

JANUARY 2004

American Cinematheque at the Egyptian Theatre Calendar -- Full Version
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Satyajit Ray's APU TRILOGY
January 2 – 4, 2004

"...Not to have seen the cinema of Ray means existing in the world without seeing the sun or the moon." – Akira Kurosawa

Considered one of the foremost filmmakers of the 20th century, Indian director **Satyajit Ray** (1921 – 1992) established himself as a major force with his widely celebrated Apu Trilogy: **PATHER PANCHALI** (1955), **APARAJITO**, (1957) and **APU SANSAR** (1959). Please join us for a screening of the Trilogy, plus the L.A. Premiere of director **Priyanka Kumar's** superb new documentary on Ray, **THE SONG OF THE LITTLE ROAD**, which features interviews with Martin Scorsese, musician Ravi Shankar, head of the Academy of Motion Pictures Arts & Sciences Film Archive Mike Pogorzelski, and others – plus clips from Ray's movies.

Series compiled by Dennis Bartok. Program notes by John Palmer.

Friday, January 2 – 7:30 PM

Double Feature – Los Angeles Premiere:

THE SONG OF THE LITTLE ROAD, 2003, 68 min. Dir. **Priyanka Kumar**. Drawing from interviews with a diverse group of **Satyajit Ray's** colleagues and supporters including **Ravi Shankar**, **Martin Scorsese**, and others, Kumar's documentary is a quiet, subtle meditation on the life and art of one of the world's greatest filmmakers. Crafted through a dreamy series of still shots of interviewees and moving clips from Ray's films, **THE SONG OF THE LITTLE ROAD** is a testament to the significant contributions Ray made in his lifetime – as well as the perseverance of dedicated film archivists and Ray admirers who have helped save his works from near disintegration. Includes interviews with **Ismail Merchant**, **Mike Pogorzelski** – Head of the Academy of Motion Picture Arts & Sciences Film Archive, and more.

PATHER PANCHALI, 1955, Sony Classics, 125 min. Dir. Satyajit Ray. Ray burst onto the international film scene with this first film, based upon Bibhutibhushan Bannerjee's novel of the same name. As Part One of what would become the Apu Trilogy, **PATHER PANCHALI** depicts a poor Brahmin family struggling to survive in their small Bengali village. The birth of a new child, Apu, marks the beginning of new adventures - and struggles - for the family. Scenes of Apu and his sister exploring their surroundings are among the most beautiful and memorable moments ever captured on film. With music by Ravi Shankar. *"One of the most stunning first films in movie history."* - Jack Kroll, [Newsweek](#)

Saturday, January 3 – 6:00 PM

Double Feature:

APARAJITO (THE UNVANQUISHED), 1956, Sony Classics, 108 min. Dir. Satyajit Ray. Part Two in the Apu Trilogy, this film affirmed Ray's stance as a master of cinema. Apu and his family are now living in a new village along the banks of the holy Ganges River. Faced with the loss of his father and the demands of fast-approaching adulthood, Apu goes on to study in Calcutta, leaving his mother behind. **APARAJITO** centers around Apu's maturation and his changing relationship with his widowed mother.

THE SONG OF THE LITTLE ROAD, 2003, 68 min. Dir. Priyanka Kumar. [See above for description.]
Discussion following with documentary director Priyanka Kumar.

Sunday, January 4 – 5:00 PM

Double Feature:

APU SANSAR (THE WORLD OF APU), 1958, Sony Classics, 103 min. Dir. Satyajit Ray. As the Trilogy's final installment, APU SANSAR depicts Apu's challenges with adult life in the city. Living again in poverty, Apu is forced to sell his books and begins writing an autobiographical novel. Upon making an unexpected visit to a small village, Apu finds himself as the groom in an arranged marriage. Life with his new bride gives way to love - and a child - and ultimately proves to be both joyous and tragic.

THE SONG OF THE LITTLE ROAD, 2003, 68 min. Dir. Priyanka Kumar. [See above for description.]

Tuesday, January 6 – 7:30 PM

Holly Hunter in Person!!

THIRTEEN, 2003, Fox Searchlight, 100 min. Dir. Catherine Hardwicke.

Straight-A student Tracy lives peacefully with her divorced mother Melanie (an intense performance by **Holly Hunter**), until she befriends the cool Evie (**Nikki Reed**, also co-writer), the most popular and beautiful girl in school. The thirteen-year-old girl's relationship with her mother is put to the test as Tracy discovers drugs, sex, self-mutilation and petty crime. **"A raw psychodrama about a girl who leapfrogs from pre-adolescent innocence to reckless rebel... THIRTEEN is a deliberately unvarnished shock piece... Catherine Hardwicke's helming debut, which won the jury's directing prize at Sundance, can fairly be compared to the work of Larry Clark, such as KIDS. – Variety Discussion following with actress Holly Hunter.**

Wednesday, January 7 – 7:30 PM

Benicio Del Toro, Naomi Watts and Alejandro González Iñárritu in Person!!

21 GRAMS, 2003, Focus Features, 125 min. Another story of hope, humanity, and survival from AMORES PERROS director/producer **Alejandro González Iñárritu** and writer/producer Guillermo Arriaga. Unexpectedly, the lives and destinies of three people are brought together – Paul Rivers (**Sean Penn**), a mortally ill mathematician married to an English émigré; Jack Jordan (**Benicio Del Toro**), an ex-convict who finds in his faith the strength to raise a family; and Christina Peck (**Naomi Watts**), an upper-middle-class suburban housewife and mother. 21 grams is the weight that one loses at death. **Discussion following with actor Benicio Del Toro, actress Naomi Watts, and director Alejandro González Iñárritu.**

HIGH PLAINS REDEMPTION: CLINT EASTWOOD AS DIRECTOR

January 9 – 14, 2004

From his humble beginnings as a young contract player at Universal, leading to his co-starring role as Rowdy Yates (the assistant trail boss on the 50's hit TV series "Rawhide"), **Clint Eastwood** was always a consummate professional. Unbeknownst to everyone, perhaps even to himself, he was honing his chops to become the pre-eminent American icon of rugged individualism, self-reliance, and macho cool in the movies – a title he has held pretty much unchallenged since his star-making turn in **Sergio Leone's** first spaghetti western, **FISTFUL OF DOLLARS**, in 1964. But he has also excelled in a parallel career of directing cinema, upping the ante with each successive picture since his directorial debut, **PLAY MISTY FOR ME**, in 1971. Counting masters like **Don Siegel** as mentors, as well as friends, Eastwood developed his own powerful, unique style as director, mixing his qualities as an actor with perceptive intelligence and uncommon sensitivity to character. He has been responsible for rousing entertainments as well as thought-provoking dramas. From his western sagas like **HIGH PLAINS DRIFTER**, **THE OUTLAW JOSEY WALES**, and **UNFORGIVEN**, to **BIRD**, his moving portrait of Charlie Parker, to superb adult dramas like **A PERFECT WORLD**, **WHITE HUNTER BLACK HEART**, and his latest, **MYSTIC RIVER**, Eastwood has charted a course of taste and integrity, and emerged as one of the most important American filmmakers in the last half century.

We're enormously pleased to welcome Clint Eastwood for this long overdue tribute at the Lloyd E. Rigler Theatre at The Egyptian honoring some of his finest work as a filmmaker, including one of his latest and greatest – MYSTIC RIVER!

Series compiled by Dennis Bartok. Program notes by Chris D., with additional notes by John Palmer. Special thanks to: Marco Barla; Joel Cox/MALPASO PRODUCTIONS; Marilee Womack/WARNER BROS; Paul Ginsburg/UNIVERSAL DISTRIBUTION.

Friday, January 9 – 7:30 PM

Double Feature:

THE OUTLAW JOSEY WALES, 1976, Warner Bros., 135 min. Dir. Clint Eastwood. Long considered an Eastwood masterpiece, WALES tells the story of a farmer (**Eastwood**) who sets out to avenge the murders of his family. With a refreshing blend of heart-pounding action, complex characters, and offbeat comedy, WALES still stands as one of the greatest Westerns ever to hit the screen. With **Sondra Locke**. *Discussion following with editor Joel Cox.*

HIGH PLAINS DRIFTER, 1973, Universal, 105 min. **Clint Eastwood** directs himself as the hardboiled stranger hired by a town to protect it from outlaws. But this stranger may not be who he seems to be. As the hypocrisy of the townspeople is stripped away layer by layer, we learn Eastwood has his own tragic past there, which may just be the reason he's returned. Suspense mounts to the surprising conclusion in Eastwood's first western as director and an affectionate tribute to the spaghetti oaters that brought him stardom. *Discussion between films with actor Ted Hartley (HIGH PLAINS DRIFTER).*

Saturday, January 10 – 5:00 PM

UNFORGIVEN, 1992, Warner Bros., 131 min. **Eastwood** once again directs Eastwood, this time as reformed killer William Munney, a widowed single father trying to keep his farm. When a young loudmouth who idolizes Munney tells him about a reward for killing some sadistic cowboys that have cut up a whore, he finds himself being dragged back into the old life. Enlisting reluctant, old comrade Ned (**Morgan Freeman**), the trio head for town, unaware of its brutally self-righteous sheriff, Little Bill (**Gene Hackman**). This harrowingly dark and beautiful film is one of the most complex, uncompromising westerns ever made and won four Oscars in 1993, including Best Picture and Best Director. "...a classic Western for the ages...a tense, hard-edged, superbly dramatic yarn that is also an exceedingly intelligent meditation on the West, its myths and its heroes..." – Todd McCarthy, *Variety*

Saturday, January 10 – 8:00 PM

Double Feature:

WHITE HUNTER, BLACK HEART, 1990, Warner Bros., 110 min. Dir. Clint Eastwood. Loosely based on John Huston's experiences while making THE AFRICAN QUEEN, WHITE HUNTER finds director John Wilson (**Eastwood**) in Africa working on his film, "The African Trader." Inspired by his surroundings, Wilson becomes distracted by hunting elephants and begins neglecting his film. Told through the eyes of Wilson's biographer (**Jeff Fahey**), WHITE HUNTER is an intimate portrait of and homage to the late, great John Huston. Based on the novel by Peter Viertel, one of THE AFRICAN QUEEN's screenwriters.

BRONCO BILLY, 1980, Warner Bros., 116 min. Dir. Clint Eastwood. A charming, light-hearted tall tale about Billy McCoy (**Clint Eastwood**), a modern cowboy trying to keep his flea-bitten, financially-insolvent wild west show afloat. One of Eastwood's own favorites. With **Sondra Locke**, **Geoffrey Lewis**, **Scatman Crothers**, and **Juliette Lewis**.

Sunday, January 11 – 5:00 PM

Double Feature:

PLAY MISTY FOR ME, 1971, Universal, 102 min. **Clint Eastwood's** debut film as director is one of the great psychological shockers from the seventies as well as an affectionate valentine to Monterey. Eastwood also stars as the late-night DJ stalked by psychopathic fan and one-night stand, **Jessica Walter**. Look for footage of the Monterey Jazz Festival, as well as action *auteur* **Don Siegel** (as sage bartender, Murphy).

BIRD, 1988, Warner Bros., 161 min. Clint Eastwood's love for jazz is reflected in every frame as he directs this heartbreakingly genuine biography of Charlie 'Bird' Parker (**Forest Whitaker**), the avant-garde bebop great ravaged by his own incendiary genius, vulnerability, and self-destructive drug

addiction. With outstanding support from **Diane Venora** as Bird's wife, as well as from **Michael Zelniker** and **Keith David**. Nominated for several Academy Awards, the film won an Oscar for Best Sound Recording in 1988. **Discussion following with actress Diane Venora.**

Monday, January 12 – 7:30 PM

Tim Robbins In-Person Tribute: As an actor, Tim Robbins has captivated audiences in films as diverse as **JUNGLE FEVER, THE PLAYER, SHORT CUTS, THE SHAWSHANK REDEMPTION,** and **MYSTIC RIVER**. As a writer and director, he has challenged hearts and minds with the compelling political oeuvres **BOB ROBERTS, DEAD MAN WALKING,** and **CRADLE WILL ROCK.**

CRADLE WILL ROCK, 1999, Disney/Buena Vista, 132 min. Based on a still-relevant true story, CRADLE finds writer/director **Tim Robbins** passionately examining the growing political skepticism and abandonment of arts support in 1930s New York City. Controversy arises over an Orson Welles theatrical production of Mark Blitzstein's pro-union musical and a politically-charged Diego Rivera mural commissioned by Nelson Rockefeller. With an all-star cast (including **Emily Watson, Susan Sarandon, Vanessa Redgrave, Bill Murray, John Cusack,** and many more), CRADLE brings to life some of the 20th century's most significant figures. **Discussion following with actor/director Tim Robbins.**

Tuesday, January 13 – 7:00 PM

Free Seminar

HISTORIC PROGRAM – Sid Grauman and the Courtyard Theatres of California

"The Fullerton Historic Theatre Foundation presents noted architectural historian Alfred Willis speaking on 'Sid Grauman and the Courtyard Theatres of California.' There will also be a related film short and a brief presentation on the endangered Fox Fullerton Theatre, a courtyard theatre built by the same firm that built Grauman's Chinese and Egyptian Theatres, as well as many of the early silent film studios. Special guests relating to the architecture and decoration of the Chinese, Egyptian, and Fox Fullerton theatres, have been invited."

Wednesday, January 14 – 7:30 PM

Clint Eastwood In Person:

MYSTIC RIVER, 2003, Warner Bros., 137 min. Director **Clint Eastwood** forges a dark, tangled web of raw emotions long suppressed in this masterful adaptation of Dennis Lehane's crime novel. Police detective Sean Devine (**Kevin Bacon**) is sucked back into old neighborhood haunts when he's assigned to investigate the murder of the daughter of his estranged childhood pal, Jimmy Markum (**Sean Penn**). Another boyhood friend, the deeply troubled Dave (**Tim Robbins**), may be involved. Sterling portrayals from an exceptional ensemble cast that includes not only Penn, Robbins, and Bacon, but also **Marcia Gay Harden** and **Laurence Fishburne**. Penn, in particular, turns in one of his finest, most volcanic performances, drawing on deep reservoirs of inarticulate anger and emotional pain.

"...a powerful film...Eastwood's best since 1992's UNFORGIVEN...as accomplished as anything he's ever directed" – Kenneth Turan, The Los Angeles Times

Discussion following with director Clint Eastwood.

Thursday, January 15 – 7:30 PM

SPACE IS THE PLACE, 1974, Plexifilm, 82 min. Dir. John Coney. Avant-garde jazz legend **Sun Ra**, along with Intergalactic Solar Arkestra, returns to planet Earth to save the Black race in this long-lost 1970's cult gem, recently restored to its full-length director's cut. Via "trans-molecularization," Sun Ra plans to convert harmonic progressions into energy and transport fellow African-Americans to a better world. But not if NASA, the FBI, and a mysterious cardshark club-owner have anything to do with it!! A deliciously crafted homage to 50s and 60s ultra low-budget sci-fi films, SPACE IS THE PLACE also tips its hat to blaxploitation, fairy tales, and concert films. Starring and featuring original music by the legendary Sun Ra. **Discussion following with producer Jim Newman.**

ELUSIVE LEGEND: AN IN-PERSON TRIBUTE TO KIM NOVAK
Sponsored by the Lloyd E. Rigler / Lawrence E. Deutsch Foundation
January 16 – 18, 2004

In 1956, Kim Novak became the world's No. 1 box office star for three solid years, starring in such classics as **VERTIGO**, **PICNIC**, **BELL BOOK & CANDLE**, **PAL JOEY**, and many others. At the height of her Hollywood career, she had the courage to walk away from fame and fortune in search of her own identity. Not only an artist in the world of cinema, she excels in painting, writing, sculpture, and photography. Possessing a magic that has enabled her to endure the test of time, Novak's star has never faded and her work receives more acclaim with each passing year. Recently, Novak was honored with the prestigious Golden Bear Award for her lifetime achievement at the Berlin International Film Festival. In 2003, she was presented with the Eastman (Kodak) Archives Award for her contribution to film - previous honorees include Greta Garbo, Audrey Hepburn, Jimmy Stewart, Martin Scorsese and Meryl Streep.

Ms. Novak, in a very rare public appearance, will be present to introduce and discuss her celebrated dual role in Alfred Hitchcock's masterpiece, VERTIGO. Plus, don't miss a special benefit reception honoring Ms. Novak at the Hollywood Heritage Museum, following the screening of VERTIGO. This reception is being sponsored by the Lloyd E. Rigler / Lawrence E. Deutsch Foundation and proceeds will directly benefit the American Cinematheque's ongoing preservation of the Egyptian Theatre.

Series compiled by Dennis Bartok. Program notes by John Palmer.

Special thanks to: Lloyd E. Rigler; Susan Cameron; Marvin Paige; Michael Schlesinger/COLUMBIA PICTURES REPERTORY; Paul Ginsburg/UNIVERSAL DISTRIBUTION; John Kirk, Irene Ramos and Latanya Taylor/MGM-UA.

Friday, January 16 – 7:30 PM

Double Feature:

PICNIC, 1955, Columbia, 115 min. Dir. Joshua Logan. Directly adapted from William Inge's Pulitzer Prize-winning play, **PICNIC** finds small town beauty Madge Owens (**Kim Novak**) preparing for an annual Labor Day picnic. When handsome drifter Hal Carter (**William Holden**) stumbles into town to visit an old friend, Madge and the rest of the town find that their lives will never be the same. With **Betty Field**, **Cliff Robertson**, and **Rosalind Russell**.

JEANNE EAGELS, 1957, Columbia, 109 min. In this wholly entertaining and often heart-breaking biopic by legendary director **George Sidney**, **Kim Novak** stars as Jeanne Eagels, the 1920s star who began work on the carnival circuit and catapulted to Broadway fame. As her star swiftly rises, Jeanne Eagels' show-stopping talent and ambition are eclipsed by a sordid life of alcoholism and depression.

Saturday, January 17

Egyptian Theatre Historic Tours & FOREVER HOLLYWOOD

10:30 AM Behind the Scenes Tour

11:35 AM, 2:00 PM & 3:30 PM FOREVER HOLLYWOOD

Saturday, January 17 – 5:30 PM

Kim Novak In Person!!!

70mm Print!!!

VERTIGO, 1958, Universal, 128 min. Dir. Alfred Hitchcock. With its stunning visuals and gripping characters, Hitchcock's psychological suspense masterpiece **VERTIGO** continues to entrance audiences. Showcasing **Kim Novak** in the startling dual role of Madeleine and Judy, **VERTIGO** finds suspended San Francisco detective "Scottie" Ferguson (**James Stewart**) becoming obsessed with Madeleine Elster (Novak), a troubled woman he is privately hired to follow. Tragedy ensues and when

Ferguson later stumbles upon Judy Barton (also played by Novak), a young woman who bears a striking resemblance to Madeleine, his obsession spirals out of control.

Discussion following with actress Kim Novak

Special Ticket Prices for screening only are \$15 General, \$12 Students/Seniors, and \$10 Members. Screening will be followed by a special benefit reception. Tickets for screening plus reception are \$75 General and \$50 Cinematheque Members.

Saturday, January 17 – 8:45 PM

KISS ME STUPID, 1964, MGM/UA, 126 min. Dir. Billy Wilder. On the way from Las Vegas to Los Angeles, big-shot lounge singer Dino (**Dean Martin**) becomes stranded in Climax, Nevada. When local aspiring musicians (**Ray Walston** and **Cliff Osmond**) catch word of this, they sabotage Dino's car and attempt to provide ingratiating entertainment in the form of local bar floozy Polly the Pistol (**Kim Novak**). With **Felicia Farr** and music by **Ira and George Gershwin**.

Sunday, January 18

Egyptian Theatre Historic Tours & FOREVER HOLLYWOOD

10:30 AM Behind the Scenes Tour

11:35 AM, 2:00 PM & 3:30 PM FOREVER HOLLYWOOD

Sunday, January 18 – 2:00 PM

LLOYD E. RIGLER MEMORIAL TRIBUTE

Join Cinematheque staff and friends of long-time Los Angeles philanthropist Lloyd E. Rigler in a celebration of his life. In a continuing expression of his passion for cinema, Mr. Rigler provided funds to bring popular guests such as Farley Granger and Kim Novak to the Egyptian Theatre. The 616-seat theatre at the Egyptian was named for him to recognize his major contribution to the renovation of the theatre. A buffet will be served following the memorial and guests are invited to stay for the 5:00 PM double feature. There is no charge for this program.

Sunday, January 18 – 5:00 PM

Double Feature:

BELL BOOK & CANDLE, 1958, Columbia, 103 min. Dir. Richard Quine. Paired again in this delightful love story, **Kim Novak** and **James Stewart** take comedic turns as a cosmopolitan witch and the man she desires. When modern-day witch Gillian Holroyd (Novak) casts a love spell on unsuspecting neighbor and publisher Sheperd Henderson (Stewart), both parties find themselves in for much more than they bargained. With **Jack Lemmon** and **Ernie Kovacs**.

PAL JOEY, 1957, Columbia, 111 min. Dir. George Sidney. **Kim Novak** stars alongside **Frank Sinatra** and **Rita Hayworth** in this musical tale of showbiz romance. When "mousy" chorus girl Linda English (Novak) holds out against the advances of womanizing crooner Joey Evans (Sinatra), his interest in her increases ten-fold. Wealthy widow and financier Vera Simpson (Hayworth) meets Joey and agrees to underwrite his private nightclub venture, but has a jealous change of heart when she learns of his affections for the young Linda.

In honor of Lloyd E. Rigler, there is no charge for this program.

Wednesday, January 21 – 7:30 PM

Alfred Hitchcock Screening + Booksigning:

FRENZY, 1972, Universal, 116 min. Director **Alfred Hitchcock** revisits his theme of the wrongfully accused man, but with a ferocious vengeance not seen outside of **PSYCHO**. Chip-on-his-shoulder bartender Jon Finch is mistaken for the strangler in a London murder spree perpetrated by his elegant flower-merchant friend, Barry Foster. With a great cast that includes **Anna Massey**, **Alec McCowen**, and **Vivian Merchant**. *There will be a booksigning with author Patrick McGilligan for his new book, Alfred Hitchcock – A Life In Darkness And Light, prior to the screening from 6:30 – 7:30 PM in the Lobby.*

THE 4th GREAT BIG 70 MM FESTIVAL!!
January 22 – 25, 2004

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).

This semi-annual series is a very rare opportunity to experience 70mm as it was meant to be seen: on a big, beautiful screen, with booming six-track multi-channel sound. Following the success of our past Festivals, we're delighted to present gorgeous new restorations of two seminal 70mm films: Jacques Tati's masterpiece **PLAYTIME** (not to be missed!) and the restored Todd AO print of Ken Annakin's **THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES**; as well as new prints of the sumptuous musical **HELLO DOLLY!** and Stanley Kramer's **IT'S A MAD, MAD, MAD, MAD WORLD**. Also, don't miss the rare screening of Walt Disney's landmark film **SLEEPING BEAUTY** !

Series compiled by Dennis Bartok and Gwen Deglise.

Special thanks to: 70 MM aficionado Paul Rayton; Stephanie Friedman/ CRITERION; Pamela Wisnia Leu/Films Distribution; Jerome Deschamp and Louise Labib/LES FILMS DE MON ONCLE; Thierry Fremaux; Mary allunga/DISNEY; Schawn Belston and Chip Blake/20th CENTURY FOX; John Kirk, Irene Ramos and Latanya Taylor/MGM-UA.

Thursday, January 22 – 7:30 PM

Restored 70mm Print!!

PLAYTIME, 1967, Criterion/Films Distribution, 126 min. Dir. Jacques Tati. **This is a unique, once-in-a-lifetime cinematic experience not to be missed:** the fully restored **Jacques Tati** masterpiece **PLAYTIME**, which was conceived originally as a 70mm viewing experience, then lost for over 30 years (there were only 35mm prints left of a cut version), and finally rescued by Tati's daughter Sophie Tatischeff and Jerome Deschamps. Monsieur Hulot must contact an American official in Paris, but he gets lost in the maze of modern architecture filled with the latest technical gadgets. Caught in a tourist invasion, Hulot roams around Paris with a group of American tourists, causing chaos in his usual manner. The star of the film: the city built by Tati and called Tativille/Taticity. From surprise to surprise, it's an exquisite and divine experience! François Truffaut, writing to Jacques Tati about **PLAYTIME**, said simply, "A film from another planet."

Friday, January 23 – 7:30 PM

Restored 70mm Print!!

PLAYTIME, 1967, Criterion/Films Distribution, 126 min. Dir. Jacques Tati. [see 1/22 for description]
Not to be missed!

Saturday, January 24 – 5:00 PM

New Todd-AO 70mm Print:

HELLO DOLLY!, 1969, 20th Century Fox, 146 min. This irresistible film adaptation – from one of Jerry Herman's finest musicals – features the fabulous **Barbra Streisand** in a kick-out-the-jams performance as matchmaker Dolly Levi, furiously working to make marriages while trying to snag reluctant bachelor **Walter Matthau** for herself. Staged with gusto by dancing legend-turned-director **Gene Kelly**, and featuring a wonderful supporting cast including **Tommy Tune**, **Michael Crawford**, and jazz legend **Louis Armstrong** (whose version of the title song is worth the price of admission alone!).

Saturday, January 24 – 8:15 PM

Restored 70mm Print!!

PLAYTIME, 1967, Criterion/Films Distribution, 126 min. Dir. Jacques Tati. [see 1/22 for description]
Last screening. Not to be missed!

Sunday, January 25 – 1:00 PM

Childrens Matinee:

SLEEPING BEAUTY, 1959, Walt Disney Co., 75 min. Once upon a time, in a kingdom far away, the beautiful princess Aurora was born under the protection of three magical, good-natured fairies, Flora, Fauna, and Merryweather, but cursed by the wicked and terrifying Maleficent. Valiant Prince Phillip vows to save his beloved princess. Masterful Disney animation and Tchaikovsky's celebrated musical score enrich the fairy tale.

Sunday, January 25 – 4:00 PM

Brand new restored Todd-AO 70mm Print!!

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES, 1965, 20th Century Fox, 133 min. **Stuart Whitman, Sarah Miles, Robert Morley, James Fox**, and the ever-delightful **Terry-Thomas** star as a group of lovably crack-pot aviators, inventors, and villains competing to win a London-to-Paris air race in 1910, in director **Ken Annakin**'s combination of epic adventure and slapstick comedy. Make sure to catch this premiere of the brand-new, restored 70mm print! **Discussion following with director Ken Annakin.**

Sunday, January 25 – 7:30 PM

New 70mm Print:

IT'S A MAD, MAD, MAD, MAD WORLD, 1963, MGM/UA, 154 min. Dir. Stanley Kramer. Legendary producer/director **Stanley Kramer**'s (**GUESS WHO'S COMING TO DINNER, JUDGMENT AT NUREMBERG**) most beloved film features one of the greatest line-ups of comic talent ever assembled, including **Milton Berle, Sid Caesar, Edie Adams, Spencer Tracy, Buddy Hackett, Ethel Merman, Mickey Rooney, Dick Shawn, Dorothy Provine, Phil Silvers, Jonathan Winters, Don Knotts, Peter Falk, Terry-Thomas, Carl Reiner, Jerry Lewis**, and many more, in the story of a group of average, upstanding Americans who are given the key to locating \$350,000 in stolen bank loot – and resort to every form of lying, deceit, and double-crossing in their manic cross-country chase to retrieve it!!

Wednesday, January 28 – 7:30 PM

Tribute to Marvin Paige: If you've been to a see a revival screening of a classic Hollywood film with directors or stars in attendance recently in L.A., you probably have **Marvin Paige** to thank for it. One of the unsung heroes of the repertory film scene in town, casting director and Cinematheque Board of Trustees member **Marvin Paige** devotes countless unpaid hours to arranging for legendary actors, writers, and directors to appear in person for audience discussions. To thank him for all his efforts, and to celebrate his indelible contributions to Hollywood film culture, we're screening one of Marvin's favorite films, **LAURA**, plus a Hollywood homage that he cast himself, **THE MAN WITH BOGART'S FACE !** **American Cinematheque members will be admitted free to this screening.**

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

THE MAN WITH BOGART'S FACE, 1980, 20th Century Fox, 106 min. Dir. Robert Day.

Ex-cop Sam Marlow (**Robert Sacchi**) undergoes plastic surgery, has a name change, hires a blonde secretary, and opens up a detective agency – all to emulate his movie hero, Humphrey Bogart. Action, murder, and laughs follow as Sam is called upon by a goofy assemblage of clients (a parody of Sydney Greenstreet, Peter Lorre, and Mary Astor) and goes from yachts to mansions and winds up on a boat

docked at the island of Santa Catalina. A funny parody of hard-boiled detective films, with Sacchi bearing a remarkable resemblance to Bogart. **Discussion following with Marvin Paige, actor Robert Sacchi, actress Michelle Phillips, and screenwriter/novelist Andrew J. Fenady.**

Wednesday, January 28th – 7:30 & 9:30 PM. Spielberg Theatre

COMEDY SHORTS! Our third installment of this popular program. We have two alumni directors: Mitchell Rose and the team from “Japanese Tradition.” We have a documentary, a docu-comedy, and comedies on subjects dear to any Angeleno’s heart – SUV’s, tanning salons, and a man who only converses in lines from Christopher Walken film roles. Highlights also include two World Premieres and several of the filmmakers in person for a discussion. This program is in the smaller Spielberg Theatre, so get your tickets early!

Mitchell Rose’s “**Case Studies from the Groat Center for Sleep Disorders**” (7 min). A faux-scientific investigation into sleep patterns and their origins. Javier Prato’s “**Vegas Knock-Out**” (4 min). This will knock YOU out! World Premiere! Tsirbas Aristomenis “**Tank Up.US**” (11 min). Is this a critique of SUV-lovin’ Angelenos or a celebration of the gas-guzzling road hogs? Junji Kojima & Kentaroh Kobayashi’s “**The Japanese Tradition: Relationships**” (30 min). The second short in a series devoted to deconstructing the rigorous rules dictating behavior in Japanese society. Oskar Axelsson’s “**Nylon**” (9 min). This criminal gets it ALL wrong. World Premiere! Dusty DePree’s “**Golden Showers**” (11 min). A dark spoof on Angelenos’ obsession with appearance. Philip Zlotorynski’s “**WalkenTalk**” (11 min). A young man finds it much easier to converse as Christopher Walken than himself. Hilarity ensues. **Filmmakers Mitchell Rose, Javier Prato, Tsirbas Aristomenis, Dusty DePree & Philip Zlotorynski will appear at a post-screening Q & A.**

Program compiled by Andrew P. Crane

IMAGINATION AS DISEASE: THE VIRAL CINEMA OF DAVID CRONENBERG

January 29 - February 5, 2004

Before he exploded onto the scene with his debut commercial feature film, **SHIVERS** (known in the USA as **THEY CAME FROM WITHIN**), there hadn’t really been anything else like **David Cronenberg’s** movies in the history of horror and sci-fi cinema. His style and ideas of organic “body horror” were enormously influential, from the “chest-burster” of **Ridley Scott’s ALIEN** to countless low budget American, Italian, and Japanese horror films that followed. Originally starting as a science major at the University of Toronto, Cronenberg realized he was spending all of his time in the arts section of campus and switched over to English. Intoxicated by the onslaught of New York underground films, Cronenberg founded the Toronto Film Co-Op with **Ivan Reitman** and others in the late sixties, but was perhaps even more influenced by his literary tastes which ran from **Franz Kafka** to **Henry Miller** to **William Burroughs**. It’s hard to imagine a filmmaker of Cronenberg’s intellectual weight and disturbing sensibilities being allowed comparable free rein by American producers. Indeed, it was a function of the dramatically small number of Canadian filmmakers in the seventies that Cronenberg was able to not only get partial financing from the rather conservative Canadian Film Board, but also find kindred spirits with such producers as **Andre Link, Ivan Reitman, Victor Solnicki, Pierre David, Claude Heroux,** and **David Perlmutter**. Without this fertile environment, Cronenberg’s brilliant hothouse imagination and obsessions, with uncontrollable mutation and physical corruption, might have seriously floundered. All of his first six features – **SHIVERS, RABID, FAST COMPANY, THE BROOD, SCANNERS,** and **VIDEODROME** – came out of this generally sympathetic climate. Since then, whether with box office hits like **THE DEAD ZONE** and **THE FLY**, or award-winning critics’ favorites like **DEAD RINGERS, CRASH,** and **SPIDER, David Cronenberg** remains a fearless pioneer of all things unspeakable, all things dark and unfathomable, exploring previously uncharted terrain where the human spirit intersects – sometimes benignly, sometimes malevolently – with its biological counterpart. *“Sometimes I don’t even want to see his pictures...but I finally get there, and it’s a cathartic experience for me...Cronenberg is something... we have no control over, in the sense that we have no control over the imminent destruction of ourselves. That is what is so clear about his work. So frightening. So upsetting.” – Martin Scorsese*

We are very pleased to present this tribute to David Cronenberg at the Lloyd E. Rigler Theatre at The Egyptian honoring his films, including his rarely screened first two experimental features STEREO and CRIMES OF THE FUTURE, as well as the seldom-seen FAST COMPANY!!

Series compiled by Chris D.

Special Thanks to: Lyse Perron and René Malo/LAUREM PRODUCTIONS; Hank Truxillo/LION'S GATE; Chip Blake and Schawn Belston/ 20TH CENTURY FOX; Anne Goodman/CRITERION; John Vidette/SOMERVILLE HOUSE; Germaine Simiens/CONCORDE/NEW HORIZONS; David Boysen/MORGAN CREEK; Paul Ginsburg/UNIVERSAL; Sylvia Frank/THE FILM REFERENCE LIBRARY TORONTO; David Cronenberg; Carolyn Rohaly; Jennifer Stott/FINE LINE; Roberta Harron, QUADRANT; James Quandt; Roz Wolfe/CANADIAN CONSULATE.

Thursday, January 29 – 7:30 PM

New 35mm Print!! Double Feature:

SCANNERS, 1981, Laorem Productions, 102 min. One of director **David Cronenberg's** most popular films, SCANNERS generated a franchise of sequels and, at the time of its release, pushed the envelope in special effects (who can ever erase the image of "the exploding head"?). Homeless Cameron Vale (**Stephen Lack**) discovers that his terrifying "scanner" abilities to read and manipulate others' minds stems from a drug called Ephemerol that his mother took before he was born. Shanghaied by Dr. Paul Ruth (**Patrick McGoohan**), one of the drug's inventors bent on creating a "good" scanner army, Cameron learns that a rival terrorist organization led by his evil scanner brother, Darryl Revok (**Michael Ironside**), is aiming at world domination. "*Classic Cronenberg*" – *Jeffrey M. Anderson, San Francisco Examiner*

SHIVERS (aka THEY CAME FROM WITHIN), 1975, Lions Gate, 87 min. The film that jump-started Cronenberg's career and one of the most assured, thrilling genre movies ever made. Director **David Cronenberg** introduces us to a world where aphrodisiac parasites genetically created by renegade science threaten to destroy civilized society as we know it. A doctor (**Paul Hampton**) and nurse (**Lynn Lowry**) at an island-bound high rise apartment complex discover tenants are being infected with a sexually transmitted organism that inspires insatiable desire in its hosts. With **Barbara Steele**.

Friday, January 30 - 7:00 PM

Alternative Screen Independent Film Showcase

The Wonderful World of Sid's Cinema

Spielberg Theatre

Now 95, former Vaudevillian one-man band **Sid Laverents** was already in his fifties in 1959 when he bought his first Bolex camera and began shooting travelogues, nature films, and humorous experimental shorts to screen for his local San Diego Amateur Film Club. Over the next five decades, Sid made dozens of short films and videotapes that are remarkable for their technical skill, creative ambition, highly personal (and often bawdy) subject matter and corny humor. Chief among them is "**Multiple SIDosis**" (1970, 9 minutes, 16mm film), the only amateur film ever accessioned into the National Film Registry of the Library of Congress. Also included in the program are: "**It Sudses and Sudses and Sudses**" (1963, 9 minutes, 16mm film); "**The Butterfly with Four Birthdays**" (1965, 25 minutes, 16mm film); "**Dinosaur Dream**" (1995, 9 minutes, video); "**The Making of Dinosaur Dream**" (1995, 8 minutes, video); "**The One-Man Band**" (1964, 10 minutes, 16mm film); "**Shine on Harvest Moon**" (1982, 2 minutes, 16mm film). **UCLA restorationist Ross Lipman will be on hand to discuss his restoration of "Multiple SIDosis" and UCLA's ongoing work with Sid's films.**

All shorts are presented in Super VHS produced under the supervision of Sid Laverents, except "**Multiple SIDosis**," which is a 35mm restored print. Program compiled by Kim Cooper and Al Guerrero.

Friday, January 30 – 7:30 PM

Double Feature

THE FLY, 1986, 20th Century Fox, 100 min. This new version of the 1958 sci-fi hit isn't just a remake, but a complete re-imagining, with director **David Cronenberg** mixing in his own sensibilities about

organic life and its startling mutability. Teletransporter inventor Seth Brundle (**Jeff Goldblum**) inadvertently mixes his genes with a house fly when he decides to use himself as guinea pig. His future as a human being, including his romance with science writer Veronica (**Geena Davis**), changes forever as he begins a slow slide into a gooey half-man/half-insect, complete with superpowers and delusions of messianic grandeur. Chris Walas and Stephen Dupuis won Oscars in 1987 for Best Make-Up.

NAKED LUNCH, 1991, 20th Century Fox, 115 min. Once more, director **David Cronenberg** films the un-filmable with this adaptation from one of his key literary influences, William Burroughs. **Peter Weller** is Bill Lee, a frustrated writer and bug exterminator who is introduced to the narcotic effects of bug poison by his wife (**Judy Davis**), in the 1950s. After accidentally shooting her and pursued by the drug squad, Lee finds himself traversing the strange Middle Eastern city Interzone, where all manner of half-human and polysexual creatures dwell. With **Roy Scheider, Julian Sands, and Ian Holm**. "...perhaps one of the most penetrating examinations of a writer's processes ever made. Certainly it's one of the strangest and most disturbing." – Hal Hinson, Washington Post

Saturday, January 31 – 5:00 PM

Ultra-Rare Screening!! Double Feature:

The first two experimental features by director **David Cronenberg** have achieved near-legendary status as they are so infrequently screened. Both have been described as avant-garde films, with initial takes on biological themes of sex, identity, and psychoses that would emerge again and again in his later work.

CRIMES OF THE FUTURE, 1970, Cronenberg, 70 min. The female sex has disappeared from a mass poisoning by tainted cosmetics and "*men have to absorb the femaleness that is gone from the planet.*" – *David Cronenberg*

STEREO, 1969, Cronenberg, 65 min. Director **David Cronenberg's** debut feature is a disorienting *faux* documentary chronicling experiments at the Canadian Academy of Erotic Inquiry to test the hypotheses of unconventional researcher Dr. Luther Stringfellow.

Saturday, January 31 – 8:30 PM

Double Feature:

RABID, 1977, Somerville House, 90 min. Rose (**Marilyn Chambers**) undergoes experimental surgery after a motorcycle accident, something that has nightmarish results when she not only grows a new organ for sucking blood, but also contracts a virulent strain of rabies. Escaping from the clinic, and immune herself, Rose unknowingly spreads the contagion, leaving chaos in her wake as her boyfriend races against time to find her. One of director **David Cronenberg's** most rip-roaring, rewarding chillers.

New 35mm Print!!

THE BROOD, 1979, Laudem Productions, 90 min. Partially based on director **David Cronenberg's** feelings at the end of his first marriage, **THE BROOD** is, according to the director, "...my version of **KRAMER VS. KRAMER**," a film that "...had a kind of happy ending. *Not* my version of that situation." While experimenting with a way for his patients to manifest their inner rages as actual physical growths, Dr. Hal Raglan (**Oliver Reed**) encounters Nola (**Samantha Eggar**), a mother distraught at having her child taken away. She soon becomes pregnant again – but this time, something horrible and homicidal grows inside her womb.

Sunday, February 1 – 5:00 PM

Double Feature

DEAD RINGERS, 1988, Morgan Creek, 115 min. **Jeremy Irons** turns in a stupendous pair of performances as twin gynecologists sinking in a swirling miasma of fraternal sexual jealousy, prescription drugs, and junk food in one of director **David Cronenberg's** most twisted and sharply executed psychological thrillers. Astoundingly enough, this daring picture is based on a true story. Winner of LAFCA Awards for Best Director and Actress (Genevieve Bujold).

VIDEODROME, 1983, Universal, 87 min. One of director **David Cronenberg's** most disturbing, subversive thrillers. While searching for programs to boost ratings on his small cable station, jaded

Max Renn (**James Woods**) becomes hooked on an underground TV show, called Videodrome, that may be a genuine snuff video. But tracking down its source proves dangerous as very lifelike hallucinations kick in – skewing Max’s very concept of reality, and new girlfriend and talk-show host, Nikki Brand (**Deborah Harry**), goes missing. “Long live the new flesh!”

Wednesday, February 4 – 7:30 PM

Double Feature

CRASH, 1996, Fine Line, 100 min. Controversy positively mushroomed in the wake of director **David Cronenberg**’s savagely candid NC-17 adaptation of J.G. Ballard’s infamous 1973 novel. After suffering a catastrophic accident, James Ballard (James Spader) suddenly finds himself sexually aroused by car crashes, something that introduces him to a group of like-minded accident victims that includes **Holly Hunter** and **Rosanna Arquette**. But Vaughan (**Elias Koteas**), their *defacto* leader and the most-addicted to the phenomena of flesh merging with metal, pushes the envelope way beyond near death experiences. With **Deborah Kara Unger**.

FAST COMPANY, 1979, Quadrant, 91 min. One of director **David Cronenberg**’s most rarely screened features, this fast-moving actioner reflects one of his personal passions: drag racing. Popular champion driver Lonnie (**William Smith**) discovers he’s being undermined by profit-oriented race promoter, Phil (**John Saxon**). On a tragic side note, this was B-movie queen Claudia Jennings’ final film – she was killed in a head-on collision on Pacific Coast Highway later that same year.