

OCTOBER 2007 American Cinematheque Film Calendar

EGYPTIAN THEATRE PROGRAMMING

www.egyptiantheatre.com | 323.466.3456 | Tickets: www.fandango.com
6712 Hollywood Boulevard, LA, CA 90028

Wednesday, October 3 – 7:30 PM

OUTFEST WEDNESDAYS

Winner: Outfest 2007 Audience Award for Best Soundtrack

SUNNY AND SHARE LOVE YOU, 2007, 100 min. Dir. **Matthew Buzzell**. Meet twisted Anneka (**Michele Mulroney**) and sexually fluid Clay (**Micah Schraft**), former husband-and-wife rock duo Kill the Puppy, in this hilarious mockumentary. While their sordid past is being dredged up, an equally frightful reunion is captured - they reform as Sunny and Share, performing inappropriate songs for children about pedophiles and angry rainbows. Though the highway to hell, part two, seems just around the corner, the duo may just have to hit rock bottom to solidify their love again. *Discussion following with actors Michele Mulroney, Micah Schraft.*

Thursday, October 4 – 7:30 PM

THE PASSION OF JOAN OF ARC (LA PASSION DE JEANNE D'ARC), 1928, 82 min. Dir. **Theodor Dreyer**. No mere bio-pic or conventional period piece, **Carl Theodor Dreyer's** masterpiece is one of the landmarks of silent cinema. **Renee Falconetti** is heartbreaking as the legendary young woman who died for God and France, and Dreyer's close-up-driven style brutally forces the audience to share her pain. No director, not even Bergman, has ever been as conscious of the camera's ability to explore the mysteries of the human face. **Brand new score by young Danish composer Jesper Kyd, a mix of live elements and electronics. In collaboration with DK FILM FEST: LA 2007. Their website: www.dkfilmfestla.com 6:30 PM Danish cheese and wine reception precedes screening.**

MODS AND ROCKERS (SLIGHT RETURN)

October 5 – 9 at the Egyptian and Aero Theatres

A short "coda" to this summer's Mods & Rockers Festival. This mini-fest presents special events, premieres, rarities and sneak previews saluting music legends such as: **Jimi Hendrix, Rolling Stones, Otis Redding, Nick Drake, Joy Division** – and with a mystery sneak preview of a new rock film on an unnamed supergroup.

Mini-Festival produced by Martin Lewis.

Friday October 5 - 8:00 PM

Nick Drake's Producer Joe Boyd and Sister Gabrielle Drake in-Person!

"A PLACE TO BE – A CELEBRATION OF NICK DRAKE"

Over the course of three introspective and hauntingly beautiful albums in the early 1970s, British singer/songwriter **Nick Drake** built a small but loyal following. Now, 33 years after his tragically early death, Drake is widely considered to be one of the most important and

influential musicians of his generation. This very special evening celebrating his life and music includes films, guests and a unique art and photographic exhibit. It includes the World Theatrical Premiere of “**Their Place: Reflections On Nick Drake**”, 2007, Bryter Music, 30 min. Various Directors - a series of short filmed homages to Nick Drake – created by admirers including **Heath Ledger, Jonas Mekas** and **Tim Pope**. (**NOT ON DVD!**) **This will be preceded by:** the definitive documentary “**A Skin Too Few: The Days Of Nick Drake**”, 2000, Bryter Music, 48 min. Director **Jeroen Berkvens** - which includes rare footage and interviews with Drake’s producer Joe Boyd, arranger Robert Kirby, family members and a wealth of images and material about the brilliantly gifted musician. **Co-presented with 89.9 KCRW. Special guests: Nick Drake’s sister Gabrielle Drake and record producer Joe Boyd.**

AL JOLSON AND THE 80th ANNIVERSARY CELEBRATION OF THE JAZZ SINGER
October 5 at the Academy’s Samuel Goldwyn Theatre
October 6 – 7 at the Egyptian Theatre

Welcome to our musical tribute to Mr. **Al Jolson** and the 80th Anniversary celebration of **THE JAZZ SINGER**, the first sound feature film ever made! Al Jolson was the pre-eminent superstar of his era; his influence has been incalculable. There isn’t a major entertainer since 1920 who somehow, some way has not been affected by the magic of Jolson. Al is timeless. It’s no coincidence that stars like Tony Bennett, Cher, Mandy Patinkin and John Pizzarelli are still singing Jolson songs! Additionally, Jolson was a great patriot and humanitarian having left millions to charities and having been the first entertainer in both WWII and the Korean War. We’re co-presenting an 80th Anniversary of THE JAZZ SINGER with the Academy at their Samuel Goldwyn Theatre. We’re also presenting a live Jolson tribute at the Egyptian, a musical caberet revue starring entertainer **Richard Halpern** and musician **Dean Mora** and his trio. Plus a rare screening of the fully-restored short **Al Jolson in A Plantation Act**”, preceded by a special discussion with a panel of renowned experts on Jolson and the restoration efforts. There will also be screenings of Al Jolson’s popular features, **HALLELUJAH, I’M A BUM** and **BIG BOY**, as well as the glossy Hollywood bio-pic, **THE JOLSON STORY**, starring Larry Parks as Al.

Series compiled by Richard Halpern & David Greim/International Al Jolson Society, and Margot Gerber.

Special Thanks: UCLA Film and Television Archive; Ronnee Sass/WARNER HOME VIDEO; Marilee Womack/WARNER BROS.; Suzanne Leroy & Shirley Couch/SONY REPERTORY; INTERNATIONAL ENTERTAINMENT ENTERPRISES

Friday, October 5 – 8:00 PM

80th Anniversary Screening

THE JAZZ SINGER, 1927, Warner Bros., 88 min. The evening will feature the first full-length sound feature film ever made in a newly restored and remastered digital projection from the earliest surviving nitrate film elements and original Vitaphone sound-on-disc recordings by Warner Bros. **This screening is at The Academy’s Samuel Goldwyn Theatre. Tickets to “An 80th Anniversary Screening of THE JAZZ SINGER” are \$5**

for the general public and may be purchased beginning September 4 online at www.oscars.org. Doors open at 7 p.m. All seating is unreserved. For additional information, please call the Academy at (310) 247-3600.

Saturday, October 6 – 6:30 PM

Reception, Live Event and Screening!

AL JOLSON: ON THE ROAD TO THE JAZZ SINGER (LIVE EVENT) Approx. 60 min. As part of our 80th anniversary tribute to Al Jolson and THE JAZZ SINGER, event founder **Richard Halpern** (Mr. Tin Pan Alley) takes to the stage for a musical journey through Jolson's Jazz Age. Al recorded several tunes during the height of the Roaring Twenties, and Richard Halpern will be singing some of them in a live performance right here at the Egyptian Theatre. Band-leader **Dean Mora** heads the trio of musicians that will provide authentic vintage accompaniment. Known on both coasts, Richard Halpern has wowed audiences with his tributes to Al Jolson and the music of Tin Pan Alley's Golden Age for quite some time. Be sure not to miss this very special event.

PLUS Short: "Al Jolson in A Plantation Act" (1926, 10 min.) In 1926, the Vitaphone Corporation was formed with the intent of making commercially viable sound motion pictures in which the soundtrack would run in perfect tandem with the picture. **Al Jolson**, the most popular star of both the Broadway stage and commercial recordings, was recruited to appear in a one reel short for Vitaphone. The risky, but potentially revolutionary one reeler, was called, fully, "**Al Jolson in A Plantation Act.**" Jolson (in black face) appears on a rural farm setting. As early as 1912, Jolson introduced a black face character named Gus. Gus, wily, smart, sympathetic, and the hero of his plays, generally outsmarted his antagonists. Jolson simply brought his stage persona onto the screen. His allure was fueled by his intensity with the audience; almost making them part of the show. He would often dance up and down a runway running through the house to get "closer" to the patrons; and he often dismissed the cast and spent much of the evening singing to audiences from directly in front of the footlights or hanging off the ramps. In this film, Jolson sings three of his hit songs: "April Showers", "Rock-a-Bye Your Baby With a Dixie Melody," and "When the Red Red Robin Comes Bob-Bob-Bobbin' Along." Historians think this may be the closest thing existing on film that best captured what he must have been like on the stage. Jolson, after each song, starts a patter talking directly to the viewer (as if they were seated in front of him) saying his humorous trademark, "Wait a minute, wait a minute, you ain't heard nothin' yet!" (laughter) "You ain't heard a thing!" Following the last song, Jolson comes out to take a "theatrical" curtain call, then keeps running back for additional bows. It is justly the Holy Grail of restoration efforts and an unforgettable experience. **Live caberet will be preceded by a reception, and a panel discussion will follow the live revue on the restoration of "Al Jolson In A Plantation Act" with panelists Ron Hutchinson** (from the Vitaphone Project, who was influential in not only the restoration of the short, but also in the production of the new "Jazz Singer" DVD.); **Herbert G. Goldman** (One of the world's leading authorities on Al Jolson as well as the entire Tin Pan Alley era, and author of the definitive Jolson biography, *Jolson: The Legend Comes To Life*); **John Newton** (Owner of not only the sound disc to "A Plantation Act," which needed repair, but also owner of the pristine sound discs to THE JAZZ SINGER,, which Warner Brothers used for the upcoming DVD. Also one of the founding members of the Vitaphone Project.); **Jim Cooperider** (The person who actually repaired and restored the damaged sound disc of "A Plantation Act," so that it was ultimately usable in the restoration); **Brad Kay** (Musical historian specializing in

early jazz, as well as an accomplished ragtime pianist, and record collector. He chronicled the entire restoration of "A Plantation Act" from start to finish, in a fascinating essay some years back.); **Robert Gitt** (From the UCLA archives. He has been influential in many restorations of early sound films, including many Jolson projects.)

THE JOLSON STORY, 1946, Sony Repertory, 128 min. Dir. **Alfred E. Green**. This smash hit from 1946 was nominated for six Oscars (it won two, for Best Music Scoring and Best Sound Recording). Don't come to this expecting Jolson's "true" life story; this is Hollywood gloss all the way. It contains some of the best music of the first part from the 20th century, including "Swanee," "California, Here I Come," "There's a Rainbow 'Round My Shoulder" and dozens of others. And the late, great, **Larry Parks** as Al Jolson shouldn't be missed! **Special prices for this evening (which includes reception at beginning of the evening): General: \$20, Students/Seniors: \$18, Members: \$15.**

Sunday, October 7 – 7:30 PM

Al Jolson Double Feature:

HALLELUJAH, I'M A BUM!, 1933, International Entertainment Enterprises, 82 min. Dir. **Lewis Milestone**. During a 1933 hiatus from Warners, **Al Jolson** made one of the most intriguing cult films of all time. This film is a bitterly fascinating oddity, and is unquestionably the finest acting performance in his career. Set in Depression-era New York, HALLELUJAH centers on the happy go lucky Bumper (Al Jolson), the "mayor" of Central Park's homeless community, who cheerfully accepts his lot in life, until he meets a beautiful amnesiac (**Madge Evans**). Bumper falls in love and decides to get a job to support her — unaware that she's the mistress of his friend, the Mayor of New York (**Frank Morgan**). With story by Ben Hecht, and a fine Rodgers and Hart score, the two standouts being the poignant "You Are Too Beautiful" and the whimsical title tune. The film is unusually stylish; songs are interspersed with a large amount of "rhythmic dialogue." It is odd how in historical retrospective, the film has taken on a glow of fascination. To historically appreciate the film, one needs to keep in mind the social climate in 1933, with 25% of the country unemployed and banks closing. "Hoboes" were looked upon with sympathy, because most could relate to their blameless plight; consequently, there's a surprising amount of social commentary. Interestingly, it is the only film Jolson ever made sans the black face makeup. HALLELUJAH, I'M A BUM! is whimsy -- a truly stunning experience, that is more impressive with time!

BIG BOY, 1930, 68 min. Dir. **Alan Crosland**. This may well be the closest a modern audience will ever come to seeing what a genuine **Al Jolson** Broadway musical looked like. It is the only one of Jolson's Broadway shows to be filmed. Based on his 1925 hit, the film casts Jolson in the blackface role of Gus, a stableboy at a moss-covered Southern plantation. Gus' favorite horse is the magnificent Big Boy, whom he hopes to ride to victory at the Kentucky Derby. Jolson's "Gus" displays a persona more reminiscent of Eddie Cantor, than of a wisecracking comic who occasionally bursts into song. This is the only time he would play a central character entirely in blackface. Jolson performs his character in the most relaxed manner, giving the movie a different feel from his previous schmaltzy efforts that began with THE JAZZ SINGER (1927). The finale sequence is a clever and utterly charming ending. Gus (in jockey breeches) spins a complete 360 degree circle to "wipe" away his makeup.. the scene fades to a "curtain call" on a Warner Bros. soundstage, with Jolson, minus makeup and out of character, cheerfully introducing the supporting cast and offering to sing few encores for the benefit of the spectators. The closing reprise of "Tomorrow is Another Day," in which Jolson

waxes nostalgic over Sunday dinner with his family: "What's that hanging in the kitchen window, a luscious Southern ham! Ha, .Ha! That ain't my house!" The film is an interesting curio, but is not without its charms. While no signature Jolson tunes emerge from either the show or film, it does have several charming sentimental songs include: "Liza Lee," "My Little Sunshine," ""Tomorrow is Another Day," and a smashing up tempo nightclub tune called "Hooray for Baby and Me." **NOT ON DVD**

Monday October 8 - 8:00 PM

World Theatrical Premiere! Otis Redding's Widow Zelma and Musician Wayne Jackson In-Person!

DREAMS TO REMEMBER: THE LEGACY OF OTIS REDDING, 2007, Reelin' In The Years Prods., 91 min, Dir. **David Peck & Phillip Galloway**. A brand-new film celebrating the life and career of **Otis Redding** incorporating 16 classic full-length performances (many not seen in over 40 years) including ultra-rare footage of his last-ever appearance just two days before his death. Also features interviews with legendary songwriting collaborator/guitarist **Steve Cropper**, trumpeter **Wayne Jackson** of the Mar-Keys, Stax Records founder **Jim Stewart** and Redding's widow **Zelma**.

STAX REVUE 1967, 2007, Reelin' In The Years Prods., 78 min. A platinum gem recently unearthed in the vaults of Norwegian TV and not seen in the US until now! It's the only surviving full-length film of the legendary 1967 Stax Revue - the European tour that sparked the soul revolution. Beautifully shot with multiple cameras in a controlled studio environment with quality sound - we get to experience the excitement that **Otis Redding, Sam & Dave, Arthur Conley, Booker T. & The MGs** brought to Europe in that halcyon tour. Features Otis Redding's full five-song set. *Discussion in between films with Zelma Redding and Stax session musician Wayne Jackson of the Mar-Keys in-person.*

Tuesday October 9 - 8:00 PM

World Premiere! Hendrix Engineer Eddie Kramer & Monterey Producer Lou Adler In-Person!

AMERICAN LANDING: JIMI HENDRIX LIVE AT MONTEREY, 2007, Experience Hendrix LLC, 63 min, Dir. **Bob Smeaton**. AMERICAN LANDING traces **Jimi Hendrix's** remarkable transformation from obscurity to his triumph at 1967's Monterey Festival. Featuring previously unreleased performances and the entirety of his Monterey set in its original sequence - newly transferred from the original negative - with new 5.1 soundtrack mixed by Hendrix engineer **Eddie Kramer**. Includes new and previously-unseen interviews. **Preceded by:** the *World Theatrical Premiere* of the full 30-minute version of the short film "**Hendrix And The Blues**"— featuring Hendrix, Buddy Guy, BB King and many more. *Discussion between films with Hendrix recording engineer Eddie Kramer & Monterey Festival producer Lou Adler.*

CINEMA ITALIAN STYLE IV

October 10 – 21 at the Egyptian and Aero Theatres

Presentation in association with Cinecittà Holding - Rome

Presented with the financial support of the Italian Ministry for Culture - General

Direction for Cinema, in collaboration with: the Italian Film Commission-Los

Angeles, Alberta Ferretti, Dainese, Valextra, Energy Power s.a., and Valente Jewels

Milano, Diademe Wine. Under the auspices of The Italian Consul General and the Italian Cultural Institute of Los Angeles.

For the fourth year in a row, the American Cinematheque and Cinecitta' Holding bring to Los Angeles a selection of some of the best new Italian movies, both fiction and documentaries. Continuing in the tradition of such directors as Roberto Rossellini, Federico Fellini, Michelangelo Antonioni, Pier Paolo Pasolini, Luchino Visconti and Bernardo Bertolucci, contemporary Italian cinema remains among the most vibrant and unpredictable anywhere in Europe, examining and celebrating an Italy both ancient and modern, pastoral and urban. This week-long showcase of the best and most challenging in new Italian filmmaking, includes **Daniele Luchetti's** much-lauded **MY BROTHER IS AN ONLY CHILD (MIO FRATELLO E' FIGLIO UNICO)**, co-written by THE BEST OF YOUTH screenwriters Sandro Petraglia and Stefano Rulli. Other films presented this year have a large scope, ranging from a comic period piece such as **NAPOLEON AND I** (with a great comedic turn by **Monica Bellucci**), coming of age stories, discovering self and love in **FLYING LESSONS**, to maturity and reflections on life and career with **ONE OUT OF TWO**, to stories about crime (**THE WOLF** and **OUR COUNTRY**).

This year we're also featuring a complete retrospective of the animated short films from director **Ursula Ferrara**, one of the most important figures in Italian animation. Using different techniques (including hand painting over the print), each film runs about four minutes and has no dialogue and will be before the feature film. Filmitalia is presenting new 35mm copies of Ferrara's works.

"Every year Cinema Italian Style brings to the US the very best of current Italian film production. Our industry is enjoying a remarkably good moment, thanks to some talented young directors able to touch audiences beyond our domestic borders. Daniele Luchetti's intimate yet universal drama MY BROTHER IS AN ONLY CHILD will open the 4th edition of Cinema Italian Style (CIS) at the Egyptian Theatre, to be followed by NAPOLEON AND I by Paolo Virzi, Francesca Archibugi's FLYING LESSONS and Eugenio Cappuccio's ONE OUT OF TWO, all brand new hits in Italy and in Europe. Of pivotal importance in CIS IV are its exclusive previews, such as the documentaries PRIMO LEVI'S JOURNEY by Davide Ferrario and Agostino Ferrente's THE ORCHESTRA OF PIAZZA VITTORIO, a droll portrait of a musical band from a working-class section in the heart of Rome (the same band will perform at the Egyptian.) Los Angeles and its audiences have always embraced us and our films with palpable enthusiasm. We are confident that Cinema Italian Style IV will again be the best way to experience the truly unique feelings of our cinema." -- Alessandro Battisti, President of Cinecitta' Holding

Series compiled and produced by Silvia Bizio.

Special Thanks: Gaetano Blandini/MINISTRY OF CULTURE OF ITALY – FILM DEPARTMENT Alessandro Battisti, Francesco Carducci Arsenio, Pietro Ietto, Camilla Cormanni, Anna Principato/CINECITTA' HOLDING; Paola Bellusci, Carol Fabi, Anna Sannito, /ITALIAN TRADE & FILM COMMISSION; Silvia Bizio; Francesca Valente/Istituto

Italiano di Cultura Eleonora Granata, Eleonora Pratelli, Valentina Marcellini; CATTLEYA; NETFLIX

Wednesday, October 10 – 7:00 PM

Los Angeles Premiere!

MY BROTHER IS AN ONLY CHILD (MIO FRATELLO E' FIGLIO UNICO), 2007, THINKFilm, 100 min. Dir. **Daniele Luchetti**. Accio (**Elio Germano**) is his parents' desperation: an impulsive and explosive troublemaker, fighting every battle like a war. His brother (**Riccardo Scamarcio**) is handsome, charismatic, loved by all -- but just as dangerous. In the Italian small town life of the 1960's and 1970's, the two brothers have opposite political beliefs, are in love with the same woman and, through endless confrontations, they live a saga of escaping, fighting and great passion. It is a story about growing up, set against fifteen years of Italian history, seen through the prism of adventures experienced by two very different, yet similar brothers. *"Helmer Daniele Luchetti keeps the mood light and winning in...a micro-tale of Italy's troubled years in the late '60s and '70s, viewed through the prism of a politically divided family. Scripted by THE BEST OF YOUTH duo who brought the post-WWII years into stark and moving light, pic offers a warm humor that illuminates the defiant vista of hope even when the proceedings turn tragic."* – Jay Weisberg, Variety **NOT ON DVD introduction by director Daniele Luchetti and co-star Riccardo Scamarcio. Cinema Italian Style Award presentation from 7:00 PM to 7:30 PM, the film will be starting at 7:30 PM.**

Thursday, October 11 – 7:30 PM

Italian Music Documentary + Live Event!

THE ORCHESTRA PIAZZA VITTORIO (L'ORCHESTRA DI PIAZZA VITTORIO), 2006, Netflix/Vitagraph Films, 93 min. Dir. **Agostino Ferrente**. The film-diary of the genesis of the Orchestra di Piazza Vittorio, a band created by **Mario Tronco**, keyboard player for the group Avion Travel, and Agostino Ferrente. In a neighbourhood in Rome where Italians are an "ethnic minority"... they were able to group together musicians from all over the world. Among pleasant surprises and big delusions, an orchestra of about twenty musicians was created. Catholics, Muslims, Jews, Hindis, atheists... musicians who are able to get by with their music and others who have to wash windshields at traffic lights. There are self-taught artists who can't read music and musicians with diplomas from conservatories. There are a few Italians and others who can't even speak the language. Victims of right and left-wing regimes, those with pasts they would rather forget and those who miss their homes desperately. Musicians from far and wide... The Orchestra di Piazza Vittorio gives voice and body to a harmonious diversity that has nothing to do with "ethnic music" because everyone in it is working towards another genre of music altogether. And not only do the various languages and instruments unite, in these past five years there have been mixed marriages and children born with a new shade of color. **NOT ON DVD Fifteen members of the International Orchestra of the Piazza Vittorio will be on hand specifically to perform some of the music in the film in front of the Egyptian's live audience. Presented in association with Red Envelope Entertainment.**

LARGER THAN LIFE: 70 MM

October 12 – 14 at the Egyptian Theatre

70mm, like many other motion picture formats such as Cinemascope and Cinerama in the 1950's, was created as a way of prying folks away from those insidious small screen "idiot boxes" (i.e., televisions) that were starting to deplete the industry's box office thunder. From Super Technirama 70 to Ultra Panavision to Dimension 150 and more, the 70mm large-screen format promised – and delivered – a Barnum-esque world of spectacular sights and 6-track sounds. If the movies were always larger-than-life, then 70mm movies were MUCH much larger! From 1955 to 1970 – the Golden Age of 70mm Filmmaking – there were nearly 60 Hollywood features shot in large format, with many more released in special engagements as 35mm-to-70mm blow-ups (which still offered superior sound and image quality to their 35mm counterparts). Join us for films rarely screened in 70mm such as **PINK FLOYD – THE WALL**, **THE ROAD WARRIOR** and **THE WILD BUNCH**.

Series compiled by Chris D.

Special thanks to: Paul Rayton; Marilee Womack/WARNER BROS.

Friday, October 12 – 7:30 PM

70 mm Print!

THE WILD BUNCH, 1969, Warner Bros., 145 min. Saddle up for a screening of director **Sam Peckinpah's** magnificent, ultra-violent Western, starring **William Holden, Ernest Borgnine, Warren Oates** and **Jaime Sanchez** as a band of doomed outlaws trying to outrun history. Exceedingly controversial upon its initial release, **THE WILD BUNCH** forever changed the way violence was depicted and perceived in the movies. And it is even more startling in its bigger-than-life 70mm incarnation. Co-starring a tough guys' who's who of western greats, including **Robert Ryan, Edmond O'Brien, L.Q. Jones, Emilio Fernandez, Bo Hopkins** and **Strother Martin**. *"...maybe the best shoot-'em-up ever made, the one that turned meanness into a haunting pictorial poetry and summed up the corruption of guilt, old age and death in the American fantasy of the Old West... A cinematic touchstone, the film has influenced a generation of movie makers, from Scorsese to Tarantino to Hong Kong action king John Woo."* – Peter Stack, [San Francisco Chronicle](#)

Saturday, October 13 – 7:30 PM

70 mm Print!

PINK FLOYD – THE WALL, 1982, Warner Bros., 99 min. Director **Alan Parker's** vivid film interpretation of the British rock combo's classic concept album **THE WALL** fuses curious fantasy with dark, tragic drama on an epic scale. It tells the story of anti-hero Pink, beaten down by life from his earliest childhood days in WWII Britain. Despite his rise to rock star fame, he continues to build a 'wall' around himself. The film makes innovative use of sets, costumes, and special effects, imbuing the movie with a bizarre surrealism worthy of Luis Buñuel and Salvador Dali. Both disturbing and bedazzling, **PINK FLOYD: THE WALL** is a must-see film for any music lover. Do not miss this unique screening in 70 mm, the print is a bit faded though with the full 5-across magnetic stereo sound, the experience is amazing! With **Bob Geldof, Bob Hoskins**.

Sunday, October 14 – 7:30 PM

70mm Print!

MAD MAX 2: THE ROAD WARRIOR, 1981, Warner Bros., 94 min. This sequel to MAD MAX ups the ante for post-armageddon spectacle and has few equals for creating a realistic, ever-more plausible future where gasoline is the most precious commodity. Hockey-mask wearing Lord Humongous whips his tribe of mohawked-speed freaks into a frenzy, while Road Warrior Max **Mel Gibson** tries to save the remnants of civilization, in director **George Miller's** lean, mean, thrill machine – along with James Cameron's ALIENS, the finest action film of the decade. This 70mm blow-up print is slightly faded, but delivers maximum big screen kicks like few other

Tuesday, October 16 – 7:30 PM

OUTFEST SPECIAL SCREENING

NINE LIVES, 2004, 97 min. Dir. **Dean Howell**. Based on the acclaimed play, "Complications," by Michael Kearns, NINE LIVES is an explosive exploration into the lives of nine strangers whose passions suddenly intersect in ways none of them imagined. What results is a sexually charged, provocative yet surprising story of eight gay men dealing with the intricacies of intimacy and love. Starring **Dennis Christopher** (CHARIOTS OF FIRE, BREAKING AWAY), **Debra Wilson** ("Mad TV") and award-winning stage actor **Michael Kearns**, NINE LIVES encompasses the private fears and desires we all share. *Discussion following with director Dean Howell and cast members*

Wednesday, October 17 – 7:30 PM

OUTFEST WEDNESDAYS

25th Anniversary Screenings

HEDWIG AND THE ANGRY INCH, 2000, 88 min. Dir. **John Cameron Mitchell**. With explosive imagination, wicked humor and a goldmine of original rock 'n' roll, John Cameron Mitchell breaths fierce and fiery air into the onscreen musical with this adaptation of his critically acclaimed off-Broadway hit. Born a boy in Communist East Berlin, Hedwig (Mitchell) always dreamed he'd find his other half and become a big American rock star. So when a handsome American GI promises love and liberation, it seems like a dream come true. But there's a catch - in order to marry and emigrate, Hansel must "leave a little something behind."

Thursday, October 18 – 7:30 PM

85th Anniversary of the Egyptian Theatre

WINGS, 1927, Paramount, 139 min. Join us to celebrate the 85th Anniversary of the Egyptian Theatre with a screening of **William A. Wellman's** classic, the first movie to ever win the Academy Award for Best Picture. This WWI epic features breath-taking aerial stunts blended with real battle footage. But there is also a struggle of the heart as two pilots/friends (**Richard Arlen**, **Charles "Buddy" Rogers**) rival for the love of the samewoman. Meanwhile, "It Girl" **Clara Bow** waits patiently for the man she loves. With an early **Gary Cooper** appearance. *Booksigning with William Wellman, Jr. in-person for The Man & His Wings: William A. Wellman and the Making of the First Best Picture. Live musical accompaniment by Robert Israel.*

Thursday, October 18 – 7:30 PM

CINEMA ITALIAN STYLE [Spielberg]

THE WOLF (IL LUPO), 2007, 88 min. Dir. **Stefano Calvagna's** third feature is inspired by the real events in the life of Luciano Liboni, aka "The Wolf." A freewheeling interpretation of the character, here renamed Franco Scattoni (**Massimo Bonetti**), the film highlights the ups and downs of a rough and violent man, whose behavior borders on madness and is worsened by epilepsy. Il Lupo feels he has nothing to lose. Diving headfirst into a life of crime, he ends up killing a gas station attendant in Perugia in 2002. He then kills a young "carabiniere," and becomes a wanted fugitive. A case study in human behavior's violent patterns framed as a psychological thriller and police story, this controversial film has been praised for the uncompromising realism of its disturbing narrative. **NOT ON DVD**

CROOKS IN CLOVER: NOIR, FRENCH STYLE

October 19 – 28 at the Egyptian Theatre

In association with Ile de France Film Commission, the Minister of Foreign Affairs, France and the French Film and TV office of the French Consulate.

With the sponsorship of Agnes B.

Since we presented our tribute to the maestro of French noir, **Jean-Pierre Melville** in 1996 and then our Melville and The French Crime Film series in 1998, Melville-mania has swept the US (with re-releases of **BOB LE FLAMBEUR**, **LE CERCLE ROUGE** and, most recently, **LE DOULOS** by Rialto Films). We've also seen rediscovery of other French crime gems like **Claude Sautet's CLASSE TOUS RISQUES** and Jacques Becker's **GRISBI** and **LE TROU**. As any fan of French noir cinema knows, Melville was not alone in re-inventing the crime film (or *policier*) in French terms – filmmakers Becker, Sautet, Godard, **Jacques Deray (BORSALINO; THE SWIMMING POOL; THE OUTSIDE MAN)**, **Alain Corneau (POLICE PYTHON 357; CHOICE OF ARMS; SERIE NOIRE)**, **Georges Lautner (CROOKS IN CLOVER)**, **Rene Clement (JOY HOUSE; PURPLE NOON)**, to name only a select few, filtered their love of American gangster and noir movies through a gauze of silence and mystery, the unforgettable rugged beauty of actors like **Alain Delon**, **Lino Ventura**, **Yves Montand**, **Jean-Louis Trintignant**, **Gerard Philipe**, and the feline grace of such actresses as **Romy Schneider**, **Catherine Deneuve**, **Simone Signoret**, **Stephane Audran**, **Jane Fonda**, **Isabelle Adjani**, et. al. Another enormous influence was publisher Marcel Duhamel's line of *Serie Noire* novels by Jim Thompson, David Goodis and others – that, and the home-grown, French crime fiction of writers like Jose Giovanni, Sebastien Japrisot, Auguste Le Breton, et. al. Like the American West Coast jazz scene of the 1950's, the French crime film was the very definition of "cool" – a quicksilver world of silent killers and speeding Citroens. Join us for two spellbinding weeks of mystery and murder with the French masters, including very hard-to-see gems like **Costa-Gavras'** ultra-rare debut film, **THE SLEEPING CAR MURDER**, **Claude Chabrol's THE CHAMPAGNE MURDERS**, Melville's **SECOND BREATH**, Deray's **THE SWIMMING POOL**, Corneau's **SERIE NOIRE** and **CHOICE OF ARMS**, **Yves Allegret's RIPTIDE** and more!

Series compiled by Chris D., Gwen Deglise and Axelle Fossorier.

Special Thanks: TAMASA; MAE; ROISSY FILMS; Marilee Womack/WARNER BROS.; Paul Ginsburg/UNIVERSAL; GAUMONT; Amy Lewin/MGM Repertory; Costa-Gavras; Emily Horn & Barry Allen/PARAMOUNT.

Friday, October 19 –7:30 PM

Alain Delon Double Feature:

THE SWIMMING POOL (LA PISCINE), 1969, SNC, 120 min. One of the best efforts and hardest-to-see (in America) from director **Jacques Deray** (BORSALINO; THE OUTSIDE MAN), with a trenchant script co-written by Buñuel collaborator, Jean-Claude Carriere. Writer Jean-Paul (**Alain Delon**) and journalist Marianne (**Romy Schneider**) are having an affair in St. Tropez when interrupted by a visit from Marianne's former lover, Harry (**Maurice Ronet**). Harry has also brought along his fatally attractive daughter, Penelope (**Jane Birkin**). Hormones rage and sparks fly, and one of the four ends up dead, accidentally drowned after a fight. Now the three survivors must get their stories straight before the investigating police arrive. Top-notch psychological suspense. In French with English subtitles. **NOT ON DVD**

JOY HOUSE (LES FELINS), 1964, Roissy Films, 98 min. Dir. **Rene Clement**. A crazy French/American hybrid, this intricately structured, perverse hide-and-peek thriller stars **Alain Delon** as a callous young card-shark on the run from some cigar-chomping New York gangsters. Lucky for him, he holes up in the southern French countryside with a rich American widow (**Lola Albright**) and her love-sick niece, the stunning **Jane Fonda**. Director Clement and Delon re-teamed from PURPLE NOON for this offbeat tale of murder and repressed passion, with a totally unexpected and original twist ending. Based on a novel by unsung pulp great Day Keene with an extra helping of dialogue by hardboiled genius Charles Williams (DEAD CALM). Henri Decae supplied the black-and-white 'scope cinematography, and Lalo Schiffrin did the music. Original English language version

Friday, October 19 – 7:30 PM

CINEMA ITALIAN STYLE [Spielberg]

Double Feature:

NAPOLEON AND ME (IO E NAPOLEONE), 2007, Cattleya, 110 min. An in-period comedy from director, **Paolo Virzi**. Circa 1814, Napoleon (**Daniel Auteuil**) is sent into exile on the island of Elba and is enthusiastically welcomed by the common people and the local nobles. But there is one person who is not celebrating: the young Martino (**Elio Germano**), an idealist and libertarian teacher, a budding poet and the libertine lover of the beautiful, mature Baroness Emilia (**Monica Bellucci**) Martino hates the former Emperor, and every night he dreams of killing him. When he is offered the opportunity of becoming the clerk and librarian of the new King of Elba, the young man accepts, hoping to at last execute the murder he feels predestined to commit. Seductions and betrayals, failed attempts and astonishing confessions ensue, up until the mocking and surprising final disappointment. **NOT ON DVD**

DINNER FOR THEIR FIRST DATE (LA CENA PER FARLI CONOSCERE), 2007, Medusa, 99 min. Dir. **Pupi Avati**. Sandro Lanza (**Diego Abatantuono**) is a has-been actor, sixty years old and showing it, going through the worst period of his career. Having lost much of his hair as well as his stamina and self-esteem, he resorts to plastic surgery in a desperate attempt at keeping his role in a popular TV soap-opera. Rejected, he considers suicide, though more as a way to get back the tabloids' attention than as a real

escape. Recovering in a hospital from his failed attempt, Sandro is visited by his three long-estranged daughters (**Ines Sastre, Vanessa Incontrada, Violante Placido**), who all come from different countries. The three sisters become comrades-in-arms and decide to look for the right woman for their depressed father. They set up a blind date dinner with fascinating Alma (**Francesca Neri**), a strong, witty, independent type that their father has always tried to avoid. Through romantic comedy, director Avati reflects upon the world of TV and cinema, and on the many actors who struggle on “B” projects without ever having the opportunity for more “serious” fare. **NOT ON DVD**

Saturday, October 20 – 7:30 PM

Ultra-Rare Double Feature:

THE SLEEPING CAR MURDER (COMPARTIMENT TUEURS), 1965, 90 min. Director **Costa-Gavras** (Z; MISSING) chose to make a suspense shocker as his first film. Finally, here it is after decades out-of-circulation, a genuine classic, a virtually lost and forgotten jewel in the crown of French crime films in urgent need of restoration and rediscovery. Six people share a sleeping compartment on a Paris-bound train. After they arrive, one of them is found strangled, and, before long, the killer starts knocking off the remaining passengers. **Yves Montand** is superb as a harried police inspector coming down with the flu, who doggedly follows up every lead. Red herrings abound and the twists and thrills are masterfully executed. Enormously influential on not just other French crime films that followed, but the Italian *giallo* thriller genre as well. With a dream cast that includes **Michel Piccoli, Simone Signoret, Jacques Perrin, Catherine Allegret** and **Jean-Louis Trintignant**. In French with English subtitles. **NOT ON DVD**

IB Technicolor Print! **THE CHAMPAGNE MURDERS (LE SCANDALE)** 1967, Universal, 98 min. “*Psycho puppet or cold-blooded killer?*” Director **Claude Chabrol’s** tale of greed, hypocrisy and murder amidst France’s upscale champagne-manufacturing aristocracy unfolds in gorgeous color cinematography lensed by Jean Rabier. Grasping champagne factory owner **Yvonne Furneaux** (REPULSION) tries to coax her husband **Anthony Perkins** to help her pry loose partner **Maurice Ronet’s** (ELEVATOR TO THE GALLOWS) interest in the business. Then people start dying, and Ronet becomes the chief suspect. Is he going off his rocker? Or is someone trying to frame him? With **Stephane Audran** (DISCREET CHARM OF THE BOURGEOUSIE; COUP DE TORCHON) in a truly bizarre early role. Look out for that ceiling vantage point ending. Dubbed-in-English version. “*A must see.*” – Danny Peary, [Guide to the Film Fanatic](#) **NOT ON DVD**

Saturday, October 20 – 7:30 PM

CINEMA ITALIAN STYLE [Spielberg]

ONE OUT OF TWO (UNO SU DUE), 2007, 01 Distribution, 101 min. Director **Eugenio Cappuccio’s** drama is about a brash lawyer (**Fabio Volo**) who comes face to face with mortality when a sudden blackout forces him to the hospital, with a possible prognosis of a malignant brain tumor. Illness was certainly not in Lorenzo’s plans, and waiting for his results, confronting his mortality, is not easy. The one who understands him is the patient in the bed next to him, Giovanni, (Pasolini veteran **Ninetto Davoli**) who provides a much-needed dose of patience and humor. Giovanni has his problematic past: a daughter he hasn’t seen in years. And so I gratitude to Giovanni, Lorenzo travels to Umbria to find her and bring her back to Genoa, to see her father. **NOT ON DVD**

OUR COUNTRY (A CASA NOSTRA), 2006, MK2, 99 min. Dir. Francesca Comencini. In Milan, Ugo (**Luca Zingaretti**) is a well known banker, acting illegally, and Rita (**Valeria Golino**) is a captain of the Finance Police Force, investigating him. Their cat and mouse relationship is complicated by the interference of other shady characters, including prostitutes and murderers. Money runs the city and rules their lives -- a gradual escalation of threatening ambivalence and violence soon surrounds them at every turn. And while the characters face life and death, Milan, the big city of foggy light, looks on...

Sunday, October 21 – 7:30 PM

Alain Delon Double Feature:

BORSALINO, 1970, Paramount, 125 min. Dir. **Jacques Deray**. In 1930's Marseilles, fun-loving **Jean-Paul Belmondo** and ambitious **Alain Delon** meet, brawl over a girl, but soon become close comrades. Before long, they wrest control from the stuck-in-their-ways old gang bosses and begin organizing the wide-open city's crime rackets. Based on Eugene Saccomano's novel, The Bandits of Marseille, screenwriters Jean-Claude Carriere, Claude Sautet and director Deray all collaborated on the sharp script. The film was a huge hit in the U.S. as well as France upon its initial release and spurred an almost as popular sequel (without Belmondo), **BORSALINO AND CO.** With **Mirielle Darc**, **Michel Bouquet**, **Corinne Marchand**. Dubbed-in-English version. **NOT ON DVD**

ONCE A THIEF (LES TUEURS DE SAN FRANCISCO), 1965, Warner Bros., 107 min. Director **Ralph Nelson** (REQUIEM FOR A HEAVYWEIGHT) helmed this neo-noir, a French/American co-production. Corsican ex-con **Alain Delon** is living in San Francisco with his wife (**Ann-Margret**) and daughter, just trying to keep his nose clean. Someone holds up a liquor store driving his hot rod, and he's pulled inexorably back down into the gutter. Delon's master hood big brother (**Jack Palance**) is back in town with his gang, including sociopaths **Tony Musante** (BIRD WITH THE CRYSTAL PLUMAGE) and **John Davis Chandler** (MAD DOG COLL), and Palance will do anything to bring his younger sibling back into the murderous fold. **Van Heflin** (ACT OF VIOLENCE) is a tough police detective with an axe to grind, but he is ultimately willing to give Delon a fair shake. Unfortunately, there are bad memories between them, and Delon doesn't trust him. A very cool, fast-moving nocturnal prowling through the rain slick streets, jazz clubs, back alleys and warehouses of the Bay Area. Original English language version. **NOT ON DVD**

Sunday, October 21 – 7:30 PM

CINEMA ITALIAN STYLE [Spielberg]

Double Feature:

FLYING LESSONS (LEZIONI DI VOLO), 2007, Cattleya, 106 min. Dir. **Francesca Archibugi**. Pollo (**Miglio Risi**) and Curry (**Tom Angel Kurumathy**), inseparable 18 year-old friends, have both failed their last year of high school. Curry was adopted as a baby from India and guilt trips his family into letting him take a much-dreamed-of trip to his birthplace with his best friend, who comes from a rigid, Jewish family. India, however, is not what they expected. Finding it poor and dirty, they get robbed. Curry is taken for a native (he even gets arrested by the police during a demonstration), while Pollo gets sick and meets a western doctor (**Giovanna Mezzogiorno**), ten years older than him, whom he falls desperately in love with. She takes them both to the small outpost where she

works as a volunteer, and they finally find the reason for their trip: Curry discovers his past, while Pollo finds his future. **NOT ON DVD**

SALTY AIR (L'ARIA SALATA), 2007, Rai Cinema, 85 min. Dir. **Alessandro Angelini**. Fabio (**Giorgio Pasotti**) works as a social worker in a Rome prison, skillfully giving counseling and support to the detainees. When he's assigned the case of a convicted murderer (**Giorgio Colangeli**), who already has spent 20 years behind the bars, Fabio shockingly realizes the man is his own father, whom he hasn't seen since the time of the crime. From that moment on, Fabio has to reconsider the relationship with a father who so long ago left the family in shambles. The man wants to win back his son's affection, but the bitterness he has acquired behind bars makes it a daunting challenge. An emotionally stirring study of abandonment, remorse and longing between father and son. **NOT ON DVD**

Wednesday, October 24 – 7:30 PM

Double Feature:

THE OUTSIDE MAN (UN HOMME EST MORT), 1972, Roissy Films, 104 min. LE SAMOURAI in The City of Angels! Director **Jacques Deray's** Melville-inspired thriller stars **Jean-Louis Trintignant** as a French hit man sent to Los Angeles to whack a mob kingpin (**Ted de Corsia**, of THE KILLING). Once the job is finished, though, he finds himself trapped in an early 1970's nightmare of strip clubs, Jesus freaks and "Star Trek" re-runs, chased by muscle-car driving assassin **Roy Scheider** and helped by friendly go-go girl, **Ann-Margret**. With **Angie Dickinson** as the mobster's (black) widow. Like THE MODEL SHOP and CISCO PIKE, this is an unforgettable, wild, landmark-strewn travelogue through the smog-choked avenues of a bygone Los Angeles and Hollywood. Original uncut, uncensored English language version. "LA was a dream for me – a Frenchman shooting in America!" – Jacques Deray. **NOT ON DVD**

CLASSE TOUS RISQUES, 1959, Rialto Films, 110 min. Dir. **Claude Sautet**. This hardboiled classic was virtually unknown in the US for decades until first Telluride, then the American Cinematheque screened it in the mid-1990's. Rialto Films re-released it here in late 2005 to overwhelming acclaim of a major rediscovery. **Lino Ventura** delivers an awesome performance (maybe his best) as Davos, a gangster in the twilight of his career, on the run from the mob with his wife and family. **Jean-Paul Belmondo** (hot off his star turn in BREATHLESS) co-stars as a young hood who comes to Ventura's aid. Brilliantly scripted by Jose Giovanni (based on a story he had heard in prison.) In French, with English subtitles. "In addition to its crisp action sequences, the film has an excellent sense of place, showing us Paris, Nice and the small villages and French countryside between... one of the things that makes CLASSE TOUS RISQUES distinctive are the palpable emotional connections it makes with its characters. Though he is the hardest of hard cases, Davos cares deeply about his family, and the feelings of regret, sadness and desperation that cross his face are just one of the factors that make this film the classic it is." – Kenneth Turan, The Los Angeles Times **NOT ON DVD**

Thursday, October 25 – 7:30 PM

Ultra-Rare Melville!

SECOND BREATH (LE DEUXIEME SOUFFLE), 1966, Filmel, 150 min. Dir. **Jean-Pierre Melville**. A middle-aged hood (**Lino Ventura**) breaks out of jail and organizes a new gang, determined to prove he still has what it takes. Melville's brutal, crackling noir contrasts

Ventura's "old world craftsmanship" against the younger generation of Nouvelle Vague crooks. A twisting-turning maze of existential pitfalls opens up before Ventura's character – some placed by the police, some by his cronies, some by his woman and some even by himself – will it be possible for him to circumvent them all? Based on the novel by Jose Giovanni. Director Alain Corneau just completed production on a remake with Daniel Auteil. With **Paul Meurisse, Raymond Pellegrin**. In French, with English subtitles. "*Melville did for the crime film what Leone did for the western.*" – Quentin Tarantino; "*Established Melville's reputation as a brilliant refurbisher of the immemorial imagery of the genre – gleaming night streets, gunmen prowling in deserted stairways.*" – Tom Milne. **NOT ON DVD**

Thursday, October 25 – 7:30 – 10:30 PM

[Spielberg]

CREATING A MORE VISUALLY COMPREHENSIVE CINEMA

Working on a film project? Before you finish the script, before you shoot, take this seminar to move beyond basic forms of cinematic language and into a highly artistic arena. Film clips will illustrate the mastery of cinema's visual and aural potential. With film consultant **Thomas Ethan Harris**. **Tickets: \$20 General, \$15 Students/Seniors and \$12 Members.**

Friday, October 26 – 7:30 PM

Alain Corneau Double Feature:

CHOICE OF ARMS (LE CHOIX DES ARMES), 1981, 114 min. **Yves Montand** is a retired mobster living a quiet, bourgeois existence in the country with his beautiful spouse (**Catherine Deneuve**). But their lives are shattered when impulsive, younger gangster, **Gerard Depardieu**, escapes from prison with a comrade. The two fugitives are subsequently ambushed by a rival gang, Depardieu's friend is seriously wounded, and they go on a desperate hunt for refuge -- which leads them straight to Montand. An unstoppable chain reaction of tragic complications set in when a pair of cops (**Michel Galabru, Gerard Lanvin**) decide to pay a visit, sowing seeds of suspicion and betrayal. Director **Alain Corneau** again shows himself worthy of the mantle of a latter-day Melville. With the indisputably volcanic match-up of Montand, Deneuve and Depardieu. In French, with English subtitles. **NOT ON DVD**

POLICE PYTHON 357, 1976, Tamasa, 125 min. Director **Alain Corneau's** tough, violent *policier's* plot faintly echoes old school noir, THE BIG CLOCK. **Yves Montand** is middle-aged cop Marc Ferrot who falls for a young photographer (**Stefania Sandrelli**, of THE CONFORMIST) – without realizing that she's already the mistress of his unstable boss, Commissaire Ganay (**Francois Perier**). Co-starring **Simone Signoret** as Ganay's bitter, bedridden spouse. In French, with English subtitles. "*Contains two murders, one suicide, one supermarket hold-up, a number of muggings and a lot of mail-order psychoanalysis*" – Vincent Canby, The New York Times **NOT ON DVD**

Saturday, October 27 – 7:30 PM

Ultra-Rare Double Feature:

SERIE NOIRE. 1979, Tamasa, 111 min. Director **Alain Corneau** expertly adapts one of Jim Thompson's most twisted pulp masterworks, A Hell of a Woman. **Patrick Dewaere** stars as Frank Poupart, a human ferret scurrying around the bleak edges of Nowhere, trying to sell cheap trinkets door-to-door and collect on small mob debts. When he stumbles across a

gorgeous teenager (**Marie Trintignant**) with a rich and repulsive aunt, Dewaere gets sucked into the blackest vacuum of all. With **Bernard Blier**. In French, with English subtitles.

"Definitely the best movie made from a Jim Thompson novel to date...Patrick Dewaere as demented thief/murderer/ child molester is as close to a real Jim Thompson character as an actor could get." – Barry Gifford **NOT ON DVD**

CROOKS IN CLOVER (aka LES TONTONS FLINGUEURS aka MONSIEUR GANGSTER) 1963, Gaumont, 105 min. Director **Georges Lautner** (ICY BREASTS) helmed this deliciously funny, but dark gangster spoof with **Lino Ventura** (SECOND BREATH) as a former mobster lured back into the business by a dying friend's last request. Obligated to tie up some "loose ends" as well as look after the dead man's soon-to-be-married daughter, Ventura abruptly finds himself running afoul of gangster hardcase, **Bernard Blier**. But Ventura is not to be trifled with, and responds in equal measure. Soon, a string of killings erupt and bodies pile up as the two men go at it. One of the classics. In French, with English subtitles. **NOT ON DVD**

Sunday, October 28 – 2:30 – 5:30 PM

[Spielberg]

CREATING A MORE VISUALLY COMPREHENSIVE CINEMA

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Sunday, October 28 – 7:30 PM

Double Feature:

ONE DEADLY SUMMER (L'ETE MEURTRIER) 1983, Universal, 130 min. Dir. **Jean Becker**. Beautiful, but emotionally unstable **Isabelle Adjani** is Eliane, the daughter of a single German mother who was raped by returning soldiers post-WWII. Adjani goes on an investigative quest to find the men and, specifically, the man responsible for impregnating her mother (**Maria Machado**) – the man who must logically be her father. And when she finds him, she is determined to kill him. It's just too bad that the village's volunteer fireman Pin-Pon (played by pop star **Alain Souchon**) falls in love with her. His own obsessive affection and protective feelings towards her will suck him down into a nightmarish maelstrom of conflicted emotions and sickening violence that will change both their lives forever. Director Becker (son of master filmmaker Jacques Becker, who brought us French crime masterpieces CASQUE D'OR, GRISBI and LE TROU) dissolves present day events and flashbacks into each other with stream-of-consciousness effect, creating a poignant tapestry of heartache, beauty and tragic irony. Winner of four French Cesar Awards, including Adjani for Best Actress. In French, with English subtitles. **NOT ON DVD**

Ultra-Rare! **RIPTIDE (UNE SI JOLIE PETITE PLAGE)** 1948, 97 min. Dir. **Yves Allegret**.

Former orphan, **Gerard Philipe**, returns to the lonely, beachside inn where he grew up, before his idealism was crushed and he sank into the depths of degradation, self-loathing and murder. Amidst an oppressive atmosphere of perpetual rainfall, Philipe goes through his last days and is dismayed to see a teenage boy who reminds him of himself. He hopes to set the orphan right, but the hardened boy is already well on his way on the road to perdition. A spiritual heir to earlier French crime gems like LE JOUR SE LEVE and QUA DES BRUMES, RIPTIDE is a

forgotten classic in urgent need of rediscovery. With **Jean Servais**. In French, with English subtitles. **NOT ON DVD**

Tuesday, October 30 – 7:30 PM

OUTFEST HALLOWEEN

SEED OF CHUCKY, 2004, Rogue Pictures, 87 min. Dir. **Don Mancini**. The killer doll is back! The fifth of the Chucky series introduces Glen, the orphan doll offspring of the irrepressible Chucky and his equally twisted bride Tiffany. When production starts on a movie detailing the urban legend of his parents' lethal exploits, Glen heads for Hollywood, where he brings his bloodthirsty parents back from the dead. Chucky can't believe that his child doesn't want to walk in his murdering footsteps, and starstruck Tiffany can't believe that the movie will star her favorite actress, **Jennifer Tilly** (playing herself), who soon becomes an unwitting hostess to the family in more ways than one. Also features **John Waters** (in a scene paying homage to FEMALE TROUBLE!). Co-starring **Brad Dourif** (voicing Chucky). ***Discussion following with actress Jennifer Tilly and director Don Mancini.***

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WES ANDERSON IN-PERSON RETROSPECTIVE

October 3 – 5, 2007 at the Aero Theatre

Few contemporary directors have mastered as many varied tones as **Wes Anderson**, not only from movie to movie, but within the same films. There's the combination of youthful enthusiasm and disillusionment in **RUSHMORE**, the balance between playful fantasy and melancholy regret in **THE LIFE AQUATIC WITH STEVE ZISSOU**, and the juxtaposition of intimate character details with a sweeping vision of a fictional New York in **THE ROYAL TENENBAUMS**. Deeply empathetic yet wry and ironic, Anderson's voice is the most original in American comedy since Preston Sturges. Join us at the Aero for a complete series of the director's works, including his latest, **THE DARJEELING LIMITED**.

Series compiled by Gwen Deglise. Program Notes by Jim Hemphill.

Special Thanks: 20TH CENTURY FOX; BUENA VISTA PICTURE; COLUMBIA PICTURES

Wednesday, October 3 - 7:30 PM

Sneak Preview!

THE DARJEELING LIMITED, 2007, 20th Century Fox, 90 min. Director **Wes Anderson's** newest is an emotional comedy about three brothers re-forging family bonds. The eldest, played by **Owen Wilson**, hopes to reconnect with his two younger siblings by taking them on a train trip across the vibrant and sensual landscape of India. With **Adrien Brody** and **Jason Schwartzman**. *Discussion following with director Wes Anderson and cast (schedule permitting).*

Thursday, October 4 - 7:30 PM

Double Feature:

THE ROYAL TENENBAUMS, 2001, Buena Vista Pictures, 110 min. Director **Wes Anderson** jumps from intimate character study into the epic form without losing his keen observational eye. **Gene Hackman** is both hilarious and tragic as the patriarch of a dysfunctional family of geniuses who struggle to connect with each other and the world at large. Aided by a dynamite cast that includes **Ben Stiller**, **Luke and Owen Wilson**, and **Gwyneth Paltrow**, Anderson tells his most ambitious and emotionally powerful story to date.

RUSHMORE, 1998, Buena Vista Pictures, 93 min. Director **Wes Anderson** came up with **THE GRADUATE** for the late 1990's with this affectionate, but unblinking look at the rewards and pitfalls that come with the naiveté of adolescence. **Jason Schwartzman** plays Max, a precocious prep school kid who becomes friends with disillusioned businessman **Bill Murray** -- until the friendship is threatened by both men's fondness for Max's most beautiful teacher (**Olivia Williams**). In Anderson's endlessly appealing world,

innocence is something that everyone clings to, no matter how hard the world tries to beat it out of us.

Friday, October 5 - 7:30 PM

Double Feature:

BOTTLE ROCKET, 1996, Sony Repertory, 91 min. The movie that introduced **Wes Anderson** and the **Wilson brothers** (Owen and Luke) to the world is a sweet, hilarious combination of coming-of-age tale and heist movie. Owen plays a persistently optimistic slacker whose dreams of a big score don't quite mesh with his lack of aptitude for crime, and in the role of elder statesman **James Caan** plays the mob boss with whom Wilson and his friends collide. Named one of the Ten Best Films of the 90's by no less than Martin Scorsese.

THE LIFE AQUATIC WITH STEVE ZISSOU, 2004, Buena Vista Pictures, 119 min. Director **Wes Anderson** co-writes with **THE SQUID AND THE WHALE**'s Noah Baumbach. Featuring an all-star cast, this wonderfully strange film about an oceanographer and hack undersea documentarian (**Bill Murray**) seeking revenge on the shark that ate his partner is both hilarious and melancholy. A combination Jacques Cousteau and Captain Ahab, Murray plans to film his underwater revenge of the infamous jaguar shark and along for the journey counts many, including his ex-wife (**Anjelica Huston**), her ex-husband (**Jeff Goldblum**), a salty seaman (**Willem Dafoe**), a man who may or may not be his son (**Owen Wilson**), the producer (**Michael Gambon**) and the accountant (**Bud Cort**). Cinematography by Anderson mainstay, Robert D. Yeoman.

MODS AND ROCKERS (SLIGHT RETURN)

October 6 – 7 at the Aero Theatre

Saturday, October 6 - 7:30 PM

Double Feature!

GIMME SHELTER, 1971, Janus Films, 91 min. Dir. **Albert and David Maysles**. The celebrated film of The **Rolling Stones**' 1969 US tour that culminated in the cataclysm at Altamont. Conceived as a concert film it became a riveting document of the Stones' free concert at the Altamont Speedway in December 1969. The Dionysian downer that sneered at, and ultimately destroyed, the Apollonian highs of 1967's Monterey Festival and the 3-day love-fest held at Woodstock just 5 months prior to Altamont. But the Stones performance is still satanically majestic...

Preceded by a Mystery Sneak Preview! (120 min.) – An amazing new film on rock 'n' roll! You'll be telling all your friends you saw it first!

Discussion in following films with producer and longtime Stones associate Ron Shapiro.

Sunday, October 7 - 7:30 PM

Sneak Preview!

CONTROL, 2007, The Weinstein Company, 121 min. The long-awaited and much-anticipated bio-pic of Joy Division singer Ian Curtis, expertly helmed by veteran rock photographer-turned-filmmaker, **Anton Corbijn**. Ian (**Sam Riley**) has aspirations beyond the trappings of small town life in 1970's England. Wanting to emulate his musical heroes,

such as David Bowie and Iggy Pop, he joins a band, and his musical ambition begins to thrive. Soon though, the everyday fears and emotions, that fuel his music, slowly begin to eat away at him. Married young, with a daughter, he is distracted from his family commitments by the new love of an outside girlfriend and the growing expectations of his band. The strain manifests itself in his health. With epilepsy adding to his guilt and depression, desperation takes hold. Surrendering to the weight on his shoulders, Ian's tortured soul consumes him. **Samantha Morton** is superb as Ian's wife Deborah (the film is based on her memoir, Touching From A Distance). "...Effortlessly revives a British cinematic style that you might call beautiful realism, reaching back to Christopher Petit's *RADIO ON*, and further back to Tony Richardson's *THE LONELINESS OF THE LONG DISTANCE RUNNER* and *A TASTE OF HONEY*." – Peter Bradshaw, The Guardian (UK)

CINEMA ITALIAN STYLE IV

October 10 – 21 at the Egyptian and Aero Theatres.

Presentation in association with Cinecittà Holding - Rome

Presented with the financial support of the Italian Ministry for Culture - General Direction for Cinema, in collaboration with: the Italian Film Commission-Los Angeles, Alberta Ferretti, Dainese, Valextra, Energy Power s.a., and Valente Jewels Milano, Diademe Wine. Under the auspices of The Italian Consul General and the Italian Cultural Institute of Los Angeles.

For the fourth year in a row, the American Cinematheque and Cinecittà Holding bring to Los Angeles a selection of some of the best new Italian movies, both fiction and documentaries. Continuing in the tradition of such directors as Roberto Rossellini, Federico Fellini, Michelangelo Antonioni, Pier Paolo Pasolini, Luchino Visconti and Bernardo Bertolucci, contemporary Italian cinema remains among the most vibrant and unpredictable anywhere in Europe, examining and celebrating an Italy both ancient and modern, pastoral and urban. This week-long showcase of the best and most challenging in new Italian filmmaking, includes **Daniele Luchetti's** much-lauded **MY BROTHER IS AN ONLY CHILD (MIO FRATELLO E' FIGLIO UNICO)**, co-written by THE BEST OF YOUTH screenwriters Sandro Petraglia and Stefano Rulli. Other films presented this year have a large scope, ranging from a comic period piece such as **NAPOLEON AND I** (with a great comedic turn by **Monica Bellucci**), coming of age stories, discovering self and love in **FLYING LESSONS**, to maturity and reflections on life and career with **ONE OUT OF TWO**,), to stories about crime (**THE WOLF** and **OUR COUNTRY**)

This year we're also featuring a complete retrospective of the animated short films from director **Ursula Ferrara**, one of the most important figures in Italian animation. Using different techniques (including hand painting over the print), each film runs about four minutes and has no dialogue and will be shown before the feature film. Filitalia is presenting new 35mm copies of Ferrara's works.

"Every year Cinema Italian Style brings to the US the very best of current Italian film production. Our industry is enjoying a remarkably good moment, thanks to some talented young directors able to touch audiences beyond our domestic borders. Daniele Luchetti's

intimate yet universal drama MY BROTHER IS AN ONLY CHILD will open the 4th edition of Cinema Italian Style (CIS) at the Egyptian Theatre, to be followed by NAPOLEON AND I by Paolo Virzi, Francesca Archibugi's FLYING LESSONS and Eugenio Cappuccio's ONE OUT OF TWO, all brand new hits in Italy and in Europe. Of pivotal importance in CIS IV are its exclusive previews, such as the documentaries PRIMO LEVI'S JOURNEY by Davide Ferrario and Agostino Ferrente's THE ORCHESTRA OF PIAZZA VITTORIO, a droll portrait of a musical band from a working-class section in the heart of Rome (the same band will perform at the Egyptian.) Los Angeles and its audiences have always embraced us and our films with palpable enthusiasm. We are confident that Cinema Italian Style IV will again be the best way to experience the truly unique feelings of our cinema." -- Alessandro Battisti, President of Cinecitta' Holding

Series compiled and produced by Silvia Bizio.

Special Thanks: Gaetano Blandini/MINISTRY OF CULTURE OF ITALY – FILM DEPARTMENT Alessandro Battisti, Francesco Carducci Arsenio, Pietro Ietto, Camilla Cormanni, Anna Principato/CINECITTA' HOLDING; Paola Bellusci, Carol Fabi, Anna Sannito, /ITALIAN TRADE & FILM COMMISSION; Silvia Bizio; Francesca Valente/Istituto Italiano di Cultura Eleonora Granata, Eleonora Pratelli, Valentina Marcellini; CATTLEYA; NETFLIX; Titania Produzioni; Rai Cinema; 01 Distribution; Medusa;

Thursday, October 11 - 7:30 PM

MY BROTHER IS AN ONLY CHILD (MIO FRATELLO E' FIGLIO UNICO), 2007, THINKFilm, 100 min. Dir. **Daniele Luchetti**. Accio (**Elio Germano**) is his parents' desperation: an impulsive and explosive troublemaker, fighting every battle like a war. His brother (**Riccardo Scamarcio**) is handsome, charismatic, loved by all -- but just as dangerous. In the Italian small town life of the 1960's and 1970's, the two brothers have opposite political beliefs, are in love with the same woman and through endless confrontations, they live through a period of escaping, fighting and great passion. It is a story about growing up, set against fifteen years of Italian history, seen through the prism of adventures experienced by two very different, yet similar brothers.

"Helmer Daniele Luchetti keeps the mood light and winning in...a micro-tale of Italy's troubled years in the late '60s and '70s, viewed through the prism of a politically divided family. Scripted by THE BEST OF YOUTH duo who brought the post-WWII years into stark and moving light, pic offers a warm humor that illuminates the defiant vista of hope even when the proceedings turn tragic." – Jay Weisberg, Variety **NOT ON DVD**

Friday, October 12 - 7:30 PM

Los Angeles Premiere! Venice Film Festival Selection:

FLYING LESSONS (LEZIONI DI VOLO), 2007, Cattleya, 106 min. Dir. **Francesca Archibugi**. Pollo (**Miglio Risi**) and Curry (**Tom Angel Kurumathy**), inseparable 18 year-old friends, have both failed their last year of high school. Curry was adopted as a baby from India and guilt trips his family into letting him take a much-dreamed-of trip to his birthplace with his best friend, who comes from a rigid, Jewish family. India, however, is not what they expected. Finding it poor and dirty, they get robbed. Curry is taken for a native (he even gets arrested by the police during a demonstration), while Pollo gets sick and meets a western doctor (**Giovanna Mezzogiorno**), ten years older than him, whom

he falls desperately in love with. She takes them both to the small outpost where she works as a volunteer, and they finally find the reason for their trip: Curry discovers his past, while Pollo finds his future. **NOT ON DVD**

Los Angeles Premiere!

ONE OUT OF TWO (UNO SU DUE), 2007, 01 Distribution, 101 min. Director **Eugenio Cappuccio's** drama is about a brash lawyer (**Fabio Volo**) who comes face to face with mortality when a sudden blackout forces him to the hospital, with a possible prognosis of a malignant brain tumor. Illness was certainly not in Lorenzo's plans, and waiting for his results, confronting his mortality, is not easy. The one who understands him is the patient in the bed next to him, Giovanni, (Pasolini veteran **Ninetto Davoli**) who provides a much-needed dose of patience and humor. Giovanni has his problematic past: a daughter he hasn't seen in years. And so I gratitude to Giovanni, Lorenzo travels to Umbria to find her and bring her back to Genoa, to see her father. **NOT ON DVD Discussion between films with director Francesca Archibugi (FLYING LESSONS) and actor Fabio Volo (ONE OUT OF TWO).**

Saturday, October 13 – 4:00 PM

Los Angeles Premiere!

NAPOLEON AND ME (IO E NAPOLEONE), 2007, Cattleya, 110 min. An in-period comedy from director, **Paolo Virzi**. Circa 1814, Napoleon (**Daniel Auteuil**) is sent into exile on the island of Elba and is enthusiastically welcomed by the common people and the local nobles. But there is one person who is not celebrating: the young Martino (**Elio Germano**), an idealist and libertarian teacher, a budding poet and the libertine lover of the beautiful, mature Baroness Emilia (**Monica Bellucci**) Martino hates the former Emperor, and every night he dreams of killing him. When he is offered the opportunity of becoming the clerk and librarian of the new King of Elba, the young man accepts, hoping to at last execute the murder he feels predestined to commit. Seductions and betrayals, failed attempts and astonishing confessions ensue, up until the mocking and surprising final disappointment. **NOT ON DVD**

Saturday, October 13 - 7:30 PM

Los Angeles Premiere!

SALTY AIR (L'ARIA SALATA), 2007, Rai Cinema, 85 min. Dir. **Alessandro Angelini**. Fabio (**Giorgio Pasotti**) works as a social worker in a Rome prison, skillfully giving counseling and support to the detainees. When he's assigned the case of a convicted murderer (**Giorgio Colangeli**), who already has spent 20 years behind the bars, Fabio shockingly realizes the man is his own father, whom he hasn't seen since the time of the crime. From that moment on, Fabio has to reconsider the relationship with a father who so long ago left the family in shambles. The man wants to win back his son's affection, but the bitterness he has acquired behind bars makes it a daunting challenge. An emotionally stirring study of abandonment, remorse and longing between father and son. **NOT ON DVD**

Los Angeles Premiere! **OUR COUNTRY (A CASA NOSTRA)**, 2006, MK2, 99 min. Dir. Francesca Comencini. In Milan, Ugo (**Luca Zingaretti**) is a well known banker, acting illegally, and Rita (**Valeria Golino**) is a captain of the Finance Police Force, investigating him. Their cat and mouse relationship is complicated by the interference of other shady

characters, including prostitutes and murderers. Money runs the city and rules their lives -- a gradual escalation of threatening ambivalence and violence soon surrounds them at every turn. And while the characters face life and death, Milan, the big city of foggy light, looks on... **NOT ON DVD** *Discussion in between films with actor Giorgio Pasotti (SALTY AIR) and actress Valeria Golino (OUR COUNTRY).*

Sunday, October 14 - 4:00 PM

Los Angeles Premiere!

DINNER FOR THEIR FIRST DATE (LA CENA PER FARLI CONOSCERE), 2007, Medusa, 99 min. Dir. **Pupi Avati**. Sandro Lanza (**Diego Abatantuono**) is a has-been actor, sixty years old and showing it, going through the worst period of his career. Having lost much of his hair as well as his stamina and self-esteem, he resorts to plastic surgery in a desperate attempt at keeping his role in a popular TV soap-opera. Rejected, he considers suicide, though more as a way to get back the tabloids' attention than as a real escape. Recovering in a hospital from his failed attempt, Sandro is visited by his three long-estranged daughters (**Ines Sastre, Vanessa Incontrada, Violante Placido**), who all come from different countries. The three sisters become comrades-in-arms and decide to look for the right woman for their depressed father. They set up a blind date dinner with fascinating Alma (**Francesca Neri**), a strong, witty, independent type that their father has always tried to avoid. Through romantic comedy, director Avati reflects upon the world of TV and cinema, and on the many actors who struggle on "B" projects without ever having the opportunity for more "serious" fare. **NOT ON DVD**

Sunday, October 14 - 7:30 PM

Los Angeles Premiere! **CARAVAGGIO**, 2007, Rai Trade, 128 min. Dir. **Angelo Longoni**. Made for Television this portrayal of the life of Michelangelo Merisi (**Alessio Boni**), aka Caravaggio, one of the great Italian painters of the 17th century. A rebel aristocrat, Caravaggio is seen in this film as a true artist, a genius unwilling to compromise and more prone to swing his sword to defend his own honour as well as the weak. Cinematography is aptly provided by **Vittorio Storaro**, three times Oscar winner, one of the most acclaimed directors of photography in the world. *"I express myself through light. With light I write stories. Caravaggio used painting and images to tell stories. The image is created by light and its companion, the shadow. Film does the same. Caravaggio has been a great visionary, and a revolutionary. Through its painting he was able to tell his own life, exactly as a filmmaker always tries to do. Just like Caravaggio with his medium, I try to understand myself through cinematography."* Vittorio Storaro **NOT ON DVD**
Introduction by cinematographer Vittorio Storaro.

Monday, October 15 - 7:30 PM

Los Angeles Premiere!

COUTURIER TIRELLI, COSTUME DESIGNER (LA SARTORIA TIRELLI - VESTIRE IL CINEMA), 2007, 55 minutes, Dir. **Gianfranco Giagni**. An excursion through thirty years of Italian and international cinema through the work of **Umberto Tirelli** (who died in 1990), the creator of material and costumes for innumerable films, including five Oscar winners: **AMADEUS, THE ENGLISH PATIENT, THE AGE OF INNOCENCE, MOMENTI DI GLORIA** and Fellini's **CASANOVA**. **Isabella Rossellini** narrates the documentary, which

also includes interviews with directors like **Bernardo Bertolucci** and **Giuseppe Tornatore**, along with some of the most important costume designers of cinema today. **NOT ON DVD**

Los Angeles Premiere! **BORN TO FLY** (NATI PER VOLARE), 2007, Rai, 70 min. Dir. **Marco Visalberghi**. Set in Sicily and the South American Andes, this documentary follows late Italian hang-glider **Angelo D'Arrigo** putting extreme sport to the service of science as he helps biologists teach a captive-born condor to survive in its native environment. Angelo was one of the most accomplished hang-gliders in the world. In the course of his amazing sporting career he won many championships and set countless records, such as the longest hang-gliding trip (across the Mediterranean Sea & the Sahara) and the highest hang-gliding flight (over the summit of Mt Everest). But Angelo was not satisfied with trophies. His dream was to truly fly like bird, and to fly like one bird in particular: the Andean condor. The largest and most graceful bird on earth, the condor has a wingspan of three meters and soars to incredible heights over the Andes. In 2005/06 Angelo committed a year of his life raising a captive-born Andean condor named Inca. He not only wanted to teach it how to fly – as he had done before with other birds – but also to learn the secrets of high-altitude soaring from Inca. He wanted to push the limits of human flight – to think, feel and fly like a condor. As Angelo and Inca flew together and learned from each other, they crossed over the magic boundary separating man and bird. Angelo described that year as the most incredible of his entire flying career. It was also the last year of his life. The film narrates Angelo's physical, scientific and technological preparation for his trip to Peru and the intense relationship between Angelo and Inca in stunning HD pictures – until Angelo's tragic death. But Angelo's wife Laura and a group of friends have brought Inca to Peru, thus fulfilling Angelo's dream of the condors flying high in the Andes. Set against the spectacular backdrops of Sicily and towering, snow-covered Andes of South America, this feature-length documentary brings together a breathtaking and unique mixture of aerial adventure, sporting spectacle and scientific journey. **NOT ON DVD**

Tuesday, October 16 – 7:30 PM

Los Angeles Premiere!

THE WOLF (IL LUPO), 2007, Poker Films, 88 min. Dir. **Stefano Calvagna's** third feature is inspired by the real events in the life of Luciano Liboni, aka "The Wolf." A freewheeling interpretation of the character, here renamed Franco Scattoni (**Massimo Bonetti**), the film highlights the ups and downs of a rough and violent man, whose behavior borders on madness and is worsened by epilepsy. Il Lupo feels he has nothing to lose. Diving headfirst into a life of crime, he ends up killing a gas station attendant in Perugia in 2002. He then kills a young "carabiniere," and becomes a wanted fugitive. A case study in human behavior's violent patterns framed as a psychological thriller and police story, this controversial film has been praised for the uncompromising realism of its disturbing narrative. **NOT ON DVD Discussion following with director Stefano Calvagna.**

Wednesday, October 17 - 7:30 PM

Los Angeles Premiere!

PRIMO LEVI'S JOURNEY (LA STRADA DI LEVI), 2006, Cinema Guild, 92 min. Dir. **Daide Ferrario**. In the winter of 1945, Primo Levi, one of the century's greatest writers,

was liberated from the Auschwitz concentration camp. With the war still underway, he embarked on a thousand-mile journey to his home in Turin, Italy – a strange, beguiling odyssey memorialized in his book, The Reawakening. Sixty years later, director Davide Ferrario set out to follow in Levi's footsteps. Retracing his historic trip, the film weaves a path through a modern Europe that has both changed and remained eerily the same – from democratic rallies in the East to neo-Nazi demonstrations in the West. Narrated by Academy Award winning actor **Chris Cooper**, PRIMO LEVI'S JOURNEY is a comic, frightening, picaresque road trip through history. "*Vividly impressionistic and delightfully curious.*" – Jeannette Catsoulis, The New York Times; "...a profound meditation on the unevenness of history, reminding us -- as Faulkner once remarked -- that the past not only isn't dead, it isn't really past at all." – Andrew O'Hehir, Salon.Com **NOT ON DVD presented with the contribution of Compagnia San Paolo. Discussion following with director Davide Ferrario. Opening at the Laemmle Theatres on November 2.**

Thursday, October 18 - 7:30 PM

Kevin Thomas' Favorite:

THE EARRINGS OF MADAME DE, 1953, Janus Films, 105 min. "Director Max Ophuls' THE EARRINGS OF MADAME DE... is a romantic tragedy at its most sublime, in which the beautiful wife (**Danielle Darrieux**) of a rich, titled general (**Charles Boyer**) falls in love with a handsome, equally aristocratic Italian diplomat (**Vittorio De Sica**) amidst the most opulent Belle Epoque settings. A pair of diamond earrings triggers a chain of events that set a deceptively light tone for the 1953 film." – Kevin Thomas. In French, with English subtitles. **NOT ON DVD Film Critic Kevin Thomas will introduce the screening.**

LAFCA'S THE FILMS THAT GOT AWAY

October 19 – 24 at the Aero Theatre

Every year, there are dozens of superb American and foreign films that fail to be shown commercially in the United States. Ironically, it's usually precisely because these movies are unique and special that distributors avoid the challenge of trying to sell them. Fear not, cinema fans. The L.A. Film Critics Association, in association with the American Cinematheque, has polled its membership and programmed a festival completely comprised of their picks of "films that got away" -- but which shouldn't have. Bold, visionary, sexy, shocking and indescribable. These are the titles the best critics in town pass among themselves like rare jewels. Well, the treasure box is now open to all, with overlooked gems plus in-person discussions with some giants of independent film and other indescribably rare treats!!

Series Compiled by LAFCA programming committee: Scott Foundas, Robert Koehler, Wade Major and Ray Green.

Special Thanks:

Friday, October 19 - 7:30 PM

Los Angeles Premiere!

MARY, 2005, Wild Bunch, 83 min. Dir. **Abel Ferrara**. Winner of the Grand Jury Prize (and three other awards) at the 2005 Venice Film Festival, Abel Ferrara's provocative drama stars **Matthew Modine** as a flamboyant actor-director — part Ferrara alter-ego, part Mel Gibson surrogate — who has just wrapped production on a controversial Biblical drama, *THIS IS MY BLOOD*, starring himself as Jesus and leading European actress Marie Palesi (**Juliette Binoche**) as Mary Magdalene. But when it comes time to leave the film's Italian location (Matera, where Passolini shot *THE GOSPEL ACCORDING TO ST. MATTHEW* and Gibson filmed *THE PASSION OF THE CHRIST*), Marie finds she cannot break the hold her latest character has placed on her. So she sets off on a spiritual quest to the Holy Land, while her embattled director returns to New York and a firestorm of pre-release controversy — much of it generated by an outspoken TV talk-show host (**Forest Whitaker**) who is devoting a week-long series of programs to the historical truth of Jesus' life. In one of his most ambitious films to date, Ferrara uses the dual prism of filmmaking and media culture to explore his own faith and artistic identity, and the ways in which scripture has been revised and reinvented throughout history as those in power have seen fit. An outstanding cast that also includes **Heather Graham** and *LA VIE EN ROSE* star **Marion Cotillard** is joined by real-life religious scholars **Jean-Yves Leloup**, **Amos Luzzatto** and **Elaine Pagels** in this densely layered, deeply compelling movie about the tangled intersection of life, cinema and religion. **NOT ON DVD** *Discussion following with actor Matthew Modine and editor Langdon Page.*

Saturday, October 20 - 7:30 PM

Chris Marker Night!

Los Angeles Premiere! **THE CASE OF THE GRINNING CAT**, 2004, First Run/Icarus, 58 min. Dir. **Chris Marker**. Not to be confused with Marker's previous 1970's effort, *GRIN WITHOUT A CAT*. In his newest film, French cinema-essayist Chris Marker reflects on French and international politics, art and culture at the start of the new millennium. In November 2001, he became intrigued by the sudden appearance of grinning yellow cat paintings on Paris buildings, Metro walls and other public surfaces, and began to document the mysterious materializations of this charming feline. This engaging record of Marker's cinematic peregrinations throughout the city chronicles political incidents, a variety of protests (about Iraq, Tibet, immigration), elections, and celebrity scandals. The personalized commentary running throughout the film offers the simultaneously learned and witty reflections on both the contemporary and historical implications of these varied events and personalities. Eventually, the creator of the grinning cats is revealed to be an art collective known as Mr. Cat, whose members are shown painting a massive representation of their mascot on the plaza before the Pompidou Center. Marker concludes with thoughts on the vital importance of such expressions of art and imagination in our public lives, echoing the May '68 slogan that "La poésie est dans la rue" ("Poetry is in the street"). *"Lively, engaged, and provocative!"* -- J. Hoberman, [The Village Voice](#) **NOT ON DVD**

"The Sixth Side Of The Pentagon," 1967, First Run/ Icarus, 27 min. Dirs. **Chris Marker & François Reichenbach**. *"If the five sides of the pentagon appear impregnable, attack the sixth side."* -- Zen proverb. On October 21, 1967, over 100,000 protestors gathered in Washington, D.C., for the Mobilization to End the War in Vietnam. It was the largest protest gathering yet, and it brought together a wide cross-section of liberals, radicals,

hippies, and Yippies. Che Guevara had been killed in Bolivia only two weeks previously, and, for many, it was the transition from simply marching against the war, to taking direct action to try to stop the 'American war machine.' Norman Mailer wrote about the events in Armies of the Night. French filmmaker Chris Marker, leading a team of filmmakers, was also there, and made "The Sixth Side of the Pentagon." From young men burning their draft cards, to the Yippies chanting "Out, demons, out!" while trying to levitate the Pentagon, to thousands of protestors rushing the steps of the Pentagon itself and some actually getting into the building, "The Sixth Side Of The Pentagon," by contemporaneously putting us in the midst of the action yet combining the experience with a wry and reflective commentary, is a remarkable time capsule and reminder of events from forty years ago, 1967—the turning point of opposition to a long and unpopular war. *"Eloquent... impressive... Chris Marker is among that rare breed of men in whom the currents of political engagement and searching human honesty reinforce and enrich rather than antagonize each other."* -- Larry Loewinger, Film Quarterly.

"The Embassy", 1975, First Run/Icarus, 22 min. Dir. **Chris Marker**. One of Chris Marker's few fiction films, "The Embassy" shows political dissidents seeking refuge in a foreign embassy after a military coup d'état in an unidentified country. Over the next few days, more and more people fleeing the military assault—teachers, students, intellectuals, artists, and politicians -- arrive at the embassy. An anonymous cameraman records the tense situation with his Super-8 camera, and provides a voice-over commentary, as the Ambassador and his wife arrange to house and feed the growing group, who monitor radio reports of the alarming political developments -- including thousands of political prisoners detained in a stadium, and reports of executions -- and glimpse activities on the streets outside. The refuge-seekers accommodate themselves to the makeshift living arrangements, find ways to pass the time, and engage in often heated political debates. At the end of a week, with a guarantee of safe conduct into exile, the refugees leave the embassy and a final panning shot of the city skyline conveys the film's politically pointed, surprise ending.

Sunday, October 21 - 7:30 PM

Los Angeles Premiere!

ELSEWHERE, 2001, 240 min. Dir. **Nikolaus Geyrhalter**. An unprecedented experience and a magnificent display of the visual and aural power of one of the era's most interesting and incisive non-fiction filmmakers, Nikolaus Geyrhalter's unbelievably ambitious work is constructed in twelve, twenty-minute sections located in twelve of the world's most remote regions—each filmed under sometimes ultra-extreme conditions during each month of 2000. Geyrhalter, best known in the U.S. for OUR DAILY BREAD, appears to observe at an optically dispassionate distance, but underlying this landmark film is exquisitely subtle compassion for tribal peoples (stretching from Nigeria to Lapland, Sardinia to Greenland, Micronesia to British Columbia) who live with one foot in ancient cultural traditions and another in our new century. **NOT ON DVD**

Wednesday, October 24 - 7:30 PM

Los Angeles Premiere!

COME AND GO (VA E VEM), 2003, Mandragoa Filmes; 179 min. Defying good taste, conventional filmmaking and even the limitations of his then-weakening body, the late

Portuguese film master **Joao Cesar Monteiro** completed his final masterpiece shortly before he died two months before its 2003 Cannes premiere. As widower-dandy-faux-bookish-intellectual Joao Vuvu (a variation on Monteiro's longtime on-screen alter ego, Joao de Deus), the crafty and wiry Monteiro dominates his own film, an old man with loads of time on his hands whose every encounter with a new woman allows more wild, yet deadpan, provocations on sex, religion, race and finally, a filmmaker's own central tool—his own eyes (actually, just one of them), staring back at us in one of the movies' most indelible and strangest final shots. There's nothing else like it—not even in this highly original filmmaker's body of work, which stubbornly remains barely known in this country. *"COME AND GO marks a blazing end to the 30-year career of Portugal's most provocative filmmaker-actor...A master of surreal visual comedy, as an actor Monteiro gives one the feeling of watching a great performer at his deadpan best."* -- Deborah Young, Variety.
NOT ON DVD

HALLOWEEN WEEK SPECIAL
October 25 – 31 at the Aero Theatre

Halloween is here! It's time to eat trick-or-treat candy with friends, not to mention all the zombies, ghosts, demons, possessed children and serial killers that will be lurking in the neighborhood this time of year! Enjoy ghost stories in gothic black and white with **THE HAUNTING** and **THE UNINVITED**, horror from technology and space with **DEMON SEED** and **THE INVASION OF THE BODY SNATCHERS** (1978), and a good, old-fashioned heartwarming tale about Satan with the original Richard Donner classic, **THE OMEN**. Relive your 1980's VHS Saturday night horror movie sleepover with hundreds of your closest strangers at the Aero Theatre's second annual, all-night big screen horrorthon. Enjoy gore galore with Fulci's **THE BEYOND** and **THE GATES OF HELL** and marvel at the timelessness of the classic midnight movie, **FREAKS**. Experience horrorthon fun with **RETURN OF THE LIVING DEAD** and Stuart Gordon's **FROM BEYOND**. See the most disturbing Wes Craven film ever, **LAST HOUSE ON THE LEFT** and enjoy a busload of radioactive tots dissolving innocent townspeople with **THE CHILDREN**. With food, vintage horror trailers and surprises. Stay up all night and don't sleep, we will provide your nightmares.

Series compiled by Grant Moninger and Chris D.

Special Thanks: Marilee Womack/WARNER BROS.; Amy Lewin/MGM Repertory; Paul Ginsburg/UNIVERSAL; Bob Murawski & Sage Stallone/GRINDHOUSE RELEASING

Thursday, October 25 - 7:30 PM

Double Feature:

THE HAUNTING, 1963, Warners Bros., 112 min. Dir. **Robert Wise**. *"Silence lay steadily against the wood and stone of Hill House, and whatever walked there, walked alone..."* Paranormal researcher **Richard Johnson** leads a team of clairvoyants (**Julie Harris**, **Claire Bloom**) to determine if the notorious, bad karma-filled Hill House is truly haunted. What he doesn't bargain for is intensely neurotic Harris developing an unhealthy sensitivity to the mansion's evil-charged atmosphere. Based on Shirley Jackson's novel,

The Haunting of Hill House, this is one of the all-time classics of the genre. In supernatural cinemascope! With **Russ Tamblyn**.

THE UNINVITED, 1944, Universal, 98 min. Siblings **Ray Milland** and **Ruth Hussey** move into a seaside home and quickly discover that they aren't the only tenants in this classic ghost story. Director **Lewis Allen** lays on the atmosphere, and the performers provide the emotional weight, in a thriller that's as smart as it is scary. A beautifully crafted horror movie for adults in the tradition that would later be elaborated upon by the likes of Roman Polanski and Stanley Kubrick. Also starring the hauntingly beautiful **Gail Russell**. **NOT ON DVD**

Friday, October 26 - 7:30 PM

Double Feature:

DEMON SEED, 1977, Warner Bros., 94 min. *"Never was a woman violated so profanely... Never was a woman subjected to inhuman love like this... Never was a woman prepared for a more perverse destiny...Julie Christie carries the "Demon Seed" Fear for Her."* Based on the Dean R. Koontz novel and directed by **Donald Cammell** (PERFORMANCE), this provocative, imaginative sci-fi thriller is even more relevant today than when it was originally released. Scientist **Fritz Weaver's** supercomputer decides it wants to impregnate his wife **Julie Christie** with its artificially-created DNA, in a sinister attempt to take over the world with its hybrid progeny! A terrifying cat-and-mouse game follows as Christie is trapped alone in the house with the omniscient computer. The cinematography was lensed by Bill Butler (JAWS) and the music score was composed by Jerry Fielding (THE WILD BUNCH; STRAW DOGS). With memorable voice work by **Robert Vaughn** as Proteus IV.

INVASION OF THE BODY SNATCHERS, 1978, MGM Repertory, 115 min. Dir. **Philip Kaufman**. A deftly handled, scary re-imagining of both Jack Finney's source novel and Don Siegel's original 1956 movie, with **Donald Sutherland**, **Brooke Adams**, and **Leonard Nimoy** trying to deal with the sudden influx of body-snatching alien seed pods in the San Francisco Bay area. With **Jeff Goldblum**, **Veronica Cartwright**, **Leilia Goldoni** and **Don Siegel** as a cab driver. Cinematography by Michael Chapman (RAGING BULL; TAXI DRIVER).

Saturday, October 27 - 7:30 PM

DUSK-TO-DAWN HORRORTHON:

RETURN OF THE LIVING DEAD, 1985, MGM Repertory, 90 min. *"They're Back ... They're Hungry ... And they're NOT Vegetarian!!"* Director/writer **Dan O'Bannon's** gory, gleeful, punk-rock godfather of SHAUN OF THE DEAD. An unofficial "sequel" to NIGHT OF THE LIVING DEAD, gas canisters leak at a medical supply warehouse, evaporate and then inadvertently rain down on the nearby cemetery and mortuary. Much skull-splitting, brain-eating hilarity ensues ... along with a punked-out **Linnea Quigley's** unforgettable erotic cemetery dance! With a wonderful team-of **Clu Gullager** and **Don Calfa** as Burt and Ernie. Production design by William Stout. With a great soundtrack provided by The Damned, Roky Erickson, The Flesh Eaters and The Cramps. *"send..... more.....paramedics."*

FREAKS, 1932, Warner Bros., 64 min. Dir. **Tod Browning**. Based on the simple moral that beauty is on the inside comes this inspired tale of circus life, which feels almost like a

documentary. Drawing from his past experience working for the circus, DRACULA director **Tod Browning** cast actual people with handicaps and deformities instead of using special effects and makeup, unthinkable for the time. Although banned in the U.K. for thirty years, it was later selected for preservation in 1994 by the United States National Film Registry as one of the greatest films of all time. Cleopatra, the trapeze artist and Hercules, the strongman plot to kill the side show midget and gain his inheritance. With never-again duplicated eerie performances by real life brother and sister **Daisy and Harry Earles** as Hans and Frieda. Featuring the beautiful conjoined **Hilton Twins, Elvira and Jenny Lee Snow** as Zip and Pip the pinheads, **Johnny Eck** as Johnny the half boy and the unforgettable **Prince Randian** as the human Torso with the most amazing cigarette smoking scene in film history. *"Gobble gobble, gobble gobble, we accept her, we accept her, one of us, one of us!"*

FROM BEYOND, 1986, MGM Repertory, 85 min. Dir. **Stuart Gordon**. Following up last year's horrorthon presentation of RE-ANIMATOR is yet another great Stuart Gordon film based on a short story by H.P. Lovecraft. **Jeffrey Combs, Ted Sorel, and Barbara Crampton** are plunged into a terrifying alternate universe when an ambitious scientist decides to forcibly evolve Man's sixth sense organ. This opens up the gate to another dimension, mutating human beings and unleashing monstrous creatures from the netherworld. A wildly imaginative romp through a gleefully cruel horror wonderland. With the original DAWN OF THE DEAD's **Ken Foree**.

THE BEYOND, 1981, Grindhouse Releasing, 87min. Dir. **Lucio Fulci**. A semi-sequel to THE GATES OF HELL, this is Fulci's masterpiece. A Louisiana hotel that may or may not contain a doorway to hell, is the atmospheric setting for this beautiful and hauntingly surreal film. Fulci's tribute to Antonin Artaud's Theatre of Cruelty is not so much a film as a stunning series of brutal images. Faces eaten by spiders, seeing-eye dogs gone mad, men losing eyeballs, and of course blood-soaked bodies -- a Jimi Hendrix guitar solo of gore. With **David Warbeck** (TWINS OF EVIL), **Catriona MacColl** (HOUSE BY THE CEMETERY). The production design by Massimo Lentini (INFERNO) warrants singling out.

LAST HOUSE ON THE LEFT, 1972, MGM Repertory, 83 min. **Wes Craven's** (NIGHTMARE ON ELM STREET; THE HILLS HAVE EYES) directorial debut is an audacious, grueling and all-too-believable grindhouse remake of Ingmar Bergman's THE VIRGIN SPRING. A film so horrifying and controversial it has yet to receive its British certificate for release, and was accompanied in the U.S. with the tagline, *"To avoid fainting, keep repeating-it's only a movie..."* A pack of degenerate psycho killers led by the deliciously slimy **David Hess** unknowingly find a night's lodging with one of their teen victim's families, to their ultimately gory woe. Along with contemporaries George Romero and Tobe Hooper, Craven proved with LAST HOUSE... to be in the vanguard of a startlingly imaginative, high voltage rejuvenation of world horror cinema. Produced by FRIDAY THE 13TH's director Sean S. Cunningham.

THE CHILDREN, 1980, 93 min. Dir. **Max Kalmanowicz**. *"Thank God they're somebody else's!"* In the great horror tradition of a fictional New England town setting, comes the tale of a yellow radioactive gas leak which blows its way into a busload of children. The children go missing, only to return as zombified, black fingernailed killer kids who can burn people's flesh by a simple touch. Featuring **Marvin Shakar** (SATURDAY NIGHT FEVER)

and **Gale Garnett** (MAD MONSTER PARTY). Scored by Harry Manfredini (FRIDAY THE 13TH)

THE GATES OF HELL (aka CITY OF THE LIVING DEAD), 1980, Grindhouse Releasing, 93 min. Dir. **Lucio Fulci**. Do you like great photography, supernatural themes, painful insertions of carpentry tools, portals to Hell, vomiting-up of intestines and maggot-dripping zombies? If yes, then this is the film for you. Gruesome savant Fulci directs his follow up to ZOMBIE. A priest commits suicide by hanging himself in the church cemetery of Dunwich, and the horrific act opens the gates of hell. Zombies soon follow. A reporter, a psychic, a psychiatrist and his patient must close the gates before All Saints Day or the dead will destroy the world. In a very creatively violent and gory way of course. Fantastic make-up by Gino de Rossi and cinematography by Sergio Salvate. **Special Horrothon Prices: General \$20, Student/Senior \$18, Members \$15 -- includes all night snacks and food.**

Sunday, October 28 - 5:30 PM

Family Matinee! Art Director Hall of Fame Series.

Henry “Bummy” Bumstead (1915-2006) passed away in 2006, after a 70-year career and more than 100 movies. He had just concluded work on two Clint Eastwood’s Academy Award-nominated films **FLAGS OF OUR FATHERS** and **LETTERS FROM IWO JIMA**. “Bummy” designed a total of 13 films for Eastwood. He received Oscars for recreating the rural Alabama of the 1930’s in **TO KILL A MOCKINGBIRD** (1962) and for his sets of Depression-era Chicago in **THE STING** (1973). He received Academy Award-nominations for Eastwood’s 1992 western **UNFORGIVEN** and for Alfred Hitchcock’s thriller **VERTIGO**. The Art Directors Guild honored him with their Lifetime Achievement Award in 1998. “Bummy” worked on three other Hitchcock films—**THE MAN WHO KNEW TOO MUCH** (1956), **TOPAZ** (1969) and **FAMILY PLOT** (1976). His association with Clint Eastwood began with the 1972 western **JOE KIDD**. His first job as an Art Director was in the 1948 Paramount film, **SAIGON**. Other credits include **THE GREAT WALDO PEPPER**, **SLAP SHOT**, **THE FRONT PAGE**, **CAPE FEAR**, **MYSTIC RIVER** and **MIDNIGHT IN THE GARDEN OF GOOD AND EVIL**. Inducted into ADG Hall of Fame in the 11th Annual ADG Awards.

TO KILL A MOCKINGBIRD, 1962, Universal, 129 min. Hollywood pro **Robert Mulligan** pulls off the rarest of hat tricks with this adaptation of Harper Lee’s classic novel: he brings a great book to the screen and improves upon it. **Gregory Peck** is superb as a small town lawyer who defends a black man accused of rape. But what distinguishes the film is director Mulligan’s deft use of subjective camerawork to approximate the point of view of the children who struggle to understand the case. Peck, screenwriter Horton Foote, and a team of art directors that included the legendary Henry Bumstead deservedly won Oscars for their work on this timeless classic. **Following the screening, the Art Directors Guild will host a presentation on the career of Henry Bumstead with an introduction by Norman Newberry and Bob Boyle. Plus a special event at Every Picture Tells A Story prior to the screening.**

Wednesday, October 31 - 7:30 PM

THE OMEN, 1976, Warner Bros., 111 min. Director **Richard Donner’s** breakthrough film was the best of the inevitable demonic possession thrillers that flooded theatres in the

wake of THE EXORCIST's success. A riveting blend of studio respectability (with a classy cast that includes **Gregory Peck** and **Lee Remick**) and exploitation gusto (in the form of some of the most creative death scenes this side of Argento), this story of a couple's discovery that their cute little boy is the Anti-Christ still has the power to shock. An escapist rollercoaster ride with a *very* dark edge, this is one of the most unabashedly entertaining films of the 1970's. Award winning cinematography by Gilbert Taylor (STAR WARS) and an Oscar-winning score by Jerry Goldsmith. Also features **David Warner** and Dr. Who's **Patrick Troughton**.

