June 1 – July 5 at the Egyptian Theatre

June 28 - July 1 at the Aero Theatre

Since the time of prehistoric man's cave paintings to ancient Greek and Roman mythology to medieval chronicles of European Christian hegemony to the evolution of literature and theatre in the middle of the second millenium, humanity has had an all-consuming need to relate tales of adventurous deeds. Whether it be as escapist fare, cautionary fables or simple attempts at catharsis, the spirit of adventure in literature, song and theatre has carried down through the ages. From the very start of the 20th Century, it mutated into a whole new mode of expression with the revolutionary invention of film. Join us as we follow some of the finest filmmakers, including **John Huston, Fritz Lang, David Lean, Robert Siodmak, George Cukor, Howard Hawks, John Sturges, John Frankenheimer**, et. al. as they spin their tall tales and yarns of derring-do. From the exotic hothouse locales of **THE MAN WHO WOULD BE KING, KING**

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SOLOMON'S MINES, BHOWANI JUNCTION, BRIDGE ON THE RIVER KWAI, KING OF THE KYBER RIFLES to the high seas of **DAMN THE DEFIANT, THE CRIMSON PIRATE, SON OF FURY** to the historical period sagas of **MOONFLEET, THE FLAME AND THE ARROW, KIM, THE BIG SKY, SUEZ** to the hardboiled macho exploits of **DARK OF THE SUN, THE TRAIN, THE GREAT ESCAPE** and **ONLY ANGELS HAVE WINGS**, come along with us to walk a taut cinematic tightrope of thrills, suspense and spine-tingling action.

Series compiled by Chris D.

Special Thanks: Marilee Womack/WARNER BROS.; Suzanne Leroy, Shirley Couch, Grover Crisp & Helena Brissenden/SONY REPERTORY; Schawn Belston & Caitlin Robertson/20th CENTURY FOX; Emily Horn & Barry Allen/PARAMOUNT; Amy Lewin/MGM REPERTORY; Anne Morra & Mary Keen/MoMA.

Thursday, June 28 - 7:30 PM

Howard Hawks Double Feature:

New 35mm Print! **ONLY ANGELS HAVE WINGS**, 1939, Sony Repertory, 121 min. One of director **Howard Hawks'** most elaborate, early shaggy dog stories finds sarcastic, un sentimental **Cary Grant** the head of a South American air service devoted to carrying the mail over a perilous mountain range. Temporarily stranded New York showgirl **Jean Arthur** is blindsided by the fatalistic nonchalance that Grant and his pilots display as their comrades face death in merciless weather and fogbound mountain passes. As is usual with Hawks, there is continual, unsurpassed verbal sparring amongst all concerned, including disgraced flyer **Richard Barthelmess**, his wife **Rita Hayworth** and half-blind pilot **Thomas Mitchell**. "*Howard Hawks had a story to tell and he has done it inspiringly well... The Grant-Arthur cynicism and unyielding romantics are kept at a high standard.*" – Variety "*One of the sublime action films of the era...*" – Lori Hoffman, Atlantic City Weekly

Restored Uncut Version! **THE BIG SKY**, 1952, Warner Bros., 141 min. Director **Howard Hawks** and screenwriter Dudley Nichols adapted A. B. Guthrie's popular novel into one of the true masterworks of frontier adventure cinema. Trappers **Kirk Douglas** and **Dewey Martin** catch a ride on a keel boat up the Missouri River to trade with the Blackfoot Indians. Along the way, they encounter other hostile tribes as well as renegade traders (**Jim Davis**, et. al.) bent on pillaging their barter and scuttling their efforts. Great, unpretentious, multi-layered storytelling. Co-starring homespun **Arthur Hunnicutt** as philosophical mountain man, Zeb (who also narrates). Hawks cast beautiful, half-Indian **Elizabeth Threatt** (very convincing in her only film role) as the silent, fierce Blackfoot princess who eventually falls in love with Martin.

"...sublime 1952 black-and-white masterpiece by Howard Hawks... mysterious, beautiful and even utopian..." – Jonathan Rosebaum, The Chicago Reader

Preserved with funds provided by Robert Sturm, The Film Foundation and The Celeste Bartos Film Preservation Fund. NOT ON DVD

Friday, June 29 – 7:30 PM

THE BRIDGE ON THE RIVER KWAI, 1957, Sony Repertory, 161 min. Director **David Lean** won the first of two Academy Awards for Best Director for this epic portrait of the clash of wills between a British POW, Col. Nicholson (**Alec Guinness**, who initially turned down the role)

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and a tradition-bound Japanese officer (silent star **Sessue Hayakawa**) over the building of a railway bridge in the jungle during WWII. **William Holden** stars as the cynically-realistic American POW who is forced to trek back into the hellish jungle to destroy the bridge with **Jack Hawkins** and his rag-tag team of commandos. Brilliantly adapted by Carl Foreman and Michael Wilson from Pierre Boulle's novel, with an unforgettable score courtesy of Malcolm Arnold. *"There has been a lot of argument about the film's attitude towards war. I think it is a painfully eloquent statement on the general folly and waste of war."* – David Lean

Saturday, June 30 - 7:30 PM

THE GREAT ESCAPE, 1963, MGM Repertory, 168 min. Dir. **John Sturges**. Superlative WWII adventure drama chronicling the real life, large scale prison camp escape of Allied POW's in Germany, featuring **Steve McQueen** in his (literally) breakout role as Captain Virgil Hilts, "The Cooler King." Nail-biting suspense and exhilarating action are punctuated with just the right amount of raucous humor, aided by composer Elmer Bernstein's rousing score. This is the film that helped to solidify the careers of already rising stars McQueen, **James Garner**, **Charles Bronson** and **James Coburn**, with excellent support from **Richard Attenborough**, **James Donald** and **Donald Pleasence**.

Sunday, July 1 - 7:30 PM

Double Feature:

THE MAN WHO WOULD BE KING, 1975, Warner Bros., 129 min. Director **John Huston** adapts Rudyard Kipling's witty, exciting tall-tale into an excellent fable of the hubris of empire builders. Maverick ex-soldiers **Michael Caine** and **Sean Connery**, inspired by the centuries-old, worldwide expansion of Britain, decide they are going to journey to the far-off reaches of Kafiristan (now part of Afghanistan) to set-up their own kingdom. Miraculously, they pull it off by virtue of outlandish lies (they pass Connery off as a god), audacious imagination and sheer nerve. But their arrogance, particularly Connery's, soon pulls the pedestal out from under them, resulting in catastrophe. One of Huston's best later films showcases astounding use of locations and great performances including **Christopher Plummer** as Kipling and **Saeed Jaffrey** as Billy Fish. *"...swashbuckling adventure, pure and simple, and in the hands of a master. It's been a long time since there's been an escapist entertainment quite this unabashed and thrilling and fun."* – Roger Ebert, Chicago Sun-Times

New 35mm Print! **DAMN THE DEFIANT**, 1962, Sony Repertory, 101 min. **Lewis Gilbert** (ALFIE; YOU ONLY LIVE TWICE) directs this rousing saga of sea-going men in the era of the British Spithead mutiny, a sweeping adventure that delivers both the intense drama and character study of BILLY BUDD and the nerve-pounding sea battles of CAPTAIN HORATIO HORNBLOWER. **Alec Guinness** is the strong, quiet Captain of HMS Defiant, an officer who has his position compromised by the underhanded manipulation of his ambitious First Lieutenant, **Dirk Bogarde**. With this usurpation of authority, sadistic Bogarde pours fuel on the already raging fire that is the mutinous crew, men press-ganged into service against their will due to the shortage of trained sailors during the war with France. Gorgeously shot, flawlessly acted, with expertly orchestrated naval combat.

