

JUNE, 2003 – AMERICAN CINEMATHEQUE CALENDAR

Tuesday, May 27 – 7:30 PM

Los Angeles Premiere!

Presented in association with the Dance Resource Center.

IN THE MIRROR OF MAYA DEREN, 2002, Zeigeist, 103 min. Documentary filmmaker **Martina Kudlacek** has fashioned not only a fascinating portrait of a groundbreaking and influential artist, but a pitch-perfect introduction to the strikingly beautiful and poetic body of work of arguably the most important and innovative avant-garde filmmaker in the history of American cinema, **Maya Deren** (1917 – 1961). Starting with excerpts from Deren's landmark films, **AT LAND**, **RITUAL IN TRANSFIGURED TIME**, and her masterpiece, **MESHES OF THE AFTERNOON**, Kudlacek seamlessly and effectively interweaves archival footage with observances from acolytes and contemporaries such as filmmakers Stan Brakhage and Jonas Mekas, dance pioneer Katherine Dunham, and Living Theater founder Judith Malina. With an original score by experimental composer John Zorn.

Dance Resource Center Members get the American Cinematheque Member ticket price.

Thursday, May 29 – 7:30 PM

Alternative Screen:

RAMONES: END OF THE CENTURY, 2003, 122 min., USA. A comprehensive look at the lives and music of seminal punk rock icons, The Ramones. From the early days in Queens to CBGB's to international stardom, the film looks at the legend of the Ramones. Features interviews with Joe Strummer of The Clash, members of the Sex Pistols, Rob Zombie and the Ramones themselves. Directed by Michael Gramaglia and Jim Fields. Co-presented with the Slamdance Film Festival. (www.slamdance.com). **Discussion following with directors Michael Gramaglia and Jim Fields.**

CAN'T STOP THE MUSICALS!! A CELEBRATION OF HOLLYWOOD MUSICALS OF THE 1970's and 1980's

May 28 – June 1, 2003

Co-Presented with Outfest

As **MOULIN ROUGE** and **CHICAGO** have reignited audience interest in movie musicals, we thought it was time to look at two decades not normally thought of as rich musical history. Our 1970's and 80's Musicals Series continues from May with a little something for everyone, from children (**BUGSY MALONE**) to headbangers (**THIS IS SPINAL TAP**) to Barbra Streisand fans (**FUNNY LADY** and **YENTL**), to those looking for forgotten gems like **THE FIRST NUDIE MUSICAL**.

Outfest members receive \$2.00 off tickets (2 maximum per program!) to any program when they present their Outfest membership card.

Series Compiled by Andrew Crane, Dennis Bartok, Gwen Deglise and Chris D., with the special assistance of Martin Lewis, Greg Stanton & Frank Brash..

Wednesday, May 28 – 7:30 PM

Directors Bruce Kimmel and Mark Haggard In Person!!

THE FIRST NUDIE MUSICAL, 1976, Mark Haggard, 97 min. Dirs. Bruce Kimmel and Mark Haggard. Charming, low-budget satire starring **Cindy Williams** in a lovely comedic (and clothed!) role. To save a near bankrupt family-owned studio in Hollywood, plans are made for the first "porno musical"!! Full-frontal, but tastful nudity abounds. Pre-director Ron Howard has a one-line moment in the film as an auditioning actor. Classic songs that will stay with you forever with such titles as "Dancing Dildos," "Lesbian Butch Dyke" and "Let Me Eat You" will force you to leave the youngsters at home. The ingenue singing and skipping her way down mid-70's Hollywood Boulevard may inspire you to do the same! **Discussion following with directors Bruce Kimmel and Mark Haggard (schedules permitting).**

Friday, May 30 – 7:00 PM

New 35 mm. Print! Actor John Savage In Person!!

HAIR, 1979, MGM/UA, 121 min. Over ten years elapsed between the initial Broadway run of one of the most controversial musicals ever produced, and its cinematic incarnation – and it was worth the wait. Claude (**John Savage**), a young soldier on his way to Vietnam, meets a gang of hippies headed by Berger (a very winning **Treat Williams**), who teach him about love and flower-power. Under the skillful direction of **Milos Foreman** and choreography by **Twyla Tharp** (the same team behind **AMADEUS**),

every musical number (including the crushing finale) works beautifully. An especially relevant film in today's climate. **Discussion following with actor John Savage (schedule permitting).**

Friday, May 30 – 10:00 PM

Camp Classic Double Feature!!

THE APPLE, 1980, MGM/UA, 90 min. Dir. Menahem Golan. Cannon Films mogul **Menahem Golan's** over the top directorial debut is a camp-lover's delight. Set in "the future" in 1994, where almost all the world has become enslaved to the hedonistic disco music of the BIM corporation, supervised by the demonic Mr. Boogaloo (Vladek Sheybal). An innocent folk duo trying to make it to the top become Boogaloo's victims and foes in this biblical-themed "epic." Be prepared for jaw-dropping set design, costumes and musical numbers that jump from sappy soft-rock to 70's disco to glitter rock to cabaret and Broadway. We ask you to hold onto your seats and do not be surprised if you feel the urge to wear lots of metallic fabrics and strange makeup as you exit the theatre.

SGT. PEPPER'S LONELY HEARTS CLUB BAND, 1978, Universal, 113 min. Any musical that features the songs of Lennon & McCartney and a cast that includes (are you ready for this??) **Peter Frampton, The Bee Gees, Steve Martin, Joe Perry and Steven Tyler of Aerosmith, Alice Cooper, Earth Wind & Fire, George Burns** and the wildest list of walk-on cameos in movie history can't be ALL bad!! In fact, time has been quite good to director **Michael (CAR WASH) Schultz's** delirious, disco-flavored take on the Beatles – but don't miss this ultra-rare screening, it may never come again!

Saturday, May 31 – 2:00 PM

Children's Matinee!

BUGSY MALONE, 1976, Paramount, 93 min. Dir. Alan Parker. Set in 1929 New York City, **BUGSY MALONE** is a winning, charming spoof of all those gangster/prohibition movies -- the big difference here is all the cast members are under 14 - !! The bullets in the guns are now whipped cream, the cars are pedal-driven, and the wonderful, high-spirited young cast includes **Jodie Foster** as a gangster's moll and **Scott Baio** as the smooth-talking, quick-thinking title character, Bugsy Malone. With a lovely, memorable score by **Paul Williams (PHANTOM OF THE PARADISE)**.

Saturday, May 31 – 5:00 PM

Actor Harry Shearer In Person!!

THIS IS SPINAL TAP, 1984, Stuart Lisell/Canal +, 82 min. Okay, so it's not "technically" a musical in the traditional, you know, "all-singing all-dancing sense" ... but WHO CARES when you've got the Tapsters thundering their way through greatest hits like "Big Bottom," "Sex Farm," and "Hell Hole"?!?! Director **Rob Reiner** created his funniest film in this sidesplitting rock mockumentary chronicling the less than triumphant return to America of legendary British heavy-metal band Spinal Tap. Spot-on performances from **Christopher Guest, Harry Shearer, Michael McKean** and Rob Reiner himself as documentary filmmaker Marty DiBergi. **Discussion following with actor/musician Harry Shearer (schedule permitting).**

Saturday, May 31 – 7:30 PM

Barbra Streisand Double Header!

FUNNY LADY, 1975, Columbia, 136 min. Dir. Herbert Ross. **Barbra Streisand's** continuation of the life of Ziegfeld star Fanny Brice, first begun in the award-winning **FUNNY GIRL**, featuring songs by John Kander and Fred Ebb (**CABARET, CHICAGO**) and Peter Matz, and fine direction by **Herbert Ross (TURNING POINT)**. Streisand is terrific as the star who falls for Billy Rose (**James Caan**) while trying to purge herself of her love for Nick Arnstein (**Omar Sharif**). Co-starring Roddy McDowell and Ben Vereen. **YENTL**, 1983, MGM/UA, 132 min. Authentically recreating 1904 Eastern Europe, the story revolves around Yentl's (**Barbra Streisand**) attempt to disguise herself as a boy to gain an education, while falling in love with her fellow student Avigdor, wonderfully played by Mandy Patinkin. Streisand not only starred and sang all the songs in **YENTL**, she also directed, produced and co-wrote the script. (She was and still is, the only woman to undertake all these roles in a major Hollywood film.) Featuring music by Michel Legrand (**THE UMBRELLAS OF CHERBOURG**) and lyrics by Alan and Marilyn Bergman ("The Way We Were"). Based on the Isaac Bashevis Singer short story "Yentl, the Yeshiva Boy."

Sunday, June 1 – 5:00 PM

FAME, 1980, MGM (Warners), 134 min. With Irene Cara, Lee Curreri, Laura Dean. From **Alan Parker**, the director of **EVITA, THE COMMITMENTS** and **BUGSY MALONE**, **FAME** tells the story of a cross-section of students at the High School of the Performing Arts in New York. Their struggles with family, success, failure, sexuality, economics and race as they try to find themselves as performers is as

irresistible as the high-energy singing and dancing. "I'm gonna live forever ...!" An Academy Award-winner for Best Song and Original Score.

Tuesday, June 3 – 7:00 PM

Digitally Restored Version – James Woods, Arnon Milchan & Fred Caruso In Person!!

ONCE UPON A TIME IN AMERICA, 1984, Warner Bros./New Regency, 229 min. **Sergio Leone**, the Italian filmmaker whose artistic sensibilities created new interpretations of the American western with his landmark productions of *THE GOOD, THE BAD & THE UGLY* and *A FISTFUL OF DOLLARS* and who brought international stardom to Clint Eastwood, crafts an unparalleled saga about two friends and the complex urban underworld in which they live. Starring **Robert De Niro** as David "Noodles" Aaronson and **James Woods** as Max, the boyhood cohort with whom his life becomes inextricably meshed, *ONCE UPON A TIME IN AMERICA* chronicles the ruthless ambitions that drive them. The compelling story embraces a world of gritty realities, raw emotions, secret longings, explosive conflicts, and the volatile passions that destroy them and those who love them. The film follows Noodles and Max and their cadre of Jewish gangsters in New York from their early 1900's childhood, through the glory years of prohibition and their subsequent reunion 35 years later. The restoration of *ONCE UPON A TIME IN AMERICA* involved detailed archival research by New Regency working closely with Sergio Leone's estate. The original camera negative was painstakingly restored resulting in possibly the best print available to US audiences ever. Additionally, New Regency uncovered the original sound tracks and session masters and remixed and remastered from these elements. *ONCE UPON A TIME IN AMERICA* features a stellar cast of well-known and respected actors, including Elizabeth McGovern, Treat Williams, Tuesday Weld, Joe Pesci, Burt Young, Danny Aiello, and William Forsythe, along with the debut of Academy Award™ winner Jennifer Connelly (*A Beautiful Mind*). With a haunting score by **Ennio Morricone**. (Note: Warner Home Video will be releasing a special 2-Disc Special Edition DVD of *ONCE UPON A TIME IN AMERICA* on June 10th.)

Introduction to screening by actor James Woods, producer Arnon Milchan and production executive Fred Caruso (schedules permitting).

Wednesday, June 4 – 7:30 PM

HOOVER STREET REVIVAL – to be confirmed.

**CHEAP, FAST, AND OUT OF THIS WORLD:
THE UNTAMED AGE OF GRINDHOUSE AND DRIVE-IN MOVIES!!**

June 5 – 11, 2003

Just after World War II, drive-in theatres began sprouting across America, becoming a fast-growing, viable alternative to your neighborhood movie house (remember when James Cagney as Cody Jarrett pulled into a drive-in to hide out in *WHITE HEAT*?) Soon, drive-ins became the refuge of droves of teenagers looking for a place to park and neck and, in between smooches, maybe drink in some of the cheap thrills up on screen. The drive-ins showed prestige studio films, too, of course, but it was pioneering companies like American Releasing Corp. (soon to become American-International Pictures) who saw the true gold mine potential of the drive-in demographic. Soon grade B, C and Z science fiction, horror, crime, juvenile delinquent and rock 'n roll opuses proliferated on drive-in screens, with titles like **CREATURE WITH THE ATOM BRAIN, IT! THE TERROR FROM BEYOND SPACE** and **KITTEN WITH A WHIP**. At the same time, many formerly shiny movie palaces became third-run theatres – generally referred to as "grindhouses" -- showcasing the same kind of films you would find in the drive-ins: delirious low-budget movies made by independent American companies, or exotic (and often erotic) treasures imported from Europe. The movies themselves were strange, subversive messages from an alternate world, where traditional law and order had no meaning, women were often much more powerful than men, and issues of race, politics and sexuality exploded on-screen like incoming missiles. Drive-ins and grindhouses produced their own auteurs, low-budget masters like **Jack Hill** (*SWITCHBLADE SISTERS*, *COFFY*), **Larry Cohen** (*IT'S ALIVE*, *GOD TOLD ME TO*) and **Edward L. Cahn** (*CREATURE WITH THE ATOM BRAIN*), along with untamed icons like **Pam Grier** (*FOXY BROWN*), **Mary Woronov** (*DEATH RACE 2000*), **Rudy Ray Moore** (*DOLEMITE*) and **Claudia Jennings** (*TRUCK STOP WOMEN*). Sadly, the advent of cable TV, home video and multiplex cinemas in the 1970's spelled doom for drive-ins and grindhouses. Now, the theatres are mostly a memory – but the movies live on, in all their rude, unsanitized, unrepentant glory!!

We're very happy to welcome to the Lloyd E. Rigler Theatre at the Egyptian directors Larry Cohen, Richard Rush, Mark L. Lester, Vernon Zimmerman and Jack Hill, actresses Coleen Gray and Mary Woronov, and actor Rudy Ray Moore - !

Series compiled by Chris D. and Dennis Bartok

Special Thanks: Larry Cohen; TAURUS ENTERTAINMENT; William Lustig/BLUE UNDERGROUND; Paul Ginsburg/UNIVERSAL DISTRIBUTION; John Kirk, Irene Ramos and Latanya Taylor/MGM-UA; Michael Schlesinger/COLUMBIA REPERTORY; Mark L. Lester and AMERICAN WORLD PICTURES; Quentin Tarantino; Julie McLean; Jonathan Lees and Lloyd Kaufman/TROMA; Germaine/NEW HORIZON; Todd Wiener/UCLA FILM & TELEVISION ARCHIVE; Bob Murawski/GRINDHOUSE RELEASING; Donald Randall; XENON PICTURES; Bill Carter.

Thursday, June 5 – 7:30 PM

Larry Cohen Tribute In Person!!

GOD TOLD ME TO, 1977, Larry Cohen, 95 min. Writer/director **Larry Cohen** has always been a truly independent filmmaker, fusing unique concepts and bold, in-your-face storytelling with traditional exploitation cinema. With the success of the recent **PHONE BOOTH**, for which he penned the screenplay, Larry Cohen is long overdue for rediscovery. In one of his most unusual shockers, **GOD TOLD ME TO**, **Tony LoBianco** is a cop tracking down a Christ-like figure influencing random people to commit murder – a warped messiah who may just be an alien from outer space! With Sandy Dennis, Sylvia Sidney, Deborah Raffin, Richard Lynch.

Q aka THE WINGED SERPENT, 1982, Taurus, 93 min. Dir. **Larry Cohen**. Q is a winged, resurrected Aztec deity decapitating New York citizens -- and two-bit piano player **Michael Moriarty** knows just which skyscraper hides its nest, info he intends to profit from, much to the dismay of cops **David Carradine** and **Richard Roundtree**. Q is a perfect example of just how well-acted and original exploitation films can be. **Discussion between films with writer/director Larry Cohen (schedule permitting).**

Friday, June 6 – 7:00 PM

KITTEN WITH A WHIP, 1964, Universal, 83 min. Dir. Douglas Heyward. Escaped reform school hellcat **Ann-Margret** hides out in politician John Forsythe's house, sucking him into an undertow of sordid, violent hijinks with her maladjusted hipster friends. Not only does she jeopardize his political career and marriage, but his life as well when her pals turn out to be every bit as psychopathic as her! Purple prose beatnik/hoodlum dialogue abounds in this trash classic. With Peter Brown.

Friday, June 6 – 9:00 PM

Brain Damaged Bikers Double Bill – Director Richard Rush In Person!!

HELL'S ANGELS ON WHEELS, 1967, MGM/UA, 95 min.. On its release, **HELL'S ANGELS** was seen as one of the more credible portraits of outlaw biker life, and achieves an unusual existential aura by the time its final fiery frames unspool. An early harbinger of great things to come from director **Richard Rush** (**THE STUNT MAN**), cinematographer **Laszlo Kovacs** (**EASY RIDER**) and actor **Jack Nicholson**, who appears as the easygoing loner, Poet. Angels leader Buddy (played by the underrated Adam Roarke) offers alternating comradeship and prickly competition to Nicholson as they vj for the attentions of biker mama Sabrina Scharf.

THE GLORY STOMPERS 1967, MGM/UA, 85 min. Dir. Anthony Lanza. **Dennis Hopper** is a sociopathic loser leading a tribe of cycle-riding miscreants on a rural Southern California tour of gratuitous violence, sleazy sex and assorted perversion, in this no-redeeming-social-value masterwork. **Discussion between films with director Richard Rush (HELL'S ANGELS ON WHEELS) (schedule permitting).**

Saturday, June 7 – 12:45 PM

EGYPTIAN THEATRE HISTORIC TOURS

FOREVER HOLLYWOOD 2:00 PM & 3:30 PM

Saturday, June 7 – 5:00 PM

Claudia Jennings Tribute Double Feature!!

TRUCK STOP WOMEN, 1974, American World Pictures, 88 min. One of the most popular Playboy Playmates of the 1970's, **Claudia Jennings** (1949 – 1979) brought her stunning good looks and ballsy, in-your-face spirit to the big screen in films like **TRUCK STOP WOMEN**, **UNHOLY ROLLERS** and **GATOR BAIT**, before her tragic death in a car accident at age 29.

With TRUCK STOP WOMEN, director **Mark L. Lester** delivers one of the most perfectly realized drive-in movies of the 1970's. Hard-living truckstop owner Anna (Lieux Dessler), given to hijacking big-rigs on the side to supplement her income, goes into crisis mode when her rebellious daughter, Rose (Claudia Jennings) joins ranks with L.A. mobsters trying to take over her operation. This well-told, fastpaced story has it all: nudity, violent action and an abundance of sick humor!!

UNHOLY ROLLERS, 1972, MGM/UA, 88 min. Director **Vernon Zimmerman** (FADE TO BLACK) spins a fascinating behind-the-scenes roller derby yarn punctuated with raunchy humor. At-loose-ends Karen (**Claudia Jennings**, in her first starring role) decides being a skater beats working in the catfood cannery, and in no time is headed for a vicious rise-and-fall as a superstar roller derby queen. With Roberta Collins, Allen Vint. **Discussion following with writer/directors Mark L. Lester, Vernon Zimmerman and Daily Variety film critic Todd McCarthy(schedules permitting).**

Saturday, June 7 – 9:15 PM

Jack Hill Tribute In Person!!

COFFY, 1973, MGM/UA, 91 min. **Jack Hill** had already directed the ferocious **Pam Grier** in the women-in-prison pix THE BIG DOLL HOUSE and THE BIG BIRD CAGE, but this was the first time they worked together on home turf, and the result is one of the most spectacularly satisfying black action films ever made. Nurse Coffy (Pam Grier), her sister nearly dying from tainted heroin and her cop friend murdered by pushers, is transformed into a one woman hit squad bent on exterminating every hardcore drug dealer in Los Angeles. Mindbending! With Robert Doqui, Linda Haynes, Sid Haig and Allen Arbus.

FOXY BROWN, 1974, MGM/UA (AIP), 94 min. Dir. **Jack Hill**. She's baaaaad, she's black and she's back – **Pam Grier** returns in this unofficial sequel to the super-smash COFFY (the film's original title was BURN, COFFY, BURN). This time, Grier goes undercover as a high-class hooker to smash an ultra-tacky white drug mob (bad hair, gold chains and very uptight ...) Antonio Fargas (Huggy Bear from "Starsky & Hutch") co-stars as Grier's skinny brother.

Discussion between films with writer/director Jack Hill (schedule permitting).

Sunday, June 8 – 12:45 PM

EGYPTIAN THEATRE HISTORIC TOURS

FOREVER HOLLYWOOD 2:00 PM & 3:30 PM

Sunday, June 8 – 5:00 PM

Actress Coleen Gray In Person!!

THE VAMPIRE (aka MARK OF THE VAMPIRE), 1957, MGM/UA, 74 min. Dir. Paul Landres. Small town doctor Paul Beecher (the excellent **John Beal**) mistakenly takes some pills he found on a dead researcher's body and immediately becomes addicted. Sheriff Buck Donnelly (Kenneth Tobey) connects the dots when people start turning up dead, and, before long, tormented Beal realizes he is the vampire killer. **Coleen Gray** (NIGHTMARE ALLEY) is his devoted nurse, hoping to stay alive as she tries to help him. A fast moving, well-acted little gem of a thriller punctuated with an awesome chills-inducing score by composer Gerald Fried (PATHS OF GLORY, THE KILLING). **Discussion following with actress Coleen Gray (schedule permitting).**

Sunday, June 8 – 7:30 PM

Atomic Age Sci-Fi Madness – Edward L. Cahn Double-Header!!

IT! THE TERROR FROM BEYOND SPACE, 1958, MGM/UA, 69 min. Director **Edward L. Cahn** was one of the legendary, underrated masters of the grade-Z movie, wringing suspense, well-orchestrated action and authentic cheap thrills from drive-in staple material. IT! is no exception, and is his most famous contribution to genre film history. A reptilian Martian vampire stows away on a rocketship bound for Earth, and the crew has to use every trick in the book to kill it before it kills them. This chilling nailbiter is the film most often credited as inspiring ALIEN. With Marshall Thompson, Shawn Smith.

CREATURE WITH THE ATOM BRAIN, 1955, Columbia, 70 min. Once again, matinee master **Edward L. Cahn** crafts a delightfully whacked-out sci-fi monster mash. A ruthless gangster forces a misguided scientist into using his atomic zombies to murder his double-crossing enemies. Richard Denning is the police forensics doctor hot on the trail of the radioactive creatures.

Monday, June 9 – 7:00 PM

Cast and Crew Reunion Screening!

THE RIGHT STUFF, 1983, Warner Bros., 193 min. Dir. Philip Kaufman. **Sam Shephard, Scott Glenn, Ed Harris, Barbara Hershey, Dennis Quaid, Fred Ward and Jeff Goldblum** head the stellar ensemble cast of THE RIGHT STUFF, which is based on Tom Wolfe's best-selling book chronicling the exciting

early years of the United States' race to conquer the final frontier, and the daredevil test pilots who ultimately became the first Americans in space. Kaufman also wrote the screenplay for the film, which Pauline Kael of *The New Yorker* called "astonishingly entertaining and great fun." Warner Home Video will be releasing a 2-disc Special Edition DVD of THE RIGHT STUFF on June 10th.

Introduction to the screening by director Philip Kaufman with actors Ed Harris, Dennis Quaid, Scott Glenn, Kathy Baker, Veronica Cartwright, Fred Ward and Scott Wilson, producers Irwin Winkler and Robert Chartoff, legendary pilot General Chuck Yeager, astronaut Colonel Gordon L. Cooper and others attending (schedules permitting).

Tuesday, June 10 – 7:30 PM

Mary Woronov Tribute In Person!!

DEATH RACE 2000, 1975, New World, 78 min. Deliciously funny, politically incorrect sci-fi/action satire directed by the late, great **Paul Bartel** (EATING RAOUL), chronicling the national sport of the future: a cross country road race where the wrestling-themed champions run down pedestrians to garner points!! **David Carradine** is Frankenstein up against homicidal rivals Machine Gun Joe (**Sylvester Stallone**) and Calamity Jane (**Mary Woronov**). Produced by Roger Corman.

SUGAR COOKIES, 1973, Troma, 90 min. Dir. Theodore Gershuny. **Mary Woronov** stars as an ultra-nasty porn producer who remakes innocent waif **Lynn Lowry** into the image of a deceased adult film star (also played by Lowry!), in this Nixon-era lesbian version of VERTIGO. Described in the Troma Films catalogue as a "sensuous melodrama" [i.e. with copious nudity]-!!

Discussion following with actress Mary Woronov (schedule permitting).

Wednesday, June 11 – 7:00 PM

Rudy Ray Moore "Dolemite" In Person!

DOLEMITE, 1975, Xenon, 90 min. To quote the poster, "Bone Crushing Skull Splitting Brain Blasting Action!!" Super pimp Dolemite (played by **Rudy Ray Moore**, who created the character in his infamous comedy club sketches), aided by his squad of kung fu hookers, goes up against evil bad-ass Willie Green (**D'Urville Martin**, who also directed) in this low-budget classic. Peppered with Rudy's famous toasts, martial arts skills and just plain crazy plot twists, DOLEMITE must be seen to be believed. **Discussion following with actor Rudy Ray Moore (schedule permitting). Note: Rudy Ray Moore is famed for his unvarnished, uncensored and politically incorrect live appearances. No one under 18 will be admitted to the screening or Q&A!**

Wednesday, June 11 – 9:30 PM

Italian Crime Rampage!!

MACHINE GUN MCCAIN (GLI INTOCCABILI), 1968, Columbia, 94 min. Dir. Giuliano Montaldo. **John Cassavetes** is pitch-perfect as McCain, a lone wolf ex-con who helps his son rip off former mob comrades **Peter Falk** and Gabriele Ferzetti. Things go wrong, and the gangsters hunt him down. On-the-run, McCain brings along his girl (**Britt Ekland**) and enlists the help of his ex-wife (**Gena Rowlands**), two things that contribute to his downfall in this violently riveting Italian/American co-production. **Ennio Morricone** did the simple but very memorable score. With Luigi Pistilli, Florinda Bolkan, Tony Kendall. **ASSAULT WITH A DEADLY WEAPON (ROMA A MANO ARMATA)**, 1976, Grindhouse Releasing, 80 min. Director **Umberto Lenzi** (SPASMO, CANNIBAL FEROX) turns out one of the most gonzo, over-the-top Euro crime films you'll ever see, a picture that compares favorably in pace and visceral impact to Kinji Fukasaku's 1970's yakuza thrillers. Maurizio Merli is the rules-be-damned, hot tempered cop on the trail of wisecracking hunchback "Il Gobbo" (super charismatic **Tomas Milian**), a psycho thief who occasionally enjoys machine gunning innocent bystanders just for the hell of it! With Arthur Kennedy, Ivan Rassimov.

Thursday, June 12 - 7:30 PM

ALTERNATIVE SCREEN

Double Feature:

IN SMOG AND THUNDER (2002, 46 min.) A mockumentary about a Civil War between Northern and Southern California illustrated with paintings by Sandow Birk. Directed by Sean Meredith.

THE CUCUMBER INCIDENT (2002, 68 min.) Filmmaker Melodie Calvert & Bonita Makuch tell the true story of an extended family of "redneck" Ohio women who avenge the acts of a child molester -- in part, with a cucumber.

Discussions with filmmakers from both films.

MASTER OF STOP-MOTION: A TRIBUTE TO RAY HARRYHAUSEN IN PERSON!!

June 13 – 15, 2003

"I never had patience with people; that's why I never became a director. My characters always did exactly what I told them to do!" – Ray Harryhausen.

Like the Greek sculptor Pygmalion, legendary visual effects artist **Ray Harryhausen** has spent his career breathing life into a succession of wondrous creatures, born out of ancient myth and modern technology: the living skeleton and the giant Roc in *THE 7TH VOYAGE OF SINBAD*, the harpies and the hydra in *JASON & THE ARGONAUTS*, the marvelous dinosaurs in *THE BEAST FROM 20,000 FATHOMS*, *VALLEY OF GWANGI* and *ONE MILLION YEARS B.C.* Famed for his astounding visual imagination, along with his painstaking attention to detail – he did the lighting, camera work, sets and animation himself for almost all his stop-motion creations – Harryhausen has always been quick to point out he did more than visual effects on many of his films: *"20 MILLION MILES TO EARTH, THE 7TH VOYAGE OF SINBAD, THE GOLDEN VOYAGE OF SINBAD are all based on outlines I made, plus my drawings. Our films were not director's films in the European sense of the word -- I always worked with the writer, and the producer, and sometimes the director wouldn't come in until the picture was ready to go."*

Born in Los Angeles in 1920, Harryhausen got his first taste of movie magic when he saw *KING KONG* at Grauman's Chinese Theatre as a boy. He soon began experimenting with his own stop-motion shorts in his parent's garage, and after graduating high school, landed a job with George Pal on his "Puppetoons" series. After a stint in the Army during WWII (where he worked under Frank Capra in the Motion Picture Unit), Harryhausen returned to Los Angeles, where he began producing a series of highly imaginative fairytale shorts, including "Little Red Riding Hood" and the then-unfinished "The Tortoise & The Hare." *KING KONG* animator Willis O'Brien gave Harryhausen his first feature work on *MIGHTY JOE YOUNG* in 1949, and by the early 1960's, he had been responsible for an astonishing series of fantastic creations on films such as *20 MILLION MILES TO EARTH, THE 7TH VOYAGE OF SINBAD* and *JASON & THE ARGONAUTS*. Although he retired from full-time filmmaking after *CLASH OF THE TITANS* in 1981, Harryhausen's work continues to inspire and dazzle generation after generation of movie lovers.

We're thrilled to welcome legendary visual effects artist Ray Harryhausen to the Lloyd E. Rigler Theatre at the Egyptian for this retrospective of his work, to coincide with Harryhausen receiving a Star on the Hollywood Walk of Fame - !

Series compiled by Dennis Bartok and Arnold Kunert.

Special Thanks to: Michael Schlesinger and Grover Crisp/COLUMBIA PICTURES REPERTORY; Linda Evans-Smith and Marilee Womack/WARNER BROS. CLASSICS; Shawn Belston and Chip Blake/20th CENTURY FOX; Mark Caballero and Seamus Walsh.

Friday, June 13 – 7:30 PM

Ray Harryhausen In Person – Double Feature!

JASON AND THE ARGONAUTS, 1963, Columbia, 104 min. Dir. **Don Chaffey**. Hercules, harpies, the bronze giant Talos and an army of living skeletons – what more could you ask for?!

Heroic Greek warrior Jason (Todd Armstrong) travels to the farthest ends of the earth in search of the legendary Golden Fleece, in this glorious adventure featuring some of **Ray Harryhausen's** most memorable visual effects, along with music by **Bernard Herrmann**. Co-starring Nancy Kovack, Laurence Naismith, Nigel Green.

CLASH OF THE TITANS, 1981, MGM (Warner Bros.), 118 min. Dir. Desmond Davis. The last feature (to date) with effects by the great **Ray Harryhausen**, *CLASH OF THE TITANS* follows the epic trials and tribulations of young Perseus (Harry Hamlin) as he battles giant scorpions, two-headed dogs, the ferocious Calibos and the giant Kracken, with a little help from the gods and a magical, winged horse named Pegasus! Co-starring Laurence Olivier, Maggie Smith, Ursula Andress, Burgess Meredith. Plus, an encore screening of the short **"The Tortoise And The Hare"** (10 min.), a lovely, stop-motion animated fairytale for children which Harryhausen began in 1952 -- and finished 50 years later with the help of two local animators, Mark Caballero and Seamus Walsh!!

Discussion between films with visual effects artist and producer Ray Harryhausen and actor Harry Hamlin (schedule permitting).

Saturday, June 14 – 2:00 PM

Children's Matinee!

MIGHTY JOE YOUNG, 1949, RKO (Warner Bros.), 94 min. Inspired as a boy by the pioneering stop-motion work of **Willis O'Brien** on KING KONG, Harryhausen got the chance to work with his hero years later – along with KING KONG co-director **Ernest B. Schoedsack** – on this marvelous adventure/fantasy story about a beautiful young woman (Terry Moore) and her best friend, a giant, kindhearted gorilla named Joe - ! In the end, Harryhausen wound up handling the majority of the visual effects for the film, including spectacular scenes of Joe destroying a nightclub. Academy Award Winner for Best Visual Effects. **Discussion following with actress Terry Moore.**

Saturday, June 14 – 5:00 PM

Ray Harryhausen In Person!

VALLEY OF GWANGI, 1969, Warner Bros., 96 min. Dir. James O'Connolly. One of Harryhausen's most rarely-screened gems, GWANGI stars **James Franciscus** as a brash young cowboy who stumbles across a hidden valley teaming with prehistoric life. Trouble ensues when Franciscus captures one of the lost dinosaurs and tries to exhibit it in a traveling circus. Co-starring Richard Carlson, Gila Golan, Laurence Naismith.

Discussion following with visual effects artist and producer Ray Harryhausen and screenwriter William Bast (schedule permitting).

Saturday, June 14 – 7:45 PM

Ray Harryhausen In Person -- Double Feature:

THE BEAST FROM 20,000 FATHOMS, 1953, Warner Bros., 80 min. Dir. Eugene Lourie. A giant prehistoric creature called a rhedosaurus is awakened from his icy slumber by nuclear testing and travels to New York City, where he takes his bad temper out on the stunned population. Based on a short story by longtime Harryhausen pal **Ray Bradbury** (they met years earlier as members of the Los Angeles Science Fiction Society, along with Forrest Ackerman!) Starring Paul Christian, Paula Raymond, Kenneth Tobey, Steve Brodie.

EARTH VS. THE FLYING SAUCERS, 1956, Columbia, 83 min. Dir. Fred F. Sears. Classic 1950's drive-in stuff: Earth's scientists can't figure out why all the rockets they shoot into space are disappearing ... until a fleet of flying saucers appear over the White House! Harryhausen collaborated on the original story for the film with famed sci-fi writer Curt Siodmak (THE WOLF MAN). Starring Hugh Marlowe, Joan Taylor.

Visual effects artist Ray Harryhausen, writer Ray Bradbury and co-screenwriter Lou Morheim to introduce screenings (schedule permitting).

Sunday, June 15 – 5:00 PM

Ray Harryhausen In Person – Double Feature:

ONE MILLION YEARS B.C., 1966, 20th Century Fox, 100 min. Dir. Don Chaffey. Prehistoric goddesses **Raquel Welch** and **Martine Beswick** compete for audience attention with some of **Ray Harryhausen's** most realistic stop-motion dinosaurs, in this surprisingly convincing fantasy adventure. With expert cinematography by longtime Harryhausen collaborator Wilkie Cooper (7TH VOYAGE OF SINBAD, JASON & THE ARGONAUTS, FIRST MEN IN THE MOON).

FIRST MEN IN THE MOON, 1964, Columbia, 103 min. In director **Nathan Juran's** extremely entertaining adaptation of H.G. Wells' novel, turn-of-the-century British inventor Lionel Jeffries enlists Edward Judd and fiancée Martha Hyer in his scheme to reach the moon using anti-gravity paint. Once the trio hits the lunar landscape, they're captured by a weird subterranean insect race, the Selenites, and we're treated to some of **Ray Harryhausen's** most enjoyable special effects. An infectious blend of Victorian sci-fi, sweet humor and high adventure.

Discussion between films with visual effects artist and producer Ray Harryhausen (schedule permitting).

Tuesday, June 17 – 7:30 PM

L.A. Premiere – Edgar G. Ulmer's Lost Ukrainian Film!

NATALKA POLTAVKA, 1937, 93 min. Starring Thalia Sabanieeva, Dimitri Creona, Michael Shvetz, Theodore Swystun. A fascinating and long-lost example of ethnic filmmaking from the legendary director of DETOUR and THE BLACK CAT, **Edgar G. Ulmer**, NATALKA POLTAVKA was produced by the great Ukrainian dancer Vasile Avramenko, and shot in a reconstructed Ukrainian village built in New Jersey on a budget of \$18,000 (provided by a local union of window cleaners) Based on Ivan Kotliarevski's light operetta, this charming musical melodrama follows the trials and tribulations of two young lovers, living

under the same roof, who are pulled apart when the girl's father insists she marry the wealthy mayor of the village. Will true love prevail?? This was the first of Ulmer's acclaimed series of independently produced ethnic films, followed by GREEN FIELDS, COSSACKS IN EXILE and THE LIGHT AHEAD. **Introduction to screening by Edgar G. Ulmer's daughter, Arianne Ulmer Cipes.**

Wednesday, June 18 – 7:30 PM

Auteur Shorts: The Director's Vision

We are proud to program these exemplary shorts by director's who had a firm hand to guide their visions through the complicated, collaborative process known as filmmaking. Although some of the films might fit into specific genres (Sci-Fi, Western), each have their director's indelible stamp and unique take to create a fresh perspective. Other shorts in the program are a distinct melding of styles and drama, adapting from such diverse influences as Elizabethan comedy, silent films, music videos and experimental techniques. **We are excited to have most of the director's present for a post-screening discussion.**

Matthew Melis's "**A Silent Musical**" L.A. Premiere! (16 min, video.) Four characters, separated by space and time, come together in their daydreams. Dominic Cianciolo's "**Bounty**" L.A. Premiere!(17 min, video.) Modern filmmaking techniques combined with the neglected genre of Western Drama coheses in this powerful tale of revenge and forgiveness. Bruce Coughran's "**Love For Love**" (5 min, 35 mm.) Utterly charming period piece concerning the immortal game of love and courtship. Martin LeGall's "**Diva & The Pianist**" (15 min, 35mm.) Idiosyncratic tale of our title characters as they entertain and face difficulties in rural France. Steve Bordelon's "**Phoenix**" (19 min, 35mm.) Controlled, sci-fi thriller about the conflict between static human needs and a runaway technological society. David Brook's "**Member**" (16 min, 35mm.) Josh Hartnett (PEARL HARBOR, VIRGIN SUICIDES, WICKER PARK) stars in this hypnotic, hallucinogenic, visually arresting swerve and screech through the streets of Los Angeles.

Matthew Melis ("A Silent Musical"), **Dominic Cianciolo** ("Bounty"), **Bruce Coughran** ("Love For Love"), **Steve Bordelon** ("Phoenix") & **David Brooks** ("Member") will participate in a Q & A after the screening.

JAPANESE OUTLAW MASTERS 5

June 19 – 22, 2003

Sponsored by the Japan Foundation.

Since we initiated our first "Japanese Outlaw Masters Series" back in the summer of 1997, Japanese genre films, both from the classic era of the 1960's and 70's and from the present, have enjoyed a massive upsurge in popularity in the U.S., with directors like Takashi Miike, Kiyoshi Kurosawa, Kinji Fukasaku, Seijun Suzuki and Yasuzo Masumura finally receiving long-overdue recognition. Despite challenging economic conditions in the Japanese movie industry, "outlaw" filmmaking continues stronger than ever. We're thrilled to include new films from directors **Takashi Miike (GRAVEYARD OF HONOR, VISITOR Q)** and **Takashi Ishii (BLACK ANGEL 2)**, along with newcomers **Shion Sono** (the gleefully subversive horror film **SUICIDE CLUB**) and **Toshiaki Toyoda** (surreal cinema verite yakuza pic **PORNO STAR**). The first wave of outlaw directors are represented by the U.S. Premieres of long-lost classics by **Kinji Fukasaku (BLACKMAIL IS MY LIFE)**, **Yasuharu Hasebe (STRAY CAT ROCK -- SEX HUNTER)** and **Seijun Suzuki (UNDERWORLD BEAUTY)**.

Series compiled by Chris D. and Dennis Bartok.

Special Thanks to: Anthony Timpson; Matthew Timpson; Tomoko Suzuki/KADOKAWA-DAIEI; Carl Morano/MEDIA BLASTERS; Mitsuhiko Fujita/LITTLE MORE; David Shultz/ VITAGRAPH FILMS/AMERICAN CINEMATHEQUE PRESENTS; Hideyuki Baba/TOEI; Naoko Watanabe/THE JAPAN FOUNDATION; Yasue Nobusawa/NIKKATSU; David Geiger; Ai Kennedy; TITRA; TLA Entertainment; Akiko Funatsu; Yoshiki Hayashi

Thursday, June 19 – 7:00 PM

L.A. Premiere!

SUICIDE CLUB (JISATSU CIRCLE), 2002, Kadokawa-Daiei/Omega, 99 min. Dir. **Shion Sono**. When there's a sudden epidemic of mass teen suicides, police detectives **Ryo Ishibashi** (AUDITION) and Masatoshi Nagase (Japanese TV's "Mike Hama") begin to think they're all somehow connected. Is it an internet plot or a bizarre secret cult that's responsible? And why does the perky innocence of that

incredibly popular teen girl band seem progressively more and more ominous? A delightfully gruesome horror film as well as a satire on peer pressure and pop culture – and prepare yourself for one of the most jawdropping opening sequences you will ever see!

Thursday, June 19 – 9:15 PM

L.A. Premiere -- New from Takashi Miike!!

GRAVEYARD OF HONOR (SHIN JINGI NO HAKABA), 2002, Daiei, 131 min. Director and enfant terrible **Takashi Miike** (AUDITION) goes back to the original source novel by Goro Fujita for this remake of the 1976 Kinji Fukasaku-helmed classic, and makes it his own. Goro Kishitani portrays the legendary real life gangster, a sociopathic loser who can't even get along with his fellow hoodlums and meticulously, if unconsciously, brings on his own blood-drenched destruction. Miike's gritty cinema-verite style continually impresses with its effortless versatility and painful honesty. Highly recommended.

Friday, June 20 – 7:00 PM

L.A. Premiere!

BOUNCE KO GALS, 1997, Media Blasters, 110 min. Dir. **Masato Harada**. A simultaneously charming and harrowing fly-on-the-wall tour following four teen schoolgirls who moonlight as thieving hookers to make extra cash. When Lisa (Yukiko Okamoto), one of the more innocent girls who, so far, has only stooped to selling her used panties, has her NYC college tuition money stolen, her friends band together to help her make it all back in one night. They have to contend with lovestruck teenage boys, psychotic salarymen, brutal yakuza and, last but not least, rich neighborhood gang boss **Koji Yakusho** (CURE, THE EEL), who is alternately compassionate and coldblooded about the young girls' plight. With Hitomi Sato, Yasue Sato.

Friday, June 20 – 9:30 PM

Double Feature -- L.A. Theatrical Premieres!!

PORNO STAR, 1998, Little More, 98 min. Dir. **Toshiaki Toyoda**. Koji Chihara is Arano, an amoral youth who hates yakuza and sees nothing wrong with killing them. Prowling Tokyo's Shibuya district, he secures himself a reputation that attracts a crew of young mob wannabes with a scheme to trick him into assassinating their own gangster target. Things go as planned, but the young hoods' alliance with loose cannon Arano may just end up backfiring. A notorious underground hit that's generated a mushrooming word-of-mouth for its violence, savage social observations and unorthodox, often surreal style. (Note: PORNO STAR is not about the Japanese porn industry!)

BLACK ANGEL 2 (KURO NO TENSHI VOL. 2), 1999, Media Blasters, 105 min.

Director **Takashi Ishii** (GONIN, FREEZE ME) returns with more of his own intoxicating brand of melancholic, noirish poetry. A sequel in name only to the first film, this focuses on beautiful, intense Mayo, a different Black Angel, who is ordered to assassinate an ultra-powerful yakuza boss. But things go awry when the boss's bodyguard turns out to be the man who'd rescued her from a brutal rape. With Yuki Amami, Reiko Kataoka.

Saturday, June 21 – 5:00 PM

U.S. Premiere!!

STRAY CAT ROCK – SEX HUNTER (NORA NEKO ROKKU – SEKKUSU HAANTAA), 1970, Vitagraph Films/American Cinematheque Presents, 85 min. Director **Yasuharu Hasebe** (BLACK TIGHT KILLERS) delivers the third and best in the five part STRAY CAT ROCK series, with phenomenal femme action star **Meiko Kaji** (FEMALE CONVICT SCORPION) as Mako, a girl gang leader who has her social conscience awakened when her hip yakuza beau, The Baron (**Tatsuya Fuji**) not only starts shanghaiing her girls as sex slaves, but also begins persecuting mixed race teenagers. There's a surplus of kinetic knife-fights, hip nightclub atmosphere and smart-aleck dialogue in this mod delinquent classic.

Saturday, June 21 – 7:00 PM

Seijun Suzuki Double Header – New 35 mm. Prints!!

U.S. Premiere! **UNDERWORLD BEAUTY (ANKOKUGAI NO BIJO)**, 1958, Vitagraph Films/American Cinematheque Presents, 87 min. Famed outlaw auteur **Seijun Suzuki** (BRANDED TO KILL, GATE OF FLESH) proves he was already operating on all cylinders in the late 1950's, in this riproaring crime thriller, his first feature to be shot in stunning black and white Scope. **Michitaro Mizushima** is the solitary black clad anti-hero trying to retrieve a cache of stolen diamonds while dodging double-crossers and homicidal yakuza, all the while abetted by the feisty, no nonsense sister (**Mari Shiraki**) of one of his murdered comrades.

TATTOOED LIFE (IREZUMI ICHIDAI), 1965, Vitagraph Films/American Cinematheque Presents, 87 min. Dir. **Seijun Suzuki**. **Hideki Takahashi** kills a rival gang boss, then goes on the run with his younger artist brother, finally settling in a rural mining community where he finds love in the form of precocious **Masako Izumi**. Soon, however, a corrupt private detective and the indigenous yakuza clan, led by Seizaburo Kawazu, start closing in. The climactic rain- and thunder-lit swordfight was so stylized, director Suzuki received his first warning from the Nikkatsu bosses to stop pushing the envelope. Beautiful and wildly exhilarating.

Saturday, June 21 – 10:30 PM
L.A. Theatrical Premiere!!

VISITOR Q (BIZITA Q), 2001, Media Blasters, 84 min. Bad boy director **Takashi Miike** creates a merciless satire on the Japanese family with this shocking direct-to-video feature. Washed-up TV reporter Kenichi Endo visits his teen hooker daughter, tries to pitch harebrained news projects to his former colleague/lover, decides to film a documentary about his teen son who is constantly harassed by neighborhood bullies, all the while ignoring his depressed, prodigiously lactating wife (Shungiku Uchida) who secretly works as a prostitute to support her drug habit! Enter Visitor Q (Kazushi Watanabe), a psychedelic zen hipster who, in his ambivalent freeloading way, may just be the key to reuniting what's left of this damaged, "average Japanese family." **Note: VISITOR Q contains scenes of graphic violence and sexuality. No one under 18 will be admitted to this screening!**

Sunday, June 22 – 5:00 PM
U.S. Premiere!!

BLACKMAIL IS MY LIFE (KYOKATSU KOSO WA GA JINSEI), 1968, Vitagraph Films/American Cinematheque Presents, 90 min. A rare 1960's yakuza film that master **Kinji Fukasaku** directed outside of Toei Studios (this time at Shochiku), **BLACKMAIL IS MY LIFE** follows the exploits of up-from-the-slums **Hiroki Matsukata**, a young swinger who will do anything to keep his freewheeling lifestyle intact. His lucky streak of blackmailing unravels in brutal fashion when he unwisely targets business allies of powerful gang boss **Tetsuro Tanba**.

Sunday, June 22 – 7:00 PM
Junko Fuji/Ken Takakura Double Bill!!!

RED PEONY GAMBLER – FLOWER CARDS MATCH (HIBOTAN BAKUTO – HANA FUDA SHOBU), 1969, Toei, 98 min. Dir. **Tai Kato**. (Number 3 in an 8 film series).

An encore presentation from our 1998 Tai Kato Retrospective, starring the luminously beautiful **Junko Fuji** (imagine Audrey Hepburn with a sword and a tattoo) as Oryu, the Red Peony Gambler, a traveling card-player who wanders into the bitter fight between two yakuza clans in 1920's Japan. One of Kato's most acclaimed films, **RED PEONY GAMBLER** lingers on in a series of bold poetic images, Fuji's snow-white kimono, the blue and black robes of the gangster chieftains. With **Ken Takakura**.

THEATRE OF LIFE – HISHAKAKU & KIRATSUNE (JINSEI-GEKIJO – HISHAKAKU TO KIRATSUNE), 1968, Toei, 109 min. Legendary director **Tomu Uchida** gives us his version of one of the most filmed literary sagas in Japan, as Kiratsune (**Ken Takakura**) inadvertently becomes involved with the vulnerable wife (**Junko Fuji**) of his best friend, Hishakaku (**Koji Tsuruta**) while the latter is in prison. A tapestry of gang war swordfights and crisscrossing destinies is set against the turn-of-the-century ambience of a bygone era. Mesmerizing!