

American Cinematheque at the Aero & Egyptian Theatres
CALENDAR JANUARY 2008

Egyptian Theatre Schedule
6712 Hollywood Boulevard, Los Angeles, CA 90028

Thursday, January 3 – 7:30 PM

Egyptian 85th Anniversary Monthly Screening Series:

OKLAHOMA!, 1955, IDP Distributions, 145 min. Dir. **Fred Zinnemann**. Zinnemann (*A MAN FOR ALL SEASONS*; *HIGH NOON*) directs **Shirley Jones**, **Gordon MacRae**, **Rod Steiger**, **Eddie Albert** and **Gloria Grahame** in this dynamic, showstopping version of the famous Rodgers & Hammerstein musical, *OKLAHOMA!* Two turn-of-the-20th-century cowboys find love with Grahame and Jones and stubbornly deal with their feelings while an evil hired hand and a common peddler try to ruin the romance. The Oscar winner for Best Music also features astonishing, revolutionary choreography by Agnes de Mille. *OKLAHOMA!* originally premiered at the Egyptian Theatre, and is another one of Robert Surtees' (*BEN-HUR*, *THE LAST PICTURE SHOW*) sixteen Academy Award nominations for cinematography. The Egyptian Theatre was extensively renovated by producer Michael Todd in preparation for *OKLAHOMA!*'s widescreen premiere. *Discussion following the film with actress Shirley Jones.*

REDISCOVERED ITALIAN CLASSICS
January 4 – 8 at the Egyptian Theatre

Join us for this all-too-short weekend showcasing some of the most hard-to-see-on-the-big-screen Italian cinema classics. Some, like Luchino Visconti's **THE LEOPARD**, Bernardo Bertolucci's taboo-smashing **LUNA** and Valerio Zurlini's **BLACK JESUS**, were virtually ignored during their initial American releases. And Michelangelo Antonioni's feature from 1982, **IDENTIFICATION OF A WOMAN**, was not exhibited widely in America until the mid-1990s. Only **THE LEOPARD** has undergone extensive "critical rehabilitation," but all demand to be seen.

Series compiled by Chris D.

Special Thanks: Schawn Belston & Caitlin Robertson/20TH CENTURY FOX; Silvia Bizio; Todd Wiener & Joe Hunsberger.

Friday, January 4 – 7:30 PM

Restored Version

THE LEOPARD (*IL GATTOPARDO*), 1963, 20th Century Fox, 185 min. When director **Luchino Visconti's** sumptuous historical epic set in mid-19th Century Sicily was initially released in America, it was shorn of over twenty minutes and received lukewarm reviews. In the 1980s, cinematographer Giuseppe Rotunno spearheaded restoration efforts, but it wasn't until the late 1990s that the film became widely available in the current uncut version. It is now commonly acknowledged as Visconti's most superlative achievement. Adapted from Giuseppe di Lampedusa's literary masterwork, Visconti focuses on philosophical, melancholic Prince Salina (**Burt Lancaster**), a Sicilian nobleman well aware that the violent Garibaldi-led

upheavals then occurring in his countryside are inevitable. He is determined to see his family survive, in whatever form, and he watches approvingly as his nephew Tancredi (**Alain Delon**) becomes engaged to the smolderingly beautiful and sweet-natured Angelica (**Claudia Cardinale**), the daughter of a wealthy, wily merchant. With a sublime score by the incomparable Nino Rota. If you have never seen it in a theatre, now is your chance – it's wonderful that it is on DVD, but the truly gorgeous production design and epic scope of the film need to be seen on the big screen to be fully appreciated. "...one of Visconti's achievements is to make that rare thing, a great film of a great book...The cinema at its best can give us the illusion of living another life, and that's what happens here...miraculous and emotionally devastating..." – Robert Ebert, The Chicago Sun-Times

Saturday, January 5 – 7:30 PM

New 35mm Print!

LUNA (LA LUNA), 1979, 20th Century Fox, 142 min. **Bernardo Bertolucci's** study of the at-loose-ends teenage Joe (**Matthew Barry**) and his opera diva mother Caterina (**Jill Clayburgh**) met a generally hostile critical reception in literal-minded America. When Caterina's decision to bring Joe along on her Italian tour results in Joe's anarchic behavior and heroin addiction, Caterina tries everything, including a brief incestuous tryst to bring him back from the brink. With a stupendous supporting cast that includes **Fred Gwynne, Laura Betti, Tomas Milian, Alida Valli** and **Roberto Benigni**. "With its drug use and its frighteningly close mother-son relationship, LUNA feels like a film that was made to shock...But while there is no denying the more sensational aspects...Bertolucci does a magnificent job...his cleverest move is his use of Giuseppe Verdi's operas as they lend the film an epic quality. And as an opera, LUNA can get away with things conventional films usually can't. Vittorio Storaro's visuals and Ennio Morricone's big score also heighten the drama...rivals Bertolucci's best work." – Richard Luck, Channel 4 Film **NOT ON DVD**

Tuesday, January 8 – 7:30 PM

Double Feature:

IDENTIFICATION OF A WOMAN (IDENTIFICAZIONE DI UNA DONNA), 1982, 128 min. In his last movie before his debilitating stroke (he did not make another feature until 1995's BEYOND THE CLOUDS), director **Michelangelo Antonioni** follows filmmaker Niccolo (**Tomas Milian**) as he encounters, then loses contact with two beautiful women. On a search for both a committed passion and the ideal woman for his next film, Niccolo hungrily loses himself in sex, but he is unable to express love. When Niccolo decides near the end to change the subject of his next film, it symbolizes his desire to both transcend and escape modern civilization where it seems impossible to sustain relationships. With **Daniela Silverio, Christine Boisson, Veronica Lazar, Enrica Fico** (the future Mrs. Antonioni) and **Marcel Bozzuffi**. (The print we will be screening is somewhat faded.) "The most openly erotic of Antonioni's features, and...one of the most beautiful (what he does with fog in one famous sequence is particularly memorable)..." – Jonathan Rosenbaum, The Chicago Reader **NOT ON DVD**

IB Technicolor Print: **BLACK JESUS** (SEDUTO ALLA SUA DESTRA aka SEATED ON THE RIGHT HAND), 1968, 93 min. Director **Valerio Zurlini** (DESERT OF THE TARTARS) held the murdered Congo rebel leader, Patrice Lamumba in great esteem and concocted this thinly-disguised homage to him, starring **Woody Strode** in the lead role. Zurlini shapes the narrative as biblical allegory, with Strode's non-violent resistance leader character, Maurice Lalubi,

betrayed by one of his comrades, then tortured and martyred by white mercenaries. The film also features Pasolini regular, **Franco Citti** (ACCATONE) in a key role. Although the movie was greeted by indifference from the critical establishment on its initial release, there were still words of praise from various quarters. The picture still retains a surprising power and is ripe for re-appraisal. With **Jean Servais** (RIFIFI).

Wednesday, January 9 – 7:30 PM

OUTFEST WEDNESDAYS

2 MINUTES LATER, 2007, 76 min. Directed by **Robert Gaston**. The queer pleasures are endless in this entertaining thriller. Abigail, a beautiful femme-dyke private investigator, teams up with macho gay guy Michael to investigate the vanishing of Michael's twin, an erotic portrait photographer with a bad reputation. When Michael poses as his brother, potential suspects emerge from the woodwork. Amid the suspense, hilarious one-liners and abundance of full-frontal male nudity, **2 MINUTES LATER** successfully keeps audiences riveted, laughing and definitely turned on. *Discussion following with director Robert Gaston and actor Jessica Graham*

Thursday, January 10 – 7:30 PM

3RD ANNUAL FOCUS ON FEMALE DIRECTORS

This shorts program heralds the work of industry heavyweights, cinema pioneers, actresses-turned-directors, festival darlings, and the brightest stars emerging from film school. Program compiled by Andrew P. Crane, Kim Adelman, and Andrea Richards. Jennifer Aniston and Andrea Buchanan's "**Room 10**" (USA, 2006, 18 min). Robin Wright Penn and Kris Kristofferson headline this dramatic ER encounter, based on a true story for Glamour Magazine's Reel Moments short film series. Sophie Barthes's "**Happiness**" (USA, 2006, 11 min). Happiness comes in a box in this quirky tale by one of Filmmaker Magazine's 25 New Faces of Independent Films 2007. Mira Nair's "**Migration**" (India, 2007, 17 min) Shiney Ahuja plays a migrant worker who gets mixed up in a dangerous triangle with a frustrated wife and her closeted husband. Valerie Faris & Jonathan Dayton's "**Sexual Revolution**" (USA, 2001, 5 min). The LITTLE MISS SUNSHINE helmers put their unique stamp on a music video for Macy Gray. Hilary Goldberg's "**In the Spotlight**" (USA, 2007, 11 min). Film noir gets an unexpected twist in this literary hoax, featuring Guinevere Turner, Michelle Tea, and Clint Catalyst. Michelle Hung's "**Chinese Dumplings**" (USA, 2006, 8 min). Sisterhood is tested by a strict mother's notion of discipline. Mariam Jobrani's "**The Fighting Cholitas**" (Bolivia/USA, 2006, 20 min). Who are these wrestlers climbing into the ring in their multi-layered skirts and braids? Lois Weber's "**How Men Propose**" (USA, 1913, 6 min). A classic silent short which reminds us that not all courtship rituals are exactly what they seem. Sarah Wickliffe's "**Art's Desire**" (USA, 2006, 5 min). This 2007 Student Academy Award-winner illustrates the adventures of a cubist heroine on the loose. *Discussion with filmmakers Hilary Goldberg, Michelle Hung, and Mariam Jobrani to follow screening. There will also be a raffle of a deluxe director empowerment kit and a reception for all in the lobby.*

OVERLOOKED AND UNDERRATED

January 11 – 20 at the Egyptian Theatre

In the wake of our critically-acclaimed series last January, we are back with more of offbeat, hard-hitting and immensely entertaining movies that were just plain Overlooked and Underrated on their initial release. Many of these are now hard-to-see, and all but two are still *not* available on DVD. Join us for the 1960s neo-noir, opening night double feature of **AN AMERICAN DREAM** (the controversial adaptation of the Norman Mailer bestseller) and **LET NO MAN WRITE MY EPITAPH** (the sequel to Nicholas Ray's KNOCK ON ANY DOOR). We'll also be screening the hardboiled spy films **A DANDY IN ASPIC** with **Laurence Harvey** and **Mia Farrow** and **THE DEADLY AFFAIR** with **James Mason**; a **Sam Fuller** double bill (**RUN OF THE ARROW** and **MERRILL'S MARAUDERS**), the big budget, shot-on-location adventure film **THE 7TH DAWN** (with **William Holden** and **Susannah York**), a **Joseph Losey/Elizabeth Taylor** double feature (**SECRET CEREMONY** and **BOOM!**), a **Tarzan** double bill (one **Gordon Scott** and one **Johnny Weismuller**) and, last but not least, two of **Peter Sellers'** best pictures!

Series compiled by Chris D.

Special Thanks: Marilee Womack/WARNER BROS.; Paul Ginsburg/UNIVERSAL; Suzanne Leroy, Grover Crisp and Helena Brissenden/SONY REPERTORY; Amy Lewin/MGM REPERTORY; Paul Rayton; Todd Wiener & Joe Hunsberger.

Friday, January 11 – 7:30 PM

Double Feature:

AN AMERICAN DREAM, 1966, Warner Bros., 103 min. *"...a private nightmare of lust, violence and murder! ...where a bed is a battlefield and love is armed combat...!"* This big studio adaptation of Norman Mailer's controversial bestseller generated mixed notices, but still remains a hard-hitting, startlingly riveting effort. **Stuart Whitman** is an aggressive TV talk show host bent on exposing corruption in the LAPD when he suddenly finds himself accused of his wife's murder. A strange, lurid hybrid of film noir, muckraking exposé and primordial New Hollywood brio. In the UK, it was appropriately retitled, SEE YOU IN HELL, DARLING. Co-star **Eleanor Parker** (CAGED; MAN WITH THE GOLDEN ARM) burns up the screen with vitriol to spare, and there is more sterling support from **Janet Leigh**, **Barry Sullivan**, **Lloyd Nolan**, **Murray Hamilton** and **Warren Stevens**. **NOT ON DVD**

New 35mm Print! **LET NO MAN WRITE MY EPITAPH**, 1960, Sony Repertory, 105 min. Director **Philip Leacock** ("Route 66" TV series) helmed this fascinating, belated sequel to Nicholas Ray's KNOCK ON ANY DOOR (also penned by original author, Willard Motley). **James Darren** is the son of that film's doomed killer, Nick Romano, living in a Chicago slum and loved by nice girl, **Jean Seberg**. He tries to make good, but there are plenty of ghetto stumbling blocks along the way, including widowed, junkie mom, **Shelley Winters**, and smoothly manipulative drug dealer, **Ricardo Montalban**. **Ella Fitzgerald** (!) is a stand-out as another addict. Darren's neighbors include **Burl Ives**, **Bernie Hamilton**, **Rodolpho Acosta** and **Walter Burke** – some want to help Darren stick to the straight-and-narrow and others don't care if he gets exactly what his father got – the electric chair. *"...because of the earnest, restrained acting and the realistic photography of a run-down urban neighborhood, the picture projects a persuasive intimacy as it examines a group of social vagrants, who are drawn to a sturdy, ambitious lad, played by Mr. Darren, and his emotional, widowed mother, Miss Winters."* – Howard Thompson, The New York Times **NOT ON DVD**

THE TRAVELLING CARIBBEAN FILM SHOWCASE

January 11 – 16 at the Egyptian’s Spielberg Theatre

Co-presented with the Latino International Film Festival, Los Angeles

The travelling Caribbean Film Showcase is a regional project that aims to encourage the development of the film industry in the Caribbean region and to connect the audiences in the Caribbean with the works that have been systematically marginalized from the film market both within and outside the region. This is a joint effort of Caribbean filmmakers, intellectuals and exhibitors that counts on the official support of CARICOM, UNESCO, University of West Indies, and other institutions. This is a regional non-profit film festival with clearly stated cultural goals. The Travelling Caribbean Film Showcase has been hosted in nineteen Caribbean countries. This installment of the showcase features recent recognized classics (**THE SCENT OF OAK** and **AVA AND GABRIEL**) as well as new films, both fiction (**VIVA CUBA; ZULAIKA**) and documentary (**PORT-AU-PRINCE IS MINE; CALYPSO DREAMS; OF MEN AND GODS, et al.**) Please join us for this electric and eclectic selection of unusual, exceptional films. Several of the filmmakers will be present.

Series compiled by Chris D. Shorts compiled by Andrew P. Crane and Chris D.

Special Thanks: Luis Notario Barrera and Rigoberto Lopez/INSTITUTO CUBANO DE ARTE E INDUSTRIA CINEMATOGRAFICOS

Friday, January 11 – 7:30 PM [Spielberg]

Double Feature:

THE SCENT OF OAK (ROBLE DE OLOR), 2003, Cuba, 140 min. Dir. **Rigoberto López**.

In 19th Century Cuba, white German investor Cornelio Souchay (**Jorge Perugorria**) falls in love with free black Haitian merchant Ursula Lambert (**Lia Chapman**), and the two found a kind of Utopian plantation where slaves are treated as equals and some even learn to expertly play classical music. But this new found harmony with land and people disturbs the island’s status quo. Things come to a head when Souchay’s haughty, Aryan diva cousin (**Raquel Rubi**) arrives and finds herself no longer the object of her relative’s affection. Envy, racism, superstition and sexual jealousy coalesce, destroying the delicate balance. Gorgeous cinematography and a rigorous narrative (about politically demonizing humane behavior in the name of civilization) meld with romantic eroticism and magical realism. In Spanish with English subtitles

PORT-AU-PRINCE IS MINE (PORT AU PRINCE SE PAM), 2000, Haiti, 57 min.

Director **Rigoberto López** provides a fascinating documentary portrait of the beleaguered city, Port-au-Prince, the capital of the Republic of Haiti. Today it is a victim of overpopulation, lack of urban infrastructure, and environmental degradation – problems that have roots in its initial settlement in the 18th and 19th Centuries In French Creole with English subtitles. **Director Rigoberto Lopez will introduce the screening.**

Saturday, January 12 – 1:00 PM

GOLDEN GLOBE FOREIGN LANGUAGE NOMINEES SEMINAR. Co-Presented With The Hollywood Foreign Press Association. Discover the best of new foreign films with the five foreign language nominees for the Golden Globe Award. Please join us for a FREE Round Table seminar with the filmmakers. All five films will screen at the Aero Theatre January 9 -12. ***The Golden Globe Foreign Language Nominees had not been determined by the time this schedule was posted. Please check back on our website:*** www.americancinematheque.com ***closer to the screening dates for more information. Please also check at*** www.goldenglobes.org ***and*** www.hfpa.org ***for more information about The Golden Globes Awards schedule. FREE ADMISSION AND FREE PARKING***

Saturday, January 12 – 5:00 PM [Spielberg]

Double Feature:

JAB! THE BLUE DEVILS OF PARAMIN, 2006, Trinidad and Tobago, 47 min. Dir. **Alex D’Verteuil**. This documentary focuses on Kootoo, a hillside farmer in the mountain community of Paramin. Following a longstanding tradition of the province, once a year he paints himself blue and becomes the King of Jab, followed by his brothers, James, Harry and Corpad who transform themselves into the Blue Devils of Paramin. This beautifully made film depicts the metamorphosis of a tranquil paradise into a living hell as the Jab competes to win the prize for being the worst devil. In English.

WHAT MY MOTHER TOLD ME, 1995, Trinidad and Tobago, 55 min. Dir. **Frances-Anne Solomon**. Beautiful and profoundly moving, this dramatic journey towards self discovery focuses on Jesse, a young woman from England, who goes to Trinidad to bury her father. Reluctantly she agrees to meet her mother, whom she thought had abandoned her when she was a child. Her mother tells her stories, revealing a troubled and violent marriage, and Jesse is forced to face the truth about her past. Cleverly evokes complex connections between history, memory, violence and cultural identity. In English.

Saturday, January 12 – 7:30 PM

Sixties Spy Double Feature:

New 35mm Print! **A DANDY IN ASPIC**, 1968, Sony Repertory, 107 min. The last movie to be directed by pantheon filmmaker **Anthony Mann** (WINCHESTER 73; EL CID) is a twisting, turning maze of sharp, existential spy thrills. **Laurence Harvey** is a double agent inadvertently marked for death by both his British and Russian handlers, when his UK masters assign him to eliminate the Soviet mole in their network – himself! At times, Harvey’s poisonously vindictive British contact (**Tom Courtenay**), comes off as Harvey’s own private demon. **Mia Farrow** is the swinging, young photographer in love with our anti-hero, and **Peter Cook** (BEDAZZLED) does a delightful turn as Courtenay’s flaky, girl-chasing assistant. With great support from **Per Oscarsson** as a tragic Russian colleague, and **Lionel Stander** as their deadly, but always-smiling boss from the Kremlin. Shamefully underrated, DANDY comes close to matching the brilliance of other serious sixties spy fare like THE QUILLER MEMORANDUM and deserves rediscovery. Harvey finished directorial chores when Mann died unexpectedly before principal photography wrapped. **NOT ON DVD**

THE DEADLY AFFAIR, 1966, Sony Repertory, 107 min. **Sidney Lumet** (BEFORE THE DEVIL KNOWS YOU’RE DEAD) directed this tough espionage tale, adapted from John le Carré’s Call For The Dead, focusing on a British agent (**James Mason**) investigating the

apparent suicide of a diplomat. Complicating the quest is Mason's young, promiscuous wife (**Harriet Andersson**), but he gets help from harbored retired police officer, **Harry Andrews**. **Simone Signoret** is the dead man's widow, a woman who has no illusions about the world and is disgusted by the ultra-secret, dirty tricks of both sides. On an interesting side note, because another studio owned the rights to the name of le Carré's popular George Smiley, Mason's character is called Charles Dobbs. Quincy Jones, who also composed the score for *A DANDY IN ASPIC*, did the music. With **Maximillian Schell, Lynn Redgrave, Kenneth Haigh, Roy Kinnear** and an uncredited **David Warner**. *"Shrewd and powerful development is given this tale of a British Home Office intelligence officer seeking to unravel the supposed suicide of a high Foreign Office diplomat."* – Variety **NOT ON DVD**

Saturday, January 12 – 7:30 PM [Spielberg]

Double Feature:

AVA AND GABRIEL – A LOVE STORY (AVA Y GABRIEL – UN HISTORIA DI AMOR), 1990, Curacao, 90 min. Dir. **Felix De Roy**. In 1940s Dutch Antilles, a liberal priest goes against his conservative monsignor's wishes and commissions black, Dutch-trained artist, Gabriel (**Cliff San-A-Jong**), to paint the portrait of a black Madonna for their church. A Pandora's Box of superstition, jealousy and sexual chaos opens up when Gabriel picks the mixed race Ava (**Nashaira Desbarida**) as his model. Gabriel's friendship with two closeted, gay fabric designers, his secret romance with Ava and an ill-advised tryst with the sexually voracious governor's wife exacerbate the situation until violent tragedy erupts. The exquisite cinematography is by Ernest Dickerson, who went on to become a director (*JUICE*; *NEVER DIE ALONE*) in his own right. In Papiamentu with English subtitles.

CALYPSO DREAMS, 2008, Trinidad and Tobago, 90 min. This documentary from filmmakers **Geoffrey Dunn** and **Michael Horne** explores the history of calypso music in Trinidad and Tobago. Featuring performances and interviews of such seminal acts as **Mighty Sparrow, Calypso Rose, Lord Superior, Brother Valentino, Regeneration Now** and **Mystic Prowler**, and also includes archival footage of Calypso pioneers **Grandmaster Kitchener** and **Lord Pretender**. **Harry Belafonte** is also interviewed and comments on calypso's impact and influence on his singing career.

Sunday, January 13 – 5:00 PM [Spielberg]

CARIBBEAN SHORTS Please join us for this cream-of-the-crop selection of Caribbean shorts: Frank E. Flowers' **"Swallow"** (2003, Caiman Islands, 24 min). After the death of his father, a Floridian high school student takes an assignment as a drug mule to earn money for his college tuition. Suzette Zayden's **"Days Of The Dead"** (Dia De Los Muertos) (2002, Belize, 11 min). Present day Yucatec Mayas in northern Belize invite us to witness their Maya-Mestizo tradition of the Days of the Dead held every November in the village of Xiabe in the Corozal District. Jose D. Gomez Vargas and Natalia Cabral's **"Under The Shadow Of His Own"** (Bajo La Sombra De La Sangre) (2005, Dominican Republic, 16 min) Living with his single mother, Maritza, Cristiano is a young dweller in one of the most humble sections of the city of Santo Domingo. Since he had grown up in a harsh environment, Cristiano began selling drugs. After an apparently lucrative deal, he is betrayed by one of his own and he finds himself in a situation of deception and envy which ends tragically. Gloria Rolando's **"The Jazz In Us"** (Nosotros Y El Jazz) (2004, Cuba, 45 min). A documentary on a group of black Havana youths in the 1940s and 50s who hung out listening and dancing to jazz. In private houses and

various bars in the cities, they enjoyed what were then called "Jam Sessions." Movies such as *STORMY WEATHER* and *CABIN IN THE SKY* made these young men and women dream as they discovered the art of African American musicians, singers, and dancers. **Filmmaker Frank E. Flowers (SWALLOW) will introduce the screening.**

Sunday, January 13 – 7:30 PM

Sam Fuller Double Feature:

RUN OF THE ARROW, 1957, Warner Bros., 86 min. "ARROW Has Some Zing!" blared The Los Angeles Times review (a tagline director **Sam Fuller** would have been proud of). **Rod Steiger** stars as an embittered Confederate soldier who turns his back on the United States after the Civil War, joining an Indian tribe and taking a Native American bride (**Sarita Montiel**). **Ralph Meeker** and **Brian Keith** excel as two very different kinds of Union cavalry officers, and **Jay C. Flippen** and **Charles Bronson** are perfect as members of Steiger's adoptive tribe. From start to finish, one of Fuller's richest, most surprising movies, with stunning cinematography by Joseph Biroc. "Some unusual Indian lore and some fine fighting scenes highlight a superior historical western..." The Hollywood Reporter **NOT ON DVD**

IB Technicolor Print: MERRILL'S MARAUDERS, 1962, Warner Bros., 98 min. The least seen (and some say, the best) of director **Sam Fuller's** great war pictures follows the suicidal campaign of 3,000 American soldiers fighting behind the Japanese lines in 1944. At the pinnacle of his career, **Jeff Chandler** gives a painstaking portrayal of real life Brigadier General Frank Merrill, a rugged leader undergoing deteriorating health. Coincidentally, Chandler hurt his back playing baseball with the cast and crew during production, and, rather than stop shooting, he continued doggedly through till the end of the picture. Ironically, when the film wrapped, Chandler went in for a back operation and tragically died on the operating table – he never got to see what is probably his finest performance. Fuller shot the film on location in the Philippines, and improvised much of it based on his own combat experience. Although the final edit was somewhat compromised – Warner Bros. excised a final scene of soldiers shooting each other in a chaos of "friendly fire" and added a patriotic end coda – but the picture remains surprisingly powerful. With **Ty Hardin**, **Andrew Duggan**. "Fuller couldn't have crowded more action into *MERRILL'S MARAUDERS* if he tried." – The Hollywood Reporter; "Jeff Chandler's last role...is one of his best. The rugged, gray-thatched Chandler fits this role naturally and portrays one of World War II's most colorful personalities with a proper blend of military doggedness and personal humanity." – Variety **NOT ON DVD**

Sunday, January 13 – 7:30 PM [Spielberg]

Double Feature:

VIVA CUBA, 2005, Cuba, 80 min. Dir. **Juan Carlos Cremata**. Malú (**Malú Tarrau Broche**) and Jorgito (**Jorge Milo**) are two kids that have promised each other a lifetime friendship despite their squabbling families. When Malú's Grandma dies, her mother decides to leave Cuba. Malú and Jorgito decide to escape to the world's edge in search of a hope for their love and to find Malú's birth father. In Spanish with English subtitles.

ZULAIKA, 2003, Curacao, 78 min. Dir. **Diederik Vann Rooijen**. This simple, straightforward docu-drama follows young teen Zulaika (**Shurmailly Martina**) as she struggles to deal with a life of poverty, trying to help her grandmother run the tiny neighborhood store that they operate from the backdoor of their kitchen. When her grandfather is given a grant to go to South America to get an operation to cure his deafness, Zulaika is presented with a challenging crisis

as her grandmother falls ill. Sweet and moving, the film effortlessly draws the viewer into Zulaika's world. In Papiamento with English subtitles.

Wednesday, January 16 – 7:30 PM

OUTFEST WEDNESDAYS

OF MEN AND GODS, 2002, Haiti, 52 min. Dir. **Anne Lescot**. This exceptional documentary shot in Haiti is about the intersection of a gay subculture and Voodoo. The encounter of these two worlds leads us into a powerful, mystical and symbolic environment where freedom of being, of existing, and of incarnating the gods is expressed through theatrics and deep emotion. Through this we learn of the need these men have to find meaning to their lives in a society where homosexuality is still a taboo subject. Through Voodoo, some homosexual Haitians find an explanation to their sexuality, and regard themselves as "children" of the gods, therefore provided with protection. This same divine protection is also what forces the civilian society to accept and respect these men, though with limitations. A riveting exploration of a very sensitive topic, helped immensely by touching characters who bear a will to live and to be who they are regardless of the obstacles met on their way. In French Creole with English subtitles.

Thursday, January 17 – 7:30 PM

IB Technicolor Print!

THE 7TH DAWN, 1964, MGM Repertory, 123 min. **Lewis Gilbert** (**DAMN THE DEFIANT; YOU ONLY LIVE TWICE**) directed this intelligent, still relevant thriller about terrorism in Malaysia. Expatriate adventurer **William Holden**, after teaming with Malayan Communist rebel comrades (**Capucine**, **Tetsuro Tanba**) against the Japanese during WWII, has come out of the war a rich landowner. Eurasian Capucine, a sympathizer to the cause of independence, has given up politics to be Holden's devoted mistress and run his nightclub. But the rebels have since turned to terrorism aimed at the British Occupation, and, led by Tanba, they turn up the heat on plantation owners. Because Holden has been spared, the British governor (**Michael Goodliffe**) turns to him for help but is rebuffed. When the governor's idealistic daughter (**Susannah York**) is kidnapped by Tanba's men, and Capucine is simultaneously framed for treason, Holden finds himself between a rock and a hard place, slogging solo into the jungle to rescue York and capture his friend. Despite then-current reviews to the contrary, director Gilbert elicits many more complexities than expected from a mid-1960s action film. The picture captures a you-are-there intensity from spot-on performances and authentic on-location lensing by maestro Freddie Young (**LAWRENCE OF ARABIA**). **NOT ON DVD**

Friday, January 18 – 7:30 PM

Joseph Losey/Elizabeth Taylor Double Feature:

SECRET CEREMONY, 1968, Universal, 109 min. Director **Joseph Losey's** bizarre psychological suspenser features **Mia Farrow** as a disturbed, orphaned young woman and **Elizabeth Taylor** as the prostitute who pretends to be her mother. At first, the two find only a superficial resemblance to lost loved ones (as Farrow also looks like Taylor's daughter), but gradually the pair assume their roles for real. However, when **Robert Mitchum** as Farrow's stepfather is stirred into the brew, things get considerably stranger. Everyday habits and household items gradually assume a ritual significance, and Taylor and Farrow's weird relationship lurches toward a frightening and uncertain future. With **Peggy Ashcroft** and

Pamela Brown. "...makes for a memorable film." – Time Out Film Guide; "Joseph Losey's best film in years..." – Renata Adler, The New York Times **NOT ON DVD**

BOOM!, 1968, Universal, 110 min. Director **Joseph Losey's** (THE SERVANT) adaptation of Tennessee Williams' play "The Milk Train Doesn't Stop Here Anymore" positively defines the word "phantasmagorical." **Elizabeth Taylor** and **Richard Burton** star in perhaps their strangest roles, that of rich recluse Sissy Goforth and wandering harbinger of death, Chris Flanders, sequestered in Goforth's exotic Mediterranean home. Mindblowing monologues on life, love, death, youth and growing old punctuated by eloquent purple prose adorn this campy legend, a thoroughly intoxicating carnival ride of the senses. Reportedly one of John Waters' favorite films. With **Joanna Shimkus**, **Romolo Valli** and a very queeny **Noel Coward** as "The Witch of Capri." **NOT ON DVD**

Saturday, January 19 – 7:30 PM

Tarzan Double Feature:

TARZAN'S GREATEST ADVENTURE, 1959, Warner Bros., 88 min. **John Guillermin** (THE BLUE MAX; THE TOWERING INFERNO) directed this, what is commonly acknowledged by fans as the all-time best Tarzan picture. Producer Sy Weintraub was intent on depicting a more literate, intelligent King of the Jungle (as depicted in Edgar Rice Burroughs's many novels) and found the perfect match in actor **Gordon Scott**. Shot entirely on location, the non-stop thrills start when psychotic **Anthony Quayle** and his band of career criminals (including **Sean Connery** and **Nial MacGinnis**) go on the rampage in preparation for a diamond robbery. Saddled with a stranded female pilot (**Sara Shane**), Scott's Tarzan tracks Quayle – a former nemesis – and his cronies through the jungle till the bitter, savage end. "A superior action yarn shot on location in Africa, more adult than most of its predecessors..." – Leonard Maltin **NOT ON DVD**

TARZAN ESCAPES, 1936, Warner Bros., 89 min. Dir. **Richard Thorpe**. Many regard this as one of the finest of the **Johnny Wesimuller** Tarzan films. One of the most uproaring of the early part of the series, it was also regarded as exceedingly violent for the time period. Indeed, just like KING KONG, some scenes were cut before release (reportedly there was a giant vampire bat sequence!), judged as just too intense for audiences. Jane's cousins, intent on trying to untangle red tape with Jane's inherited fortune, enlist the help of nefarious hunter and animal trapper, Captain Fry. Fry has his own agenda – he sees dollar signs if he can bring Tarzan back alive to exhibit in England. But, as we all know, capturing Tarzan will not be easy. With **Maureen O'Sullivan**.

Sunday, January 20 – 7:30 PM

Peter Sellers Double Feature:

THE BATTLE OF THE SEXES, 1959, 84 min. Director **Charles Crichton** (A FISH CALLED WANDA; THE LAVENDER HILL MOB) adapts James Thurber's story "The Catbird Seat" into one of **Peter Sellers'** funniest comedies. When the middle-aged manager (Sellers) of a very traditional Scotch tweed company is confronted with an aggressive American efficiency expert (**Constance Cummings**) who his naïve boss (**Robert Morley**) has hired, he is soon at his wit's end. As things spiral out of control and the very reputation of the firm seems at stake, Sellers plots murder, with hilarious results. With **Ernest Thesiger**, **Donald Pleasence**. "...a minimum of slapstick and a maximum of wit and characterization have been chosen to accomplish Mr. Thurber's ends." – A. H. Weiler, The New York Times **NOT ON DVD**

THE MOUSE THAT ROARED, 1959, Sony Repertory, 83 min. “*The Hilarious Story of How the Duchy of Grand Fenwick Waged War on the U.S. - and Won!*” **Jack Arnold** (THE CREATURE FROM THE BLACK LAGOON) may have seemed a strange choice to helm this satirical comedy about a tiny nation going to war with America to lose, then reap massive foreign aid, but he succeeds beautifully. **Peter Sellers** riotously pulls off one of his first stabs at multiple roles, portraying Grand Duchess Gloriana, Minister Count Rupert Mountjoy and Tully Bascombe. Co-starring **Jean Seberg**, **Leo McKern** and **David Kossoff**. “...*nicely done and often hilarious.*” – Don Druker, The Chicago Reader

OTTO PREMINGER: THE MAN WHO WOULD BE KING
January 17 – 31 at the Aero and Egyptian Theatres

Otto Preminger (1905-1986), Hollywood’s first truly independent producer/director, was a controversial, polarizing figure throughout his life. He was famous as a flamboyant, outspoken personality – no filmmaker other than Alfred Hitchcock had a more recognizable public persona. A savvy showman and self-promoter whose frequent on-set tantrums were widely reported, Preminger also achieved fame on screen playing Nazis (STALAG 17) and as Mr. Freeze on television’s “Batman”. But behind the colorful “characters” he invented and performed with great skill, Preminger was a fearless advocate of free speech. His defiance of the MPAA Production Code and the Catholic Legion of Decency – he released **THE MOON IS BLUE** and **THE MAN WITH THE GOLDEN ARM** without the Production Code’s Seal of Approval -- struck fatal blows against censorship. He broke the blacklist when he revealed that Dalton Trumbo, one of the Hollywood Ten, had written the screenplay for **EXODUS**. In **CARMEN JONES** and **PORGY AND BESS**, he gave more employment to black actors than any other filmmaker of his era. He was the first director to deal with “forbidden” subjects like virginity, drug addiction, homosexuality, rape, and corruption in Washington. Often overlooked or underrated amidst the furor of his personality, his skirmishes, and his sometimes sensational subject matter was his high achievement as a filmmaker. Otto Preminger was one of the great masters of American film who worked in a remarkable variety of forms: musicals (PORGY AND BESS), film noir (**LAURA**, **ANGEL FACE**, **THE THIRTEENTH LETTER**, **BUNNY LAKE IS MISSING**), epic (EXODUS, **HURRY SUNDOWN**), romantic comedy (THE MOON IS BLUE), courtroom drama (**ANATOMY OF A MURDER**) and political exposé (**ADVISE AND CONSENT**). And though his relations with them may often have been tempestuous, he drew consistently superb performances from his players. ***We’re delighted to welcome in-person various actors who did some of their finest work under Preminger’s direction: Carol Lynley (BUNNY LAKE IS MISSING), John Phillip Law and Robert Hooks (HURRY SUNDOWN), Don Murray (ADVISE AND CONSENT) and Eva Marie Saint (EXODUS). Author Foster Hirsch will also be selling and signing his new biography Otto Preminger: The Man Who Would Be King on most nights of the series at both theatres.***

Series compiled by Chris D. (Egyptian) and Gwen Deglise (Aero). Some program notes by Foster Hirsch.

Special thanks: Marilee Womack/WARNER BROS.; Suzanne Leroy & Grover Crisp/SONY REPERTORY; Schawn Belston & Caitlin Robertson/20TH CENTURY FOX; Victoria Preminger; Fritz Herzog & Brian Meacham/AMPAS; Emily Horn & Barry Allen/PARAMOUNT; Amy Lewin/MGM REPERTORY.

Thursday, January 24 – 7:30 PM

Film Noir Double Feature:

ANGEL FACE, 1953, Warner Bros., 91 min. Director **Otto Preminger's** most perversely disturbing film noir finds rich spider-girl **Jean Simmons** casting her sexy and sinister spell on ambulance driver **Robert Mitchum**. By the time Mitchum realizes he should be sticking to his down-to-earth nurse girlfriend (**Mona Freeman**), the deceptively lovely (and psychotic) velvet trap has already slammed shut, snaring him with faint chance of escape. Preminger imbues his saga with an undeniably hypnotic quality and, along with actress Simmons, gives the damaged rich girl a recognizable humanity that makes the unfolding tragic events all the more nightmarish. With **Herbert Marshall**.

LAURA, 1944, 20th Century Fox, 88 min. Dir. **Otto Preminger**. Investigating a murder, chain-smoking Detective McPherson (**Dana Andrews**) falls in love with the dead woman – only to find out that it wasn't her that was murdered. Even in a genre known for its convoluted twists, **LAURA** is a film noir one-of-a-kind. The brilliant cast includes: **Gene Tierney** as the gorgeous Laura, **Clifton Webb** as Waldo Lydecker, and **Vincent Price** as Laura's fiancée, Shelby Carpenter. The famous haunted and nostalgic musical theme by David Raskin is unforgettable. Yet another film that was influential on David Lynch's development of "Twin Peaks."

Friday, January 25 – 7:30 PM

Ultra-Rare!

HURRY SUNDOWN, 1967, Paramount, 142 min. Dir. **Otto Preminger**. The heart of this rich Southern Gothic panorama, swarming with an assortment of racists and crackpots, is a paean to racial integration. Two farmers, one white and one black, with adjoining land, claim their place in the sun fighting off the invasion of corporate capitalists. Sprawling, episodic, and compelling, the film was derided as an old-fashioned epic when in fact Preminger was ahead of the curve, anticipating such late-1960s films about race relations as **IN THE HEAT OF THE NIGHT** and **TO SIR WITH LOVE**. **John Phillip Law** and **Robert Hooks** are excellent as the farmers, and **Jane Fonda** as a rich Southerner who gradually rejects her inheritance gives one of her finest performances. There is vivid support from **Michael Caine** (playing a saxophone!), **Faye Dunaway**, **Burgess Meredith**, **Beah Richards** and **Madeleine Sherwood**. *Discussion following film with actors John Philip Law and Robert Hooks. NOT ON DVD*

Saturday, January 26 – 7:30 PM

Double Feature:

BUNNY LAKE IS MISSING, 1967, Sony Repertory, 107 min. Director **Otto Preminger's** haunting, rarely-seen mystery thriller has become something of a cult legend since its initial release. **Carol Lynley** is an American in London whose daughter is kidnapped on the child's first day at school. The only trouble is: no one else there has ever seen the girl, and before long some are wondering if she truly exists. **Laurence Olivier** is excellent as the police inspector who investigates, with support from **Keir Dullea** and **Martita Hunt**. Look for **Noel Coward's** perversely funny cameo, along with a rare appearance by rock group The Zombies.

Ultra-Rare! **THE 13TH LETTER**, 1951, 85 min. **Otto Preminger's** eerie, unfairly neglected film noir about a spate of poison pen letters was shot on location in a small Canadian town with bleak weather and odd architecture. Adapting the 1943 French thriller, *LE CORBEAU* directed by Henri-Georges Clouzot, Preminger and his screenwriter Howard Koch downplay the original's political allegory, about the treachery of collaboration during the German occupation, and focus instead on the sexual pathologies of a group of repressed characters. As the finger of guilt points toward a number of possible culprits, the audience is kept guessing until the chilling denouement. With former matinee idol **Charles Boyer** as a doctor of fading charms, **Michael Rennie** as a frostbitten new physician, and **Linda Darnell** as a woman with hungry eyes and a clubfoot. Hypnotic and unmissable! **NOT ON DVD** *Discussion in between films with actress Carol Lynley.*

Sunday, January 27 – 7:30 PM

ADVISE AND CONSENT, 1962, Preminger Films, 139 min. Using the Allen Drury bestseller as a springboard, director **Otto Preminger** blazed new trails of frankness in this skewering of American politics, pulling back the curtain to reveal the behind-the-scenes skullduggery and cutthroat scandal-mongering endemic to the system. This is a long way from the black-and-white palette of *MR. SMITH GOES TO WASHINGTON!* There is a smorgasbord of delicious performances by such greats as **Henry Fonda, Franchot Tone, Charles Laughton, Walter Pidgeon, Gene Tierney, Lew Ayres** and, of special note, **Don Murray** as a bisexual politician outed with tragic results. *Discussion following film with actor Don Murray.*

Wednesday, January 30 – 7:30 PM

Otto Preminger/Jean Seberg Double Feature:

BONJOUR TRISTESSE, 1958, Sony Repertory, 94 min. In **Otto Preminger's** haunting film, (which was adapted by Arthur Laurents from Françoise Sagan's novel), the underrated **Jean Seberg** plays a precociously spoiled teen whose wealthy reprobate father (**David Niven**) decides to settle down, marrying repressed **Deborah Kerr**, with catastrophic results. Exquisitely filmed (by Georges Perinal) in cinemascope and shifting between B&W and deeply saturated color, Preminger sensitively manifests the mysteries of growing up. When Seberg's character finally makes the difficult transition from teenager to adult, it is with a tragic resonance that gives poignant meaning to the film's title (which translates, "Good Day, Sadness").

SAINT JOAN, 1957, Preminger Films, 110 min. After a casting hunt rivaling that for Scarlett O'Hara, **Otto Preminger** chose **Jean Seberg**, an unknown, inexperienced eighteen-year-old from Marshalltown, Iowa to play Shaw's inspired heroine. Though widely dismissed by critics at the time, Seberg is quite touching in the role, and it's easy to see why the filmmaker selected her. Preminger surrounded the novice with the cream of British theatrical royalty (**John Gielgud, Anton Walbrook, Richard Todd, Kenneth Haigh**), though his casting of **Richard Widmark** as a childlike Dauphin was as controversial as his choice of leading lady. Graham Greene's adaptation is trim and intelligent, and the beautifully designed and photographed film is much sturdier than its reputation. **NOT ON DVD**

Thursday, January 31 - 7:30 PM

Production Code Breaker Double Feature:

Rare! **THE MOON IS BLUE**, 1953, Preminger Films, 99 min. **Otto Preminger's** first independent production created a major furor because of the use of such then-taboo words as "virgin," "seduce," "mistress," and "pregnant" and because the filmmaker dared to release the film without the Production Code Seal of Approval. Widely condemned and banned from major theatre chains, the film opened in only a few theatres but went on to become a huge box office success. For the time, this romantic comedy about a bachelor (**William Holden**) who picks up a virginal actress (**Maggie McNamara**, pert and winsome) on the observation deck of the Empire State Building took a disarmingly casual attitude toward sex. Over fifty years on, the film retains a risqué charm that is enhanced by **David Niven's** expert performance as an aging man about town. **NOT ON DVD**

THE MAN WITH THE GOLDEN ARM, 1955, Preminger Films, 119 min. **Otto Preminger** defied the Production Code for the second time with this first American film about drug addiction. **Frank Sinatra**, in the performance of his career, plays a junkie jazz drummer and card sharp torn between love for his girlfriend (**Kim Novak**), a sad-eyed cashier in a strip club, and loyalty to his crippled wife (**Eleanor Parker**). **Darren McGavin** ("The Night Stalker") is the villainous heroin pusher. Shooting in the studio rather than on location Preminger creates a richly atmospheric, lower-depths milieu. Elmer Bernstein's moody, compelling jazz score and Saul Bass' seductive opening titles are memorable.

Discussion in between films with Diana Herbert, daughter of screenwriter F. Hugh Herbert (THE MOON IS BLUE).

AERO THEATRE PROGRAMMING

1328 Montana Avenue, Santa Monica, CA 90403

Tuesday, January 1 - 5:00 PM

Marx Brothers Double Feature:

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

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

IN PERSON TRIBUTE TO JOHN SAYLES

January 4 – 6, 2008 at the Aero Theatre

From his beginnings as a novelist and versatile screenwriter for-hire to his development into one of the leading voices in American film, **John Sayles** has demonstrated a consistently high level of affection for his characters as well as increasingly penetrating insights into contemporary life. Sayles' rich perspective on communities and their function has been applied to characters in urban New Jersey, remote Alaska, and even a small Irish fishing village, among many others. Capable of writing blue collar laborers and billionaire moguls and everyone in between, Sayles presents a vision of America more varied in subject matter and tone than any other working filmmaker. **Join us at the Aero for an in-person appearance by Mr. Sayles and a selection of some of his best films, including his newest, HONEYDRIPPER, the touching BABY, IT'S YOU and the powerful CITY OF HOPE.**

Series compiled by Gwen Deglise and Grant Moninger.

Special Thanks: Rebecca Fisher/ BLOCK KORENBROT PUBLIC RELATIONS; EMERGING PICTURES; Amy Lewin/MGM REPERTORY; Emily Horn/PARAMOUNT, Michael Piaker/SONY PICTURES CLASSICS; Mark Boxer/IFC FILMS; Andrew Youdell/BFI; Danelle Myron/HONEYDRIPPER FILMS INC.

Friday, January 4 – 7:30 PM

HONEYDRIPPER, 2007, Emerging Pictures, 123 min. Iconoclastic filmmaker **John Sayles**, in his sixteenth feature film (just released on December 28), continues his extraordinary

examination of the complexities and shifting identities of American sub-cultures. With his usual understated intelligence, Sayles uses the rhythms of the citizens of Harmony, Alabama to immerse the audience into the world of the Jim Crow south. It's a fable about the birth of rock n' roll—a quintessentially American subject, but with a fidelity to time and temperament that is unusual in an American director. It's 1950 and it's a make or break weekend for Tyrone Purvis (**Danny Glover**), the proprietor of the Honeydrinker Lounge. Deep in debt, Tyrone is desperate to bring back the crowds that used to come to his place. He decides to lay off his long-time blues singer Bertha Mae, and announces that he's hired a famous guitar player, Guitar Sam, for a one night only gig in order to save the club. Into town drifts Sonny Blake, a young man with nothing to his name but big dreams and the guitar case in his hand. Rejected by Tyrone when he applies to play at the Honeydrinker, he is intercepted by the corrupt local Sheriff, arrested for vagrancy and rented out as an unpaid cotton picker to the highest bidder. But when Tyrone's ace-in-the-hole fails to materialize at the train station, his desperation leads him back to Sonny and the strange, wire-dangling object in his guitar case. The Honeydrinker lounge is all set to play its part in rock n' roll history. **Discussion following with director John Sayles.**

Saturday, January 5 – 7:30 PM

Double Feature:

CITY OF HOPE, 1991, Sony Repertory, 129 min. Director **John Sayles** demonstrates both his talent for characterization and his insightful approach to social issues with this ambitious ensemble piece. **Vincent Spano** plays the son of a contractor involved in a bitter property dispute that threatens to tear apart the New Jersey city where he lives, while **Joe Morton** plays an idealistic city councilman struggling to build a constituency. Their stories extend into the lives of dozens of supporting characters across race and class lines, all of whom are fully developed and painfully real. A thoughtful and moving portrait of early 1990s American life that is unfortunately even more relevant today in its vision of urban corruption and political maneuvering.

BABY IT'S YOU, 1983, Paramount, 105 min. Dir. **John Sayles**. In 1960's New Jersey, Jill (**Rosanna Arquette**) is a high schooler who loves her greaser boyfriend "Sheik" (**Vincent Spano**), until she gets to college and suddenly discovers that the world offers her a lot more options. With heartbreaking honesty and genuine affection for his characters, as well as the help of two pitch-perfect lead performances, Sayles perfectly captures the transition into adulthood. An added bonus: for once the selection of classic pop songs on the soundtrack actually makes dramatic points rather than simply wallowing in nostalgia. **Discussion in between films with director John Sayles.**

Sunday, January 6 – 7:30 PM

Double Feature:

LONE STAR, 1996, Sony Pictures Classics, 135 min. **Chris Cooper** plays an easygoing Texas sheriff who discovers unpleasant truths about his town and his own past in this intricately plotted murder mystery. Displaying his usual talent for ensemble characterization, director **John Sayles** follows nearly a dozen major players (**Kris Kristofferson**, **Frances McDormand** and **Matthew McConaughey** are among the film's many talented actors) as their stories intersect and raise questions about political corruption, multiculturalism, and other contemporary issues.

BROTHER FROM ANOTHER PLANET, 1984, IFC, 106 min. A black man from outer space crash lands in New York and ends up in Harlem, where he listens intently but is incapable of speaking to the citizens. **Joe Morton** is delightful as the alien in a performance that recalls the best work of the silent era, and director **John Sayles** uses his predicament to explore the immigrant experience in an affectionate, funny manner.

GOLDEN GLOBE FOREIGN LANGUAGE NOMINEE SERIES

January 9 – 12, 2008 at the Aero Theatre

Co-Presented With The Hollywood Foreign Press Association.

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

We're happy to be hosting this series of screenings devoted to the films and filmmakers nominated for the Golden Globe Best Foreign Language Film Awards. Five films will be spotlighted.

Please also join us for the free Golden Globe Foreign Language Nominees Seminar, featuring all of the nominated filmmakers, at The Egyptian Theatre in Hollywood on Saturday, January 12 at 1:00 PM. For more information visit: www.goldenglobes.org and www.hfpa.org

Special Thanks: Mike Goodridge/HOLLYWOOD FOREIGN PRESS ASSOCIATION

Wednesday, January 9 - 7:30 PM

Golden Globe Foreign Language Nominee:

THE KITE RUNNER (USA) 2007, 122 min., DreamWorks Pictures Sidney Kimmel Entertainment and Paramount Classics Participant Productions Present a Sidney Kimmel Entertainment and Parkes/Macdonald Production Distributed by Paramount Classics. Dir. Marc Forster. Based on one of the most acclaimed novels in recent memory, *THE KITE RUNNER* is a powerful tale of childhood friends, Amir and Hassan in a divided country on the verge of war. It's a glorious afternoon in Kabul and the skies burst with the joy of an innocent kite fighting tournament. But in the aftermath of the day's victory, one boy's fearful act of betrayal

will set a catastrophe in motion.... And an epic quest for redemption. Twenty years later, Amir returns to a perilous Afghanistan under the Taliban's tyrannical rule, to face the dark secrets that still haunt him and to take a daring chance to try to set things right. "...a film of exhilarating, redemptive humanity, conveying an enduring sense of hope." - Ann Hornaday, [Washington Post](#)

Thursday, January 10 - 7:30 PM

Golden Globe Foreign Language Nominee:

THE DIVING BELL AND THE BUTTERFLY (FRANCE AND USA), 2007, 112 min., A Kennedy/Marshall Company and Jon Kilik Production; Miramax/Paramount Vantage. Director Julian Schnabel (BEFORE NIGHT FALLS) won the Cannes Film Festival Best Director Award for his dramatization of the true story of bon vivant *Elle* magazine editor Jean-Dominique Bauby (Mathieu Amalric) who suffered a stroke that rendered him completely paralyzed with the exception of one eye, at the unlikely age of 42. With the real Bauby's unapologetic sarcasm warding off any trace of sentimentality, the existence this privileged playboy took for granted... his women... his children... his 92-year old father (Max von Sydow)... his jet setting lifestyle is cross-examined by the active imagination inside the inanimate body in deftly delivered interior monologue by Amalric. With cinematography by Oscar Winner Janusz Kaminski. Scripted by Ronald Harwood. "...simultaneously uplifting and melancholy, suffused with an unexpected sense of possibility as much as the inevitable sense of loss..." -- Kenneth Turan, [LA Times](#) ***Directors to introduce the screening. (TBC)***

Friday, January 11 - 7:30 PM

Golden Globe Foreign Language Nominee:

"Lee is a true master, and his potently erotic and suspenseful *Lust, Caution* casts a spell you won't want to break," - Peter Travers, [Rolling Stone](#)

LUST, CAUTION (TAIWAN), 2007, 157 min., Haishang Films; Focus Features. Academy Award winning director Ang Lee (BROKEBACK MOUNTAIN, CROUCHING TIGER, HIDDEN DRAGON) returns with a startling erotic espionage thriller about the fate of an ordinary woman's heart in 1942 Shanghai, in the throes of the WW II Japanese occupation of this Chinese city. Based on a short story by revered Chinese *author Eileen Chang. With Tony Leung, Joan Chen, Tang Wei. Scripted by Wang Hui Ling and James Schamus.* "One of the few honestly observant political films, totally devoid of retrospective feel-good propaganda, that I have seen in years, and its characters are thereby perceptively portrayed all the way through to the almost unbearably bitter end of the narrative." - Andrew Sarris, [The New York Observer](#)

Saturday, January 12 - 7:30 PM

Golden Globe Foreign Language Nominee:

PERSEPOLIS (FRANCE), 2007, 95 min., 247 Films; Sony Pictures Classics. Dirs. Marjane Satrapi & Vincent Paronnaud. Marjane Satrapi's graphic novels detailing her youth and developing feminist consciousness growing up in Iran during the Islamic Revolution come to life in this often comic, black and white animated film influenced by German Expressionism and Italian Neo-Realism! Rebellious, precocious Marjane discovers punk, ABBA and Iron Maiden as bombs drop and her outspoken uncle is senselessly executed in war-ravaged Tehran. As a teen, her parents send her to live in Austria, away from religious and political tyranny, but eventually she returns home to her family, even though she must literally figuratively live under the veil of fundamental extremism. When it gets to be more than she can bear, she makes the heartbreaking decision to leave her homeland to find freedom. "A fresh, moving, out of the gate masterpiece - a work of animation that manages to be artistically brilliant, politically rich, morally engaging and emotionally overwhelming." - James Rocchi, [Cinematical.com](#) Voiced by Chiara Mastroianni, Catherine Deneuve.

4 MONTHS, 3 WEEKS AND 2 DAYS (ROMANIA)

2007, 113 min. Mobra Films; IFC First Take. Dir. Cristian Mungiu. This controversial, emotionally charged Cannes Film Festival Palme d'Or winner is the gripping journey of two college students (Anamaria Marinca and Laura Vasiliu) negotiating for an illegal abortion in Romania during the final days of the communist Ceausescu regime. Their descent into the black market, where everything from hot showers to breath mints are sold on the sly, turns into a nightmare of suspense and uncertainty as Gabita puts her life in the hands of a villainous black market abortionist (Vlad Ivanov). ***Director to introduce the screening. (TBC)***

Sunday, January 13 – 4:00 PM

Family Matinee Double Feature:

TARZAN'S GREATEST ADVENTURE, 1959, Warner Bros., 88 min. **John Guillermin** (THE BLUE MAX; THE TOWERING INFERNO) directed what is commonly acknowledged by Tarzan fans as the all-time best Tarzan picture. Producer Sy Weintraub was intent on depicting a more literate, intelligent King of the Jungle (as depicted in Edgar Rice Burroughs's many novels) and found the perfect match in actor **Gordon Scott**. Shot entirely on location, the non-stop thrills start when psychotic **Anthony Quayle** and his band of career criminals (including **Sean Connery** and **Nial MacGinnis**) go on the rampage in preparation for a diamond robbery. Saddled with a stranded female pilot (**Sara Shane**), Scott's Tarzan tracks Quayle – a former nemesis – and his cronies through the jungle till the bitter, savage end. *"A superior action yarn shot on location in Africa, more adult than most of its predecessors..."* – Leonard Maltin **NOT ON DVD**

TARZAN ESCAPES, 1936, Warner Bros., 89 min. Dir. **Richard Thorpe**. Many regard this as one of the best of the **Johnny Wesimuller** Tarzan films. One of the most uproaring of the early part of the series, it was also regarded as exceedingly violent for the time period. Indeed, just like KING KONG, some scenes were cut before release (reportedly there was a giant vampire bat sequence!), judged as just too intense for audiences. Jane's cousins, intent on trying to untangle red tape with Jane's inherited fortune, enlist the help of nefarious hunter and animal trapper, Captain Fry. Fry has his own agenda – he sees dollar signs if he can bring Tarzan back alive to exhibit in England. But, as we all know, capturing Tarzan will not be easy. With **Maureen O'Sullivan**.

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BUNNY LAKE IS MISSING), epic (**EXODUS**, **HURRY SUNDOWN**), romantic comedy (**THE MOON IS BLUE**), courtroom drama (**ANATOMY OF A MURDER**) and political exposé (**ADVISE AND CONSENT**). And though his relations with them may often have been tempestuous, he drew consistently superb performances from his players. *We're delighted to welcome in-person various actors who did some of their finest work under Preminger's direction: Carol Lynley (BUNNY LAKE IS MISSING), John Phillip Law and Robert Hooks (HURRY SUNDOWN), Don Murray (ADVISE AND CONSENT) and Eva Marie Saint (EXODUS). Author Foster Hirsch will also be selling and signing his new biography Otto Preminger: The Man Who Would Be King on most nights of the series at both theatres.*

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Thursday, January 17 – 7:30 PM

Kevin Thomas' Favorites

Restored Print! **ANATOMY OF A MURDER**, 1959, Sony Repertory, 160 min. Dir. **Otto Preminger**. The finest courtroom drama ever made, a masterpiece of ambiguity in which the audience is the ultimate juror. **James Stewart** (in what is arguably his richest, certainly his most ambivalent performance) is a small town lawyer who defends an arrogant soldier (**Ben Gazzara**) for the murder of his sexy wife's supposed rapist. The characters often seem to behave inappropriately, in the process blurring the dividing line between guilt and innocence. Filmed on location in upper Michigan, in the actual locations where the true-life murder and trial took place. Superb performances from **Eve Arden** as Stewart's rock-solid gal Friday, **Arthur O'Connell** as an alcoholic attorney, **George C. Scott** as a prosecuting who seems as aware as Stewart's lawyer that the courtroom is a stage and that victory belongs to the best actor, and McCarthy silencer, real-life lawyer (and non-actor) **Joseph N. Welch** as a droll judge. Enhanced by **Duke Ellington's** jazz score (Ellington makes a surprise cameo appearance, performing at the neighborhood juke joint). *Introduction by Film Critic Kevin Thomas.*

Friday, January 18 – 7:30 PM

Double Feature:

LAURA, 1944, 20th Century Fox, 88 min. Dir. **Otto Preminger**. Investigating a murder, chain-smoking Detective McPherson (**Dana Andrews**) falls in love with the dead woman – only to find out that it wasn't her that was murdered. Even in a genre known for its convoluted twists, **LAURA** is a film noir one-of-a-kind. The brilliant cast includes: **Gene Tierney** as the gorgeous Laura, **Clifton Webb** as Waldo Lydecker, and **Vincent Price** as Laura's fiancée, Shelby Carpenter. The famous haunted and nostalgic musical theme by David Raskin is unforgettable. Yet another film that was influential on David Lynch's development of "Twin Peaks."

ADVISE AND CONSENT, 1962, Preminger Films, 139 min. Using the Allen Drury bestseller as a springboard, director **Otto Preminger** blazed new trails of frankness in this skewering of

American politics, pulling back the curtain to reveal the behind-the-scenes skullduggery and cutthroat scandal-mongering endemic to the system. This is a long way from the black-and-white palette of MR. SMITH GOES TO WASHINGTON! A smorgasbord of delicious performances by such greats as **Henry Fonda, Franchot Tone, Charles Laughton, Walter Pidgeon, Gene Tierney, Lew Ayres** and, of special note, **Don Murray** as a bisexual politician outed with tragic results.

Saturday, January 19 – 7:30 PM

Double Feature:

Ultra Rare! **PORGY AND BESS**, 1959, 138 min. All but unseen for decades! **Otto Preminger** films **George Gershwin's** famed, controversial opera about the misbegotten romance between a crippled beggar and a drug-taking prostitute in a majestic, stately style. Long takes, an absence of closeups, and deep-focus group shots place the emphasis on the glorious score and the sense of community that binds the inhabitants of Catfish Row. **Dorothy Dandridge** is a heartbreaking Bess, **Sidney Poitier** a dignified, intelligent Porgy, **Brock Peters** a fearsome Crown, and **Sammy Davis, Jr.**, in the performance of a lifetime, is an insinuating Sportin' Life who performs his character's two showstopping Broadway numbers, "It Aint's Necessarily So" and "There's a Boat That's Soon Leaving for New York," with galvanizing energy. **Pearl Bailey** as Maria, the unofficial mayor of Catfish Row, shamelessly steals every scene she appears in. *"It is a work of art and I am proud to have been a part of it."* – Brock Peters. *"One of the most misunderstood, underrated, and unfairly treated works in the history of American film."* – Foster Hirsch

CARMEN JONES, 1954, 20th Century Fox, 105 min. **Otto Preminger's** daring, one-of-a-kind film musical, a black opera based on Oscar Hammerstein's Broadway version of the Bizet classic set in the American South during wartime. In this story of a femme fatale who seduces and abandons a gullible soldier, Preminger continued his assault on the sexual conservatism of the 1950s which he had begun with THE MOON IS BLUE. **Dorothy Dandridge's** still-electrifying, defiantly sexy performance earned her a Best Actress Oscar nomination, the first for a person of color, and she is ably supported by **Harry Belafonte, Pearl Bailey, Brock Peters, Diahann Carroll, and Olga James**. *"Dandridge brings the African-American woman into the modern age."* – Donald Bogle

Sunday, January 20 – 7:30 PM

EXODUS, 1960, MGM Repertory, 208 min. **Otto Preminger's** expansive, stirring, wide-screen epic about the birth of Israel, filmed on location in Israel and Cyprus, where refugees aboard the ship *Exodus* are determined to break the British embargo. The large, excellent cast includes **Paul Newman** as a no-nonsense freedom fighter, **Eva Marie Saint** as a Gentile nurse gradually converted to the Zionist cause, and **Sal Mineo** (Oscar-nominated) as a rebellious Holocaust survivor. Preminger broke the blacklist when he gave screenplay credit to Dalton Trumbo, one of the Hollywood Ten. *"As good a modern epic movie as has ever been made."* – Peter Bogdanovich. *Introduction to the film by actress Eva Marie Saint.*

MEL BROOKS IN-PERSON RETROSPECTIVE

January 23 – 30, 2008 at the Aero Theatre.

Few filmmakers have provided as many laughs per minute as **Mel Brooks**, who as writer, director, producer, and actor has been responsible for many of the screen's all-time great comedies. His work is marked by an unusual combination of vulgarity and sweetness, as well as a willingness to do anything for a laugh. Equally adept at slapstick, verbal wit, and social satire, Brooks brings high and low culture together in classics like **THE TWELVE CHAIRS**, **SILENT MOVIE**, and **HISTORY OF THE WORLD PART I**. *These and other favorites will be screening at the Aero with Mr. Brooks in attendance.*

Series compiled by Gwen Deglise and Grant Moninger.

Special Thanks: Mel Brooks, Shelby Van Vliet; Marilee Womack/WARNER BROS.; Suzanne Leroy /SONY REPERTORY; Caitlin Robertson/20TH CENTURY FOX; Eric Di Bernardo/RIALTO; Amy Lewin/MGM REPERTORY.

Wednesday, January 23 – 7:30 PM

Double Feature:

THE PRODUCERS, 1968, Rialto, 88 min. **Mel Brooks'** directorial debut is one of his finest. This outrageous look at two Broadway producers -- conniving con man **Zero Mostel** and sheepish, going-along-for-the-ride **Gene Wilder** -- deciding to get rich by selling shares in what they believe will be a guaranteed flop, is certainly one of the funniest comedies of the 1960s. The pair's production "Springtime For Hitler" inadvertently becomes a so-bad-it's-good hit, and their grandiose designs on big time wealth comically crumble. Watch for **Dick Shawn** as acid-casualty actor, LSD, who becomes a surprise star as the jive-taking Fuehrer and **Kenneth Mars** as the humorless, ex-German soldier playwright.

THE TWELVE CHAIRS, 1970, MGM Repertory, 94 min. Brooks' second film as director is a handsomely mounted period piece, but the classical source and lush location photography don't get in the way of the laughs. **Ron Moody** plays an impoverished Russian aristocrat in search of a dining chair with jewels hidden in the seat, and **Dom DeLuise** is his rival in pursuit of the treasure. **Frank Langella** adds big laughs as a con artist who partners up with Moody in this hysterical portrait of mendacity.

Director Mel Brooks to introduce the screening.

Thursday, January 24 – 7:30 PM

Double Feature:

SILENT MOVIE, 1976, 20th Century Fox, 87 min. Quite simply one of the funniest movies ever made, this is a non-stop barrage of ingenious sight gags and inspired goofiness. Director **Mel Brooks** plays a washed-up film director who sees a new silent film production as the way to save both his career and Hollywood, and he enlists the aid of pals **Dom DeLuise** and **Marty Feldman** to make his dream project happen. The result is a fitting tribute to the classics of Hollywood's past as well as a demonstration of Brooks' comic gifts at their peak.

HIGH ANXIETY, 1977, 20th Century Fox, 105 min. Director **Mel Brooks** spoofs Hitchcock's **SPELLBOUND**, but there are countless other references as well, including nods to **NORTH BY NORTHWEST**, **VERTIGO**, **THE BIRDS**, **PSYCHO** and more. Brooks stars as Dr. Richard Thorndyke, the newly-arrived administrator of the Psychoneurotic Institute, suddenly beset by all manner of madmen and mayhem. Many memorable laughs as well as co-stars **Madeline Kahn**, **Harvey Korman**, **Cloris Leachman** and **Dick Van Patten**.

Friday, January 25 – 7:30 PM

Double Feature:

BLAZING SADDLES, 1974, Warner Bros., 93 min. Director **Mel Brooks'** third film as director was his biggest hit to date and took his politically-incorrect humor (with a screenplay co-written by Richard Pryor) to new levels of profane, cosmic hilarity. A corrupt fatcat politician decides to appoint a black sheriff to cause havoc in a western town, but is surprised when new lawman, Bart (**Cleavon Little**) becomes a force to be reckoned with. Able support is supplied by **Gene Wilder** as The Waco Kid, **Madeline Kahn** as Lili Von Shtup, **Harvey Korman** as Hedley Lamarr, plus Brooks himself, **Slim Pickens**, **John Hillerman**, **Alex Karras**, **David Huddleston** and **George Furth**.

HISTORY OF THE WORLD PART I, 1981, 20th Century Fox, 92 min. **Mel Brooks** is at his most inventive in this collection of sketches that provides a comedic survey of man's past, including the inquisition (which provides the basis for one of the funniest production numbers of the director's career) and the stone age. **Orson Welles** narrates this parody of sweeping Hollywood epics, and the cast is comprised of comedy legends: **Dom DeLuise**, **Madeline Kahn**, **Cloris Leachman**, **Harvey Korman**, **Sid Caesar**, and **Henny Youngman**, among others. *Discussion in between films with director Mel Brooks.*

Saturday, January 26 – 7:30 PM

Double Feature:

SPACEBALLS, 1987, MGM Repertory, 96 min. **Bill Pullman**, **John Candy**, and **Rick Moranis** head up the cast in **Mel Brooks'** hilarious riff on STAR WARS, which is as much a satire on that movie's impact on the film industry (with particularly sly jabs at corporate merchandising), as it is on STAR WARS itself. Brooks is a riot in two roles (including the Yoda-inspired "Yoghurt"), and **Daphne Zuniga** rounds out the cast in the Princess Leia part (here, Princess Vespa).

ROBIN HOOD MEN IN TIGHTS, 1993, 20th Century Fox, 104 min. **Mel Brooks** is simultaneously politically incorrect *and* affectionate towards his characters in this raucous parody of Robin Hood movies, THE GODFATHER, and whatever other sources Brooks can cram into the fast-paced narrative. **Cary Elwes** is very funny in the title role, and he gets top-notch comic support from **Richard Lewis**, **Dave Chappelle**, and Brooks himself. Like all of Brooks' work, it's outrageous without ever becoming mean-spirited, a difficult comic balance that the director sustains throughout the film.

Sunday, January 27 - 7:30 PM

Double Feature:

YOUNG FRANKENSTEIN, 1974, 20th Century Fox, 105 min. Director **Mel Brooks'** hilariously abby-normal homage to 1930s monster movies -- one of the strangest, funniest, most brilliantly conceived comedies since the heyday of the Marx Bros. **Gene Wilder** (who co-wrote the script) stars as Dr. Frankenstein ("That's Frankenstein.") struggling to breathe life into tap-dancing monster **Peter Boyle**, with demented help from hunchback assistant **Marty Feldman**, lusty **Teri Garr**, neurotic girlfriend **Madeline Kahn** and Frau Blucher herself, **Cloris Leachman**. "The biggest problem we had in doing Young Frankenstein was that we had to do so many takes because we couldn't stop laughing." -- Teri Garr.

DRACULA DEAD AND LOVING IT, 1995, Warner Bros., 88 min. **Mel Brooks** teams with THE NAKED GUN's **Leslie Nielsen** for a comic match made in heaven. Nielsen brings his usual flair for parody to the title role, and Brooks is at his most infectiously silly as the vampire's nemesis **Van Helsing**.

Wednesday, January 30 – 7:30 PM

LIFE STINKS, 1991, MGM Repertory, 92 min. **Mel Brooks** moves from genre parody to social satire in this tale of a greedy billionaire (played by Brooks himself) who bets another tycoon that he can live for a month on the streets without a penny. Brooks the actor lives among the homeless of Los Angeles without his usual resources and comforts, and Brooks the director uses this premise for moments of both reliably side-splitting comedy and genuine sweetness. *Discussion in between films with Director Mel Brooks, screenwriter/actor Rudy de Luca and writer Steve Haberman.*

Thursday, January 31 -7:30 PM

Los Angeles Premiere!

THE REFLECTING POOL, 2007, 110 min. Dir. **Jarek Kupsc**. An investigation of the 9/11 events by a Russian-American journalist and a father of a 9/11 victim implicates the US government in the attacks. Alex Prokop (**JK Baltazar**), a successful journalist and Paul Cooper (**Joseph Culp**), a driven researcher, whose daughter died on 9/11, travel to New York and Washington DC, where they uncover suppressed information about the attacks and their aftermath. As Cooper introduces Prokop to key eye-witnesses, the face of the "official story" begins to crumble. Drawn from established sources and based on verifiable facts, THE REFLECTING POOL is a thought-provoking study of a search for truth and the profound consequences of not looking for it any further than the nightly news. This is the first narrative feature film to challenge the official story of 9/11. *Discussion following with writer/director Jarek Kupsc and actor/producer Joseph Culp.*

