

American Cinematheque CALENDAR MARCH 2007

Egyptian Theatre Programming:

OSCAR SHORTS

March 1 – 4

[Spielberg Theatre] 138 min. Magnolia Pictures and leading short film company Shorts International will again partner to bring Academy Award-nominated live action and animated short films to our Spielberg Theatre for a limited time. Here is a chance to see all the nominated Live-Action and Animated Short Films in one program either before or after the Academy Awards. Javier Fesser & Luis Manso's **"Binta and the Great Idea"** (Le Gran Idea) (Spain, 30 min., Live-Action). Binta, a 7-year-old girl, sets out to change the life of her young cousin. Borja Cobeaga's **"Eramos Pocos"** (One Too Many). (Spain, 16 min., Live-Action). When his wife leaves him, Joaquin asks his son to help him persuade his mother-in-law to do the housework. Soren Pilmark & Kim Magnusson's **"Helmer & Son"** (Denmark, 12 min., Live-Action). A son is called to the rest home, where his father has recently been admitted. Peter Templeman & Stuart Parkyn's **"The Saviour"** (Australia, 19 min., Live-Action). Malcolm, a door-to-door Mormon evangelist is in love with a married woman. Ari Sandel's **"West Bank Story"** (USA, 21 min., Live-Action). A musical comedy set in the fast-paced, fast-food world of competing falafel stands on the West Bank. Torill Kove's **"The Danish Poet"** (Denmark, 15 min., Animation). Kasper, a poet whose creative well has run dry, takes a holiday in Norway to meet the famous writer Sigrid Undset. Gary Rydstrom's **"Lifted"** (USA, 5 min., Animation). A young alien student from a distant world tests the patience of an increasingly weary instructor in a first-time abduction attempt. Roger Allers & Don Hahn's **"The Little Matchgirl"** (USA, 7 min., Animation). A tale about a poor young girl who finds visions of happiness in the fiery flames of the matches that she lights to keep warm. Based on the Hans Christian Andersen story. Geza M. Toth's **"Maestro"** (Hungary, 5 min., Animation). Maestro sits in front of a dressing room mirror, and carefully prepares for his grand show. Chris Renaud & Michael Thurmeier's **"No Time For Nuts"** (USA, 7 min., Animation). While trying to bury a nut during the Ice Age, Scrat uncovers a frozen time machine. Specific shorts to be updated on our website www.americancinematheque.com as well as which filmmakers will appear in-person.

Thursday, March 1 – 7:30 PM [Spielberg Theatre]

Friday, March 2 – 7:30 PM and 10:00 PM [Spielberg Theatre]

Saturday, March 3 – 7:30 PM and 10:00 PM [Spielberg Theatre]

Sunday, March 4 - 4:00 PM [Spielberg Theatre]

DOUGLAS SIRK – THE FAR SIDE OF PARADISE

March 1 – 4 at The Egyptian Theatre

March 15 – 21 at The Aero Theatre

Like many other early Hollywood filmmakers, **Douglas Sirk** was an European expatriate, a German citizen born of Danish parents who had grown to be one of the most respected directors of theater and film in his home nation. By the time he left Germany in 1937, he had directed eight films for UFA, was highly admired by the public and by his colleagues, as well as German propaganda minister, Josef Goebbels. But he was denounced by his first wife, a devout Nazi, for having taken a Jewish actress as his second spouse. Sirk and his mate, Hilde

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Jary made it to America in 1941, and by 1943, Sirk directed his first American movie, **HITLER'S MADMAN**, with John Carradine as Reinhardt Heydrich. Sirk subsequently turned out a few films – amongst them **SHOCKPROOF** – for Columbia before tiring of his inability to keep his boss, mogul Harry Cohn, from interfering with his productions, and he was soon released from his contract. Between 1944 and 1951, Sirk helmed such unexpectedly remarkable little pictures as **LURED**, **SUMMER STORM**, **SCANDAL IN PARIS** and **THE FIRST LEGION**, all independent productions released through United Artists. He signed on as a contract director at Universal in 1951 with **THUNDER ON THE HILL**, continued with warm, unassumingly great family dramas and comedies like **ALL I DESIRE**, **TAKE ME TO TOWN** and **WEEKEND WITH FATHER** – and the rest is cinematic history. Sirk was also largely responsible for helping Universal to mold supporting player Rock Hudson into a genuine, top box office star, showcasing the actor's talents in early lead roles in such underrated classics as **CAPTAIN LIGHTFOOT** and **TAZA, SON OF COCHISE**, then in burgeoning glossy soaps such as **MAGNIFICENT OBSESSION**, **ALL THAT HEAVEN ALLOWS**, and **WRITTEN ON THE WIND**. Because of Sirk's association with producer Ross Hunter, the filmmaker became inextricably bound up with the reputation of the melodrama master, something which reached its zenith in Sirk's final Hollywood film **IMITATION OF LIFE**. Due to his ability to transform often ludicrous material into sublime, multi-layered narratives, Sirk has influenced countless filmmakers who have followed in his wake – directors from R.W. Fassbinder to Todd Haynes have acknowledged his influence. Sirk also directed films like **A TIME TO LOVE AND A TIME TO DIE** (which mirrored Sirk's autobiographical anguish searching for his own alienated, lost son who had died as a German soldier during WWII) and the Albert Zugsmith-produced **TARNISHED ANGELS** (based on William Faulkner's *Pylon*). *"...the word 'melodrama' has rather lost its meaning nowadays: people tend to lose the 'melos' in it, the music...Most great plays are based on melodrama situations, or have melodramatic endings...but craziness is very important...This is the dialectic – there is a very short distance between high art and trash, and trash that contains the element of craziness is by this very quality nearer to art."* – Douglas Sirk, from [Sirk on Sirk: Conversations with Jon Halliday](#)

Series compiled by Chris D.

Special Thanks: Paul Ginsburg/UNIVERSAL; Todd Wiener; Emmet Lavery, Jr.

Thursday March 1 - 7:30 PM

Double Feature:

IMITATION OF LIFE, 1959, Universal, 124 min. Based on Fannie Hurst's best-selling novel, director **Douglas Sirk's** film dramatizes two mother-daughter relationships, one white, the other black. Lora Meredith, an ambitious, self-involved actress (**Lana Turner** in her greatest performance), clashes with her cheery, all-American daughter (**Sandra Dee** – who else?) over the same persistent beau, Steve Archer (the improbably good-looking **John Gavin**). Meanwhile, Lora's loyal servant Annie Johnson (**Juanita Moore**) faces heartache as her light-skinned daughter, Sarah Jane (**Susan Kohner**), struggles to pass as white. Dropping her movie-star mask in the shattering climax, Turner performs a scene that would have aroused the admiration and envy of Sarah Bernhardt; and the sublime, Oscar-nominated Moore and Kohner offer one of the best-acted mother-daughter relationships in the history of American film. Under the supervision of master showman, producer Ross Hunter, **IMITATION OF LIFE** is

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a virtuoso display of late-era studio mannerism, from the alternately lustrous and moody cinematography of Russell Metty, to the lush and sometimes wrenching Frank Skinner score, to the cunning sets, filled with mirrors and looming stairs. This knockout melodrama that delivers the goods, to a degree no other film of its genre ever has, is a shrewd comment by Sirk (an acerbic emigre German director) about Hollywood melodrama, as well as about such crucial issues as race, gender, and materialism in 1950's America. A feast to be savored again and again. (Program description: courtesy Foster Hirsch)

ALL I DESIRE, 1953, Universal, 79 min. Director **Douglas Sirk's** subtly subversive drama finds independent **Barbara Stanwyck**, a failed actress and "wayward" mother in 1910 midwestern America returning to visit her family after a ten year absence. Despite the alternately excited and bewildered reactions of her estranged husband, school principal **Richard Carlson**, and her children (**Lori Nelson, Marcia Henderson, Billy Gray**), the small town community is scandalized. To complicate matters, Stanwyck's old beau, **Lyle Bettger** is more than eager to re-stoke the flames of carnal passion. *"Sirk transforms the material through a careful and ironic subversion of the conventions; what emerges is a biting assessment of the value of survival in the face of small-town meanness and prejudice..."* – Don Druker, Chicago Reader; *"Sirk's delineation of the manners and 'morality' of bourgeois middle America is devastating; and the precision with which he dissects the repressions, jealousies and joys that permeate a family has never been rivalled."* – Time Out Film Guide (UK) **NOT ON DVD**

Friday, March 2 - 7:30 PM

Double Feature:

New 35mm Print! **ALL THAT HEAVEN ALLOWS**, 1955, Universal, 89 min. **Jane Wyman**, a lonely widow with two spoiled, almost grown children (**William Reynolds, Gloria Talbot**) as well as a circle of snobbish, upper-middle-class friends, suddenly finds herself falling-in-love with her gardener, **Rock Hudson**. Director **Douglas Sirk** examines the curious cultural barriers we set up for ourselves regarding love, skewering age and class differences in the process as well as championing fearless independence of the individual spirit, something that was not always that common in the 1950's. One of the most fractured, transcendent love stories of 20th century cinema and a prime inspiration for Todd Haynes' more recent, acclaimed **FAR FROM HEAVEN**. *"Ageism, sexism, classism, and unabashed snobbery rear their ugly heads in a provocatively told story by probably the greatest film melodrama stylist who ever lived. Sirk was one of the inspirations for R.W. Fassbinder's vivid visual style and Brechtian narrative approaches; his ALL: FEAR EATS THE SOUL is modeled on ALL THAT HEAVEN ALLOWS."* – Marjorie Baumgarten, The Austin Chronicle

THE FIRST LEGION, 1951, 86 min. **Charles Boyer** is an intelligent, savvy Jesuit priest who sometimes wonders why he didn't go on to his original ambition as a lawyer. When a terminally ill, elderly priest (**H. B. Warner**) at the seminary makes a sudden recovery and claims to have spoken to long dead Jesuit founder, Joseph Martin, the institution's other clerics all believe it's a miracle. Boyer is very skeptical, and clouding the issue is Warner's atheist ex-student and attending physician (**Lyle Bettger**). Boyer soon learns what spurred Warner's recovery but is unable to reveal it due to the seal of the confessional. Full of subtle ironies, director **Douglas Sirk's** film of Emmet Lavery's play is a wise, penetrating and often humorous study of the nature of faith and man's need to believe in something. With **William Demarest, Leo G. Carroll, Barbara Rush**. **NOT ON DVD**

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Saturday, March 3 - 6:00 PM

A TIME TO LOVE AND A TIME TO DIE, 1958, Universal, 132 min. Director **Douglas Sirk's** penultimate Hollywood film, an adaptation of the novel by **Erich Maria Remarque** (**ALL QUIET ON THE WESTERN FRONT**, **THREE COMRADES**), might be one of his lesser-known later pictures. Nevertheless, it remains one of his most affecting, moving masterworks. **John Gavin**, a German foot soldier on an all-too-brief leave from the Eastern Front during WWII, returns to his hometown to find it a bombed-out shell. But he comes across unexpected tenderness amongst the ruins in the form of grown childhood friend, **Liselotte Pulver**. A classic evocation of the fleeting quality of a fragile, precious love soon to be immolated in a barbaric world consumed by flames. Legendary writer Remarque himself appears in a supporting role as Professor Pohlmann and **Don Defore** and **Keenan Wynn** are Gavin's hapless comrades. Co-starring underrated performers **Jock Mahoney** and **John Van Dreelen** in prime supporting roles; and keep your eyes peeled for **Klaus Kinski** in one of his rare appearances in a 1950's Hollywood film. *"A masterpiece of mise-en-scene... a haunting story of the search for beauty in a dead world... happiness hovers just beyond reach in Sirk's metaphysically charged CinemaScope images. A stunning triumph of form..."* – Dave Kehr, [Chicago Reader](#) **NOT ON DVD**

Saturday, March 3 – 9:00 PM

Double Feature:

MAGNIFICENT OBSESSION, 1954, Universal, 108 min. Possibly director **Douglas Sirk's** most outlandishly improbable melodrama – and that's saying something. Although Sirk had directed **Rock Hudson** in films before, this was the first collaboration between Sirk, Hudson and master producer Ross Hunter on a "weepie." Equally iconoclastic director John M. Stahl (**LEAVE HER TO HEAVEN**) had helmed the original adaptation of the Lloyd Douglas bestseller in 1935 with Irene Dunne, and as here, it catapulted its male lead (Robert Taylor) to stardom. Hudson is a carefree playboy who blinds a young widow (**Jane Wyman**) in a boating accident and consequently mends his ways, becoming an eminent surgeon, dedicating his life to restoring Wyman's sight! The ultimate in dated soap opera, but somehow Sirk makes it gel, achieving a baroque surrealism, transcending genre by deftly accentuating the offbeat, then judiciously downplaying or pushing-over-the-top the sentimentality endemic to the material, all depending on the individual scene. With **Barbara Rush**, **Agnes Moorehead**. *"...Sirk's film is up there with the industry's best melodramas, rivaling other highlights of his impressive canon such as **WRITTEN ON THE WIND** and **ALL THAT HEAVEN ALLOWS**."* – [Channel 4 Film \(UK\)](#)

WEEKEND WITH FATHER, 1951, Universal, 83 min. Before **Douglas Sirk** embarked on his final Hollywood foray into transcendental, zen soap opera, he made several sublime little comedies, and this is one of them. Sirk always touched on family dynamics in all his pictures, and here we see his light European touch with middle-aged romance between single parents. When **Van Heflin** drops his daughters (**Gigi Perreau**, **Janine Perreau**) at the train station on their way to camp, he meets **Patricia Neal**, there for the same reason with her young boys (**Tommy Rettig**, **Jimmy Hunt**). There is obvious chemistry, but also complications: Heflin's present high maintenance girlfriend (**Virginia Field**) expects marriage, and an over-zealous, health-conscious camp counselor (**Richard Denning**) has designs on Neal. **NOT ON DVD**

Sunday, March 4 – 7:30 PM

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TARNISHED ANGELS, 1958, Universal, 91 min. Director **Douglas Sirk** re-united three of his WRITTEN ON THE WIND stars for what is probably the best adaptation ever of a William Faulkner novel (the master writer's Pylon). **Rock Hudson** is a hard-drinking, idealistic reporter in 1930's New Orleans who becomes intrigued with former war ace and current air show stunt pilot, **Robert Stack**, an obsessed man living hand-to-mouth with his dissatisfied wife (**Dorothy Malone**), son (**Chris Olsen**) and sad-eyed mechanic (**Jack Carson**). Fascinated Hudson befriends the bunch, but is soon chagrined at his powerlessness as he witnesses self-destructive Stack's inner demons tear his family apart. **Robert Middleton** is wonderfully venal as the air show competitor who offers Stack an impossible choice that will stoke the furnace of tragedy to the bursting point. **NOT ON DVD**

TAKE ME TO TOWN, 1953, Universal, 81 min. Delectable saloon-singer **Ann Sheridan** is on the run from the law (sheriff **Larry Gates**) with her partner-in-crime (**Phillip Reed**) when they land in a small, northwestern lumber town. Coincidentally, the children of lumberjack preacher **Sterling Hayden** take it on themselves to find their dad a new wife. They pick Sheridan, and, before she knows it, she finds herself unexpectedly warming to the idea of hearth, home and leaving behind her shady lifestyle. Hayden decides it's a good idea, too, but he and Sheridan must still contend with a few scandalized citizens as well as a jealous widow (**Phyllis Stanley**) and villain, Reed. Director **Douglas Sirk** brings a lighthearted, Old World charm as he works a variation on his theme of accepting people for who they are, an issue he dramatized more seriously the same year in ALL I DESIRE with Barbara Stanwyck. *"Since Sheridan is a saloon singer, there is ample reason for the sight values of the costumes she wears for display purposes. She does justice to them, as well as furnishing the situations and dialog with a well-charged humorous worldliness that's a big help to the picture. Hayden is excellent as the logger-preacher."* Variety **NOT ON DVD**

Wednesday, March 7 – 7:30 PM

Sneak Preview

KILL HOUSE, 2005, 94 min. This new effort from independent filmmaker **Beth Dewey** (TWEEKED) is a gratifyingly mean-spirited horror comedy about three competing Los Angeles realtors (**Susan Artigas, Oliver Elmore, Beth Dewey**), one of whom goes off the deep end, leaving a trail of corpses behind. Dewey focuses on a certain house as the homicidal catalyst, put on the market by two blissfully unconcerned parents (**Barnaby Levy, Iris Berry**) who decide to go on a trip, leaving their substance-abusing, dysfunctional teen children (**Toni Breen, Paul Mocey-Hanton**) to deal with prospective buyers. Caught up in the escalating, politically-incorrect nightmare is a well-meaning parolee (**E. Shepherd Stevenson**), his parole officer (**Kamesha Gibson**) and two perverse, slacker police detectives (**Felicity Smith, Drew Droege**). *Discussion following the screening with director Beth Dewey and various members of the cast.* **NOT ON DVD**

Thursday, March 8 – Sunday, March 11 THE VERY SHORT MOVIES FESTIVAL (formerly Golden Star Shorts) (This is not an American Cinematheque presentation) (**For more info go to: www.VeryShortMovies.com**)

Wednesday, March 14 – 7:30 PM

OUTFEST WEDNESDAYS

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FOR THE LOVE OF DOLLY, 2005, 56 min. Dir. **Tai Uihmann**. For nearly 40 years, Dolly Parton has sung her way into the hearts and minds of millions of people – but few are as devoted as the fans featured in this clever, accomplished documentary. The film takes viewers on an intimate ride not only through Dollywood but also into the psyches of her most fiercely loyal fans. Here they reveal why Dolly’s rags-to-riches story has transformed their lives – and those of many others. *Plus the short: “Pro-Choice,”* 2006, 4 min. Dir. **David Jahn**.

RECENT SPANISH CINEMA XIII

Featuring a Retrospective Tribute to director Vicente Aranda

March 15 – 24 at The Egyptian Theatre

Presented in collaboration with the Instituto de la Cinematografía y de las Artes Audiovisuales (ICAA) of the Spanish Ministry of Culture, EGEDEA and the Spanish Institute for Foreign Trade, ICEX and Consulate General of Spain in Los Angeles.

This year Spanish Cinema received the international recognition it deserves with the popular success of Guillermo del Toro’s **PAN’S LABYRINTH** and Pedro Almodovar’s **VOLVER**. But there are even more Spanish films out there to amaze you! Join us for the most exciting showcase of new Spanish films in town, including the revelation of this year, winner of the Goya for best new director and new actor, Daniel Sanchez Arevalo’s astonishing drama **DARKBLUEALMOSTBLACK**; Agustin Diaz Yanes’s 17th century portrait of a reflective mercenary **ALATRISTE** starring Viggo Mortensen; **CROSSING THE BORDER** the beautiful directorial debut of TV actor Carlos Iglesias, Antonio Chavarrías’ neo noir **CELIA’S LIVES**. Not to forget that from the established filmmakers side, Fernando Colomo delivers one of his most delightful comedies with **THE NEAR EAST**; David Trueba returns with a wistful portrait of youth in Madrid with **WELCOME HOME**, and do not miss **MY NAME IS JUANI**, the latest from Bigas Luna. This selection of films offers performances from Spain’s favorites actors: Victoria Abril, Ariadna Gil, Pilar Lopez de Ayala, Javier Camara, Carlos Iglesias, Luis Tosar, Juan Echanove; plus newcomers Quim Gutiérrez and Javier Cifrian. Not to forget the presence of international figures such as Viggo Mortensen and Daniel Brühl.

Featuring a Retrospective Tribute to director Vicente Aranda

“Leave your inhibitions at the door” might be a good introduction to the erotic, subversive and savage cinema of director Vicente Aranda – a world where sexual identity can be slipped into like a new skin (**CHANGE OF SEX, BILINGUAL LOVER**); where women fight (and love) harder than men (**LIBERTARIAS, FANNY “PELOPAJA”**); where almost anything goes except forgiveness. Like Buñuel and his fellow-Catalan Bigas Luna, Aranda delights in the surreal and sacrilegious: a fashion model who takes on the apocalypse; a militant, libertarian nun. But anarchy, in Aranda’s eyes, comes with a stiff price – hearts are shattered, lives are ruined. A native of Barcelona, Aranda had no formal training in film when he “reinvented” himself as a director at the age of 38 with his first feature, aptly titled **BRILLIANT FUTURE**. He emerged as one of the central figures in the controversial New Spanish Cinema of the 1970’s, along with Manuel Gutiérrez Aragón, Carlos Saura, Bigas Luna and others. In 1976, he cast an unknown actress and game-show hostess named Victoria Abril as the transsexual heroine of **CHANGE OF SEX**, creating an overnight icon of Spanish Cinema; since then, he’s made many more

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features with Abril, including his latest film, the sumptuous medieval tale **THE MAIDEN'S CONSPIRACY**.

We are thrilled to welcome at the Egyptian Theatre director Vicente Aranda and other guests to be confirmed. (Please check our website for updates).

Series compiled by Gwen Deglise, Chris D, Dennis Bartok, with the assistance of Inocencio F. Arias

Special Thanks: Pilar Torre / ICAA; Consul General of Los Angeles Inocencio F. Arias / CONSULATE GENERAL OF SPAIN; Jaime Lorenzo Garcia-Ormaechea / TRADE OFFICE - ICEX.

Thursday, March 15 - 7:30 PM

THE MAIDENS' CONSPIRACY (TIRANTE EL BLANCO), 2006, 120 min. The Byzantine emperor asks the legendary brave knight Tirant for his help against the Turks. Thanks to his courage and military prowess, the Turks are defeated. But Tirant's strength is not enough against the intrigues swirling about the Imperial Court. Director **Vicente Aranda's** latest film is the sweeping adaptation of the famous novel, Tirant Lo Blanc. A major co-production starring **Leonor Watling, Victoria Abril, Giancarlo Giannini, Ingrid Rubio**, and as Tirant and Carmesina, newcomers **Caspar Zafer** and **Esther Nubiola**. ***Discussion following with director Vincente Aranda. NOT ON DVD***

Friday, March 16 - 7:30 PM

DARKBLUEALMOSTBLACK (AZULOSCUROCASINEGRO), 2006, 115 min. The astonishing debut feature from director/writer **Daniel Sanchez Arevalo** quickly evolves into one of the most surprising and irresistibly moving Spanish dramas since (dare we say it?) Almodovar's ALL ABOUT HER. A bitter young man works as a janitor and looks after his stroke-impaired father; meanwhile his older brother is in jail, where he falls in love with a female prisoner who is desperate to get pregnant. Except the older brother is impotent, so he asks the younger one to sleep with her in his stead. Meanwhile the janitor's slacker best friend discovers his own dad is visiting a male masseur and starts blackmailing his father. Brilliantly funny but emotionally honest all the way, the movie just gets better and better as it goes along. Starring **Quim Gutierrez, Marta Etura, Antonio de la Torre, Eva Pallares**. ***NOT ON DVD***

Friday, March 16 - 10:30 PM

CHANGE OF SEX (CAMBIO DE SEXO), 1976, 108 min. Dir. **Vicente Aranda**. Tired of being called the prettiest boy in class and bullied by his ultra-macho father, José María (**Victoria Abril**) runs off to Barcelona – where he/she is soon cruising the clubs as vivacious María José! Based on a true story (and co-starring real-life transsexual **Bibi Andersen**), the film triumphs as both surreal comedy and sympathetic drama; you may laugh, but there are no cheap jokes here. ***Director Vicente Aranda will introduce the screening. NOT ON DVD***

Saturday, March 17

**Egyptian Theatre Historic Tours & FOREVER HOLLYWOOD
Sid Grauman Birthday Talk & Tour 10:30 AM**

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FOREVER HOLLYWOOD 11:40 AM

In honor of his birthday, there will be a special presentation (in lieu of the regular tour) about Egyptian (and Chinese) Theatre founder Sid Grauman (born March 17, 1879) by Mark Simon of Samuel French Bookstores. Mark's presentation on the colorful and quirky life of movie theatre impresario (and lifetime prankster) Sid Grauman (and friends) will be followed by an abbreviated tour of Sid's 1922 movie palace, the Egyptian Theatre.

Saturday, March 17 - 5:00 PM THIS SCREENING HAS BEEN CANCELLED

THE INVISIBLES (LOS INVISIBLES), 2007, approximately 90 min. The latest collection of short films directed by established filmmakers, compiled and produced by **Javier Bardem** and premiering at the Berlin Film Festival this year. Each filmmaker examines the world's neglected problems and the people suffering from them. Directors are **Mariano Barroso** (EXTASIS); **Isabel Coixet** (THE SECRET LIFE OF WORDS); **Javier Corcuera** (THE BACK OF THE WORLD); **Fernando León de Aranoa** (LOS LUNES AL SOL) and **Wim Wenders** (THE WINGS OF DESIRE). **NOT ON DVD**

Saturday, March 17 - 7:30 PM

Double Feature:

ALATRISTE, 2006, 135 min. Dir. **Agustin Diaz Yanes**. **Viggo Mortensen** (THE LORD OF THE RINGS, A HISTORY OF VIOLENCE) stars as the brooding, irresistible Captain Alatraste, 17th century soldier, mercenary and lover, in this superb adaptation of the historical novel by Arturo Perez-Reverte. The plot twists and turns like a dark river, covering 20 years from the wars in Flanders to France - and along the way Alatraste crosses paths with characters real and fictional including actress Maria de Castro (**Ariadna Gil**, PAN'S LABYRINTH), the Count-Duke of Olivares (**Javier Camara**), poet Francisco de Quevedo (**Juan Echanove**) and others. The mournful heart of the film remains Mortensen, though, who performs all of his dialogue in fluent Spanish (he lived in Venezuela and Argentina as a youth). Nominated for 14 Goya Awards, including Best Picture, Best Director and Best Actor. 2007 Goya Winner of Best Script, Best Art Direction, Best Costume. **NOT ON DVD**

SALVADOR, 2006, 134 min. Dir. **Manuel Huerga**. The film retraces the last twelve hours of Salvador Puig Antich (**Daniel Brühl**), the last political prisoner executed by garrote during the Franco regime, as he receives visits from family and friends. From a student protestor, Salvador becomes an active militant in the resistance movement, but gets caught and condemned to death after a series of bank robberies. A superb performance by German actor Daniel Brühl (GOOD BYE LENIN!). A haunting film. **NOT ON DVD**

Sunday, March 18

Egyptian Theatre Historic Tours & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:40 AM FOREVER HOLLYWOOD

Sunday, March 18 - 5:00 PM

THE BILINGUAL LOVER (EL AMANTE BILINGUE), 1993, 93 min. Dir. **Vicente Aranda**. Juan (**Imanol Arias**), the impoverished son of a Chinese magician, discovers that his aristocratic Catalan wife (**Ornella Muti**) has been cheating on him. Spiraling into despair, Juan is disfigured by a Molotov Cocktail – and reborn as a mesmerizing, one-eyed ladies' man named

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“Faneca.” A hilarious, sexually-charged satire on obsessive love, language, revolution and class barriers, this is pure Aranda from start to finish. **Director Vicente Aranda will introduce the screening. NOT ON DVD**

Sunday, March 18 - 7:30 PM

CROSSING THE BORDER (UN FRANCO 14 PESETAS), 105 min. A powerful directorial debut by television actor **Carlos Iglesias** on a rarely depicted theme in Spanish Cinema: the migration to other European countries to find a job, the stark reality facing so many Spaniards in the 1950's and 1960's. Leaving their families behind, Martín (Carlos Iglesias) with his friend Marcos, tries his luck in Switzerland. Arriving in the picturesque Swiss village, they are confronted by the mysterious habits of the locals. As their families joins them, they again have to assimilate. A touching and powerful film. **NOT ON DVD**

THE NEAR EAST (EL PROXIMO ORIENTE), 2006, 95 min. In the best example yet of his style, director **Fernando Colomo** returns with a genuine and lovely social comedy about Islam and multiculturalism. Good hearted butcher Cain (**Javier Cifrian**) takes responsibility for his brother Abel's born out of wedlock child by marrying pregnant Aisha, the daughter of Bangladeshi restaurant owners Shakir and Samaah. *“The busy script leaps with agility from one such screwball situation to the next, fluid editing keeps up the momentum.”* Jonathan Holland, Variety **NOT ON DVD**

Wednesday, March 21 - 7:30 PM

Double Feature:

LOVERS (AMANTES), 1991, 105 min. One of director **Vicente Aranda's** biggest international successes and a ferocious summary of his favorite themes, starring the unbeatable trio of **Victoria Abril**, **Jorge Sanz** and **Maribel Verdú** as a doomed romantic triangle. Abril's Luisa is one of the strongest femme fatales to ever hit the screen: her graphic sex scenes with Sanz are an amazing display of power and domination. *“The ease and speed with which this perfect future collapses is the sardonic subtext of Mr. Aranda's dark, romantic melodrama, which is said to be based on a true story and is certainly one that could never have been made as a movie in Franco's day... The film's manner is dispassionate. Mr. Aranda observes everything in detail, the sexual acrobatics as well as the melodrama that ends the story, but without appearing to comment on the events or to burden them with larger meanings. LOVERS is a sophisticated, highly accomplished work.”* – Vincent Canby, New York Times **NOT ON DVD**

FREEDOM FIGHTERS (LIBERTARIAS), 1996, 130 min. Director **Vicente Aranda's** juicy, highly entertaining drama of three women fighting for equality during the Spanish Civil War. A young nun (**Ariadna Gil**) is forcibly recruited into the Red Brigade by two tough-talking soldiers (**Victoria Abril** and **Ana Belen**) – they quickly discover that war is not only chaos, but an oppressively macho business. Abril is terrific as the anarchist/spiritualist Floren, possessed by inner voices and firmly convinced that Jesus was a woman. *“...therein lies LIBERTARIAS' true triumph: Aranda's willingness to let his characters retain their own belief systems, even in the face of larger considerations. It's anarchy in action, perfectly expressing those ideals the real Free Women gave their lives for -- and endowing his film with an extra moral weight undreamt of in the philosophies of most North American action movies.”* – Gemma Files, Eye Weekly

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Wednesday, March 21 – 7:30 PM

OUTFEST WEDNESDAYS [Spielberg Theatre]

FILMS BY SU FRIEDRICH:

DAMNED IF YOU DON'T, 1987, 42 min. Originally screened in Outfest 1988, Su Friedrich investigates the themes and connections between women, sexuality, personal relationships and religion in an innovative and graceful film that addresses a taboo subject: a young nun and her sexual attraction to another woman.

HIDE AND SEEK, 1996, 63 min. Winner of the OUTstanding Documentary Feature in 1997, HIDE AND SEEK explores the fertile terrain of lesbian childhood and prepubescence in a 12-year-old girl living in Brooklyn in the mid-1960's. *Discussion following with director, Su Friedrich.* **IN COLLABORATION WITH REDCAT**

Thursday, March 22 - 7:30 PM

Soccer Double Feature:

THE RAILROAD ALL STARS (ESTRELLAS DE LA LINEA) 2006, 94 min. Director **Chema Rodriguez's** in-your-face documentary follows the feisty Railroad All Stars, a totally female soccer team formed in 2004 from inhabitants of one of Guatemala's worst ghettos. As if the odds were not stacked high enough against them, the women are also prostitutes, and they have organized their team to draw attention to their ongoing exploitation by a hypocritical macho society that routinely beats, robs and even murders them. Their introduction into the world of soccer, as they begin to play other local teams, causes an uproar. Middle class society wants them banned, but the girls also find occasional support from sometimes surprising quarters, including a few of the media representatives covering their story. Winner of the 2006 Sebastian Award at the San Sebastian International Film Festival. **NOT ON DVD**

THE GREAT MATCH (AL GRAN FINAL), 2006, 88 min. Dir. **Gerardo Olivares**. This stunning comedy set in Mongolia, Niger and the Amazon, follows the extraordinary effort of three indigenous groups to see the 2002 final soccer World Cup between Germany and Brazil. In the vast meadow of Mongolia's Altai Mountains, a group of riders returns to the family tent with their eagles in order to watch the game but first they need to connect their TV to the power line. In Niger's Tenere desert, Tuareg Hassan leaves his caravan of camels and joins a truckload of people, convincing them to reroute to an "iron tree" to connect his TV in time for the start of the game. The funniest of all, soccer-shirt wearing tribal hunter Xama is trying to set up a TV set and an ancient dynamo in his compound in the Brazilian jungle. National Geographic lovers and soccer fans will unite in this delicious movie. **NOT ON DVD**

Friday, March 23 - 7:30 PM

Double Feature:

WELCOME HOME (BIENVENIDO A CASA), 2006, 118 min. Director/writer **David Trueba** returns with this wry, wistful look at the unpredictable changes of being young, in love and employed in modern Madrid. **Alejo Sauras** stars as Samuel, a novice newspaper photographer who's just moved in with his long-time girlfriend, Eva (**Pilar Lopez de Ayala**, **JUANA LA LOCA**). But will their romance survive being in such close quarters (even if they have separate bedrooms)? The supporting cast features some of Spain's finest actors including **Ariadna Gil** (**PAN'S LABYRINTH**), **Juan Echanove** and **Jorge Sanz** (**BELLE EPOQUE**). **NOT ON DVD**

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MY NAME IS JUANI (SOY LA JUANI), 2006, 92 min. Director **Bigas Luna's** newest effort focuses on **Veronica Echegui** as the effervescent and irrepressible Juani, a girl from the provinces sick of her slacker father, apathetic mother and the appallingly poor specimens who serve as prospects for boyfriends. When her best friend, Vani (**Laya Marti**) is beaten up by her guy (**Gorka Lasaosa**) and Juani finds her own nearly-simian beau Jonah (**Dani Martin**) is being unfaithful, the two head for Madrid to find their fortunes. While Vani has the modest ambition of getting breast enhancement, Juani has serious aspirations to becoming an actress, and we witness as she undergoes a series of tragi-comic trials and tribulations. **NOT ON DVD**

Saturday, March 24 - 5:00 PM

WHAT I KNOW ABOUT LOLA (LO QUE SE DE LOLA), 2006, 112 min. Director **Javier Rebollo's** touching study of two lonely souls is suffused with a gentle, melancholy humor. Wallflower Frenchman Leon (**Michael Abiteboul**) lives a life of quiet desperation with his bedridden mother, resigned to his emotionally barren life. When his mother dies, he begins to notice his next door neighbor, Lola (**Lola Duenas**), a vivacious Spanish woman who occasionally appears on his local amateur porn channel. Before long, he becomes captivated, charting her every movement and watching over her adoringly from afar. He watches as her partying ways and her love life gradually give way to solitary drinking. Although his obsession with Lola borders on the pathological, Leon never does anything inappropriate – on the contrary - and we are kept in suspense waiting to see if he will ever get the courage to make real contact. Rebollo's film explores with brilliant simplicity the phenomenon of how people in a big city – people surrounded by millions of other people – can be dying inside from emotional starvation, unable to make the simple gesture of reaching out. Winner of the FIPRESCI Prize at the 2006 London Film Festival. **NOT ON DVD**

Saturday, March 24 - 7:30 PM

Double Feature:

CELIA'S LIVES (LAS VIDAS DE CELIA), 2006, 101 min. Director **Antonio Chavarrias'** mystery unfolds like an intricate patchwork quilt, showing the effects of a teenage girl's murder on the family of the dead girl's best friend, Angela (**Aida Folch**). Angela's big sister Celia (**Najwa Nimri**) has had other disheartening news as well, and it becomes clear that not only she, but her moody husband, Agustin (**Daniel Gimenez Cacho**, ARO TOLBUKHIN) have their own secrets to hide. Reliable **Luis Tosar** is the dogged police detective who patiently canvases the neighborhood trying to unravel the ever more confusing puzzle. It is a testament to Chavarrias (who also wrote the script) and his terrific ensemble cast that the audience is kept guessing on just who did what till the very end – nobody here, including Tosar's cop Miguel, is a perfect person, and the absolutes of the law are continually subverted by the traitorous emotions of all concerned. *"Cunningly-structured noir CELIA'S LIVES is helmer Antonio Chavarrias' finest work to date... rings psychologically true throughout..."* – Jonathan Holland, *Variety*

NOT ON DVD

THE NIGHT OF THE SUNFLOWERS (LA NOCHE DE LOS GIRASOLES), 2006, 123 min. This dark, engrossing thriller from director/writer **Jorge Sanchez-Cabezudo** has overtones of 21 GRAMS and IRREVERSIBLE with its intersecting storylines and moments of startling violence. The mystery begins with the rape/murder of a young woman in a field of sunflowers ... We meet a number of people who seem to have no connection to each other or the crime --

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and then slowly, chapter by chapter, their lives start to interlock in inexorable ways. With **Carmelo Gomez** (DIAS CONTADOS). *“Atmospherics are top notch, with lensing creating a claustrophobic air more normally associated with the mean streets of New York than with old Castile. Threaded through the action is a bitter view of rural Spanish life rarely matched since Mario Camus’ ’80’s brutal backwoods classic THE HOLY INNOCENTS.”* – Jonathan Holland, *Variety* **NOT ON DVD**

ART DIRECTORS GUILD HALL OF FAME

An Ongoing Series at The Egyptian and Aero Theatres

Presented in collaboration with the Art Directors Guild. Launching with our March 25 screening of HOW GREEN WAS MY VALLEY (1941) representing the production design work of Richard Day (1896-1972), is a year-long, monthly series of classic films that herald the work of some of the Guild’s legendary Hall of Fame Production Designers and Art Directors. A Q&A session about the production design will be conducted after each screening by a prominent Art Directors Guild production designer or historian. The Guild established its Hall of Fame for deceased legendary production designers and art directors in 2005 and since then has inducted 17 designers.

For more information: www.artdirectors.org

Sunday, March 25 – 7:30 PM

ART DIRECTORS GUILD HALL OF FAME SCREENING

HOW GREEN WAS MY VALLEY, 1941, 20th Century Fox, 118 min. Only one of many masterpieces he created in the 1940’s, director **John Ford’s** beautiful, heartbreaking account of the plight of a Welsh coal-mining family circa turn-of-the-last century won five Oscars, including Best Picture, Best Director, Best Supporting Actor (**Donald Crisp** as the stern but loving patriarch), Best Art Direction (Richard Day, Nathan Juran, Thomas Little) and Best Cinematography (Arthur C. Miller). Seen through the eyes of Crisp’s young son, **Roddy McDowall**, we watch as his older brothers (**John Loder**, **Patric Knowles**, et.al.) are split apart by economic hard times as well as labor strife, and his older sister, **Maureen O’Hara** foregoes the mutual love she shares with poor minister **Walter Pidgeon** to join in a rich, but loveless marriage. One of the truly great saga motion pictures of the 20th century, a work that seems to encapsulate all the truths, joys and sorrows of the whole world in one film. With sterling support from **Sara Algood**, **Barry Fitzgerald**, **Rhys Williams**, **Anna Lee** and **Arthur Shields**. *Discussion following about the work of seven time (out of twenty nominations) Academy Award winner, production designer Richard Day, possibly the greatest of the early independent art directors in Hollywood. He began his forty year, trend-setting career in the silent era as Erich Von Stroheim’s designer in 1919 and went on to design A STREETCAR NAMED DESIRE (1951), ON THE WATERFRONT (1954) and TORA! TORA! TORA! (1970), to name but a few of his famous credits.*

Wednesday, March 28 – 7:30 PM

OUTFEST WEDNESDAYS

Networks presents: LESBIAN SEX AND SEXUALITY, 2007, 90 min. Dir. **Katherine Linton**, Award winning filmmaker **Katherine Linton** offers an unblinking and authentic look inside the world of lesbian culture in this provocative new documentary series, where the subjects of

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lesbian sexuality and desire are celebrated. In a nation where sexuality in general is taboo, lesbian sex, lust and sexual representation are even more marginalized. By visiting writers, academics and "sexperts," and going inside sex shops, erotic dance clubs and lesbian-owned porn companies, this series goes beyond mass appeal to find out what really turns on lesbians and perhaps any woman who has ever had a same-sex fantasy.

Thursday, March 29 – 7:30 PM

ALT SCREEN

BANGKOK, 2006, 97 min. In this beautifully photographed (by Ilya Lyudmirsky) buddy/road movie, an ex-soldier with an inability to connect with others, let alone himself, who has been "hiding out" in the army to avoid life, embarks on an impulsive post-discharge journey to Southeast Asia, to the region where his MIA father was last seen. Along the way he forms an unlikely emotional bond with two other Americans: a drifting self-fashioned spiritualist and a chatty, know-it-all vacationing grad student, who join his quest. Discussion following with director Colin Drobnis and cast and crew.

MOVIES & THE BEATS, PT. 1 – VENICE BEACH, HOLLYWOOD, NEW YORK & BEYOND
March 30 – 31 at The Egyptian Theatre

Sometime in the early 1950's, borne out of the Atomic Era and a post-WWII malaise, a new social and literary movement began to make itself felt. At the time, New York writers such as Jack Kerouac, William Burroughs, Allen Ginsburg, Gregory Corso and San Francisco poets like Kenneth Rexroth, Lawrence Ferlinghetti, Michael McLure, et.al., were making their presence known. Coffee houses sprang up in big cities – especially urban centers on the west and east coast - places where the intellectually and spiritually disenfranchised could come to socialize, read poetry, exchange ideas about the state of the world and "drop out." Somewhere along the line, society – and members within the inner circle themselves – started to call these drop-outs "beatniks." There were obvious, cliché visual signifiers - berets, sunglasses, narrowly-cut black slacks and - for many of the gentlemen – goatees. No matter that virtually none of the famous writers associated with the movement had ever been glimpsed in such get-ups. Television programs featured comic beatnik skits or characters (witness Maynard G. Krebs of the "Dobie Gillis" show). But, surprisingly, there were comparatively few references in the movies. One might see a glimpse or two of something bohemian in a musical comedy like FUNNY FACE, but, unlike the droves of published material in novels and literary journals, there were no great cinematic beat statements being made by Hollywood filmmakers. The few films that were released by the major studios tended toward the wildly exploitive (**THE BEAT GENERATION**) or the feeble (MGM's amusingly pathetic attempt to adapt Kerouac's **THE SUBTERRANEANS** with George Peppard and Leslie Caron). Then there were fitfully entertaining, but wildly misrepresentative drive-in pictures such as **THE BEATNIKS**, **THE BLOODY BROOD** and **THE REBEL SET**, efforts which equated beatniks with psychopathic criminals. Yet again other lower profile, lower budget films came close to the real thing – Curtis Harrington's wistful and haunting **NIGHT TIDE**, set in the back alleys and boardwalks of Venice Beach and Santa Monica, Roger Corman's satirical horror comedy **BUCKET OF BLOOD**, and Shirley Clarke's **THE CONNECTION**, a gritty view of the subcultures of the cool jazz musician and the druggie hipster intersecting in early 1960's New York. Please join us for two days of movie beat culture, including rare shorts shot in the heyday at Venice Beach as

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well as a glorious slide show compiled and hosted by authors Domenic Priore and Brian Chidester.

Series compiled by Chris D., Dominic Priore and Andrew Crane.

Special Thanks: Todd Wiener; Brooke Allen; Amy Lewin/MGM Repertory; Emily Horn/Paramount.

Friday, March 30 – 7:30 PM

Beatnik Beach Night

NIGHT TIDE, 1961, 84 min. Director **Curtis Harrington's** debut indie feature is a masterpiece, a haunted, poetic hymn to the dark world of the fly-by-night carnival, lonely midways at dawn and the siren call of eon's-old passion spawned by the devils of the deep blue sea. In a fond nod to Val Lewton and Jacques Tourneur's CAT PEOPLE, at-loose-ends sailor Johnny Drake (**Dennis Hopper**) falls in love with sideshow mermaid, Mora (**Linda Lawson**) who may just somehow be related to the real thing. Shot in and around Santa Monica and Venice Beach in the beat culture's heyday, the film continues to exert a strong spell, and is brimming with the heady atmosphere of bygone coffee houses, poet hipsters, languid jazz and bongos on the shore. With **Luana Anders, Gavin Muir**. "...captures an intangible quality of what Santa Monica was like in the early 60s. Quite apart from Los Angeles, it was a quiet residential community. The funfair pier has just the right air of seedy despair about it. Everyone seems to be living 'just off' the mainstream." Glenn Erickson, DVD Savant **Preceded by the shorts:** "**Venice In The Sixties**" (aka "**The Beat**") 15 min. Dir. **Leland Auslander**. Originally shot for a television show and never used, this is essentially a full-color look inside the atmosphere of the Venice West coffeehouse, its various sections, activities and people; "**The Beat From Within: Reflections of a Beatnik**" 10 min. Produced by **Ralph Morin** and directed by **Tom Koester**, this short covers a day in the life of a Venice beatnik in glorious black 'n' white. **Plus: Authors Domenic Priore and Brian Chidester (Beatsville, Smile: The Story of Brian Wilson's Lost Masterpiece, Dumb Angel #4: All Summer Long) will present a unique one-hour slide show documenting the Beat Generation's long stretch over the Greater Los Angeles area between 1956 and 1966, via visuals of coffeehouses and jazz joints from the Sunset Strip to Malibu, Venice and Newport Beach. Legendary locations only heard about in books or in liner notes, from the Gas House and nearby Venice West Cafe, to the Unicorn and Shelly's Manne-Hole in Hollywood, the Lighthouse and Insomniac in Hermosa Beach, then all the way down to Cafe Frankenstein (owned, operated and painted by Burt Shonberg). Arists from John Altoon to Eric "Big Daddy" Nord gave these places a colourful splash, as did the wide variety of Folk singers and poets who performed on their stages.**

Saturday March 31 – 11:00 AM to 5:30 PM

KOREAN AND JAPANESE ANIMATION TODAY – FREE ADMISSION

Please join us for this all day event co-organized by The Korean Cultural Center of Los Angeles, The Japan Foundation of Los Angeles and The American Cinematheque. With support from the Korean Consulate General in Los Angeles, Consulate General of Japan in Los Angeles, Korea Culture and Contents Agency, Los Angeles and Wowmaxmedia. It begins with:

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11:00 AM, AACHI & SSIPAK, 2006, Studio 2.0, 90 min. Dir. **Bum-Jin Joe**. This fabulous new animated feature from Korea about a future city where human waste is the sole energy source sparked controversy for its vulgar and aggressive attitude (this film was R-rated in Korea and is recommended for mature audiences). Bizarre and original humor abounds, including the concept of an addictive laxative that produces acute hallucinations.

Followed by a reception with food and drink at 12:30 AM.

1:30 PM: THE GIRL WHO LEAPT THROUGH TIME, 2006, Cathay-Keris Films, 98 min. Dir. **Mamoru Hosoda**. The acclaimed new Japanese anime with character designs by Yoshiyuki Sadamoto (NEON GENESIS EVANGELION) and animation by Madhouse. High school student Makoto prolongs the fun she has during her free time and avoids problems when she learns to go back in time by taking giant leaps. ***Followed by an intermission and an hour long panel discussion with moderator Ken Duer (Producer of ANIMATRIX), Bum-Jin Joe director of AACHI AND SSIPAK, Mamoru Hosoda director of THE GIRL WHO LEAPT THROUGH TIME, USC professor Mimi Ito and anime critics.*** **FREE ADMISSION** (Tickets available for pick-up only on day of event). Please RSVP ahead of time to the Japan Foundation's website, www.jflalc.org (under upcoming events)

Saturday, March 31 – 7:30 PM

Beat Culture – Hollywood And New York

Double Feature:

THE BEAT GENERATION, 1959, 95 min. “*The wild, weird world of the Beatniks! ...Sullen rebels, defiant chicks...searching for a life of their own!*” Shrewd producer Albert Zugsmith (TOUCH OF EVIL, THE TARNISHED ANGELS) latched onto the then-current catch phrase describing a new movement of jazz buffs, literary rebels and societal drop-outs to use as a movie title and backdrop for his entertaining and exploitive sleaze noir directed by **Charles Haas** (GIRLS TOWN, THE BIG OPERATOR). **Steve Cochran** is a tough-as-nails L.A. detective on the trail of serial rapist, The Aspirin Kid (**Ray Danton**), a path that leads him through coffee houses, poetry readings and assorted sin dens. When Cochran's own wife (**Fay Spain**) ends up a victim, we see our hero assuming a few misogynistic traits in common with villain, Danton; just one of the few surprising turns in Richard Matheson and Lewis Meltzer's bizarre, hardboiled script. The eye-popping cast includes **Mamie Van Doren, Margaret Hayes, Louis Armstrong, James Mitchum, Jackie Coogan, Vampira** (reciting some twisted poetry) and “**Slapsy Maxie**” **Rosenbloom** as a wrestling beatnik! **NOT ON DVD**

THE CONNECTION, 1962, 110 min. While the big Hollywood studios couldn't manage anything more genuine than our whacked-out co-feature THE BEAT GENERATION or the totally anemic, wrong-headed adaptation of Kerouac's THE SUBTERRANEANS (which was unavailable for screening), **Shirley Clarke's** experimental drama from New York had certified “beat” roots and a down-and-dirty style. Using a film-within-a-film framework, Clarke follows a clueless cinema verite documentarian as he records the waiting game played by hep jazz musicians congregated in an apartment in anticipation of their next fix. Director Clarke remains a relatively unsung, now virtually forgotten champion of early independent film. Operating in the same universe as John Cassavetes, she later produced such unassuming masterpieces as THE COOL WORLD and PORTRAIT OF JASON. With many award-winning shorts already to her credit, THE CONNECTION was her debut feature and won her wide critical acclaim. The great ensemble cast includes **Warren Finnerty, Roscoe Lee Browne, William Redfield, Carl Lee, Jerome Raphael, Barbara Winchester** and **Giorgia Moll**. “*What's most radical about*

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Clarke's movie isn't the depiction of the needle and the damage done but her critique of the burgeoning American cinema vérité movement and its claims of capturing "the truth." – Melissa Anderson, The Village Voice **NOT ON DVD**

THE LOST RKO'S

Turner Classic Movies recently acquired rights to six virtually lost films from RKO, movies originally owned by producer Merian C. Cooper and later by Selznick International executive Ernest L. Scanlon. TCM, in collaboration with the Library of Congress and Brigham Young University, have been busy restoring the films – DOUBLE HARNESS (1933), ONE MAN'S JOURNEY (1933), RAFTER ROMANCE (1933), STINGAREE (1934), LIVING ON LOVE (1937) and A MAN TO REMEMBER (1939) – all to air later in 2007 on the TCM network. We're pleased to be able to present three of them on the Egyptian Theatre's big screen:

Sunday, April 1 – 5:00 PM

The Lost RKO's – Restored 35mm Print!

STINGAREE, 1934, RKO, 73 min. Dir. **William Wellman**. CIMARRON stars **Irene Dunne** and **Richard Dix** reunited for this rousing adventure (with songs) about a 19th - Century Australian bandit and the maid — who aspires to be an opera singer — he woos in-between hold-ups. As strange and delightful as its title character's name, with lovely location work at Sherwood Forest (the one in California). Gus Kahn and Max Steiner were among the songwriters; the splendid supporting cast includes **Conway Tearle, Mary Boland, Andy Devine, Una O'Connor, Reginald Owen** and **Snub Pollard**. **NOT ON DVD**

Sunday, April 1 – 7:30 PM

The Lost RKO's Double Feature – Restored 35mm Prints!

DOUBLE HARNESS, 1933, RKO, 69 min. Dir. **John Cromwell**. This glossy Pre-code soaper stars **Ann Harding** as a woman who pursues and eventually marries lazy San Francisco shipping heir **William Powell**, even though she senses he has no interest in settling down to monogamy. (And when your mistress is **Lilian Bond**, why would you?) A witty and captivating melodrama that's surprisingly timely; **Lucile Browne, Henry Stephenson, George Meeker** and **Reginald Owen** co-star. **NOT ON DVD**

RAFTER ROMANCE, 1933, RKO, Dir. **William A. Seiter**. Zesty little comedy in which **Ginger Rogers** and **Norman Foster**, both three months behind in the rent, are forced to time-share an attic apartment: they work different shifts, so they never see each other. Can this romance develop? Come and find out. Rollicking fun with **George Sidney, Robert Benchley, Laura Hope Crews** and **Guinn "Big Boy" Williams** adding their own unique styles of mirth-making. Thespian Foster later went on to direct films himself, including noirs JOURNEY INTO FEAR and KISS THE BLOOD OFF OF MY HANDS. **NOT ON DVD**

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AERO Theatre Programming

PAUL VERHOEVEN – FILMS OF FLESH AND BLOOD

March 2 – 4 at The Aero Theatre

Presented in association with the Cultural Affairs Department of Consulate General of the Netherlands

Director **Paul Verhoeven** was born in 1938 in Amsterdam in the Netherlands, and his early young life was shaped by the WWII German invasion then the subsequent post-war American occupation. Indeed, Verhoeven asserts that if not for those two occurrences he never would have become a filmmaker. His initial academic pursuits did not involve film, and he received his degree in mathematics and physics. But when he was in the Royal Netherlands Navy, he was introduced to moviemaking in the form of documentaries. The early 1960s saw Verhoeven make a succession of shorts and documentary shorts, resulting in his landing the job of directing twelve episodes of “Floris”, a Dutch television series about a medieval knight played by Rutger Hauer. Verhoeven’s second feature film, **TURKISH DELIGHT**, proved a popular success in 1973 and set the tone for much of his later output – an almost super-realistic visual schematic, a candid frankness of approach, a refusal to sentimentalize, a fondness for bawdy humor and a very low tolerance for hypocrisy. Films like **KEETJE TIPPEL**, **SOLDIER OF ORANGE**, **SPETTERS** followed in quick succession throughout the rest of the 1970s, splitting critics but by-and-large embraced by the movie-going public. The delightfully profane mystery shocker **THE 4TH MAN** (1983) gained even more critical and popular attention abroad, and Verhoeven made his first American film **FLESH + BLOOD** in 1985. His next three efforts, **ROBOCOP**, **TOTAL RECALL** and **BASIC INSTINCT**, were worldwide mega-hits, and although subsequent guilty pleasure **SHOWGIRLS** failed at the box office as well as with the critics, it has since redeemed itself by growing into a widely popular, underground cult phenomenon since its initial release in 1995. Verhoven slowed his pace in the last decade, bringing out only two pictures **STARSHIP TROOPERS** and **THE HOLLOW MAN**, before going back to his native Netherlands to realize his much-cherished project about the WWII Dutch Resistance, **BLACK BOOK**, which will be released here in the USA by Sony Pictures Classics this Spring. *“People seem to have this strange idea that films can influence people to be violent, but in my sincere opinion film only reflects the violence of society.” “As a director, my goal is to be completely open... I really like documentaries, therefore, reality is important to me when I do fiction... Of course, I must admit that I love to shock audiences.”* – Paul Verhoeven. **We are thrilled to welcome director Paul Verhoeven to the Aero Theatre.**

Series compiled by Gwen Deglise with the assistance of Grant Moninger.

Special Thanks: Lisa Danna/ BLOCK-KORENBROT; Stacey/Paul Verhoeven’s Office; Amy Lewin/MGM REPERTORY; Jon Davison; Rob Houwer; Brian Meacham/AMPAS.

Friday, March 2 - 7:30 PM

Double Feature:

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THE 4TH MAN (DE VIERDE MAN), 1983, 105 min. **Paul Verhoeven's** surreal, Hitchcockian black comedy. **Jeroen Krabbe** (SOLDIER OF ORANGE) plays Reve, a drunken, bisexual Catholic novelist experiencing intense hallucinations. While lecturing in Holland, he finds himself spending the night with beautiful hairdresser, Christine (**Renée Soutendijk**), even though his visions are warning him of danger. As he begins to desire Christine's hunky boyfriend, he discovers her secrets, and his madness intensifies. Winner of the Los Angeles Film Critics Award for Best Foreign Film. "...a piss-take on Jungian symbolism...the film riffs on the spider and the fly, Samson and Delilah, castration anxiety, repressed (and not-so-repressed) homosexuality and a horse-choking overdose of Catholic totems... It may be no more than an elaborate joke, but it's a hell of a joke. Clearly the gateway to such over-the-top satires as **ROBOCOP** and **STARSHIP TROOPERS**..." – Sam Adams, Philadelphia City Paper

TURKISH DELIGHT (TURK FRUIT), 1973, 112 min. Touching, hilarious, erotic and tragic, director **Paul Verhoeven's** second feature film is a blunt look at romance and raw sexuality and the first of five film collaborations with actor **Rutger Hauer**. Based on the best-selling, semi-autobiographical novel by Jan Wolkers, this is the intimate saga of Danish sculptor Eric (Hauer) and his star-crossed affair with Olga (the debut of celebrated Danish star **Monique van de Ven**), a young upperclass girl. Interfering are Olga's overbearingly shrewish mother and Vonk's own omnivorous sexual desires as well as Olga's illness. A borderless masterpiece in which staccato twists from shocking sex and bodily fluids move to love and melodrama to the funny "man vs. zipper" scene. Echoes of Danish painters Rembrandt and Bosch are wonderfully shot by cinematographer (later-turned-director) Jan de Bont. Not an idealistic Hollywood love story, this film makes you scratch your head and wonder "What was so controversial about **BASIC INSTINCT**, again?" Voted Best Dutch Film of the Century at the 1999 Netherlands Film Festival and a 1974 Oscar Nominee for Best Foreign Film.

Saturday, March 3 – 7:30 PM

Double Feature:

ROBOCOP, 1987, MGM Repertory, 102 min. **Peter Weller** stars as a murdered Detroit police officer who is brought back to life as an unstoppable cyborg cop in director **Paul Verhoeven's** action-packed satire of the future of corporate America. Nearly twenty years after its release, the film still packs an enormous punch with its savage violence and ferociously dark sense of humor. Several brutal scenes had to be trimmed to reportedly keep the film from garnering an X-rating for violence. With a terrific supporting cast including **Nancy Allen**, **Kurtwood Smith**, **Ronny Cox** and a brilliantly amoral **Miguel Ferrer** as the head honcho behind the RoboCop program. "*Most thriller and special-effects movies come right off the assembly line. You can call out every development in advance, and usually be right. ROBOCOP is a thriller with a difference.*" – Roger Ebert, Chicago Sun-Times

FLESH + BLOOD, 1985, MGM Repertory, 126 min. It's 1501, and the world is full of mercenaries, peasants and pestilence. True to its title, **Paul Verhoeven** presents the darkest of ages, a brutally realistic story of the struggle for life, complete with rape, murder, starvation and the Black Death. **Rutger Hauer**, in one of his finest roles, portrays the leader of a band of mercenaries, who seeks revenge for a nobleman's (the excellent **Jack Thompson**) betrayal by kidnapping and brutalizing his son's (**Tom Burlinson**) bride to be. **Jennifer Jason Leigh** shines as the strong willed Agnes. Based in part on unused material for the Dutch TV series "Floris," which Gerard Soeteman, Paul Verhoeven and Rutger Hauer collaborated on in 1969.

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Watch for the amazing performance by **Susan Tyrell** as an onlooker to one of the films most brutal and controversial scenes. The late Basil Poledouris contributes perhaps his best score. Although Verhoeven later denied any connection, some critics at the time of release pointed out allegorical similarities to Patty Hearst's abduction by the SLA.

Sunday, March 4 – 5:00 PM

OUR DAILY BREAD (UNSER TÄGLICH BROT), 2005, First Run/Icarus Films, 92 min. Dir. **Nikolaus Geyrhalter's** amazing film shows the places where food is produced: surreal landscapes plasticized and optimized for tractors and agricultural machinery, clean rooms in cool industrial buildings designed to ensure logistic efficiency, machines that require uniform materials for smooth processing. What might look like something from the world of science fiction is reality. Our food is produced in spectacular spaces which are seldom seen. There's little space for humans here. OUR DAILY BREAD shows the industrial production of food as a reflection of our society's values: plenty of everything, made quickly and simply by a specialized few. Dispensing with commentary and explanatory interviews, the film unfolds on the screen like a disturbing dream: a detailed feast of images, an insistent gaze, accompanied by whirring, clattering, booming, slurping, the machines' hydraulic breathing—only the screeching of chickens is louder. *"Superb! The film's formal elegance, moral underpinning and intellectually stimulating point of view also make it essential. Takes us inside worlds of wonder and of terror."* – Manohla Dargis, New York Times

Sunday, March 4 – 7:30 PM

Sneak Preview!

BLACK BOOK, 2007, Sony Picture Classics, 145 min. A relentlessly gripping thriller about the Dutch underground set in the Fall of 1944, the film marks master director **Paul Verhoeven's** return to his native Netherlands revisiting the action-filled World War II subject matter of his 1977 Dutch drama SOLDIER OF ORANGE. Based on true events that span nearly a year in the life of Rachel Stein (**Carice van Houten**), a young, pretty Jewish woman who falls for a high-ranking Gestapo officer (**Sebastian Koch**) while seeking revenge for her family's murders. Starring some of the Netherlands' most impressive and celebrated actors, the multi-layered characters find themselves embroiled in a spider's web of intrigue, treachery and betrayal. BLACK BOOK is a highly stylized film suffused with the intense paranoia Verhoeven evokes so well, where friends and enemies blur together into an indistinguishable line. *"The epic film is a high-octane adventure rooted in fact with a raft of arresting characters, big action sequences and twists and turns galore..."* – Ray Bennett, The Hollywood Reporter **Discussion following with director Paul Verhoeven.**

Wednesday, March 7 – 7:30 PM

Overlook And Underrated:

THE FRIENDS OF EDDIE COYLE, 1973, Paramount, 102 min. Director **Peter Yates** (BULLITT) adapts George V. Higgins' brilliant slice of Boston low life crime novel. **Robert Mitchum** is at his finest as streetwise Eddie Coyle, a blue collar fence squeezed between the Feds and his hoodlum cohorts, all the while trying to support his family. Cynical young cop **Richard Jordan**, hep gun dealer **Steven Keats**, bank robber **Alex Rocco** and sociopathic bartender **Peter Boyle** all use Eddie in one way or another for their own ends. And Eddie plays all ends against the middle, trying to survive and pick up a little change on the side. Gritty and

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grim, shot completely on Boston locations and full of some of the most wonderfully pungent dialogue this side of GOODFELLAS. **NOT ON DVD.**

Thursday, March 8 – 7:30 PM

Overlook And Underrated - Dalton Trumbo Double Feature:

LONELY ARE THE BRAVE, 1962, Universal, 107 min. **David Miller** helmed screenwriter Dalton Trumbo's mournful masterpiece, a hymn to rugged individualism and freedom slowly being strangled to death by voracious urban development. **Kirk Douglas**, a Korean war vet, is a footloose cowboy who lives most of his life under the stars, going from job to job, and not adverse to cutting his way through barbed wire fences when they get in his way. His uncompromising spirit is severely challenged when he breaks jail after a minor offense, and the entire county's police force tries to recapture him before he can leave the territory. **Walter Matthau** is the pursuing sheriff, a thoughtful man with a growing, begrudging admiration for his fugitive, and **Gena Rowlands** is Douglas' faithful friend, a woman who fears the world will sooner or later crush him. **NOT ON DVD.**

COWBOY, 1958, Sony Repertory, 92 min. **Delmer Daves** directed this lesser known, realistic western starring Glenn Ford as a broke, shorthanded cattle drive boss who has to take on an inexperienced hotel clerk (**Jack Lemmon**) as a drover and financial partner. Western clichés are discarded, with characters particularly well-drawn, including **Brian Donlevy** as an ill-fated ex-marshall who joins the drive to leave his disillusion and responsibilities behind him. Although available on DVD, it was compromised by a pan-and-scan transfer – seeing it on the big screen is the only way to truly appreciate Charles Lawton, Jr.'s evocative widescreen cinematography. With a screenplay penned by Dalton Trumbo and Edmund North. Co-starring **Anna Kashfi, Dick York, Richard Jaeckel, King Donovan.**

LUC BESSON RETROSPECTIVE

March 9 – 11 at The Aero Theatre

Presented in association with TV5 and Sony Pictures Classics

One of the most phenomenally successful and influential French directors of the past two decades, genre specialist **Luc Besson** (**SUBWAY**, **LA FEMME NIKITA**, **LEON (aka THE PROFESSIONAL)**, **THE FIFTH ELEMENT**, **THE BIG BLUE**) has had an affectionate fascination for the sea that originally started him on the road to becoming a marine biologist. But these dreams came crashing down when he suffered a diving accident at the age of 17. After a stint in the military, then a short Hollywood sojourn as a studio hand at age 19, he returned to France with the determination to become a filmmaker. In 1980, at the age of 20, he made his first film, a short called "L'Avant Dernier" which he remade as his award-winning first feature, the post-apocalyptic **LE DERNIER COMBAT** in 1983. Besson's next, a black comedy called **SUBWAY**, received an astonishing 13 Cesar nominations. More kudos followed with his subsequent film, the shot-in-English **THE BIG BLUE**, winning four Cesars and enjoying an astonishing commercial success in France, something unfortunately not repeated when the film was drastically cut and re-edited for American release. But Besson's international renown increased by leaps and bounds with the release of popular cult action hits **LA FEMME NIKITA** (1990) and **LEON (aka THE PROFESSIONAL)** (1994). Besson went on to more audience and

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critical acclaim with 1998's THE FIFTH ELEMENT, which won him the Cesar for Best Director that year. During the last eight years, the bulk of Besson's output has been as producer with easily more than three dozen credits in that capacity, the majority being in the vein of the hellzapoppin', tongue-in-cheek cult action genre that has made him famous. The upcoming **ANGEL-A** (released in France in 2005) and the just-released, animated ARTHUR AND THE INVISIBLES are his first directorial efforts since the release of THE MESSENGER: THE STORY OF JOAN OF ARC in 1999.

We are thrilled to welcome producer/director Luc Besson to the Aero Theatre.

Series compiled by Gwen Deglise.

Special Thanks: Rebecca Fisher/ BLOCK-KORENBROT; Suzanne Leroy and Mike Schlesinger/; SONY REPERTORY; Sony Pictures Classics; The Weinstein Company; Olivia Colbeau-Justin/GAUMONT, Marc LIBERT& Grégoire MELIN/EUROPA CORPORATION

Friday, March 9 - 7:30 PM

Sneak Preview

ANGEL – A, 2006, Sony Pictures Classics, 90 min. Dir. **Luc Besson**. Down-on-his-luck petty criminal Andre (**Jamel Debbouze**) has reached the end of his rope. Irreversibly in debt to a local gangster, with no one to turn to, his only solution is to plunge himself into the Seine. Just as he is perched to do so, a fellow bridge-jumper beats him to the water. Diving in, he saves Angela (**Rie Rasmussen**), a beautiful, statuesque and mysterious woman. As they pull themselves out of the water, the two form a bond and venture into the streets of Paris determined to get Andre out of the hole he has found himself in. As Andre will find out, not all debts are financial, and sometimes the solutions to life's problems are found in the unlikeliest of places. Is Angela simply repaying Andre for his kindness, or are there other forces at work beyond his comprehension? *"...a fable about self-acceptance set in a ravishingly lensed, hauntingly vacant Paris... Shimmering in the early morning light, it's a city whose streets and bridges exist only for Andre and Angela -- and for our aesthetic pleasure."* – Lisa Nesselson, Variety

Discussion following with director Luc Besson.

Saturday, March 10 - 7: 30 PM

Double Feature:

SUBWAY, 1985, Gaumont, 104 min. Director **Luc Besson's** second film and first bona-fide hit is a delicious neo-noir, live action comic book, a hymn to the new wave rhythms of nocturnal street life and private romantic fantasies. Inhabitant of the Paris subway and wannabe rocker Fred (**Christopher Lambert**) falls for Helena (**Isabelle Adjani**) after first trying to blackmail her. A rogue's gallery of colorful sub-urban dwellers make up Fred's neighbors. With **Richard Bohringer, Jean-Hugues Anglade**. *"Subway brings to mind Orson Welles' quip about the cinema being the greatest electric train set a boy could have."* – Variety

LEON (aka THE PROFESSIONAL), 1994, Sony Repertory, 145 min. Director **Luc Besson's** stylish, ultra-kinetic tale of the romance between introverted hitman **Jean Reno**

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and teenage waif **Nathalie Portman** had 26 minutes of footage deleted for the U.S. release. This is the complete international version, which restores key scenes detailing the growing love affair between Leon and his young protege. An atmospheric pulp saga co-starring an over-the-top **Gary Oldman** as the ruthlessly homicidal DEA agent searching for Portman, an eyewitness to his massacre of her family. "...one pretty awesome action movie. Set in the inflamed lower depths of New York City, this is the story of a doomed man redeemed by his love for a lost girl." – Hal Hinson, Washington Post. **Discussion in between films with director Luc Besson.**

Sunday, March 11 - 5:00 PM

OUR DAILY BREAD (UNSER TÄGLICH BROT), 2005, First Run/Icarus Films, 92 min. Dir. **Nikolaus Geyrhalt**. [See description - Sunday, March 4 at The Aero.]

Sunday, March 11 - 7:30 PM

Director's Cut:

THE BIG BLUE, 1988, Sony Repertory, 168 min. Although it was originally released in the USA in a severely-edited form and received mixed reviews, this full length original version was a smash hit in France, nominated for eight Cesar Awards and winner of two, including Best Music. Sea-lover **Luc Besson** lets his devotion to all things oceanic, particularly the experience of diving, run the full gamut of emotions here, making the water a character in and of itself. His very personal film is part mystical quest, part bittersweet romantic comedy, with Jacques (**Jean-Marc Barr**), who lost his diver father to the ocean, obsessed with proving himself more dolphin than man. It is just too bad that clerk Johanna (**Rosanna Arquette**) meets and falls in love with him while she is on a trip to Peru. She begins to follow Jacques on his mission, journeying to Taormina, Italy, where he will compete against childhood friend, Enzo (**Jean Reno**) for a deep sea free-diving championship (diving without oxygen tanks). *"The real star of the film, however, is the third corner of the love triangle, the sea itself. Sumptuously captured by Besson's camera, and brought to life by Eric Serra's haunting score, it is sometimes beautiful and calm, other times dark and threatening... There are so many reasons to love this film, and an opportunity to catch it in all its soaring majesty on the big screen should not be missed."* – Ben Stephens, Edinburgh University Film Society

DOUGLAS SIRK – THE FAR SIDE OF PARADISE

March 1 – 4 at The Egyptian Theatre

March 15 – 21 at The Aero Theatre

Like many other early Hollywood filmmakers, **Douglas Sirk** was an European expatriate, a German citizen born of Danish parents who had grown to be one of the most respected directors of theater and film in his home nation. By the time he left Germany in 1937, he had directed eight films for UFA, was highly admired by the public and by his colleagues, as well as German propagandist minister, Josef Goebbels. But he was denounced by his first wife, a devout Nazi, for having taken a Jewish actress as his second spouse. Sirk and his mate, Hilde Jary made it to America in 1941, and by 1943, Sirk directed his first American movie, **HITLER'S MADMAN**, with John Carradine as Reinhardt Heydrich. Sirk subsequently turned out a few films – amongst them **SHOCKPROOF** – for Columbia before tiring of his inability to keep his boss, mogul Harry Cohn, from interfering with his productions, and he was soon released from his contract. Between 1944 and 1951, Sirk helmed such unexpectedly

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remarkable little pictures as LURED, SUMMER STORM, SCANDAL IN PARIS and **THE FIRST LEGION**, independent productions released through United Artists. He signed on as a contract director at Universal in 1951 with THUNDER ON THE HILL, continued with warm, unassumingly great family dramas and comedies like **ALL I DESIRE**, **TAKE ME TO TOWN** and **WEEKEND WITH FATHER** - the rest is cinematic history. Sirk was also largely responsible for helping Universal to mold supporting player Rock Hudson into a genuine, top box office star, showcasing the actor's talents in early lead roles in such underrated classics as CAPTAIN LIGHTFOOT and TAZA, SON OF COCHISE, then in burgeoning glossy soaps such as **MAGNIFICENT OBSESSION**, **ALL THAT HEAVEN ALLOWS**, and WRITTEN ON THE WIND. Because of Sirk's association with producer Ross Hunter, the filmmaker became inextricably bound up with the reputation of the melodrama master, something which reached its zenith in Sirk's final Hollywood film **IMITATION OF LIFE**. Due to his ability to transform often ludicrous material into sublime, multi-layered narratives, Sirk has influenced countless filmmakers who have followed in his wake – directors from R.W. Fassbinder to Todd Haynes have acknowledged his influence. Sirk also directed films like **A TIME TO LOVE AND A TIME TO DIE** (which mirrored Sirk's autobiographical anguish searching for his own alienated, lost son who had died as a German soldier during WWII) and the Albert Zugsmith-produced **TARNISHED ANGELS** (based on William Faulkner's Pylon). *"...the word 'melodrama' has rather lost its meaning nowadays: people tend to lose the 'melos' in it, the music...Most great plays are based on melodrama situations, or have melodramatic endings...but craziness is very important...This is the dialectic – there is a very short distance between high art and trash, and trash that contains the element of craziness is by this very quality nearer to art."* – Douglas Sirk, from Sirk on Sirk: Conversations with Jon Halliday

Series compiled by Chris D.

Special Thanks: Paul Ginsburg/UNIVERSAL; Todd Wiener; Emmet Lavery, Jr.

Thursday, March 15 – 7:30 PM

Double Feature:

TARNISHED ANGELS, 1958, Universal, 91 min. Director **Douglas Sirk** re-united three of his WRITTEN ON THE WIND stars for what is probably the best adaptation ever of a William Faulkner novel (the master writer's Pylon). **Rock Hudson** is a hard-drinking, idealistic reporter in 1930's New Orleans who becomes intrigued with former war ace and current air show stunt pilot, **Robert Stack**, an obsessed man living hand-to-mouth with his dissatisfied wife (**Dorothy Malone**), son (**Chris Olsen**) and sad-eyed mechanic (**Jack Carson**). Fascinated Hudson befriends the bunch, but is soon chagrined at his powerlessness as he witnesses self-destructive Stack's inner demons tear his family apart. **Robert Middleton** is wonderfully venal as the air show competitor who offers Stack an impossible choice that will stoke the furnace of tragedy to the bursting point.

TAKE ME TO TOWN, 1953, Universal, 81 min. Delectable saloon-singer **Ann Sheridan** is on the run from the law (sheriff **Larry Gates**) with her partner-in-crime (**Phillip Reed**) when they land in a small, northwestern lumber town. Coincidentally, the children of lumberjack preacher **Sterling Hayden** take it on themselves to find their dad a new wife. They pick Sheridan, and, before she knows it, she finds herself unexpectedly warming to the idea of hearth, home and leaving behind her shady lifestyle. Hayden decides it's a good idea, too, but he and Sheridan

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must still contend with a few scandalized citizens as well as a jealous widow (**Phyllis Stanley**) and villain, Reed. Director **Douglas Sirk** brings a lighthearted, Old World charm as he works a variation on his theme of accepting people for who they are, an issue he dramatized more seriously the same year in *ALL I DESIRE* with Barbara Stanwyck. *"Since Sheridan is a saloon singer, there is ample reason for the sight values of the costumes she wears for display purposes. She does justice to them, as well as furnishing the situations and dialog with a well-charged humorous worldliness that's a big help to the picture. Hayden is excellent as the logger-preacher."* – Variety

Friday, March 16 – 7:30 PM

Double Feature:

IMITATION OF LIFE, 1959, Universal, 124 min. Based on Fannie Hurst's best-selling novel, director **Douglas Sirk's** film dramatizes two mother-daughter relationships, one white, the other black. Lora Meredith, an ambitious, self-involved actress (**Lana Turner** in her greatest performance), clashes with her cheery, all-American daughter (**Sandra Dee** - who else?) over the same persistent beau, Steve Archer (the improbably good-looking **John Gavin**). Meanwhile, Lora's loyal servant Annie Johnson (**Juanita Moore**) faces heartache as her light-skinned daughter, Sarah Jane (**Susan Kohner**), struggles to pass as white. Dropping her movie-star mask in the shattering climax, Turner performs a scene that would have aroused the admiration and envy of Sarah Bernhardt; and the sublime, Oscar-nominated Moore and Kohner offer one of the best-acted mother-daughter relationships in the history of American film. Under the supervision of master showman, producer Ross Hunter, *IMITATION OF LIFE* is a virtuoso display of late-era studio mannerism, from the alternately lustrous and moody cinematography of Russell Metty, to the lush and sometimes wrenching Frank Skinner score, to the cunning sets, filled with mirrors and looming stairs. This knockout melodrama that delivers the goods, to a degree no other film of its genre ever has, is a shrewd comment by Sirk (an acerbic emigre German director) about Hollywood melodrama, as well as about such crucial issues as race, gender, and materialism in 1950's America. A feast to be savored again and again. (Program Note: courtesy Foster Hirsch).

ALL I DESIRE, 1953, Universal, 79 min. Director **Douglas Sirk's** subtly subversive drama finds independent **Barbara Stanwyck**, a failed actress and "wayward" mother in 1910 midwestern America returning to visit her family after a ten year absence. Despite the alternately excited and bewildered reactions of her estranged husband, school principal **Richard Carlson**, and her children (**Lori Nelson, Marcia Henderson, Billy Gray**), the small town community is scandalized. To complicate matters, Stanwyck's old beau, **Lyle Bettger** is more than eager to re-stoke the flames of carnal passion. *"Sirk transforms the material through a careful and ironic subversion of the conventions; what emerges is a biting assessment of the value of survival in the face of small-town meanness and prejudice..."* - Don Druker, Chicago Reader; *"Sirk's delineation of the manners and 'morality' of bourgeois middle America is devastating; and the precision with which he dissects the repressions, jealousies and joys that permeate a family has never been rivalled"*. - Time Out Film Guide (UK) **NOT ON DVD**

Saturday, March 17 – 7:30 PM

Double Feature:

MAGNIFICENT OBSESSION, 1954, Universal, 108 min. Possibly director **Douglas Sirk's** most outlandishly improbable melodrama – and that's saying something. Although Sirk had

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directed **Rock Hudson** in films before, this was the first collaboration between Sirk, Hudson and master producer Ross Hunter on a “weepie.” Equally iconoclastic director John M. Stahl (*LEAVE HER TO HEAVEN*) had helmed the original adaptation of the Lloyd Douglas bestseller in 1935 with Irene Dunne, and as here, it catapulted its male lead (Robert Taylor) to stardom. Hudson is a carefree playboy who blinds a young widow (**Jane Wyman**) in a boating accident and consequently mends his ways, becoming an eminent surgeon, dedicating his life to restoring Wyman’s sight! The ultimate in dated soap opera, but somehow Sirk makes it gel, achieving a baroque surrealism, transcending genre by deftly accentuating the offbeat, then judiciously downplaying or pushing-over-the-top the sentimentality endemic to the material, all depending on the individual scene. With **Barbara Rush, Agnes Moorehead**. “...Sirk’s film is up there with the industry’s best melodramas, rivaling other highlights of his impressive canon such as *WRITTEN ON THE WIND* and *ALL THAT HEAVEN ALLOWS*.” – Channel 4 Film (UK)

WEEKEND WITH FATHER, 1951, Universal, 83 min. Before **Douglas Sirk** embarked on his final Hollywood foray into transcendental, zen soap opera, he made several sublime little comedies, and this is one of them. Sirk always touched on family dynamics in all his pictures, and here we see his light European touch with middle-aged romance between single parents. When **Van Heflin** drops his daughters (**Gigi Perreau, Janine Perreau**) at the train station on their way to camp, he meets **Patricia Neal**, there for the same reason with her young boys (**Tommy Rettig, Jimmy Hunt**). There is obvious chemistry, but also complications: Heflin’s present high maintenance girlfriend (**Virginia Field**) expects marriage, and an over-zealous, health-conscious camp counselor (**Richard Denning**) has designs on Neal. **NOT ON DVD**

Sunday, March 18 – 5:00 PM

OUR DAILY BREAD (*UNSER TÄGLICH BROT*), 2005, First Run/Icarus Films, 92 min. Dir. **Nikolaus Geyrhalt**. [See description - Sunday, March 4 at The Aero]

Sunday, March 18 – 7:30 PM

Double Feature:

THERE’S ALWAYS TOMORROW, 1956, Universal, 84 min. Hard-working toy manufacturer, Cliff (**Fred MacMurray**) thinks he has a fairly idyllic family life until old flame, Norma (**Barbara Stanwyck**) blows back into town, still carrying the torch. Cliff suddenly realizes his wife (**Joan Bennett**) and teenage kids (**William Reynolds, Gigi Perreau**) alternate between being insensitive, judgemental and oblivious to him, and that his own inner emotional life is decidedly barren. Maestro **Douglas Sirk** brilliantly and compassionately looks at a common mid-life crisis and draws a heartbreaking picture, showing just how painful inner growth can be and what maturity is all about.

THE FIRST LEGION, 1951, 86 min. **Charles Boyer** is an intelligent, savvy Jesuit priest who sometimes wonders why he didn’t go on to his original ambition as a lawyer. When a terminally ill, elderly priest (**H. B. Warner**) at the seminary makes a sudden recovery and claims to have spoken to long dead Jesuit founder, Joseph Martin, the institution’s other clerics all believe it’s a miracle. Boyer is very skeptical, and clouding the issue is Warner’s atheist ex-student and attending physician (**Lyle Bettger**). Boyer soon learns what spurred Warner’s recovery but is unable to reveal it due to the seal of the confessional. Full of subtle ironies, director **Douglas Sirk’s** film of Emmet Lavery’s play is a wise, penetrating and often humorous study of the nature of faith and man’s need to believe in something. With **William Demarest, Leo G. Carroll, Barbara Rush**. **NOT ON DVD**

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Wednesday, March 21 – 7:30 PM

A TIME TO LOVE AND A TIME TO DIE, 1958, Universal, 132 min. Director **Douglas Sirk's** penultimate Hollywood film, an adaptation of the novel by **Erich Maria Remarque** (**ALL QUIET ON THE WESTERN FRONT**, **THREE COMRADES**), might be one of his lesser-known later pictures. Nevertheless, it remains one of his most affecting, moving masterworks. **John Gavin**, a German foot soldier on an all-too-brief leave from the Eastern Front during WWII, returns to his hometown to find it a bombed-out shell. But he comes across unexpected tenderness amongst the ruins in the form of grown childhood friend, **Liselotte Pulver**. A classic evocation of the fleeting quality of a fragile, precious love soon to be immolated in a barbaric world consumed by flames. Legendary writer Remarque himself appears in a supporting role as Professor Pohlmann and **Don Defore** and **Keenan Wynn** are Gavin's hapless comrades. Co-starring underrated performers **Jock Mahoney** and **John Van Dreelen** in prime supporting roles; and keep your eyes peeled for **Klaus Kinski** in one of his rare appearances in a 1950's Hollywood film. *"A masterpiece of mise-en-scene... a haunting story of the search for beauty in a dead world... happiness hovers just beyond reach in Sirk's metaphysically charged CinemaScope images. A stunning triumph of form..."* - Dave Kehr, Chicago Reader. **NOT ON DVD**

WERNER HERZOG, POET OF DOOM, AN IN PERSON RETROSPECTIVE

March 22 – 25 at The Aero Theatre

Presented in association with Goethe-Institut Los Angeles.

"Herzog is a darkly comic poet with a cawing inner language that seems to have been learned from vultures, beggars, prophets, clowns, deaf genius musicians." - The New Yorker, 1978; *"A consummate poet of doom"* - Janet Maslin, NY Times, 1995

The films of director **Werner Herzog** are a mesmerizing combination of spiritual rebellion and cosmic slapstick - **EVERY MAN FOR HIMSELF AND GOD AGAINST ALL**, as one title put it. Notorious for his own acts of Ahab-like defiance - dragging a ship across a mountain for **FITZCARRALDO**, hypnotizing the cast of **HEART OF GLASS** - Herzog has written and produced nearly all his own films, defying not only nature but (more impressively) the industry. Born Werner Stipetic in Bavaria in 1942, Herzog studied literature and history at the University of Munich, and made his first short film **HERAKLES** (1961) with a purportedly-stolen 35 mm. camera. Herzog's first feature, **SIGNS OF LIFE** (1968) established the themes that would re-occur through out his career: a dreamlike, desiccated landscape (Greece); mythological references; and the increasing terror of a man at odds with himself and his environment. Hailed by critic Lotte Eisner as *"a romantic spirit inspired by German silents"* (he would later walk a healing pilgrimage from Munich to Paris when Eisner fell sick), Herzog emerged with Fassbinder and Wenders at the forefront of the New German Cinema movement in the 1970's. Alternating between epic historical dramas (**AGUIRRE, THE WRATH OF GOD; FITZCARRALDO**) and brilliant, unnerving documentaries (**LITTLE DIETER NEEDS TO FLY, MY BEST FIEND - KLAUS KINSKI**), Herzog has produced a body of images unmatched for their audacity and surreal beauty. With his latest feature **RESCUE DAWN** (soon to be released theatrically by MGM), Herzog continues to embrace life at its most apocalyptic extremes.

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We are thrilled to welcome director Werner Herzog to the Aero Theatre!

Series compiled by Gwen Deglise, program notes by Dennis Bartok and William Boodell.

Special Thanks: IPMA, Jonathan Howell/ NEW YORKER FILMS, Chela Johnson & Katie Walsh / LIONS GATE, Irma Strehle / WERNER HERZOG FILM WORLDSALES

Thursday, March 22 – 7:30 PM

Werner Herzog In Person!

New 35mm Print! **NOSFERATU, THE VAMPYRE**, 1978, IPMA, 107 min. Dir. **Werner Herzog**. An homage to Murnau's 1922 classic, Herzog's NOSFERATU achieves its own hypnotic power by evoking a romantic past of waterfalls and mist-filled valleys, and through the eerie sensuality of **Klaus Kinski's** performance. Like Aguirre and Fitzcarraldo, Kinski's Nosferatu is driven by the need for an unknowable spiritual ecstasy - in this case, **Isabelle Adjani's** ethereal Lucy. With **Bruno Ganz**. **Director Werner Herzog to introduce screening.**

Friday, March 23 – 7:30 PM

New 35mm Print! **THE MYSTERY OF KASPAR HAUSER (aka EVERY MAN FOR HIMSELF AND GOD AGAINST ALL)**, 1974, New Yorker Films, 110 min. One of the landmark works of the New German Cinema, this film is based on a true story of a wild young man found wandering the streets of Nuremberg in 1828. Lead actor Bruno S. was himself a former mental patient and street musician; the pairing of the actor and character gives a startling edge to director **Werner Herzog's** parable of innocence corrupted. "**KASPAR HAUSER is one of the purest film examples I know of in which an artist of Romantic sensibility puts society to the test and finds it wanting. It's a reworking of the founding myth (like Truffaut's WILD CHILD) based on an actual 19th century incident in which a man mysteriously appeared in a German town and claimed he had been raised in a dark room with no human contact.**" – Walter V. Addiego, [San Francisco Examiner](#)

New 35mm Print! **HEART OF GLASS (HERZ AUS GLAS)**, 1976, New Yorker Films, 93 min
A whole town is thrown into confused despair when its foremost industry, the manufacture of "Ruby Glass," comes to an abrupt halt. The problem is that the only man who knows how the glass is made has died. Always abstract and many times absurdist, HEART OF GLASS divides its attention amongst the various townspeople as they struggle with the town's loss as well as their own personal problems. Director **Werner Herzog** finds yet another creative way to use his performers by having the whole cast minus one (**Josef Bierbichler** as the town's melancholy prophet-in-residence, Hias) hypnotized – all to get performances onscreen the likes of which no audience has ever seen before. It is pretty safe to say that he accomplishes just that. Ultimately, Herzog's foray into the allegorical and abstract is an intriguingly oblique, metaphysical journey into loss, anger and despair with just the slightest glimmer of hope.

Saturday, March 24 – 7:30 PM

Werner Herzog In Person!

New 35mm Print! **AGUIRRE, THE WRATH OF GOD**, 1972, New Yorker Films, 93 min. **Klaus Kinski** is Aguirre, a power hungry lunatic who leads a Spanish military expedition down the Amazon in hopes of finding El Dorado, the legendary city of gold. From the opening images of

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conquistadors snaking their way through the jungle, director **Werner Herzog's** epic achieves a rare, operatic delirium. Laced with surreal humor - "spears are getting longer this year," notes one skewered soldier -- AGUIRRE is the first of the great Kinski - Herzog collaborations (the two reportedly met when their families shared a house together in Munich). With Helena Rojo, Del Negro.

New 35mm Print! **FITZCARRALDO**, 1982, IPMA, 158 min. Rubber baron and music fanatic Fitzcarraldo (**Klaus Kinski**) journeys down the darkest byways of the Amazon to build an opera house at the rain forest's heart. Like his title character, director **Werner Herzog** reaches an ambitious pinnacle of achievement here – the staggeringly impossible odds that seem to weigh against Fitzcarraldo ever reaching his goal were mirrored by Herzog's own attempts to complete the film (which were chronicled in Les Blank's astonishing documentary, BURDEN OF DREAMS). Co-starring a ravishing **Claudia Cardinale** as Fitzcarraldo's strong, outspoken paramour who believes in him. A must-see! ***Discussion in between films with director Werner Herzog.***

Sunday, March 25 – 5:00 PM

OUR DAILY BREAD (UNSER TÄGLICH BROT), 2005, First Run/Icarus Films, 92 min. Dir. **Nikolaus Geyrhalt**. [See description - Sunday, March 4 at The Aero.]

Sunday, March 25 – 7:30 PM

New 35mm Print! **LESSONS OF DARKNESS**, 1992, IPMA, 50 min. Herzog's meditation on the apocalypse might be called "documentary Sci-Fi;" an unseen alien visits the oil well fires of Kuwait, to the tune of Mahler and Verdi. As Herzog himself described it, "there's none of that National Geographic telephoto lens crap – we went right in till the camera started to melt!" **GRIZZLY MAN**, 2005, Lions Gate, 103 min. Director **Werner Herzog** chronicles the exploits of real-life grizzly bear activists, Timothy Treadwell and Amie Huguenard who were killed while living amongst the animals in October 2003. Treadwell carried a digital video camera with him the last five summers he spent in Alaska following the grizzlies, and Herzog interweaves this amazing footage with interviews of Treadwell's surviving friends and relatives. "...*the indefatigable Werner Herzog has made a brilliant documentary about an American saint and fool—a man who understands everything about nature except death...His Dr. Doolittle act worked extremely well, right up to the moment when it stopped working at all.*" – David Denby, The New Yorker ***Discussion in between films with director Werner Herzog.***

ESSENTIAL ART HOUSE: A CELEBRATION OF 50 YEARS OF JANUS FILMS

March 28 – April 1 at The Aero Theatre

"The Janus Films icon—the black and white image, the lettering, the two faces on the seemingly ancient coin—meant that you were going to see something special, something new, something completely different from anything you'd ever seen before." - Martin Scorsese

Martin Scorsese's quote about Janus Films just about says it all. This crusading New York-based distribution company has been instrumental in bringing to American shores some of the most treasured, the most celebrated as well as some of the most provocative cinema classics from all over the world, including England, France, Spain, Italy, Germany, Poland, Sweden,

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Denmark, Czechoslovakia, Japan, China, India, Brazil and other countries to numerous to mention. The one essential is that the films had to be great, no matter they be drama or comedy, mystery or war film, samurai sword play or love story. Subject matter and genre did not matter, as long as the film was a masterpiece. Janus Film releases have featured pantheon directors of world cinema, including Akira Kurosawa, John Ford, Roberto Rossellini, Howard Hawks, Carl Dreyer, Ingmar Bergman, Federico Fellini, Luchino Visconti, Jean Vigo, Francois Truffaut, Louis Malle, Luis Bunuel, Carlos Saura to name only a handful. Please join us for this celebration of 50 years of Janus Films. LACMA will also be paying tribute to Janus in Marc and April, with a different selection of films.

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Special Thanks: Sarah Finklea / JANUS FILMS; Ian Birnie/LACMA

Wednesday, March 28 – 7:30 PM

Kevin Thomas' Favorite & Janus Films Celebration:

New 35mm Print! **HIGH AND LOW**, 1963, Janus Films, 142 min. Dir. **Akira Kurosawa**.

Ed McBain's 87th Precinct mystery King's Ransom provides an ideal starting point for Akira Kurosawa's study of a man who must measure the extent of his responsibility to others in a society with a huge gulf between the haves and have-nots. **Toshiro Mifune** stars as a Yokohama shoe manufacturer who has just arranged a 50-million-yen loan in order to gain control of his corporation. His phone rings and a kidnapper (**Tsutomu Yamazaki**) demands the very same amount in ransom for his only son. That the kidnapper has taken the son of his chauffeur by mistake only makes the manufacturer's dilemma worse: must he face financial ruin in order to save the life of another man's child? The answer lies in this supremely stylish and suspenseful film, as visually and structurally dazzling as it is provocative. With unflagging support from **Tatsuya Nakadai** as the unassuming head police inspector, **Kenjiro Ishiyama** and **Isao Kimura** as dogged police detectives, **Kyoko Kagawa** as Mifune's wife and, last but not least, **Tatsuya Mihashi** as Mifune's double-dealing personal secretary.

Thursday, March 29 – 7:30 PM

Spanish Classics/Ana Torrent Double Feature:

New 35mm Print! **CRIA CUERVOS**, 1976, Janus Films, 115 min. Dir. **Carlos Saura**.

The marvelous, almost otherworldly **Ana Torrent** (SPIRIT OF THE BEEHIVE, THESIS) stars as an 8-year-old girl who is convinced she holds the power of life and death over her house's inhabitants. The title refers to an old Spanish saying: "Raise crows and they'll peck out your eyes." Winner of the Special Jury Award at Cannes, CRIA CUERVOS is Saura at his very best -- mysterious, breathtaking, inescapable. With **Geraldine Chaplin**. "*Ana Torrent, Conchita Perez and Maite Sanchez Alexandros constitute the most extraordinary incarnations of childhood I have seen on the screen. To watch these three girls... is to see childhood at long last as a jungle of wild feelings in which death is stared at without flinching.*" -- Andrew Sarris, Village Voice

SPIRIT OF THE BEEHIVE (EL ESPIRITU DE LA COLMENA), 1973, Janus Films, 95 min. Dir. **Victor Erice**. A film of sublime silence and mystery, equal to the best of Tarkovsky or Antonioni, starring **Ana Torrent** as an intense young girl who searches the barren fields outside her town, looking for the disembodied spirit of Frankenstein's monster. Erice's first

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feature film was widely hailed as a masterpiece on its release, a near-perfect blend of myth and pure cinematic imagination. The fragile Torrent became, ironically, as haunting a symbol as the film itself – critic Luis Arata noted that “*her big soft black eyes seem to be open windows into her mind, where much of THE SPIRIT OF THE BEEHIVE actually takes place,*” and Katherine Kovacs memorably described her as “*wandering like a sleepwalker across a vast and bleak countryside, where the wind never blows and the sun never shines.*”

Friday, March 30 – 7:30 PM

Ingmar Bergman Double Feature:

New 35mm Print! **THE SEVENTH SEAL**, 1957, Janus Films, 92 min. Dir. **Ingmar Bergman**. Arguably Bergman’s most iconic film and the movie that helped create the international arthouse cinema craze of the 1950’s. While the Black Plague rages all around, medieval knight **Max von Sydow** plays a game of chess with Death ... but who will win? Often imitated and parodied but never equaled, THE SEVENTH SEAL is an astonishing, protean masterpiece: a film to storm the gates of Heaven with. Winner of the Special Jury Prize at Cannes. “*Bergman’s spiritual quest is at the center of the films he made in the middle of his career. THE SEVENTH SEAL opens that period, in which he asked, again and again, why God seemed absent from the world.*” – Roger Ebert, Chicago Sun-Times

WILD STRAWBERRIES, 1957, Janus Films, 91 min. Dir. **Ingmar Bergman**. Bergman at his finest: an aging professor (played to perfection by **Victor Sjöström**, himself a great director of the silent era) reflects on the bitter dregs of his life as he approaches his final day of reckoning. To this day few filmmakers have gazed as deeply into the human heart as Bergman did here. Co-starring the sublime **Ingrid Thulin** as Sjöström’s disillusioned daughter-in-law and **Gunnar Björnstrand** as his bitter son. With **Bibi Andersson**. “*...this wonderfully composed movie in which Bergman is able to vary the tone from melancholy to gaiety in the most deeply satisfying way.*” – Peter Bradshaw, The Guardian (UK)

Saturday, March 31 – 7:30 PM

French Classics Triple Bill:

New 35mm Print! **ZERO FOR CONDUCT** (ZERO DE CONDUITE), 1933, Janus Films, 41 min. Dir. **Jean Vigo**. Although he only made two features and a pair of shorts before his tragic early death in 1934, French director Jean Vigo remains one of the guiding lights of French cinema. This, his first feature, shows why: at a repressive boarding school a group of students decide to revolt, leading to full-scale (and wildly surreal) anarchy. Suppressed for decades in France, ZERO FOR CONDUCT went on to inspire everyone from Truffaut (THE 400 BLOWS) to Lindsay Anderson (IF ...).

New 35mm Print! **JULES AND JIM**, 1962, Janus Films, 105 min. Dir. **Francois Truffaut**. Love, Truffaut-style ... **Jeanne Moreau** is the elusive, sad-eyed object of desire, and **Oskar Werner** and **Henri Serre** her two lovers, in this bittersweet adaptation of the Henri-Pierre Roche novel. For many, the movie that defined the very essence of the French New Wave.

New 35mm Print! **CLÉO FROM 5 TO 7**, 1951, Janus Films, 90 min. **Agnes Varda’s** breakthrough film, two hours in the life of a hopelessly pretty pop singer (**Corinne Marchand**), who may or may not be dying of cancer. CLEO ranks with BREATHLESS and THE 400 BLOWS as one of the seminal works of the French New Wave. “*The streets of Paris are filmed like they have never again been filmed.*” – Telerama

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Sunday, April 1 – 7:30 PM

Double Feature:

New 35mm Print! **VIRIDIANA**, 1961, Janus Films, 90 min. One of director **Luis Buñuel**'s most brilliant, scandalous films was banned in his homeland of Spain and almost had him arrested in Milan! A novice nun (**Silvia Pinal**) finds herself corrupted by her spectacularly wicked uncle, **Fernando Rey** – until she turns the tables by installing a group of beggars and lepers in his rural mansion. Bunuel gradually, mischievously weaves a web of contradictory impulses: faith, hope, charity and selflessness become inextricably bound up with lust, hypocrisy, sloth and greed in the schizophrenic universe of Old World Latin Catholicism. Co-starring longtime Buñuel friend **Francisco Rabal** (GOYA IN BOURDEAUX). *"Luis Buñuel returned to his native Spain to create this 1961 masterpiece, which marked his rebirth as a filmmaker of international repute."* – Dave Kehr, Chicago Reader; *"...no less than a schematic attack on Catholic piety... a clawhammered critique of liberal aristos, responsible for constructing a society that creates a beggar class and then "doing good" through fits of unwelcome charity."* – Michael Atkinson, Village Voice

BLACK ORPHEUS (ORPHEE NEGRO), 1959, Janus Films, 100 min. Dir. **Marcel Camus**. French helmer **Marcel Camus** based his film on the Brazilian play Orfeu da Conceicao, by Vinicius de Moraes, who in turn used the Greek myth of Eurydice and Orpheus as his starting point. Dropped down into the Rio de Janeiro slums during one of the most rousing annual festivals in the world - Brazil's own "Carnaval," Orpheus (Brazilian soccer star, **Breno Mello**) drives a trolley and is known around town for his gift of song. He is soon to be married to Mira (**Lourdes de Oliveira**), for whom the wedding cannot come soon enough. Yet, it is clear that Orpheus is truly a lover-of-women and is never completely tied to anyone. That is, until he meets Eurydice (unknown Pittsburgh dancer, **Marpessa Dawn**). And although sparks fly immediately, life (or Greek Tragedy for that matter) is never that simple - Eurydice is having serious troubles of her own. A mysterious man in a skeleton costume menacingly stalks her through the Rio streets. With this demonic figure, as well as the jealous, spurned Mira, dogging their heels and bent on hurting them, Orpheus and Eurydice do their best to find their way through Carnival chaos in search of respite. With a famous Bossa Nova score by Luiz Bonfá and Antonio Carlos Jobim that will have you dancing in the aisles.

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